UNIT 1 : THEORIES OF CREATIVITY AND CREATIVE WRITING PEDAGOGY

UNIT STRUCTURE

1.1 Learning objectives

1.2 Introduction

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1.8 Contribution of the theories to the development of creative writing

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1.1 LEARNING OBJECTIVES

After going through this unit you will be able to

- Discuss the emergence of creative writing as an academic discipline
- Know about literary criticism and theory as applied to creative writing
- Appreciate the balance to be maintained between the evaluative mode of New Critics and the interpretative mode of the theorists

1.2 INTRODUCTION

This unit takes up for discussion the different approaches to creativity and pedagogy. It focuses attention mainly on the following questions:

- Can creative writing be taught as an academic pursuit?

- How does creative writing gain from literary scholarship?
- Which are the most widely influential theories underpinning creative writing?
- How does the study of literary criticism and theory help the creative writers to understand their own work?
- How can the discipline of creative writing benefit by maintaining a balance between the various demands of Literary Criticism and Theory? How can it define itself as a rigorous academic discipline in its own rights?

The emergence of creative writing as a distinct academic field is a relatively new development and it is only in the last two decades that theories have been amassed in order to teach creative writing as an academic discipline. In order to grasp the present state of this field of study, it is necessary to understand the dominant approaches to creativity and creative writing pedagogy. It is also necessary to confront the old debates about literary value and discuss how creative writing theories can move beyond the formalist criteria in assessing a creative work and take into account the importance of the context of a work.

1.3 ROMANTIC MYTH

While teaching creative writing as an academic discipline, first and foremost one must grapple with the popular presumption that creative writing cannot be taught in the classroom. The influential theory that underpins this assumption is that of the “Romantic myth” which has as its main premise the view that creative writing is basically an individual pursuit , that talent is something that is inherent in human beings, that it springs from inspiration and not education. This approach upholds the concepts of beauty and originality in creative writing. It gives sufficient value to the process behind the act of creation which writers find difficult to articulate. Though the theory of the Romantic myth seems to be problematic in the field of creative writing pedagogy, yet certain aspects of this theory have been successfully used in writers’ workshops all over the world. In one of the interesting debates on the subject, it has been argued that though the individual has an important role to play in the creative process, the social and cultural systems that influence the individual must also be taken into account as dynamic forces that determine the creative act. This approach situates the individual writer in a larger dynamic process and rejects the view that the writer works in isolation. In creative writing classrooms, this approach gives sufficient em-

phasis on the individual talents of the writer and at the same time underscores the significance of the social and cultural context that influences a creative writer. The various responses to the Romantic myth have proved to be productive for the academic discipline of creative writing . They have highlighted the importance of creative writing as a serious academic discipline with a variety of distinct approaches and theories of its own.

1.4 CREATIVE WRITING AND LITERARY SCHOLARSHIP

Good writers gain a lot from their acquaintance with the tools, models and forms which have been used by the writers in the past. One of the basic principles underlying the teaching of creative writing is, therefore, to encourage the writers to try constantly to improve their own writings by emulating the artistic beauty of the best writings in the genre chosen by them. Though a writer may intuitively grasp a particular form as being most suitable for his/her creative expression, yet, it is also necessary to understand the intricacies of various forms in order to be able to construct them in a conscious manner. It is imperative, therefore, that as a part of the classroom exercise, students of creative writing should be encouraged to read existing texts so that they may understand how to construct their own texts in a creative manner. For example, it has been observed by many experts that listening to poems being read aloud attunes the ears of the budding poets to the intricacies of meter and rhythm and this, in turn, helps them to respond to the principles working behind the concept of rhythm in poetry. So, reading literature not only enables writers to comprehend language , tropes, form and rhythm, but also makes them aware of the tradition of which they are aspiring to be a part.



CHECK YOUR PROGRESS

1. How does a new poet benefit from listening to a poem being read aloud ? (20 words)
2. Can you say that a writer works in isolation ?

1.5 THE WRITER IN RELATION TO LITERARY CRITICISM AND THEORY

The student of creative writing gains from the study of literary texts. Contrary to the view that the study of masterpieces may create writer's block, it has been argued that the study of literature and literary theories can lead to enhancement of creativity. But, certain trends in recent literary criticism and theory have somewhat dampened the enthusiasm of the students of creative writing. One such theory is that of the 'death of the author' **(** "Death of the Author" is the name of an essay by the French literary critic Ronald Barthes) which argues that the method of criticism that relies on the author's identity to interpret the meaning of a text, is faulty. Such a theory signifies the ultimate expression of a growing tendency in literary criticism and theory to shift the focus from the author to the reader. Such theories have a disheartening effect on the writer who is led to believe that the great precursors of a tradition act as barriers to a new writer's originality. This aspect of literary theory which displays a lack of focus on the writer, therefore, is not very conducive to the growth of creative writing as a pedagogic discipline. But, there are other aspects of Theory which have highlighted the ways in which writing can be judged in relation to its cultural context. Theory has focused on the various structures of language and text, the structures of society and the structures of identity that help us to understand the contexts of literature. This new emphasis on cultural and structural contexts has radically transformed the earlier pre-1960s trend of literary evaluation which was spearheaded by F.R.Leavis and the "Scrutiny School" of critics. According to the Leavisite norms which dominated literary criticism from the 1930s to the 1950s, literary works can be judged in relation to a "Great Tradition" of literature in which authors are placed in a hierarchical order according to the perceived quality of their works. The literary theorists of the post-1960s , however, have emphasized that 'value' is a purely relative term and there is nothing intrinsic to a literary text that makes it better or worse than others. If any text is considered to be a good one, it is always necessary to ask the questions "good for whom?" and "good for what?" In other words, all judgments are relative and it is only the external context that gives value to a piece of writing.



CHECK YOUR PROGRESS

3. What does the "Great Tradition" in literature imply ?
4. What is the importance of "value judgments" in creative writing classrooms?

1.6 LITERARY THEORY AND THE PROBLEMS FACED BY THE CREATIVE WRITER

Literary theory helps the reader to be less subjective in making judgment of literary works and it is also useful in highlighting and contextualizing some of the problems faced by creative writing. Amongst these, the following problems have been identified by scholars of creative writing theory (see Amanda Boulter, "Assessing the Criteria: An Argument for Creative Writing Theory", University College of Winchester, UK) :

- Literary and cultural critics in the departments of English and media studies have generally given emphasis on literary interpretations rather than on value judgments. This tendency is a reaction to the earlier practice of the formalist critics of the 1930s of making value judgments. But, though the literary theorists have driven the practice of literary judgment "to the unconscious", as Steven Connor says(1992), it has not been quite wiped away from the academic world. Making judgments about literary works may not be acceptable to the post-1960s academia , but the whole process has been shifted to other areas like the media or organizations that give out literary prizes on the basis of value judgments made by their own panels of judges. As a result, there is an absence of clear and transparent criteria to make reasonably objective judgments of literary works. Creative writing courses can interrogate this problem meaningfully and set down some criteria about judging literary works, endorsing some of them as better than others.

- The second problem which the teachers of creative writing are trying to grapple with is how to keep a balance between the two views: one insisting that creative writers must necessarily exercise some self-reflection and the other, that an author may not understand fully his/her own work and that authorial intention is fallacious. Literary theorists have rejected the views of the formalist critics of the 1930s, 40s and 50s that the world of literature is an autonomous one and it must be studied within its own structural laws, without any reference to the extraneous circumstances like the biography of the author or the cultural and historical contexts of the author or the reader. Post 1960s literary theory , however, pays more attention to the cultural, political, philosophical and religious debates which form the context of a literary text.

- The third problem is that of evaluating creative writing in classrooms. Those who assess creative writing in classrooms are often faced with

a dilemma while evaluating the works of students. They are compelled to adopt certain norms like vividness , originality ,authenticity or eloquence ,in judging the writings as “good” or “bad”. But , the majority of the departments of literature and cultural studies in universities have rejected and debunked these criteria of judgment as outdated ideas of the literary. Teachers of creative writing, however, refuse to accept this view. They assert that they are grappling with issues that were raised by the literary theorists , especially the question of literary value. How can we judge one piece of writing as better than another ?According to the scholars who are engaged with creative writing as a pedagogic discipline, it is necessary to have a fresh look at the whole question of literary value because it has acquired a new academic immediacy. They hold that literary theorists, in trying to debunk the norms set by F.R.Leavis and the Scrutiny school, have paid scant regard to the important question of literary value.



CHECK YOUR PROGRESS

4. Mention one problem identified by scholars of creative writing theory .
5. Those who assess creative writing in classrooms are often faced with a dilemma while evaluating the works of students . (true /false)

1.7 The need to maintain a balance between the evaluative mode of the New Critics and the interpretative mode of the Theorists.

The problem of assessing a literary work in a creative writing classroom involves the task of judging a piece of work on its technical merit , by applying the criteria set by the New Critics of the formalist school. But, at the same time, they would have to give sufficient importance to the historical, political or philosophical context of a work which is the method adopted by the theorists of the post-1960s. While making a judgment, they will have to decide, for example, whether a work has to be given a higher rank because it represents the marginalized voices or because the technique adopted by

a writer shows his/her mastery of language and form. The criteria which were accepted by the critics of the Formalist school for judging a literary work were primarily the latter ones. But, the context of a text is considered more important by the Literary theorists for interpreting a text. The task of the teacher of creative writing becomes more problematic in maintaining a balance between these two modes. While the formalist criteria are useful for literary judgment, it is also not advisable to close one's eyes to the social and political contexts of a text because these reflect on the subject or contents of a work while the formalist criteria focus more on the technical qualities of a text.

The creative writing departments encourage their students to separate the work of art from the social context in order to judge its intrinsic value as an autonomous piece of art. On the other hand, they also encourage the students to understand the context of their own works, especially the author's own voice. Thus, the authorial voice is given due importance in creative writing classrooms although Literary theory is dismissive about authorial intention, that is, the authority of the author to interpret his/her own work.

1.8 SOME OF THE THEORIES THAT HAVE CONTRIBUTED TO THE DEVELOPMENT OF THEORIES OF CREATIVE WRITING

Creative writing is a distinct field of study, having theories and approaches of its own. Some of the areas that have contributed to the development of theories of creative writing are Linguistics and Cognitive Sciences. The study of metaphors and tropes which is an essential part of creative writing studies, has also become central to the linguistic theories. Similarly, cognitive science has made significant contribution towards the development of creative writing theories in the last few decades. Scholars have focussed attention on the involvement of cognitive processes in the unconscious mind of the writer during creative writing. The creation of metaphors or images requires constant comparison and connection in the mind which is the basic feature of the cognitive process. Cognitive theories have also contributed to the understanding of the importance of certain pedagogical practices like workshop-based creative writing classrooms where students learn to assess and evaluate their own work in the light of the works of other writers in the classroom. They learn to use the cognitive process that high-

lights the fact that learning is a social and collaborative process. Cognitive science, as has been argued by some recent scholars, helps one to understand the workings of the process which is cultivated and honed in a creative writing classroom. “Procedural memory”, according to Henry L. Roediger III and Lyn M. Goff (1999:250), “refers to the knowledge of how to do things such as walking, talking, riding a bicycle, tying shoelaces.” This kind of knowledge is acquired slowly after much practice. The way the students in a creative writing classroom learn to slowly internalize the accumulated knowledge about creative writing through constant practice , has been understood as the working of the procedural memory which is a field of cognitive science.

Creative writing has also been recognized as a field of study which falls under ‘signature pedagogies’. Signature pedagogies teach future practitioners about the “critical aspects of the three fundamental dimensions of professional work—to think, to perform and to act with integrity”(Lee Shulman,2005,52). All these three dimensions are applicable to the process of creative writing.



CHECK YOUR PROGRESS

8 . What is “procedural memory”? How does it help the students of creative writing ?

9. Which are the theories that have contributed to the development of creative writing ?

1.9 LET US SUM UP

Creative writing is a relatively new academic discipline and so the theories that are necessary to establish it as a rigorous discipline have been emerging only in the last two or three decades. In establishing itself as a serious academic discipline, creative writing has had to contend with the Romantic myth which holds that creative writing is highly individualistic and it requires talent which cannot be acquired in a classroom. This view has given rise to

interesting debates regarding the relationship between the individual and the social and cultural context which determine the creative act.

The creative writers can gain from literary scholarship by acquainting themselves with the various artistic beauties of the best writings of the past and of their own contemporaries. A writer must understand the intricacies of the various artistic forms and genres . So the study of literature and literary theories can lead to enhancement of creativity. Some of the recent theories that tend to shift the focus from the author to the reader may prove rather disheartening for the writer. But, literary theory has also highlighted the ways in which writing can be judged in relation to its cultural context. Literary criticism of the formalist school had focussed attention on judging or evaluating a literary text on the basis of its technical excellence. Literary Theorists of the post-1960s phase, however, have claimed that 'value' is a relative term and in literature it is unacceptable to make absolute judgments about 'good' and 'bad' writings.

With the emergence of creative writing as a pedagogic discipline, various approaches have been identified as applicable to the study of this discipline. Amongst these are the theories associated with the fields of composition, linguistics, cognitive sciences and 'signature pedagogies'.



1.10 FURTHER READINGS

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- Bell, Madison Smartt (1997), Narrative Design : Working with Imagination, Craft and Form, New York, W.W.Norton.
- Bishop, Wendy and Hans Ostrom (1994), eds. Colours of a Different Horse : Rethinking Creative Writing Theory and Pedagogy, Urbana, IL: National Council of Teachers of English.
- Brande, Dorothea (1934){1981}, Becoming a Writer, New York : Tarcher/ Penguin.
- Cohen, Richard (1995), Writers' Mind : Crafting Fiction, Lincolnwood IL Contemporary Publishing Group.



1.11 POSSIBLE QUESTIONS

1. What are the basic assumptions of the 'Romantic myth' theory?(50 words)
2. How does creative writing gain from literary scholarship or pedagogy? (50 words)
3. Which fields of study have contributed to the development of distinct theories of creative writing? (50 words)
4. How can literary theory be useful to creative writers? (50 words)
5. Which aspects of New Criticism are useful for evaluating a literary text in a creative writing classroom ? (30 words)
6. Which assumptions of Literary Theory help us to interpret a literary text more efficiently? (50 words)

UNIT - 2 : AUTHENTICITY AND CREDIBILTY OF A CREATIVE TEXT

UNIT STRUCTURE

2.1 Learning Objectives

2.2 Introduction

2.3 Authenticity and credibility as applied to creative writing

2.4 Credibility of a work of art by applying logic

2.5 Authenticity of experience and authenticity of expression

2.6 Authenticity of facts in creative writing

2.7 Authenticity of locale and culture in creative writings

2.8 Authenticity as the base of highly imaginative creations

2.9 Let us sum up

2.10 Further Readings

2.11 Possible Questions

2.1 LEARNING OBJECTIVES

After going through this unit you will be able to

- Consider authenticity and credibility in creative writing
- Discuss authenticity as the base of highly imaginative creative writings

2.2 INTRODUCTION

This Unit considers one of the fundamental laws of creative writing, that is, the establishment of authenticity and credibility in a literary text. A text will not be acceptable to a reader if it fails to impress with its authenticity of facts and emotions. This unit discusses the various implications of the two concepts and illustrates how writers have successfully handled them in their writings. This lesson will focus primarily on the following questions

and will also attempt to show how two authors, Amitav Ghosh and Jhumpa Lahiri have achieved these effects in their writings :

- What is authenticity in creative writing? How is credibility related to authenticity?
- Is the creative writer governed by the same laws of credibility and authenticity as those that are applicable to real life?
- If so, then, what is the difference between creative art and other branches of study like History or Sociology?
- If creative art is governed by a different set of rules than those applicable to History or Sociology , then how would one interpret authenticity and credibility in creative writing?
- Is it necessary for the writer to have first-hand experience of everything that he writes about?
- How does the writer's imagination negotiate with the problem of authenticity and credibility ?

Authenticity and credibility have been acknowledged as the twin laws that govern creative writing , right from the time of Aristotle's *Poetics*. Aristotle had stated in his famous critical work on the art of poetry that every art has its own proper laws and the law that governs tragedy (and all creative writing for that matter), is the law of "probability and necessity". According to this definition, that which is convincing in art is also that which is possible and probable. In other words, even an incident that has actually happened in real life , if it is not convincingly portrayed in art, will fail to appear credible or authentic. So, it is the art of the creative writer that is ultimately responsible for giving authenticity and credibility to a work of art. There are no set rules for establishing the authenticity or credibility of a piece of writing. A writer's creative imagination enables his/her to achieve a mastery over this art. But, there are a few basic principles that have been discussed in this section which may enable a creative writer to achieve this through the exercise of his/her own creative imagination.

2.3 AUTHENTICITY AND CREDIBILITY AS APPLIED TO CREATIVE WRITING

Authenticity as a concept has various complex definitions. In some contexts, it means living life according to the dictates of one's inner being rather

than the demands of the society or other pressures. In art, it generally implies being true to one's own self rather than to the external world . While dealing with this subject, therefore, it is necessary to discuss the difficult question of the relationship between art and life. Are authenticity and credibility to be discussed as internal laws of art or are they to be understood in relation to real life? For, if the creative writer is to be guided solely by the criteria of credibility and authenticity as applied to real life, then he would be left with little freedom to exercise his creative imagination beyond the bounds set by the experiences of real life. On the other hand, if artistic truth has no relation to life, then by what logic would a reader accept creative art as credible?

Since these are fundamental questions relating to art and life, let us go back to one of the earliest critical discussions of this problem in Aristotle's *'Poetics'* written in the 4th century B.C. This ancient text contains one of the most logical discussions on the problem. The function of the poet (or the creative writer) is not merely to describe something that has actually happened in real life. A historian or an anthropologist who deals only with facts is better equipped to do this. A writer who fictionalizes facts, cannot be expected to confine himself only to things that have actually happened because as a creative writer he/she has the licence to create what may not have happened. The creative imagination of a writer has the freedom to visualize events that may exist only in the world of imagination. But in the reception of such a text, the reader too must be willing enough to believe in or give credit to, the creations of the imagination. The whole problem of credibility in creative writing, therefore, requires a new interpretation. Just how much would a reader accept as credible in the case of creative works? In real life, anything that has happened and can be factually proved to have taken place, is accepted as authentic and, therefore, credible. But, in literature, according to Aristotle, even that which has happened in real life may not sound convincing if the writer does not possess the power of expression through the adequate handling of technique. In other words, even a probable event may appear unconvincing in literature in the hands of some writers. But, if a writer has the power to persuade a reader through skilful handling of the literary tools to believe in what the writer wants him to believe, then the art of the writer would get the credit. The compelling power of a creative writer's art has been described by Samuel Taylor Coleridge as the power that leads

to the "willing suspension of disbelief" on the part of the reader . In other words, the reader who is presumed to be an intelligent and rational individual, willingly abandons his/her disbelief in the improbable event and becomes ready to accept the authenticity of a text as long as the writer is exercising her magic over his mind.

So, authenticity of a text is determined by the ability of a writer to make others believe in the work of the creative imagination and a writer achieves this through her craft. If the craft itself is faulty, representations of even real events will fail to convince. For example, supernatural interventions or things happening by chance may not fall within the limits of the authentic or the credible. But even such incredible matters when handled by masters like Coleridge or Rider Haggard may appear as authentic and credible.



CHECK YOUR PROGRESS

1. What according to Aristotle , is the law that governs all creative writing?
2. What does Coleridge imply by the phrase " willing suspension of disbelief ""?

2.4 A READER JUDGES THE CREDIBILTY OF A WORK OF ART BY APPLYING LOGIC DERIVED FROM THE ACTUAL EXPERIENCE OF LIFE

Though the world of creative writing is different from the real world because it is a world created by the imagination, yet it is rooted in the cultural and historical context with which the writer is familiar. So the logic which governs the creative work is derived from the logic of experience based on the real life. When a reader is making himself/herself ready to believe in a creation of a writer, he/she is guided by the same logic which is derived from the experience of the laws that govern life. A creative writer, therefore, must

build up a convincing base of credibility and authenticity on the basis of his/her deep understanding of common human experience.

2.5 IN A CREATIVE WRITING AUTHENTICITY OF EXPERIENCE MUST BE COMBINED WITH THE AUTHENTICITY OF EXPRESSION

A writer's authenticity of expression is to a large extent responsible for instilling in the reader a deep faith in what the text says. But, as has been said earlier, a writer's experience need not be based only on first-hand experience of events that have been portrayed in the work. For a creative writer, complex emotions which are rooted in a deep vision of life which is acquired through experience, reading or meditation, are as authentic as actual events that have taken place. But the credibility of a text will depend on how authentic the emotions are and how skillfully the writer has been able to express them through art. A writer's ability to visualize things intensely and almost entering into the world he describes, will convince the reader about the authenticity of the experience. For a writer, authenticity means being true to what he/she believes in . Even if what the writer believes in is not factually correct, the intensity of feeling and power of expression of the creative writer can convert the lie into a truth. But, the essential requirement for establishing artistic faith is that the writer must be in possession of a forceful imagination and a power of expression.

2.6 AUTHENTICITY OF FACTS IN CREATIVE WRITING

As discussed earlier, a creative writer has the freedom to establish the authenticity of experience, both emotional and real ,with the help of his/her art. But, when facts are represented through creative art, even though the writer has the liberty to fictionalize them to a reasonable extent, yet the reader will expect a degree of authenticity in the presentation which is based on facts. In order to convey the impression of authenticity, therefore, the writer must enrich the knowledge of life and people through close observation or deep study of the subject on which the creative work is based. It is generally believed that a writer who confines his/her creative work to only what has been actually experienced in life and does not venture into regions which

are not familiar to his/her, is most likely to succeed in establishing the authenticity of her creative work. Jane Austen and R.K Narayan has been credited with their ability to portray in vivid details their authentic experience of life in a small canvas. These writers never attempt to cross cultural boundaries and write about locations, people or cultures that they do not know directly. However, not all great writers have been bound by such barriers of culture or location. Many of them have been able to establish the authenticity of imaginative experiences even without having direct experience of facts represented in their works.

2.7 AUTHENTICITY OF LOCALE AND CULTURE IN CREATIVE WRITINGS

Writers who have successfully portrayed the authentic details of a particular culture or locale, have always delved deep into it. The authentic voice of the writer comes from the authenticity of experience that the writer succeeds in conveying. Works which have been acclaimed to be deeply moving creations are those in which the experiences portrayed ring true. For example, the immigrant experience has been most convincingly portrayed in the stories of Jhumpa Lahiri because that experience stems from the author's own immediate reality.The complex family relationships that are a part of the experience of immigrant families in America today are most convincingly delineated in the writings of this Indian-American writer. Her story "Unaccustomed Earth" (in *Unaccustomed Earth*, Random House, 2008) delicately portrays the relationship between a father and a daughter in an American situation. Both have nostalgic memories of parent-child relationships which sprang from a different culture . In the American setting, the daughter of an Indian couple settled in America and married to an American, feels burdened by a sense of guilt that she is unable to ask her father to move in with her family after the death of her mother. But the middle-aged father too has adjusted himself with the new culture where grown-up children are not expected to take up the responsibility of the parents. The following passage establishes the authenticity of the emotions portrayed in the story:

"He knew that it was not for his sake that his daughter was asking him to live here. It was for hers. She needed him ,as he'd never felt she'd needed him

before, apart from the obvious things he provided her in the course of his life. And because of this the offer upset him more. A part of him , the part of him that would never cease to be a father, felt obliged to accept. But it was not what he wanted. Being here for a week, however pleasant, had only confirmed the fact. He did not want to be part of another family, part of the mess, the feuds, the demands, the energy of it. He did not want to live in the margins of his daughter's life, in the shadow of her marriage." (p53)

In the same story, Jhumpa Lahiri paints in authentic details a typical kitchen in an American home and how the father makes himself useful in his daughter's house by doing the chores efficiently;

"After finishing with the dishes he dried them and then scrubbed and dried the inside of the sink, removing the food particles from the drainer. He put the leftovers away in the refrigerator, tied up the trash bag and put it into the large barrel he'd noticed in the driveway, made sure the doors were locked. He sat for a while at the kitchen table, fiddling with a saucepan whose handle –he'd noticed while washing it-was wobbly. He searched in the drawers for a screwdriver and, not finding one, accomplished the task with the tip of a steak knife." (p 27)

2.8 AUTHENTICITY AS THE BASE OF EVEN HIGHLY IMAGINATIVE CREATIONS : AMITAV GHOSH

Authenticity has been achieved even by authors whose works deal with highly imaginative creations. Amitav Ghosh is a novelist who explores distant frontiers of the mind which go beyond picture-postcard realism. But the deep observation of life and authentic details of the setting which may be based on his scholarly research , give authenticity to the creations of his imagination. In his novel, *The Hungry Tide* (HarperCollins, 2004), Ghosh describes nature's fury in the Sunderbans of Bengal in vivid and powerful details in order to bring home to the reader the mysterious links between the physical and the metaphysical, the historical and the mythical:
"Then the noise of the storm deepened and another roar made itself heard, over the rumbling din of the gale: a noise like that of a cascading waterfall. Stealing a glance through her fingers Piya glimpsed something that looked

like a wall, hurtling towards them, from downriver. It was as if a city block had suddenly begun to move: the river was like a pavement, lying at its feet, while its crest reared high above, dwarfing the tallest trees. It was a tidal wave , sweeping in from the sea; everything in its path disappeared as it came thundering towards them." (p 383)

Amitav Ghosh who is an anthropologist by training, has in this novel collected a huge amount of data on the geography, history, politics mythology and folk-lore of the Suderbans and has created a convincing narrative of human suffering and endurance in such awe-inspiring details.



CHECK YOUR PROGRESS

3. What kind of locale and culture does Jhumpa Lahiri depict in her writings?
4. How does Amitav Ghosh achieve authenticity in his novel *"The Hungry Tide"*

2.9 LET US SUM UP

Authenticity and credibility have been acknowledged as the twin laws that govern creative writing. It is the art of the creative writer that is ultimately responsible for establishing the authenticity and credibility of a creative work. Authenticity and credibility are internal artistic laws that are applicable to creative works alone. The basic difference between a historian and a creative writer is that while one describes faithfully the things that have happened , while the other has the liberty to fictionalize facts. A creative writer does not necessarily confine herself to events that he/she has actually seen or experienced, but the author may also draw her material from the world of the imagination. In order to establish the credibility of his/her work, however, a creative writer needs to build up an authentic base of even highly imagina-

tive material. The authenticity of a literary text is determined by the ability of the writer to make others believe in what appears real to him/her. A writer can achieve this with the help of her craft. Since a reader judges the authenticity of a piece of creative writing on the basis of his/her knowledge of the laws that govern life, so a writer too must build up a credible base of the creative work with the help of authentic details drawn from close observance of life. This can be achieved with the help of intense observation or deep study of the subject on which the work is based. Writers have succeeded in establishing the authenticity of facts by creating convincing locale and culture and also through authenticity of emotions. The works of two modern writers , Amitav Ghosh and Jhumpa Lahiri, have been cited to illustrate these points.



2.10 FURTHER READINGS

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2.11 POSSIBLE QUESTIONS

1. What is authenticity in creative writing? How is it different from authenticity in History or the other branches of the social sciences?
2. What is credibility in art? How does a writer establish the credibility of a creative piece?
3. Why is a reader ready to accept even those creations of the imagination which seem improbable in real life?
4. Fom where does the authentic voice of the author come ?

UNIT- 3 : THE STRUCTURE OF WRITING

UNIT STRUCTURE

3.1 Learning Objectives

3.2 Introduction

3.3 The cohesive structure of writing

3.4 The structure of paragraphs

3.5 The writing process of paragraphs

3.6 The structure of essays/articles

3.7 Editing your writing

3.8 Further Readings

3.9 Possible Questions

3.1 LEARNING OBJECTIVES

After going through this unit, you will be able to :

- Understand the concept of structure in language
- Know the structural organization of a piece of text
- Look at the different perspectives of the writing process

3.2 INTRODUCTION

Language, whether spoken or written, is structured at different levels. In spoken language, we make certain sound patterns. These sound patterns follow a definite structure. This is a distinct field of study that comes within the purview of structural phonology. Here, our concern is with the structure of written language.

One of the ways by which we can study the structure of written language is to analyse the feature of the language at the levels of morphemes, words, phrases, clauses, sentences in a hierarchical structure.

Sentences		**Sentences**
are analysed into clauses	↓	↑ are used to build clauses
are analysed into phrases	↓	↑ are used to build phrases
are analysed into words	↓	↑ are used to build words
are analysed into morphemes	↓	↑ are used to build morphemes

In a five rank hierarchical structure, we use the concept of the (a) morpheme as the smallest unit of language. Let me illustrate the concept of the morpheme by taking the four words in column below to bring out their smallest meaningful component in column B.

A	**B**
unhappiness	un + happy + ness
books	book + s
dislike	dis + like
cat	cat

The word 'unhappiness' has the prefix un, the root word happy and the suffix ness . All these three elements are morphemes. Since then morpheme 'happy' has the status of a word, it is called a free morpheme. But prefixes and suffixes do not enjoy the status of isolated words, they are attached to (bound to) a free morpheme and hence they are called bound morphemes. In column 'B', the bound morphemes are un, ness, -s and dis while the free morphemes are happy, book, like and cat. We analyse the structure of words with the help of morphemes.

(b) Phrases are also structured entities. Most phrases can be analysed in terms of an expansion of a central element - the noun as the following examples show **:**

trees

the trees

the tall trees

all the tall trees

all the tall trees in the forest

The internal structure of the above phrases can be described by using different levels . For example take the phrase " all the tall trees in the forest ". Its structure is : pre determines (all) : determiner (the) + adj phrase (tall) + noun (trees) + preposition phrase (in the forest).

(c) Clauses are also structured entities. The various units that make up the structure of a clause can be described by using functional levels like subject (S), verb (V), complement (C), object (O) and adverbial (A). You are familiar with the basic clause types analysed in terms of S+V, S+V+A, S+V+C, S+V+O, S+V+O+A, S+V+O+C and S+V+O+O. There are several other approaches to the analysis of clause structure each making use of other labels. But this aspects is beyond the scope of this unit.

From the concept of the *morpheme* we proceed to the concept of the *word*. From word we proceed to the *phrase*. From phrase we proceed to the concept of the clause and then to the *sentence*. The sentence is obviously a structured entity. It is made up of words, phrases and clauses by following a definite structure. The words that form the sentence belong to different classes (or parts of speech) each having its own function. There must be grammatical links between words in a sentence structure. These links are signaled by *concord* or agreement. The term concord refers to a type of grammatical relationship between two or more elements in a sentence, in which both or all elements show a particular feature. For example, the English third person singular noun/subject occurs with a singular verb and plural noun/subject occurs with a plural verb e.g.

He walks. (singular verb)

They walk. (plural verb)

From the level of the sentence we now proceed to the next higher level in the hierarchy of language structure. We can also call this level *text*. Let us take the word text here for our unit. We can describe text as a piece of spoken or written language performing a communicative function. The words 'NO SMOKING' is also a text because it performs a communicative function. But let us use the word 'text' as synonymous with paragraphs or essays in the sense that they are units larger than the sentence. In the remaining part of this unit we shall analyse the structure of the paragraph and the essay as examples of the structure of writing.



CHECK YOUR PROGRESS - 1

We have stated that a text performs a communicative function. What communicative functions do these texts perform? (One is done for you)

1. WEAK BRIDGE : Warning
2. KEEP HEADS AND HANDS INSIDE: _____
3. SILENCE (in libraries): _____
4. PLEASE ENTER BY THE LEFT GATE: _____
5. May I come in, please ? _____
6. Could you open the window? _____

3.3 THE COHESIVE STRUCTURE OF WRITING

As advance level users of English, you often write or are required to write 'compositions' larger than a sentence. It may be

- a paragraph on a topic which could include paragraphs that show examples i.e. illustrates something, narrates some event, describes something, analyses a process, classifies something and so on.
- an essay on a topic which could include narrative essays, descriptive essays or argumentative essays.
- a report on an event or activity.
- a letter either personal or demi official or official.
- a story or a poem or even a larger piece of creative text and so on.

What characterizes these 'compositions' or 'texts' as they are generally called is that the sentences in the text display some kind of mutual dependence. They do not occur at random. They occur as a cohesive piece of

text showing an interrelationship between each sentence.

As writers, your primary concern should be to ensure that there is a cohesion among the sentences in a piece of text. We cam achieve this cohesion through several means, notably the following:

1. Using overt connectives: These are formal markers which relate what is about to be said to what has been said before. They could include:

(a) Additive : and, or, furthermore, similarly, in addition.
(b) Contrastive : but, however, on the other hand, nevertheless.
(c) Causal : so, consequently, for this reason, it follows from this.
(d) Time relational: then, after that, an hour later, finally, at last.

Example : I left early; however, Dilip stayed on till the end.

2. Using co-reference features: Features in a piece of writing whose meaning does not become clear without referring to some other features in the text are what is known as co-referential features in a piece of text. Two types of relations are recognized:

(a) Anaphoric relationship or anaphora: The use of a word or phrase that refers back to another word or phrase which was used earlier in a text or conversation is called anaphora and the relationship that is created is called anaphoric relationship.

Example : The poor couple were living laboriously on the husband's small salary. Two children had been born since their marriage …
In the second sentence 'their 'refers back to' the poor couple'.

(b) Cataphoric relationship or cataphere: The use of a word or phrase which refers forward to another word or phrase that will be used later in the texts or conversation is called cataphora and the relationship that is created is called cataphoric relationship.

Example : He had found several friends of his family, old people behind the times.
"Several friends" refers forward to "old people behinds the times".

3. Substitution: The replacement of a word or a phrase used previously with another without affecting the meaning is called substitution.

Example : He bought a shirt from 'Pantaloon". His friend bought one too.

4. Ellipses: In ellipses, a piece of structure is omitted, and can be recovered only from the preceding part of the composition or speech.

Example : Where did you meet Mr. Singh? In a conference at Delhi.

5. Repeated forms: In subsequent sentence in a paragraph, an expression is repeated in whole or in part.

Example : Sachin Tendulkar after completing his 43rd century helped India to draw the first test against Sri Lanka. Tendulkar also became the first cricketer to cross 30,000 runs in International Cricket.

6. Lexical relationship: It is a device in which one word enters into a structural relationship with another.

Example : The food in the reception was excellent. I liked the chilli chicken best.

7. Comparison: It is a device in which a compared expression is presupposed in the previous sentences.

Example : During the rainy season, most of the roads of the town become bad. But one street becomes worse. All the above mentioned cohesive links go a long way toward explaining how sentences of a text hang together.



CHECK YOUR PROGRESS - 2

Paragraphs are often highly cohesive entities. The cohesive ties stand out very clearly if the sentences are shuffled into a random order. Below you will find a few sentences shuffled into a random order. Reconstitute the original sequence by considering the nature of these ties:

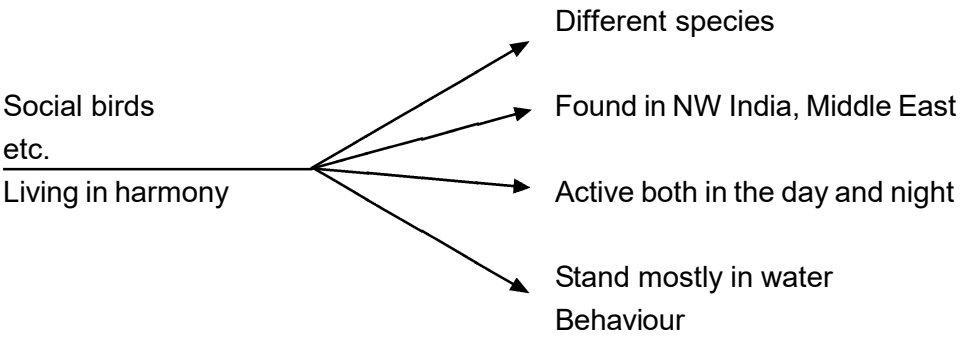
1. There is nothing here to fight over except a vast and frozen wasteland.
2. It is being fought on the highest battlefield in the world and hundreds have already died.
3. It is a war neither side wants.
4. Yet over 90 per cent of the casualties have been caused by the extreme cold and forbidding terrain.
5. Yet, it has lasted eight years and shows no signs of abating.
6. Yet each of the two arrives spends nearly 3 crore every day just to keep the battle and the troops supplied.

3.4 THE STRUCTURE OF PARAGRAPHS

The paragraph is the unit that is larger than the sentence. It consists of a group of sentences that are organized in a cohesive structure to make a point. A good paragraph has three qualities - a central controlling idea, adequate development of that idea and coherent connections between the parts of the paragraph. Let us illustrate these points by taking the following paragraph:

"Flamingos are social birds which live together in harmony. There are different species of flamingos. These are found in tropical and subtropical areas of the North East India, the Middle East, Western Mediterranean and Africa. At times the birds can also be found in limited numbers, in northern Europe and Siberia. Flamingoes are active both in the day and night. As they stand mostly in water, the find food by using their lags to stir up mud. Using their beaks, they than sift through the mud and eat seeds, algae, crustaceans and molluse. They have webbed feat and can often be seen standing on one foot. Flamingos fly with their heads and necks stretched out in front and their legs held out behind. They are also good swimmers."
[Back cover of the NCERT English XII text book Flamingo]

1. **A central controlling idea :** The central controlling idea is often contained in a single sentence, commonly called the topic sentence. Governing the content and the development of the paragraph, the topic sentence sets the stage for every sentence and every detail used in the paragraph to support the central idea. The topic sentence of the above para is the first sentence. It contains the main idea of this paragraph that flamingos are social birds which live together in harmony.
2. **Adequate development of the idea :** Once you have a central controlling idea for a paragraph, you must say enough about the idea to put it across to your reader. In the above paragraph, the author develops the idea by giving different pieces of information about the bird.



The idea is developed in five support sentences which contain facts and details growing out of the main point in the topic sentence.

3. **Coherent connections :** a paragraph is coherent when the relationships between parts are clear, smooth and logical. The reader must be able to move easily from one sentence to the next and from one idea to the next, seeing their connection to one another and to the paragraph's central idea. There are two commonly used ways to achieve this smooth flow of thought : *Cohesion* and *Coherence*. Cohesion is achieved in the given paragraph by the use of various linking devices, overt and covert connectives etc. Coherence is achieved by a clear thought pattern with a logical arrangement of ideas and details within the paragraph structure.

3.5 THE WRITING PROCESS OF PARAGRAPHS:

In order to write a paragraph, a writer has to go through several steps, each step bringing him closer to a finished paragraph. All these steps, taken together constitute the writing process for paragraphs. The following steps can be helpful:

(a) **Prewrite :** Before writing, you would like to ask yourself the following two questions:

- What do I want to say ?
- Who will read this ?

You must think about the topic you want to write and decide what exactly you want to say. You are most likely to have something interesting to say if you already know something about the topic. Focus on a single idea that you can cover in a paragraph.

(b) **Writing your topic sentence :** The main part of your paragraph is the main idea you want to get across about your topic. A main point is one that interests you; one that you can show, explain, or prove, and one that is limited to one idea.

(c) **Supporting your main point :** Support your main point with details or

facts that show, explain or prove your main point. They usually follow the topic sentence and make up the body of the paragraph.

(d) **Arranging ideas in a logical order :** Order means the sequence in which you present your ideas, what comes first, what comes next, and so on. If you don't put your points in a logical order, the paragraph will not be coherent.

(e) **Revising the paragraph :** Revising and editing are two different ways to improve your writing. Revising is changing the ideas in your writing to make it clearer, stronger and more convincing. When revising, you may add, delete or modify whole sentences. Editing is finding and correcting problems with grammar, style, usage and punctuation. While editing, you usually add, cut or change words and phrases to ensure cohesion of the passage and any other feature of writing that needs to be stressed.

3.6 THE STRUCTURE OF ESSAYS/ARTICLES:

An essay or article (often called 'text') is constructed much like a paragraph but on a larger scale. It is a piece of composition or writing with more than one paragraph. The parts of an essay correspond to the part of a paragraph. Just as a paragraph has a central controlling idea or topic sentence to which each sentence contributes, so an essay contains a controlling idea to which each paragraph contributes. In fact, the three qualities of an effective paragraph are the qualities of an effective composition are i) a central idea, ii) adequate development and iii) coherent connection between the parts. The difference between a paragraph and an essay or an article may be one of size. For instance, the paragraph about Flamingos given at 12.4 could easily be expanded to a full article or essay.

If the paragraph about flamingos were expanded to a full essay, the topic sentence would become the thesis statement or central idea and the five points would become topic sentences of paragraphs. You would expand each point, probably through details, you would create links between paragraphs and you would probably add an introduction and a conclusion and a title. Thus, when you analyse the structure of an essay, it becomes necessary to begin with the introduction.

1. **Introduction :** Think of your introductory paragraph as a marketing challenge. A good introduction

   - Should catch reader's attention
   - Should present the controlling idea of the easy
   - Should give readers a clear idea of what the essay will cover.

The following examples will show how an essay should be begun in its Introduction :

(a) A direct statement :

"There is no end to the making of books. Nor does there seem to be any end to the making of lists of great books" (Mortimes Adler " "What is a great book?")

(b) An anecdote :

"You know that I once wrote a book called The Discovery of India. I was engaged in that search long before I wrote that book". (Jawaharlal Nehru "Advice to youth").

(c) A startling statement :

Socrates was called "the first martyr of philosophy". This means that he was the first man to be put to death because he loved and tried to find wisdom and truth" (J.B. Nailson: Socrates).

(d) Repetition of title :

"In the play Julius Caesar, Cassius tells Brutus, "Men at some times are masters of their fate". But are we really masters of our fate? Or is everything we do determined and preordained" (Stephen Hawking: "Is everything determined?").

(e) A curious statement

"The behavior of the Hindus in public places tends to be extraordinary, unnaturally, and very often illegally quarrelsome" (Nirad C. Choudhury: "Our behaviour").

When we study the opening sentences of these well known authors we can see how these authors have tried to interest the reader and also to lead into the topic sentence for developing their ideas in the essays.

2. Transition between paragraphs :

Transition between paragraphs is made in the same methods as links are made within paragraphs. Here, however, you are connecting the immediate paragraph with the one before or after, with other paragraphs and within the structure of the whole composition. Thus, cohesion and coherence are the two most important elements that help to achieve a smooth transition between paragraphs.

Here is a piece of text taken from Shiv Khera's book 'You Can Win'. It is an essay on what is known today as "broad based education" - the goal being making students "all-rounder" as they say. Read the essay carefully and find out for yourself how the author achieves a cohesion and a coherence in this brief essay titled "what is broad based education?".

What is a Broad Based Education?

"Some animals in a forest decided to start a school. The students included a bird, a squirrel, a fish, a dog, a rabbit, and a mentally retarded eel. A board was formed and it was decided that flying, tree climbing, swimming and burrowing would be part of the curriculum in order to give a broad based education. All animals were required to take all subjects.

The bird was excellent at flying and was getting As but when it came to burrowing, it kept breaking its beak and wings and started failing. Pretty soon, it started making Cs in flying and of course in tree climbing and swimming it was getting Fs. The squirrel was great at tree climbing and was getting As, but was failing in swimming. The fish was the best swimmer but couldn't get out of the water and got Fs in everything else. The dog didn't join the school, stopped paying taxes and kept fighting with the administration to include barking as part of the curriculum. The rabbit got As in burrowing but tree climbing was a real problem. It kept falling and landing on its head, suffered brain damage, and soon couldn't even burrow properly and got Cs in that too.

The mentally retarded eel, who did everything half as well, became the valedictorian of the class. The board was happy because everybody was getting a broad-based education.

What a broad based education really means is that the student is prepared for life, without losing their areas of specialization or competence."

3. A Conclusion :

A conclusion is an indispensable part of an essay or an article. The function of the conclusion is to drive the main point home one final time. A good conclusion :

- Should refer back to the main point.
- Should sum up what has been covered in the essay.
- Should make a further observation or point.

It should give a sense of completion to the piece of writing. To illustrate this point here is a small essay on the title "On being educated" by Socrates. Read the essay and see how linkers like "first", 'next", "further more" and "most important of all" contribute towards making the essay cohesive and coherent. Besides, the essay shows how the conclusion sums up the argument of the essay.

On being educated :

"Whom, do I call educated?

First, those who manage well the circumstances which they encounter day by day; and those who can judge situations appropriately as they arise and rarely miss the suitable course of action.

Next, those who are honorable in their dealings with all men, bearing easily what is unpleasant or offensive in others, and being as reasonable with their associates as is humanly possible.

Furthermore, those who hold their pleasures always under control and are not unduly overcome by their misfortunes, bearing up under them bravely

and in a manner worthy of out common nature.

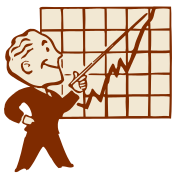
Most important of all, those who are not spoiled by their successes, who do not desert their true selves, but hold their ground steadfastly as wise and sober-minded men, rejoicing no more in the good things that have come to them through chance than in those which through their own nature and intelligence are theirs since birth.

Those who have a character which is in accord, not with one of these things, but with all of them these are educated - possessed of all the virtues."

(Socrates 470-399B.C.)

Here is another conclusion of a wonderful piece of writing by Jawaharlal Nehru titled "In a train".

"The desert is covered with darkness, but the train rushes on to its appointed goal. So also perhaps humanity is stumbling along though the night is dark and the goal hidden from us. Soon the day will come, and instead of the desert there will be the blue green sea to greet us."



CHECK YOUR PROGRESS

Here is an article on "Abou Ben Adhem" by Isaac Asimov. The paragraphs are not in proper sequence. Read the paragraphs and re-organize them in proper sequence.

1. I didn't really expect him to be grateful for this new light I was shedding on Leigh Hunt's poem, so I wasn't surprised when he pointed his thumb quietly at the door. I left (knowing the way, for I had been ejected for obstreperous behaviour on several previous occasions) and the class discussion went on without me.
2. The next night the angel reappeared "And show'd the names whom love of God had bless'd/And lo! Ben Adhem's name led all the rest".

3. But, as I discovered afterwards, Abou ben Adhem had been effectively punctured and the teacher had gone on to discuss other matters, so I suppose I won out.
4. I knew the poem and had a pretty good notion as to the course of the class discussion planned for the next day by the teacher. There would be little homilies about how to love God meant to love mankind and vice versa. I agreed with that, but thought it would be rather dull to spend time on so self evident a proposition. Could not some alternate meaning be wrenched out of the miserably unsubtle poem? I could find none.
5. Blinding inspiration struck me. I raised my hand violently and when the teacher nodded at me, I said, with a beatific smile. 'Alphabetical order, sir!'.
6. Once in junior high school, my English teacher gave the class the assignment of reading and pondering Leigh Hunt's poem 'Abou ben Adhem'. Perhaps you remember it.
7. The next day, our English teacher, with a kindly smile, asked. 'Now, class, who will volunteer to tell me why Abou ben Adhem's name led all the rest?'.
8. Abou ben Adhem awoke one night from a deep dream of peace and found an angel making a list of the names of those who loved God. Ben Adhem naturally wanted to know if he was included and was told he wasn't. Humbly he asked to be included as one who loved his fellow men, at least.

3.7 EDITING YOUR WRITING:

In 3.4 and 3.5 we have looked at the structure of the paragraph and in 3.6 we discussed the structure of the essay. We tried to see how the writing is structured into a cohesive and coherent piece of writing. This section focuses on the last step in the process of writing, editing. In editing, you make sure that your ideas are expressed correctly and well. You find and correct problems with grammar, style, usage, punctuation and mechanics. You may like to revise, amend or rephrase certain words, phrases and sentences. While editing, the foremost principle is to make the passage readable. You

must make sure that your writing is precise and clear and can appeal to the reader. Writing is precise when words are used in the way they should be used. It is clear when simple sentences and correct grammar are used. Sharp, descriptive words can appeal to the reader's senses to bring him or her close to action, while you are at your editing make use of your dictionary quite freely. You may have doubts with the spelling or grammar of a word. Don't hesitates to consult a dictionary not only for the speaking or meaning but to understand how the word is used in a sentences.

Your words need to create a clear, strong picture for your readers. Vague and abstract words are so general that your readers may not understand what you mean. Remember that in writing you have only your words to help you get your points across, so choose them correctly.



3.8 FURTHER READING :

1. Anker, S. (1998). Real Writing, Bedford Books, Boston.
2. Brown, G. and Yuke, G. (1983). Discourse Analysis, Cambridge.
3. Crystal, D. (1987). The Cambridge Encyclopaedia of Language, Cambridge.
4. Seely, John **:** Oxford Guide to Effective Writing and Speaking (OUP 1998)



3.9 POSSIBLE QUESTIONS:

1. Rearrange the sentences to make a meaningful paragraph
   a) It was centrally situated - close to the post office, close to the market - and was yet isolated and away from the common din,
   b) I recently had the very pleasant experience of staying at a guest house in one of the hill resorts.
   c) There were pleasant views to be had from there, it had excellent cuisine and I was well looked after by one of the most charming hostesses one could find anywhere.

d) A friend of mine had earlier recommended the place to me claiming for it all the facilities which most of the boarding houses advertise but generally lack.

2. Write a paragraph on one of the topics.
   a) In a train
   b) Wildlife protection
   c) Traffic jams

3. Write an article on any on of the following topic.
   a) The Brahmaputra
   b) The spring season
   c) Science and progress

UNIT - 4 : FORMS OF NARRATION

UNIT STRUCTURE

4.1 Learning Objectives

4.2 Introduction

4.3 What is Narrative

4.4 Narration, Narrator, Narrative Mode and Narrative Point of View

4.5 Varieties of Narration

4.6 Elements of Narration

4.7 Reportability and Credibility of a Narrative

4.8 Linear and Non-linear Narrative Structure

4.9 The Narrative Paragraph

4.10 Narration in an Essay

4.11 Let us Sum up

4.12 Further Readings

4.1 LEARNING OBJECTIVES

After going through this unit, you will be able to

- understand the various forms of narration
- understand how events are ordered in a narrative text
- understand the perspectives from which the events of the narrative are revealed
- analyze a narrative using the tools of narration
- use the narrative tools to write a well-balanced narrative text

4.2 INTRODUCTION

The assimilation of information and retelling it for the benefit of the readers or the listeners is called narration. It is the process of creating the narrative. Narration takes place through the medium of a narrative text initiated by a narrator.

A narrative is an account of events presented sequentially following a meaningful pattern. The selection and ordering of events into a meaningful pattern are the two most important factors for the success of a narrative. Narrative is found in a wide number of contexts. Everything we do, from preparing a dish to describing our personal experience of the day to day life can be seen and recounted as a narrative-a narrative with a beginning, middle and end. Narratives can be oral or written depending on the medium we use. Biographies and autobiographies, news stories and features, T.V serials or a sports commentary, novels, thrillers and romances, advertisements and speeches and all manners of conversations have their distinct forms of narratives. Narration is a way of representing our experience in a sequence.

4.3 WHAT IS NARRATIVE

The word narrative is derived from the Latin word 'narrare', which means 'to recount' or 'to tell' and is related to the word 'gnarus', meaning 'knowing'. Narrative is, therefore, a tool for knowing as well as telling. It helps us to absorb knowledge as well as to express it in a systematic manner. The word 'story' is often used as a synonym of 'narrative', but, strictly speaking, 'story' is used to refer to the sequence of events presented in a narrative.

Narrative is basically a recounting of something that happened at some earlier time, at a distance from the time of narration. Narrative focuses our attention to a story, a sequence of events or an episode through the direct mediation of a teller or a narrator. This can be represented diagrammatically as follows:

Teller or Narrator

Tale or Narrative Addressee

Narratives must have a sense of progression; they usually lead us from one stage to another, with some sort of development. They involve the recall of happenings witnessed by the teller of the narrative.

Narrative, as already pointed out, is the representation of an event or a series of events. The word 'event', of course, is sometimes replaced by 'action'.

No narrative is possible without an event or an action. The absence of an event or an action makes a piece of writing a mere description, nothing else. 'He is very tired' is a description, not a narrative because nothing happens. 'He is tired as he had to walk ten miles' is a narrative because it tells an event. Though the event is a very insignificant one, walking ten miles, it is enough to make it a narrative.

4.4 NARRATION, NARRATOR, NARRATIVE MODE AND POINT OF VIEW

Narration	Narrator	Narrative mode	Narrative point of view
The process of creating the narrative	One who narrates the event or the experience. His point of view is used to relate the story.	Narrative mode is the author's method to tell the story. It includes narrative point of view and narrative voice as two important aspects.	The narrator's perspective from which the event or the experience is viewed.

Narrative Point of View

1. The First Person Narrative

The first person narrative is used as a way of narrating an event directly as an omniscient narrator. He has an omniscient knowledge of time, people and places. In this type of narrative the narrator is also a character within his own story and narrates the story from his own point of view. It enables the narrator to convey the inner thoughts or the internal reactions of the characters. 'The Sun also Rises' by Ernest Hemingway uses the First Person Narrative mode.

2. The second person Narrative

The second person narrative is quite common in letters, greeting cards, lyrics and songs, but is rather rare in novels or short stories. In this mode of narrative the narrator refers to one of the characters as you and prompts the reader to believe that he is also a character in the narrative. This mode of narrative is used to create a sense of intimacy between the narrator and

the reader. Choose your own Adventure series of childten's books which use this mode of narrative.

3. The third-person narrative

In this type of narrative each and every character is referred to as he, she, it or they and not as I or we or you . The narrator is never involved in the action of the narrative and narrates the episodes as an outsider or an on-looker. Third person singular, he/she is the most common type of the third-person narrative.



CHECK YOUR PROGRESS : 1

1. Define ' Narrative'.

_____

_____

_____

2. What are the two most important factors in a narrative?

_____

_____

3. What is Narrative Point of View?

_____

_____

4. Decide if the following statements are True or False :
   (a) The word 'narrative' comes from the Greek word narrare
   (b) Narratives usually lead us from one stage to another.
   (c) In the third person narrative mode the narrator has an omniscient knowledge of time, people and places.

5. Fill in the blank :
   (a) The process of creating narration is called.....
   (b) Narrative is an account of events presented .....
   (c) Narratives can be oral as well as .....
   (d) In the ..... person narrative, the narrator narrates the episodes as an outsider.
   (e) The ..... person narrative enables the narrator to convey the internal reactions of the characters.
   (f) The..... person narrative is quite common in lyrics.
   (g) Narratives involve the recall of happenings witnessed by the .....

4.5 VARIETIES OF NARRATION

The following forms of narration are generally used to transfer experience from one person to another through well defined narrative structures:

1. poems
2. folktales
3. novels
4. short stories
5. films,
6. essays
7. newspaper reports
8. advertisements

4.6 ELEMENTS OF NARRATION

The order in which a narrative is structured is the same as the order in which the events occur. William Labov, a linguist who studied the oral stories of young American men in NewYork, suggested that a fully formed oral narrative of personal experience generally consists of the following six components:

1. Abstract **:** What, in a nut shell, is the story about?
2. Orientation **:** Who, when, Where? What?
3. Complicating action **:** then what happened?
4. Evaluation **:** How is this interesting?
5. Resolution **:** What happened , finally?
6. Coda **:** Bringing back to the following situation.

According to Labov, a typical narrative must have a set of sequentially related set of events reporting a change from one state to another, and this reported change of state should be interesting, instructive, entertaining and worth telling. Though the structural properties formulated by Labov were based on his analysis of the oral narratives they can be used in the analysis of any narrative, oral or written.

Abstract : A narrative normally begins with an abstract. The title of a short story or the headline of a newspaper sketches the narrative in a nutshell and it may, therefore, be called the 'abstract' of the narrative.

Orientation : The orientation is often called the 'setting' of the narrative as it creates the spatiotemporal setting of the story. It also creates the necessary environment which enhances the overall meaning of the narrative. The orientation introduces and identifies the participants in the action, the time, place and the initial behaviour. The orientation section provides answers to the questions--- Who? When? Where? Sentences describing the persons involved in an action, the time and place of occurrence of the event are used in orientation.

Complicating action

The complicating action normally constitutes the longest section of a narrative. In this section, the ordered events of the narrative are reported and the actions of the protagonists are described in great details to heighten the impact of the narrative.

Evaluation

The evaluation highlights the relevance of the narrative to the narrator or the reader. The resolution tells us what happened finally and provides a sense of completion.

Coda

The coda brings the narrator and the listener or the reader to the point at which they entered the narrative. A moral or a lesson learnt by the narrator or the reader may be included in a coda.

All the six elements are not equally crucial in a narrative. Depending on the nature of the narrative the narrator has the choice of highlighting some of these elements. The ordering of the elements may be altered by a skilful narrator. A highly gifted novelist, for example, may not tell the readers, virtually at the outset, the precise Who? When? Where? He may withhold the orientation part to make a special effect.

Salient features of a narrative :

1. Narrative is an account of events
2. Narrative is a sequence of events
3. Narrative follows a predetermined pattern
4. Narrative structure begins with a setting of a scene and introduction of characters in an initial situation
5. Narrative unfolds tension, conflict or mystery to be resolved later
6. Narrative builds up climax.
7. Narrative proceeds towards resolution.

4.7 REPORTABILITY AND CREDIBILITY OF A NARRATIVE

Narrative text

Reportability credibility

An event narrated in a text must satisfy the criteria of reportability and credibility. All events or all experiences are not worth reporting, and, therefore, the narrator has to decide if an event or an experience is worth reporting. Again, some events or actions are more reportable than others. The reportability or tellability of an action depends on the context and the relations of the narrators with the listeners or the readers. How a person memorized a holy book may be worth reporting in a narrative of a religious discourse, but it will be most inappropriate in a narrative text of a book of recipe. Along with reportability, a narrative must have credibility, otherwise it will not be accepted by the readers or the listeners. The narrators or the writers must be very resourceful to bring in a sense of credibility in their narrative texts.



CHECK YOUR PROGRESS : 2

1. What, according to Labov, are the six elements of a narrative?

_____

_____

_____

_____

_____

_____

_____

_____

2. Decide if the following statements are *True* or *False* :

(a) The structural properties formulated by Labov were based on his analysis of the written literature.

(b) The title of a short story may be called the 'abstract' of the narrative.

(c) The Orientation normally constitutes the longest section of a narrative.

(d) The coda highlights the relevance of the narrative.

3. Fill in the blank :

(a) The structural properties formulated by Labov were based on his analysis of the..... narratives.

(b) The orientation is often called the .....of the narrative.

(c) The ..... normally constitutes the longest section of a narrative.

(d) All the six elements are not ..... crucial in a narrative.

4.8 LINEAR AND NON-LINEAR NARRATIVE STRUCTURE

When narrative proceeds smoothly in a straight line in a step-by-step fashion as outlined by Labov it is called a Linear narrative. Non-linear narrative is the opposite of a Linear structure as in this type of structure the narrative does not proceed in a straight line. The example of a non-linear narrative structure is a story where the narrator narrates the story's ending before the middle is finished. Examples of non-linear novels are Emily Bronte's 'Wuthering Heights' and James Joyce's 'Ulysses'.

When a narrator narrates the events in a non-linear structure, that is, when he does not follow the sequence chronologically, he adds complexity to the plot of his narrative. The complex narrative structure often contains the following :

1. flashback
2. flash forwards
3. repetition
4. dream sequence
5. different time frames
6. backward story telling

Flashback :

A flashback is a narrative technique in which a narrative presents a set of events that had occurred before the scenes immediately preceding it. Flashbacks recount events that took place prior to the story's main sequence of events. This technique is often used in literature, television and films.

Flash- forward :

This technique is used to present a scene that takes the narrative forward in time from the current point of the narrative. Flash-forward describes expected, projected or imagined events. The example of this narrative technique is noticed in Wars by Timothy Findley's novel in which the beginning of the first chapter is actually an allusion to the fifth chapter. The **Vampire's Assistant, Trials of Death, Sons of Destiny,** all these fantasy

Backward story telling is a technique where the end is described first and explained through the plot

thrillers by Darren O' Shaughnessy who writes under the pen-name Darren Shan use the flash-forward technique.

The narrative structure used by a narrator conditions the perspectives of the reader or the listener. The purpose of narrating events in different order from the way they occurred chronologically is to give a new meaning to the story content of the narrative and to prompt the listener or the reader to look at the story from different angles.

4.9 NARRATIVE PARAGRAPH

While 'story' refers to the raw material used in a narrative, 'plot' refers to how the story is narrated. The narrative structure includes the content of the story and the form of storytelling. What is told and how it is told are equally important in a narrative.

Narrative paragraphs describe an experience. Sentences in a narrative paragraph may be arranged in several ways depending on the narrator's purpose. The relating of an experience in a narrative paragraph is not that difficult, we can do it chronologically, according to time order. While narrating the physical appearance of something, it is, however, not time that is important, it is space that matters. The type of description in which the physical appearance of something is described we have to organize our sentences according to the location of the objects. This type of organization is called spatial organization.

The paragraph must be unified. The first step in writing a narrative paragraph is to decide the topic and the topic sentence. The sentence which introduces a paragraph is usually the topic sentence. But, besides introducing the topic, this sentence also serves to state an attitude about the topic and this attitude about the topic is called the controlling idea of the paragraph. All the sentences have to be coherent and related to one another and they should help the narrator to elucidate the controlling idea of the paragraph. Only those sentences which are directly related to the topic should be included in a well written narrative paragraph. While writing a narrative paragraph the writer has to ask himself: Do all my sentences support the controlling idea of the paragraph?

As the topic sentence generally introduces the controlling idea of a narrative paragraph, it is a good practice to place it in the beginning of the paragraph. But depending on the kind of the paragraph, the topic sentence may be in the middle or at the end of the paragraph.

Points to Remember:

1. Write a topic sentence with a strong controlling idea
2. Arrange idea using chronological development
3. Maintain coherence among the sentences
4. See that all the sentences are related to the topic sentence thematically.
5. See that all the sentences support the controlling idea.

DESCRIPTIVE OR EXPOSITORY PARAGRAPH

While writing a descriptive or an expository paragraph the physical appearance of the thing described should be pointed out from the point of view of location. In this type of paragraph it is space that matters and this type of organization is called spatial organization. The topic sentence must be supported with details organized spatially. Descriptive writing uses sensory details to paint a picture of a place, a person, or an object and the controlling idea of a descriptive or expository paragraph is generally an attitude or an impression about the subject.

Points to remember

1. Organize ideas using spatial organization
2. Use information or examples to support your topic sentence
3. Arrange the sentences in a such a way that they support the main ideas
4. Make it unified and coherent.

4.10 NARRATION IN AN ESSAY

A. Basic qualities of a Narrative Essay:
   1. a piece of writing that aims at recreating an experience
   2. it is based either on the narrator's own experience or on the experience of someone else
   3. it conveys a message
   4. it is conditioned by the narrator's perspective or the point of view.

B. How to write a narrative Essay:
   1. Select an experience that you want to narrate.

2. Why do you consider the experience worthy of narrating?
3. What is the most important point that you want to emphasize in your essay?
4. Prepare an outline of the salient components of your experience.
5. Decide how you would like to introduce your topic.
6. While concluding, try to arrive at a conclusion that proves your point.
7. Decide your perspective, from which angle you want to narrate your experience. The point of view in a narrative essay is generally first person. It will help you to draw the attention of the readers and to convey your message emphatically.



CHECK YOUR PROGRESS-3

1. Say if the following statements are true or false
   (a) A linear narrative proceeds in a straight line.
   (b) Flashbacks describe expected, projected or imagined events.
   (c) Plot refers to the raw material used in a narrative.
   (d) Narrative paragraphs describe an experience.
   (e) The topic sentence generally introduces the controlling idea of a narrative.
2. Fill in the blanks with appropriate words:
   (a) James Joyce's novel Ulysses is an example of _____ novels.
   (b) Flashbacks recount events that took place _____ to the story's main sequence of events.
   (c) The narrative structure used by a narrator conditions the _____ of the reader
   (d) The topic sentence generally introduces the _____ idea of a narrative paragraph.
   (e) All the sentences of a paragraph should be thematically related to the _____.

4.11 LET US SUM UP

While going through this unit you learnt the techniques of narration used in a narrative text. You are now familiar with the essential ingredients of a good narrative You have also learnt how a narrator organizes the structure of a narrative text. The structural properties of narrative noticed in different text types have also been discussed to enable you to improve your skill of narration. You have also learnt how narrative and descriptive texts are prepared by a narrator.



4.12 FURTHER READINGS

- Abbott H. Porter Narrateive, Cambridge University Press, Cambridge, 2002
- Misra, P.S. An Introduction to Stylistics **:** Theory and Practice, Orient BlackSwan, NewDelhi, 2009



4.13 POSSIBLE QUESTIONS

1. Answer the following questions briefly :
   (a) What is the difference between 'linear' and 'non-linear' narrative structures?
   (b) Define 'flashback.'
   (c) What is the difference between ;story' and ;plot.'?
   (d) Define a topic sentence.
2. What art the basic qualities of a Narrative essay?
3. Discuss linear and Non-linear narrative structure.
4. Write the Short Notes on :
   (a) Narrative point of view.
   (b) Coda
   (c) Narrative paragraph

UNIT - 5 : THE WRITER AS AN ARTIST

UNIT STRUCTURE

5.1 Learning Objectives

5.2 Introduction

5.3 Art and Aestheticism

5.4 Narration and Narrative

5.5 Narrative and Plot

5.6 The author and the writing

5.7 Point of view and voice

5.8 Let us sum up

5.9 Further readings

5.10 Possible Question

5.1 LEARNING OBJECTIVES

After going through this unit ,you will be able to :

- Know creativity as a process
- Understand the role of the writer
- Establish the relationship between art and aesthetics .
- List some of the concepts of creative writing

5.2 INTRODUCTION

Creativity is primarily related to the spontaneous urge in the human mind to create something original, distinctive and new and which is not merely critical, academic , professional or mechanical. So creativity is often identified with art, literature, the imaginative and the inventive. Creativity is a process accelerated by imagination and the thinking process which work as a

stimulator to aesthetic aspect in man. Since prehistorical times man has been engaged in various creative occupations that seem to reflect the thought and emotion in man and woman. The earliest example of creative expression, as indicated by the researchers is said to be the cave paintings at Lascaux in France.Let me tell you that these extraordinary pictures of wild animals were painted more than 17,000 years ago by cave dwellers. Man as creator reflects what is the best and loftiest of human expression. Imagination and fancy seem to work through deeper psychological processes and these are some of the avenues that also formulate style and expression. So in this unit we will examine this significant process at work in terms of creative writing in English.

5.3 ART AND AESTHETICISM

Creative writing at the beginning calls for study of creative endeavours in diverse fields of literature like prose, poetry, fiction-non fiction , essays , critical analyses, biography, report for journals etc, drama, skit, script, monologue and the like. Creativity is a natural process which seems to represent the sensibility and aesthetic sense of the creator. As for the nature of the creative aspect in learn basis, there should be some consideration regarding the aesthetic and also socio cultural factors influencing the creative artist.

Art and aestheticism are two co-related terms. In creative writing the general principles that are followed need to totally conform to the norms of aesthetic theory. The notion of art is accepted in two broad categories, art and aesthetics is strictly kept on an isolated plane and artistic activities are resorted to for their own sake. The ultimate goal of art is to give pleasure and pursuit of happiness through strict perusal of aesthetic norms. But in case of artistic or literary activities with a definite goal to achieve benefit for the society the perspective is different. Here the stress is on the required reformation of the abuses and loopholes of the society and art performs the role of an agency to bring about that change. In the late nineteenth century, a philosophy centred on aesthetics emerged which is known as Aestheticism. Walter Pater and Oscar Wilde are two famous proponents of Aesthetic movement in England.

5.4 NARRATION AND NARRATIVE

Narrative, strictly speaking, is a story in prose or verse and it involves events, characters and situations where characters are implicated. Narrative presupposes a narrator or speaker describing something of an event or situation. The narration may be done through direct presentation as in drama or in an indirect manner as in a novel, story, or in an essay. It should not be presumed that narrative could be only in prose and there is no narrative in verse. Rather in many poems there is a narrative element present. In Wordsworth's "The Solitary Reaper" an implicit narrative is present in the description of the sight of the Scottish highland girl who is in an absorbed way reaping and singing a song. Anything that tends to describe some event or fact is a narrative. It is either fictional or factual. In a narrative distinction is made between story and plot; the former being the incidence and the latter denoting the structure in which the story is described. Russian formalists use specific terms for the purpose and they are *fabula* and *syuzhet* respectively. The proponents of Russian formalism decide the merit of the trope on the basis of *literariness* which is, to put it simply, the specific quality of the language employed towards setting it apart from ordinary use of language. This is the basis of , as they say , *ostranenie* or defamiliarization.

LET US KNOW

A reliable narrator is one who offers a sound point of view because of his or her presence in the narrative all along. An unreliable narrator is not an authentic presenter of the story . An omniscient narrator again be intrusive or opinionated or completely objective and unintrusive.



CHECK YOUR PROGRESS

1. How is art related to aestheticism ?
2. What is a narrative ?

5.5 NARRATIVE AND PLOT

Plot is the systematic arrangement and interrelation of events in a narrative work. It tends to provide for a framework and structural pattern for the exposition of the theme or topic of the story. Plot and story can be distinguished from each other as plot is constructed out of the story. It serves as the raw material. But to build a plot there should be the element of causality added to the mere event. The story is chronologically perceived but plot is not constrained by the boundaries of chronology. As it is already indicated there can be various methods adopted by the author to break the barrier of time or chronology. Prolepsis and analepsis are some such devices. Narration or telling means recounting which is somewhat different from presenting an action. Because in some cases the impressions gathered in the mind have to be articulated. So the psychological reality would be presented directly or indirectly through interior monologue and soliloquy. Interior monologue is a type of stream of conscious thought within the mind of the character which reflects the opinion, impression, liking and disliking etc. Of course more than this kind of direct discourse, authenticity is achieved through flashes of images which tend to connote more than they denote.

Virginia Woolf's novels *To the Lighthouse* and *Mrs Dalloway* are striking examples of interior monologues. Franz Kafka's works too present the inner workings of the characters' mind. His *The Trial* reflects the guilt prone psyche of Joseph K who passes his time speculating over the futility of the legal battle he wages against the callous authority and the most indifferent system.

5.6 THE AUTHOR AND THE WRITING

It is a well considered and also an accepted notion that the author is behind every literary creation. He is the manipulator and the chief architect of the work of art called the text. So the reading and appreciation of that handiwork of the author definitely involves the author and his life. But the reading of the text in that manner with the constant intervention of the author was somehow derided in the 1940s when the New Critics following the dictum proposed in John Crowe Ransom's 1941 book *The New Criticism* , tended to argue for the treatment of the book as a self contained and self referential

object. In such an interpretation a close reading of the text is encouraged and the structure of language is thought to be closely associated with the meaning of the work.

Now let us present the writer as an artist who expresses himself in the process of creating a new , original and innovative work of art which is aesthetically pleasing and which evokes a sense of fulfillment of the deeper desires of the self.

The writer uses language in infinite number of ways, extends the common vocabulary and attains a meaning which is a combination of diverse elements like words, images , syntactical patterns ,suggestions—direct and indirect and stylistic devices to adorn the content to express and convey.

In this regard Jnanapith award winner Mamoni Raisom Goswami ‘s novels could be cited as examples of third person omniscient narratives. She is an involved author though she narrates her tales from the perspectives of the third person. This is reflected in the involved recounting of the characters’ states and mind . In her novel *Dotal Hatir Wooye Khowa Howda* (Assamese) the pathetic plight of three Brahmin widows Giribala, Dura and Saru Gosani in the pre independence semi feudal conservative society is depicted poignantly and her brilliant narration attains extraordinary heights with subtle suggestions and realistic portrayals of socio economic condition of a society poised in the juncture of transition. In another novel of hers *Mamore Dhora Torowal* Goswami involves herself with the rough , tortuous lives of the construction site workers in an engineering project over a river. The plight and pathos of Narayani the assertive survivor protagonist is narrated by the author with utmost objectivity. But the fact remains that the author at times identifies with the dilemma and conflict of her character as a representative figure of her gender.

6.7 POINT OF VIEW AND VOICE

Already in our study of narrative and narration it has been pointed out that the story is always told from someone’s point of view and in that specific perspective it is formed. Now what is a voice and is it replaceable with point of view? To speak generally, voice could be taken literally enough when it means a person, But to be within strict periphery of literature voice could be

equated with 'persona'. So in one narrative there could be predominance of one voice or at times many voices may overlap in a specific speech of a person or character. The famous Russian critic Michail Bakhtin has deliberated extensively on the topic of voices in a novelistic discourse, the meaning of the term novelistic discourse being the study of novels. He speaks of mixing of voices which he calls polyphony. It refers to various viewpoints in dialogue with another. Point of view refers to the vantage point from which a narrative is told.



CHECK YOUR PROGRESS

1. Do you think the author is the main architect of a text ?
2. A book can be read well only with the help of the biographical hints of the author. What is your opinion about it and why?
3. A story is narrated by the author. Is it true? What do you think about the point of view presented in a story?

5.7 LET US SUM UP

In this unit you have learnt about the nature of Creative writing in general and its various forms and manners. You have also learnt about narrative and plot and author's point of view . Various aspects of narrative art are described in an elaborate manner. The writer is defined in terms of his artistic endeavours and the fact is established that the writer is a pioneering, innovative, artistic and original creator.



5.8 FURTHER READINGS

1. Geddes and Gresset : *Spelling Grammar and Usage* Webster Reference Library, 2003
2. Ross Marfin &Supriya M. Ray : The Bedford Glossary of Critical And Literary Terms, Bedford/St. Martin's ,2003
3. Andrew Bennet & Nicholas Royle : Literature, Criticism and Theory Pearson Education, 2004



5.9 POSSIBLE QUESTION

1. What are the ways by which the writer structures the piece of writing?
2. Do you consider writing as a creative act and the writer as an artist? If so, why?
3. Write short notes on :

   (a) Point of view (b) Narrative (c) Narration
4. What is the status of the author in the piece of writing ? Is it his personality that is reflected in the literary work ? Write your views?

UNIT - 6 : EVALUATION OF CREATIVE WRITING

UNIT STRUCTURE

6.1 Learning Objectives

6.2 Introduction

6.3 Evaluation of Creative Writing

- 6.3.1 Creative writing genre
- 6.3.2 Fiction
- 6.3.3 Creative non-fiction
- 6.3.4 Autobiography & Biography
- 6.3.5 Poetry
- 6.3.6 Screenwriting

6.4 Fundamental Elements of Creative Writing

- 6.4.1 The 3 Acts
- 6.4.2 Character Development
- 6.4.3 Plot

6.5 Literary Tools

6.6 Narrative Technique

6.7 Let us sum up

6.8 Further Readings

6.9 Possible Questions

6.1. LEARNING OBJECTIVES

After going through this unit, you will be able to :

- Distinguish between the different genres of creative writing
- Understand the fundamental elements of creative writing
- Gain knowledge of literary tools and narrative techniques used in creative writing

INTRODUCTION

Creative writing is considered to be any writing, fiction or non-fiction, that presents literary works beyond normal professional, journalistic, academic, and technical forms of literature. The main objective of creative writing is to bring in the feeling of immediacy in the reader; hearing people talk, getting involved in the situation as the characters and narration come alive.

6.3. EVALUATION OF CREATIVE WRITING

Creative writing requires a writer to grasp the reader's attention with his narration. During the process of reading, the reader should be totally engrossed in your work - feeling, walking, talking and experiencing with the characters and their experiences and emotions.

6.3.1 CREATIVE WRITING GENRE

Numerous literary genres come under creative writing. A literary genre is determined by literary technique, tone, content, or even the length of the work.

Literary genres fall under the following:

- Autobiography, Memoir, Spiritual autobiography
- Biography
- Creative Non- fiction
  - Essay
- Diaries and Journals
- Drama
  - Comedy
  - Tragedy
- Electronic literature
- Erotic literature
- Fable, Fairy tale, Folklore
- Fiction
  - Adventure novel
  - Comic novel
  - Crime fiction
    - Detective fiction

- Fantasy (for more details see Fantasy subgenres; fantasy literature)
- Gothic fiction (initially synonymous with horror)
- Historical fiction
- Holocaust
- Horror
- Medical novel
- Mystery fiction
- Philosophical novel
- Political fiction
- Romance novel
  - Historical romance
- Saga, Family Saga
- Satire
- Science fiction (for more details see Science fiction genre)
- Slave narrative
- Stream of consciousness
- Thriller
  - Conspiracy fiction
  - Legal thriller
  - Psychological thriller
  - Spy fiction/Political thriller
- Tragedy
  - Poetry
- Epic
- Lyric
- Dramatic
  - Short Story

In this unit we will look into poetry, short story, novel, playwriting, autobiography and biography.

6.3.2 FICTION

Fiction is an imaginative form of narrative. Works of fiction need not be entirely imaginary and may include real people, places, and events. Traditionally, fiction includes novels, short stories, fables, fairy tales, plays, but it now also encompasses films, comic books, and video games. In this unit, we will only look into traditional forms of fiction.

Types of prose fiction :

- Flash fiction **:** A work of fewer than 2,000 words. (1,000 by some definitions) (around 5 pages)
- Short story **:** A work of at least 2,000 words but under 7,500 words. (5-25 pages)
- Novelette **:** A work of at least 7,500 words but under 17,500 words. (25-60 pages)
- Novella **:** A work of at least 17,500 words but under 50,000 words. (60-170 pages)
- Novel **:** A work of 50,000 words or more. (about 170+ pages)
- Epic **:** A work of 200,000 words or more. (about 680+ pages)

6.3.3 SHORT STORY

Short story is a prose narrative that is brief in nature - that which can be read in a single sitting. The characters, setting and plot of a short story are not fully developed as in the novel. The short story format includes a wide range of genres and styles. Authors famed as short story writers are Edgar Allan Poe, Somerset Maugham, D.H. Lawrence, James Joyce, Sherwood Anderson, Ernest Hemingway, O' Henry Nathaniel Hawthorne, Herman Melville, Edgar Allan Poe, Nikolai Gogol, Guy de Maupassant, Boles?aw Prus and Anton Chekhov.

The short story emerged as the miniature version of the realistic novel. The early-19th-century magazines published short stories at large. Brothers Grimm's Fairy Tales (1824-26); Nikolai Gogol's Evenings on a Farm Near Dikanka; Charles Brockden Brown's Somnambulism (1805); Washington Irving's Rip van Winkle (1819) and The Legend of Sleepy Hollow (1820); Edgar Allan Poe's Tales of the Grotesque and Arabesque (1840) and Nathaniel Hawthorne's Twice-Told Tales (1842) are famous short stories of the 19th century. The demand for short stories by print magazines hit its peak in the mid-20th century, when in 1952 Life magazine published Ernest Hemingway's long short story (or novella) The Old Man and the Sea. The issue containing this story sold 5,300,000 copies in only two days.

Characteristics

- Short stories tend to be less complex than novels.
- Usually a short story focuses on only one incident, has a single

plot, a single setting, a small number of characters, and covers a short period of time.

- Some do not follow patterns set for fiction at all. For example, it may have an abrupt beginning, with the story starting in the middle of the action.
- Manner of telling - There should be a constant sense of movement. Pauses weaken the 'tone of urgency'.
- The story should involve the reader to make it appear that you are talking to the reader.

Guidelines for unravelling the plot :

- Adopt a direct and conversational tone.
- Enliven the narrative
- Build up certain suspense in the mind of the reader so that the reader has 'what comes next' effect on his mind.
- The climax need not be logical culmination of the events. It could be an 'anti-climax'; in other words, it could be a surprise or a sudden ending and not necessarily tragic or negative - the option is open to you.
- The climax need not be a resolution of the conflict or complication in the plot.
- Sustaining readers interest in the prime motive
- The Daily newspaper can offer a great situation for story writing

6.3.4 NOVEL

A novel is an extended prose fiction narrative of 50,000 words or more about realistic characters and events described in fictional form. In other words, novel is "People in significant action" representing life, experience, and learning. Novels are a popular literary form and their popularity has increased with improvements in printing technology and literacy. Modern novels narrate events from a varied range of genres, demonstrating a particular subject matter which include romances, science fiction, fantasy, crime and horror. Journalism, drama and satire laid the ground for the novel like the prose satire Swift's Gulliver's Travels (1726) and Cervantes's Don Quixote (1605, 1615).

The early "novel" represented any story glorifying its spectacular incidents. Geoffrey Chaucer's *Canterbury Tales,* 1486 is regarded by many as a part of a unified "Novel" tradition. Novels in the original sense came up with Wil-

liam Painter's Palace of Pleasure well furnished with pleasaunt Histories and excellent Novelles in 1566. The invention of printing led to commercialization of novels and purchasing novels soon became a trend which led to many writers enhancing this genre. The rise of literacy too added to the success of novels in the book format which people could collect and read.

Paul Scarron published the first volume of his *Roman Comique* in 1651 with a plea in the 21st chapter for French imitation of the Spanish 'little stories like those they called "novels"'. Later Scarron himself wrote numerous novels. Madame de La Fayette published two novels - *Zayde* (1670) and *La Princesse de Clèves* (1678) which represented the French taste of minute observation of human motives and behavior. The story of unparalleled female virtue, - with a heroine who had had the chance to risk an illicit amour and not only withstood the temptation but made herself more unhappy by confessing her feelings to her husband - brought in a new wave of subjects in story telling. Daniel Defoe's *Robinson Crusoe* in 1719 was a path breaking novel in English Literature and was the first major novel of the 18th century. A journalist, Defoe carved sections from the memoirs of Alexander Selkirk into a skillfully essayed out fictional novel. The English Select Collection Novels published in six volumes from 1720-22 contained the finest European "novels" from Machiavelli's to Marie de LaFayette's performances.

Samuel Richardson's *Pamela* (1741) , Henry Fielding's *The History of Tom Jones, a Foundling* (1749) and Rousseau's *Émile, ou De l'éducation* (1762) were famous novels of the time. Gothic literary style became popular during the end of the 18th century and the beginning of the 19th. Tales of gothic novels dealt with horror, despair, the grotesque and other "dark" subjects. Shelly's *Frankenstein*, Bram Stoker's *Dracula*, Edgar Allan Poe's *The Tell-Tale Heart* are famous gothic novels. This literature gave birth to many other forms, such as suspense, ghost stories, horror and mystery. Samuel Richardson published *Clarissa* in 1747 through 1748 in serial form and is a masterpiece of psychological realism. Henry Fielding's Tom Jones, 1749 emphasized the place of the individual in society. Henry Fielding in 1743 published a novel in the Miscellanies volume III - *The History of the Life of the Late Mr Jonathan Wild the Great.* His greatest work was *Tom Jones,* a meticulously constructed picaresque novel. Fielding presented his reader with a much wider range of characters taken from all social classes.
In the 18th century, changes came in the presentation of heroes; with male chaacters looking for sympathy and pity without being prey to satire. Heroes like Henry Mackenzie's *Man of Feeling* (1771) developed weak sides. The beginning of the seventeenth century saw the novel becoming a part of

the genre of realism while the turn of the nineteenth century saw the rise of novels of fantasy. Jane Austen introduced the "comedy of manners" style of writing with satires on individuals of high social status and portrayal of city influences giving rise to corrupt established social values. Her best-known novel are *Pride and Prejudice and Sense and Sensibility.* Austen's plots, though fundamentally comic, highlight the dependence of women on marriage to secure social standing and economic security and offer a subtle critique of the social equations of her times .

Charles Dickens was one of the most popular novelists of the Victorian era and a vigorous social campaigner. Among his best-known works are *Great Expectations, David Copperfield, Oliver Twist, A Tale of Two Cities, Bleak House, Nicholas Nickleby, The Pickwick Papers,* and *A Christmas Carol.* Dickens's novels were works of social commentary. He satired the British aristocratic snobbery and fiercely criticised poverty and social stratification of Victorian society. *Oliver Twist* (1839) was a hard hitting image of poverty and crime while *Bleak House* and *Little Dorrit* were voices against the Victorian institutional apparatus. Dickens's novels combine brutality with fairy-tale fantasy; sharp, realistic, concrete detail with romance, farce, and melodrama.; the ordinary with the strange.

The first half of the twentieth century saw an explosion in the development of the field of literature. J.R.R. Tolkien pioneered the modern day conception of the fantasy genre with his epic *The Lord of the Rings,* later followed by Terry Brooks' *The Sword of Shannara*. The age of science fiction began in the 1950s while crime novel was established as one of the most popular forms of literature. Minimalism and stream of consciousness narratives became popular in Post-Modernism. Writers experimented with time and point of view adding novel layers of complexity and undertones to literature. Magical realism emerged in the second half of the 20th century with Gabriel Garcia Marquez's *One Hundred Years of Solitude*.

To describe human experience and interaction with the world William James coined 'stream of consciousness' narrative which is marked by an experimentation with time where the characters could shift back and forth in time.Three major figures in the early half of the twentieth century were instrumental in developing the stream of consciousness narrative as a literary style - James Joyce in *Ulysses* and *A Portrait of the Artist as a Young Man*; Virginia Woolf in *Mrs. Dalloway* and William Faulkner. *Mrs. Dalloway* has the novel set in single day, in which her character moves freely in time.

Some common forms of the novel are :

Autobiographical novel is based on the author's life experience. Many writers include people and events from their own lives in their books. James Joyce, *Portrait of the Artist as a Young Man* and Thomas Wolfe, *Look Homeward, Angel* have used this form.

Children's novel is written for children. Mark Twain, Tom Sawyer; L. M. Montgomery, Anne of Green Gables belong to this caregory. Characteristics of children's novel are - a child character or a character a child can identify with; theme aimed at children; use of vocabulary and sentence structure available to a young reader.

Coming-of-age story is a type of novel where the protagonist is initiated into adulthood through knowledge and experience, often by a process of disillusionment. Understanding comes after the destruction of a false sense of security and innocence. Jane Austen's *Northanger Abbey* is an example.

Detective novels represent the use of mystery and suspense where the central character, often a brilliant detective, solves a crime. Detective fiction is the most popular form of both mystery and hardboiled crime fiction. The earliest known example of a detective story was "The Three Apples", one of the tales of Scheherazade in the *One Thousand and One Nights.* Edgar Allan Poe's *"The Murders in the Rue Morgue"* in 1841 was the first fictional detective. *The Four Queens of Crime* were Agatha Christie, Dorothy L. Sayers, Ngaio Marsh and Margery Allingham. Agatha Christie produced a long series of books featuring her detectives Hercule Poirot and Miss Marple are famous even till date. Sir Arthur Conan Doyle's, *The Hound of the Baskervilles*; Agatha Christie, *Murder on the Orient Express*; Dorothy Sayers, *Strong Poison* are some famous detective novels. Many detective stories have police officers and private detectives as the main characters,

Dystopian novel is an anti-utopian novel where in the attempt to create a perfect society - a paradise - everything becomes flawed and devastated. George Orwell's, *Nineteen Eighty-Four;* Aldous Huxley's, *Brave New World* are examples of such novels.

The Fantasy novel is a novel that is detached from reality. They are novels depicting themes of fairyland or a story based on the moon etc. J. R. R.

Tolkien, *The Hobbit* is an example. The modern fantasy literature is said to begin with George MacDonald's *The Princess and the Goblin and Phantastes* in 1858. William Morris, Edward Plunkett, H. Rider Haggard, Rudyard Kipling and Edgar Rice Burroughs made this genre a very popular one in the early 20th century. Abraham Merritt, established the "lost world" sub-genre with classics like Peter Pan and *The Wonderful Wizard* of Oz. J. R. R. Tolkien's *The Hobbit* and *The Lord of the Rings* in the late 1960s made fantasy truly mainstream. In 1977, Terry Brooks' *The Sword of Shannara* and Stephen R. Donaldson's *The Chronicles of Thomas Covenant* ushered in "the era of the big commercial fantasy". At the present, fantasy is still popular with novels such as the posthumously published *The Children of Húrin* by J.R.R. Tolkien, Stephanie Meyer's "Twilight" George R. R. Martin's *A Song of Ice and Fire* and J.K. Rowling's *Harry Potter* such being extremely popular.

A Gothic novel uses supernatural theme of horror representing unknown terror such a novel is often set in a dark, mysterious castle or unknown place in order to create an atmosphere of fear and suspense . Horace Walpole invented the genre with his *Castle of Otranto*. William Beckford's, Vathek, Anne Radcliffe's, *The Mysteries of Udolpho*, Mary Shelley's, *Frankenstein* and Daphne du Maurier's, *Rebecca* are other examples. Gothic elements include ancient prophecy, mysterious suspense, supernatural events and dream visions. As a background , the writer uses screaming women, doors grating on rusty hinges, howls in the distance, footsteps approaching…

In a Historical novel fictional characters take part in actual historical events. Sir Walter Scott's, *Ivanhoe*; and James Fenimore Cooper's, *Last of the Mohicans* are some good examples of such novels .

The Novel of manners describes in detail the social customs and habits of a particular social group. Characters are developed and behave according to conventions of the society. Jane Austen's, *Pride and Prejudice*, William Makepeace Thackeray's , *Vanity Fair* have mastered this type.

The Picaresque novel is an episodic, often autobiographical novel about a person of low social status. The novel depicts the adventures of the wandering hero who lives in a corrupt society. This novel form flourished in Europe in the seventeenth and eighteenth centuries, and continues to influence modern literature. Examples are Daniel Defoe's, *Moll Flanders;* Miguel

de Cervantes, *Don Quixote;* Henry Fielding's, *Jonathan Wild;* Rudyard Kipling's, *Kim.* Likewise Charles Dickens wrote his first six novels in the picaresque form.

The Regional novel portrays stories pertaining to a particular geographic region. It weaves its setting around the behavior, customs, speech, and history of the people. Harper Lee's, *To Kill a Mockingbird,* Thomas Hardy's, *Return of the Native* have represented such stories.

The Science fiction novel depicts adventures through the use of futuristic scientific technology. Scientific rules or principles or facts are established and the writer gives logical consequences to them as the story unfolds. H. G. Wells, *The Invisible Man,* Aldous Huxley's, *Brave New World,* Arthur C. Clarke's, 2001: A Space Odyssey, Ray Bradbury's, *The Martian Chronicles* are few such novels.

A Sequel remove that incorporates the same characters and often the same setting as a previous novel. Sometimes the events of the previous novel continue, while at times only the characters are the same and the events are entirely unrelated to the previous novel. Examples are Mark Twain's, *Adventures of Tom Sawyer* and Margaret Mitchell's, *Gone With the Wind.*

An **Utopian novel** presents an ideal society where the problems of poverty, greed, crime, and so forth have been eliminated. Examples are Thomas More's, *Utopia,* Samuel Butler's, *Erewhon.*

6.3.5 DRAMA

Drama is a fiction represented in performance through its enactment in theatre, performed by actors on a stage before an audience.The traditional generic division of drama is between comedy and tragedy.

Comedy is a humourous discourse generally intended to amuse with its variations on the elements of surprise, incongruity, conflict, repetitiveness, and the effect of opposite expectations. Satire uses ironic comedy to portray social institutions as unreasonable or corrupt.

Romantic comedy usually depicts the idiosyncrasy of those who fall in love. A comedy of manners typically uses humour to satirize the behavior and mannerisms of a particular social class. The best-known comedies of manners were written by French playwright Molière in plays such as *L'École*

des femmes (*The School for Wives,* 1662); *Le Misanthrope* (The Misanthrope, 1666), and most famously *Tartuffe* (1664). William Shakespeare's *Much Ado about Nothing;* William Wycherley's *The Country Wife,* 1675; William Congreve's *The Way of the World,* 1700; Oliver Goldsmith's *She Stoops to Conquer,* 1773; Richard Brinsley Sheridan's *The Rivals;* 1775, Oscar Wilde's *Lady Windermere's Fan,* 1892 and *The Importance of Being Earnests,* 1895 were famous English works of this genre. A comedy of errors is a humorous or satirical work presenting series of comic instances of mistaken identity and which typically culminates in a happy resolution of the thematic conflict. William Shakespeare's *The Comedy of Errors* and *A Midsummer Night's Dream* are well-known Shakespearean examples of a comedy of errors.

Tragedy is based on human suffering as opposed to comedy. The early modern tragedy *Hamlet* (1601) by Shakespeare and the classical Athenian tragedy *Oedipus the King* (c. 429 BCE) by Sophocles are among the supreme masterpieces of the art of drama.

6.3.6 AUTOBIOGRAPHY & BIOGRAPHY

AUTOBIOGRAPHY

An autobiography is a biography written by oneself or sometimes with a collaborative writer. Diaries - written for personal reference - are a Version of the autobiography form. Nadezhda Mandelstam's *Hope against Hope* details atrocities and malevolence of Communist regimes. Mahatma Gandhi's *My Experiments with Truth* is an incredible insight into life of the Gandhi . The term "fictional autobiography" refers to novels about a fictional character written as though the characters were writing their own biography. Daniel Defoe's *Moll Flanders,* Charles Dickens's David Copperfield, Charlotte Bronte's *Jane Eyre* and J. D. Salinger's *Catcher in the Rye* are well-known modern examples of fictional autobiography.

BIOGRAPHY

A biography is a description of someone's life told with revelation of impersonal facts (education, work, relationships and death) and the subject's experience of those events, highlighting various aspects of his or her life. Ancient Greeks developed the biographical tradition with works like Damascius' Life of Isodorus. The earliest surviving pieces are Isocrates'

Life of Evagoras and Xenophon's Life of Agesilaos, both from the fifth century BC. Another important biography is Plutarch's Life of Alexander the Great.

By the late Middle Ages, biographies of kings, knights and tyrants began to be written with works like Sir Thomas Malory's Le Morte d'Arthur. Giorgio Vasari's Lives of the Artists in 1550 was a landmark biography focusing on secular lives and went on to become a best seller. John Foxe's Acts and Monuments in 1563 and Thomas Fuller's The History of the Worthies of England in 1662 were biographies with a distinct focus on public life. In the late eighteenth century, the terms "biography" and "autobiography" entered the English lexicon. Jean Jacques Rousseau's Confessions 1781-88, Booker T. Washington's Up From Slavery, 1901; Henry Adams' Education, 1907 were famed biographies of the following centuries. Lytton Strachey, André Maurois, and Emil Ludwig started the new school of biography featuring iconoclasts, scientific analysts, and fictional biographers.

6.3.7 POETRY

Poetry is a literary form where language is used for its aesthetic qualities to expand the literal meaning of words with specific features such as repetition, verse form and rhyme. Numerous ancient works such as the Indian Vedas, 1700-1200 BC; Zoroaster's Gathas, 1200-900 BC to the Odyssey, 800-675 BC were composed in poetic form. Ancient epic poetry includes the Greek epics Iliad and Odyssey, the Old Iranian books the Gathic Avesta and Yasna, the Roman national epic, Virgil's Aeneid, and the Indian epics Ramayana and Mahabharata.

6.3.8 POETIC FORM

Poetic forms are based on sets of rules of rhyming scheme, meter and other elements of a poem. Described below are some common forms of poetry widely used across a number of languages.

Sonnets

Sonnet is a poem is a distinctive poetic style of fourteen lines usually in iambic pentameter, with a varied rhyme scheme. The two main types of sonnets are the Petrarchan (or Italian) and the Shakespearean. The Petrarchan Sonnet is divided into two main sections, the octave (first eight lines) and the sestet (last six lines). The octave presents a problem or situ-

ation which is then resolved or commented on in the sestet. The Shakespearean Sonnet, contains three quatrains and a couplet, with more rhymes. In Shakespeare, the couplet often undercuts the thought created in the rest of the poem. Shakespeare's sonnets are among the most famous in English poetry, with as many as twenty of them being included in the *Oxford Book of English Verse.* The following is a very well known Shakespeare sonnet :

Shall I compare thee to a summer's day?
Thou art more lovely and more temperate:
Rough winds do shake the darling buds of May,
And summer's lease hath all to short a date:

Sometime too hot the eye of heaven shines,
And often is his gold complexion dimm'd:
And every fair from fair sometime declines,
By chance, or nature's changing course, untrimm'd.

By thy eternal summer shall not fade
Nor lose possession of that fair thou owest;
Nor shall Death brag thou wandered in his shade,
When in eternal lines to time thou growest:

So long as men can breathe, or eyes can see,
So long lives this, and this gives life to thee.

Shakespeare, *Sonnet XVIII.*

Sestina

The sestina is a poem of six stanzas comprising of six unrhymed lines, in which the words at the end of the first stanza's lines reappear in a rolling pattern in the other stanzas. The poem then ends with a three-line stanza in which the words again appear, two on each line.

Villanelle

The Villanelle is a nineteen-line poem made up of five triplets with a closing quatrain; the poem is characterized by having two refrains, initially used in the first and third lines of the first stanza, and then alternately used at the close of each subsequent stanza until the final quatrain, which is concluded by the two refrains. The remaining lines of the poem have an a-b alternating rhyme.

Ode

Odes were first developed by poets writing in ancient Greek, such as Pindar, and Latin, such as Horace. The ode generally has three parts: a strophe, an antistrophe, and an epode. The antistrophes of the ode possess similar metrical structures and, depending on the tradition, similar rhyme structures. In contrast, the epode is written with a different scheme and structure. Odes have a formal poetic diction, and generally deal with a serious subject. The strophe and antistrophe look at the subject from different, often conflicting, perspectives, with the epode moving to a higher level to either view or resolve the underlying issues.

6.3.9 POETIC GENRE

A poetic genre is the classification of poetry based on the subject matter or style. Described below are some common genres.

Narrative poetry

Narrative poetry is a genre of poetry that tells a story and is perhaps the oldest type of poetry. Notable narrative poets include Ovid, Dante, Chaucer, William Langland, Luís de Camões, Shakespeare, Alexander Pope, Robert Burns, Adam Mickiewicz, Alexander Pushkin, Edgar Allan Poe and Alfred Tennyson. Epics, ballads, and metrical romances are example of narrative poetry.

Epic poetry presents in a continuous narrative, the life and works of a heroic or mythological person or group of persons. Examples of epic poems are Homer's Iliad and Odyssey, Virgil's Aeneid, Milton's Paradise Lost , Luís de Camões' Os Lusíadas, the Epic of Gilgamesh, the Mahabharata, Valmiki's Ramayana, Ferdowsi's Shahnama, and the Epic of King Gesar. Ballad is a narrative folk song usually created by common people and passed orally due to the illiteracy of the time.

Dramatic poetry

Dramatic poetry is drama written in verse. Greek tragedy in verse dates to the sixth century B.C., and may have been an influence on the development of Sanskrit drama. Examples of dramatic poetry in Persian literature include Nezami's two famous dramatic works, Layla and Majnun and Khosrow and Shirin, Ferdowsi's tragedies such as Rostam and Sohrab, Rumi's Masnavi, Gorgani's tragedy of Vis and Ramin, and Vahshi's tragedy of Farhad.

Lyric poetry

Lyric poetry is a genre that portrays the poet's own feelings, states of mind, and perceptions. Though lyric poetry celebrates love, war and peace, nature and nostalgia, grief and loss. P.B.Shelley , Tennyson , Gerard Manley Hopkins, T. S. Eliot, William Blake, William Wordsworth, John Keats, and William Shakespeare are famous poets of this genre. Lyric poetry is the most common type of poetry

Verse fable

The fable is an ancient literary genre, often set in verse that features anthropomorphized animals, plants, inanimate objects, or forces of nature that illustrate a moral lesson.



CHECK YOUR PROGRESS

1. What are the different poetic forms?

2. How will you distinguish between a novel and a short story?

6.4 FUNDAMENTAL ELEMENTS OF CREATIVE WRITING

Fiction is an imaginative form of narrative. Effective writing of fiction requires an understanding of the fundamental elements of storytelling, such as point of view, dialogue, and setting. We have already discussed the fundamental elements of fiction writing.

6. 4.1 THE 3 ACTS

The 3 Acts of a fiction is that it should have a Beginning, Middle and an End

6.4.2 CHARACTER DEVELOPMENT

Characterization is one of the fundamental elements of fiction. Characters are usually presented to the reader by description and through their action, speech, and thoughts.

A Character is a person who is responsible for the thoughts and actions within a literary work. They are the medium through which a reader interacts with a piece of literature. The attitudes, mannerisms, and even appearances of characters greatly influence the other major elements in a literary work, such as theme, setting, and tone.

Points to note while developing a character-

- The behavior of characters should be justified
- The characters should seem 'real' people to the reader
- Details of what readers need to know about a character should be given.
- The character should be given multi-dimesnional facet.
- Detailed physical descriptions of all the characters is not required. Descriptions can be revealed at various points in the narrative.

Characters may be of several types :

- Point-of-view character : The character from whose perspective the audience experiences the story.
- Protagonist : The protagonist is the one who drives the action of the story and therefore responsible for achieving the story's Objective Story Goal; the Main Character.
- Antagonist : The character that stands in opposition to the protagonist - a character in a story or poem who deceives, frustrates, or works against the main character in some way. The antagonist is not necessarily a person; it could be death, the devil, an illness, or any challenge that prevents the main character from living "happily ever after."

- Supporting character : A character that plays a part in the plot but is not major
- Minor character : A character in a bit/cameo part.

6.4.3 THE PLOT

The plot, or the storyline is often the most crucial element of fiction. Subplot is a subordinate plot in a novel or drama. Most subplots have some connection with the main plot.

6.4.4 SETTING & SCENE

Setting is The total environment for the action of a fictional work. Setting includes time period, the place, the historical milieu, as well as the social and political realities. In some cases, setting becomes a character in itself and can set the tone of a story.

Scene is the driver of the plot. Points to remember while developing the Scene

- You should answer the questions - Where, when, who
- Plan how to arrange and order scenes
- Keeping the story moving and keeping the reader interested
- Figure out what scenes are needed, which are useless. Remove the unwanted scenes.

6.4.5 THEME

Theme is the central idea or the common thread of the narration. A theme is a thought or idea the author presents to the reader. Through the characters, plot, and other literary devices the readers understands the theme. Example of themes are - the theme of redemption or that of romance.

6.4.6 STYLE

Style is how a literary work is written and interpreted. A fiction writer uses his choice of vocabulary, sentence structure, phrasing, dialogue, and other litarary devices to create style or mood. Style is the manner of expression of a particular writer.

6. 4.7 NARRATIVE MODE

The narrative mode is the method used by the writer to convey their story to the audience. The narrative point of view and the narrative voice are most important aspects of narrative mode.

The person whose point of view is used to relate the story is regarded as the "narrator". Literary narration can occur from the first-person, second-person, or third-person point of view.

The first-person narrative mode is expressed through the narrator referring to the focal character as "I". The narrator is also a character who is part of the story and must follow all of the rules of being a character, even while narrating the story.The Third-person mode of narration is the most commonly used viewpoint. In every third-person narrative mode, the focal character is always referred to as "he", "she", "it", or "they". The third-person subjective is when the narrator is not an involved character in the story and is, therefore, able to convey what thoughts, feelings, opinions, etc. are occurring in the minds of one or more characters. The third-person objective perspective tells a story without detailing the thoughts, opinions, or feelings of any of the characters but instead gives an objective point of view. The third-person omniscient perspective has been the most common point of view where the tale is told from the point of view of a storyteller who plays no part in the story but knows all the facts, including the characters' thoughts. To describe human experience and interaction with the world William James coined 'stream of consciousness' narrative which is marked by an experimentation with time where the characters could shift back and forth in time.Three major figures in the early half of the twentieth century were instrumental in developing the stream of consciousness narrative as a literary style - James Joyce in Ulysses and A Portrait of the Artist as a Young Man; Virginia Woolf in Mrs. Dalloway and William Faulkner. Mrs. Dalloway has the novel set in single day, in which her character moves freely in time.

6.5 POETIC ELEMENTS

LITERARY TOOLS

Lterary tools are devices used to give imagery effect to the work and make it interesting for the reader. Some prominent literary tools that you may use in your work of fiction are mentioned below.

ALLITERATION

Alliteration is a pattern of sound that includes the repetition of consonant sounds. One of the most common literary tools in English, alliteration is widely used in modern English in magazine article titles, advertisements and business names, comic strip or cartoon characters, and even common expressions. Alliteration instantly captures the reader's interest and is useful for emphasis.

- Magazine articles: "Chicken Chow in China Town", "New Yards in New York?"
- Comic/cartoon characters: Beetle Bailey, Donald Duck, Peter Parker, Bruce Banner
- Restaurants: Café Coffee Day
- Expressions: busy as a bee, dead as a doornail, good as gold, right as rain, etc...

ALLUSION

An allusion is a figure of speech that makes a reference to well-known characters or events. It makes a reference to a place, event, literary work, myth, or work of art and the reader is given the liberty to make the connection to an already known connection. It creates a powerful image and is used to summarize a complex idea or emotion. It allows the reader to understand a difficult concept by relating to an already familiar story. The poetry of T. S. Eliot and works of James Joyce used a lot of allusions in their work.

Some examples :

- For righteousness, one might allude to Noah who "had no faults and was the only good man of his time"
- An allusion to the city that never sleeps is New York.
- 15 minutes of fame alludes to Andy Warhol, a 20th-century American artist's famous saying about short span of media attention.
- Catch-22 means an absurd or no-win situation. The "catch-22" refers to a regulation in the U.S. Army Air Force base in World War II that states an airman's request to be relieved from flight duty can only be granted if he is judged to be insane. However, anyone who does not want to fly dangerous missions is obviously sane. Thus, there is no way to avoid flying the missions.

ANASTROPHE

Anastrophe is a figure of speech which involvs an inversion of the ordinary word order. 'We walked together' is written as 'Together we walked'; 'echoed the hills' mean 'the hills echoed'.

Anastrophe also occurs in English poetry. For example, Coleridge's The Rime of the Ancient Mariner:

He holds him with his skinny hand,
"There was a ship," quoth he.
"Hold off! unhand me, grey-beard loon!"
Eftsoons his hand dropt he.

ANTISTROPHE

Antistrophe is the repetition of the same word or phrase at the end of successive clauses.

**In 1931, ten years ago, Japan invaded Manchukuo- without warning. In 1935, Italy invaded Ethiopia - without warning. In 1938, Hitler occupied Austria - without warning. In 1939, Hitler invaded Czechoslovakia - without warning. Later in 1939, Hitler invaded Poland - without warning. And now Japan has attacked Malaya and Thailand - and the United States -without warning.*

Franklin D. Roosevelt, *Aeschines, Against Ctesiphon 198

ANTITHESIS

Antithesis states an opposition or contrast of words in a sentence construction.

**Brutus : Not that I loved Caesar less, but that I loved Rome more.*

Shakespeare, *Julius Caesar*

EUPHEMISM

Substitution of an agreeable or at least a less negative expression for one whose plainer meaning might be harsh or unpleasant.

Die - pass away

HYPERBOLE

Hyperbole is an extravagant exaggeration of statements. It is used for emphasis and to create a rhetorical effect by evoking strong feelings or impression. Hyperbole is often used in poetry to dramatize a person's opin-

ions or emotions and formed an essential part of heroic drama, romance fiction and comedy.

Examples :

- You've grown like a bean sprout
- I'm older than the hills
- Its raining cats and dogs
- If thou dost slander her and torture me,
  Never pray more; abandon all remorse;
  On horror's head accumulate;
  Do deeds to make heaven weep, all earth amazed;
  For nothing canst thou to damnation add
  Greater than that.

  Shakespeare, *Othello*

IDIOM

An idiom refers instead to a figurative meaning that is known only through common use and the meaning does not emerge if taken literaly. This collocation -- words commonly used in a group -- changes the definition of each of the words that exist. To understand an idiom one requires some foundational knowledge, information, or experience of the culture as they are based on culture.

METAPHOR

A Metaphor is an implied comparison achieved through a figurative use of words; the word is used not in its literal sense, but in one analogous to. it is similar to a simile, however this literary device makes a comparison without the use of "like" or "as". Metaphoric language is used in order to realize a new and different meaning. As an effect, a metaphor functions primarily to increase stylistic colorfulness and variety.

- He was a lion in the war
- Life's but a walking shadow; a poor player
- The sea surges with laughter.
- From Stettin in the Baltic to Trieste in the Adriatic, an iron curtain has descended across the continent.

  W. Churchill

- All the world's a stage,

  And all the men and women merely players;

  They have their exits and their entrances;

  William Shakespeare, *As You Like It*

OXYMORON

A paradox achieved by the juxtaposition of words which seem to contradict one another.

*I must be cruel only to be kind. Shakespeare, Hamlet

PARADOX

The paradox as a literary device has been defined as an anomalous juxtaposition of incongruous ideas to churn out a surprise. Literary or rhetorical paradoxes abound in the works of Oscar Wilde and G. K. Chesterton.

"I can resist anything except temptation" Oscar Wilde

PARAPROSDOKIAN

Paraprosdokian is surprise or unexpected ending of a phrase or series.
*He was at his best when the going was good. Duke of Windsor
*There but for the grace of God - goes God. Churchill

POLYSYNDETON

Is the repetition of conjunctions in a series of coordinate words, phrases, or clauses.

*I said, "Who killed him?" and he said, "I don't know who killed him but he's dead all right," and it was dark and there was water standing in the street and no lights and windows broke and boats all up in the town and trees blown down and everything all blown and I got a skiff and went out and found my boat where I had her inside Mango Bay and she was all right only she was full of water. Hemingway, After the Storm

PERIPHRASIS

It is a way of speaking around a topic, rather than stating it directly. Periphrasis may be intended to heighten anticipation through delay or to enable ornament.

SARCASM

A way of expressing criticism where dislike is often expressed by ironic praise.

"I think its great !" - when this phrase is said as a much awaited party gets cancelled.

SIMILE

A Simile A figure of speech that expresses the resemblance of two different things usually introduced by as or like.

- I am as bold as a lion.
- Her eyes sparkle like a crystal.
- Let us go then, you and I,
  While the evening is spread out against the sky,
  Like a patient etherized upon a table...

T.S. Eliot, *The Love Song of J. Alfred Prufrock*

6.6 NARRATIVE TECHNIQUE

COMIC RELIEF

Comic relief is a device to provide some tension relieve from the tragic or serious tone of the in a literary work. It is a comic episode interposed in the midst of serious or tragic elements in a drama. William Shakespeare deviated from the classical tradition and used comic relief in Hamlet, Macbeth, Othello and Romeo and Juliet. Marlowe uses comic relief in Doctor Faustus.

EPIPHANY

An epiphany is the sudden realization that some quite ordinary incident or situation or object encountered in daily experience has an intense symbolic meaning.

The term is used in a philosophical or literal sense to signify that the last piece of a puzzle has been found and as such, the claimant now has the knowledge of the whole picture. James Joyce used epiphany as a literary device in Stephen Hero, Portrait of the Artist as a Young Man (1916) and within each short story of his collection Dubliners (1914). William Burroughs' Naked Lunch also uses epiphany.

FLASHBACK

A flashback is a narrative technique that takes the story back in time to the events that happened before the current events in the fiction.Flashbacks recounts events that happened prior to the story's primary sequence of events to present an event of earlier occurrence. By narrating events that occurred prior to the present situation, the reader gets an insight into the background of the event. Flashback techniques include memories, dreams, stories of the past told by characters, or even authorial sovereignty.

An early example of flashback is represented in the Mahabharata, where the main story is narrated through a frame story set in a later time. In the tales of Arabian Nights - The Three Apples, Sinbad the Sailor and The City of Brass presented the earliest form of flashback in literature. Analepsis was used extensively by author Ford Madox Ford. Thornton Wilder's The Bridge of San Luis Rey 1927, where a single disaster intertwines the victims, whose lives are then explored by means of flashbacks to events leading up to the disaster. Sometimes flashbacks are presented non-chronologically that leads to an ambiguity of the present time of the story. The Slaughterhouse Five has the narrative jumping back and forth in time, so there is no actual present time line.

IRONY

Expression of something which is contrary to the intended meaning; the words say one thing but mean another. It refers to how a person, situation, statement, or circumstance is not as it would actually seem. There is an incongruity between what one says or does, and what one means or what is generally understood and what actually happens.

*Yet Brutus says he was ambitious;
And Brutus is an honourable man. Shakespeare, *Julius Caesar*

Dramatic irony is a disparity of expression and awareness: when words and actions possess a significance that the listener or audience understands, but the speaker or character does not.

For example:

- In City Lights, we know that Charlie Chaplin's character is not a millionaire, but the blind flower girl (Virginia Cherill) does not.
- In Cyrano de Bergerac, we know that Cyrano loves Roxane and that he is the real author of the letters that Christian is writing to the young woman; Roxane is unaware of this.

In a Tragic irony the words and actions of the characters belie the real situation.

For example :
In Shakespeare's play *Romeo and Juliet*, when Romeo finds Juliet in a drugged death-like sleep, he assumes her to be dead and kills himself.

Upon awakening, when Juliet finds her dead love beside her, she kills herself with his dagger.

Situational irony is the disparity of intention and result: when the result of an action is contrary to the desired or expected effect. Likewise, cosmic irony is disparity between human desires and the harsh realities of the outside world (or the whims of the gods

Irony of fate emerges when destiny or fate plays with the lives of human characters - a contrast between human intentions and actual results.

For example :

- In O. Henry's story *"The Gift of the Magi",* a young couple are too poor to buy each other Christmas gifts. The man finally pawns his heirloom pocket watch to buy his wife a set of combs for her long, beautiful, prized hair. She, meanwhile, cuts off her treasured hair to sell it to a wig-maker for money to buy her husband a watch-chain.

6.7 LET US SUM UP

In this unit we have given you a detailed analysis of the creative writing genre . Creative writing is considered to be any writing, fiction or non-fiction, that presents literary works beyond normal professional, journalistic, academic, and technical forms of literature. The main objective of creative writing is to bring in the feeling of immediacy in the reader; hearing people talk, getting involved in the situation as the characters and narration come alive. In this unit , we have given you an analysis of creative writing genre, various narrative techniques and poetic elements.



6.8. FURTHER READINGS

- Baldick, Chris. Edited; The Concise Oxford Dictionary of Literary Terms, Oxford, 2004
- Benet's Reader's Encyclopedia, Dictionary of Literary Terms, A Dictionary of Literary Terms and Literary Theory, Microsoft Encarta Encyclopedia 2000.
- Canada, Mark; A Handbook to Literature, Benet's Reader's Encyclopedia.
- Kellman, Steven G; Great Endings: Closing Lines of Great Novels; USA Today; September, 1995
- Daiches, David; Critical History of English Literature; Allied Publishers; 1998
- Earnshaw, Steve (ed.); The Handbook of Creative and Media Writing; Edinburgh University Press, 2007
- Severson, Susan; An Introduction to Fiction, Poetry and Drama, NTC's Dictionary of Literary Terms, and Literary Terms: A Dictionary.

Website resources:
en.wikipedia.org
www.right-writing.com



6.9 POSSIBLE QUESTIONS

1. Comment on the numerous literary genres.
2. Write a short note on different narrative modes.
3. Comment on the different literary tools.
4. Write a note on characterization.
5. Write a note on autobiography and biography.

UNIT- 7 : COPY EDITING AND PROOF EDITING

UNIT STUCTURE

7.1 Learning Objectives

7.2 Introduction

7.3 Principles of copy editing

7.4 The Language of copy writing.

7.5 Print media requirements

7.6 Radio and television copyediting.

7.7 Proof copy editing

7.8 Further Reading

7.9 Possible Questions

7.1 LEARNING OBJECTIVES

After going through this unit, you will be able to

- Develop the skills and knowledge necessary for copy editing.
- Understand the common elements of a copy.
- Understand the proper lay – out and design of a copy for the purpose of editing it.
- Develop the knowledge and skills necessary for editing a proof copy.

7.2. INTRODUCTION

Let us begin with a basic question: What is a copy? 'Copy' is a term used in the literature of visual commercials to refer to the 'text' of an advertisement (ad henceforth) or the spoken words used in radio and TV commercials. In other words, a copy is the text of an **ad** which can be either visual or audio or both.

A person who constructs the text of an ad is referred to as a copywriter. Sometimes more than one person is associated in the work of developing

an ad and they would collectively be known as copywriters. A copywriter has to be a competent user of the language, of meanings, derivations as well as the effect that a word can create in the reader's mind . Now who is a copy editor? A copy editor is a person who is responsible for editing a copy. For effective copy editing, it is important for a person to have a number of competencies.

Most importantly, a copy editor must have.

- A vast range of knowledge on the basic style of writing appropriate for an ad,
- An ability to describe the various copy elements of a print ad.
- An ability to explain the message, characteristies *and tools of radio and TV commercials, among others.*

On the other hand, the term 'proof editing' refers to the knowledge and skills necessary for editing a proof copy before it is finally approved for printing. Thus, proof reading requires a person to have

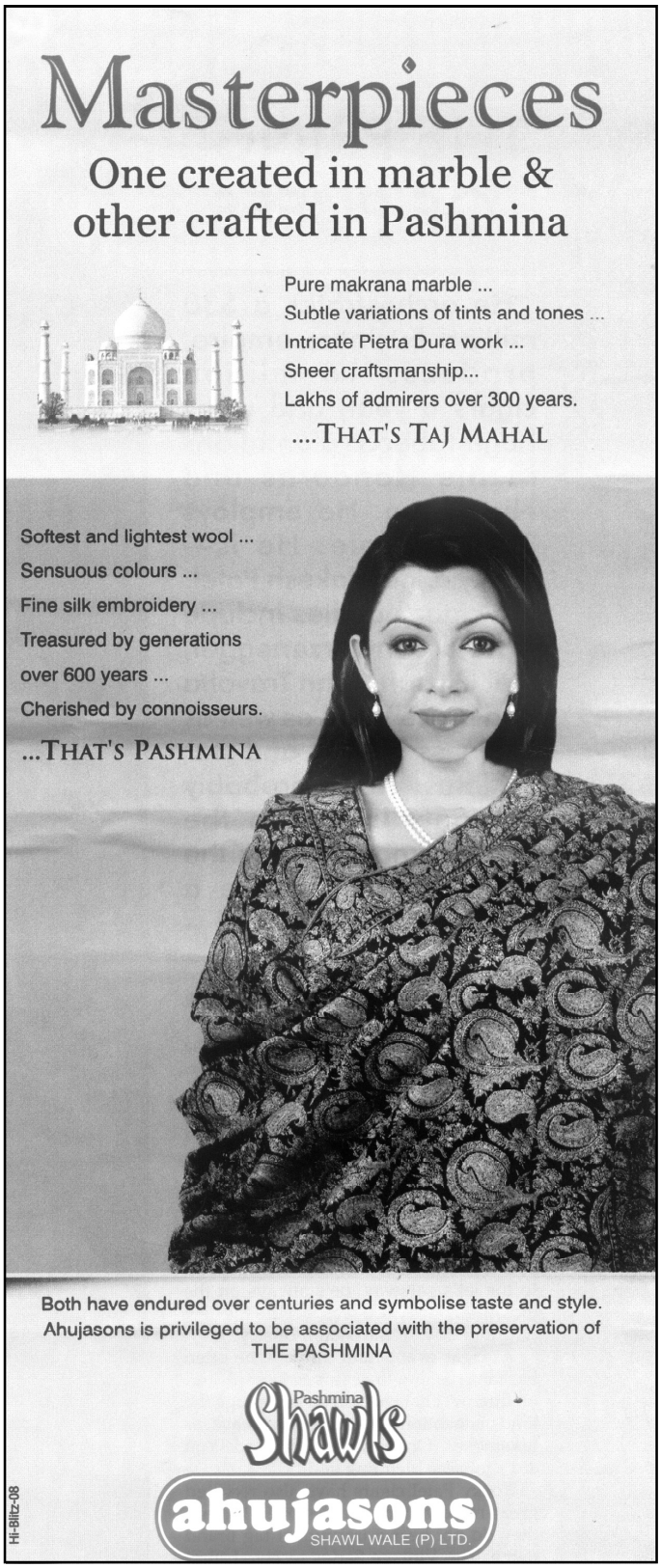
- a knowledge of the conventional signs and symbols of proof reading and
- a knowledge and skill on the lay – out and design of a piece of text of ads.

Thus, you will notice that the unit is made up of two parts. The first part is concerned with the principles and skills of copy editing while the second part is concerned with the knowledge and skills of proof editing and designing. For effective copy editing, it is necessary to acquire a knowledge on proof editing as well.

7.3. PRINICIPLES OF COPY EDITING

Copy – editing is an art and a technique. It involves a number of activities notably correcting and adapting the text of a copy so as to make it effective for the purpose for which the copy has been made. It would also involve activities like revising, amending, checking, polishing, rephrasing and rewriting the text. Copy editing would also require designing and lay – out of the copy and other important features. To illustrate this point with an example, let us look at the following ad so as to examine its basic elements. We can think of five basic elements namely: (a) the headline, (b) sub – head, (c) tag line d) body copy , e) caption or call outs . Each of these five elements has a distinctive purpose. The role of the copy editor is to evalu-

ate the ad so as to satisfy himself has for these elements succeed in achieving the desired goals. Look at the following advertisement :



1. The Headline

The copy editor will look at the following points in the headline of an ad.

(a) Has the headline (along with any photo or illustration) been able to draw the attention of the reader to the ad?

(b) Is it too long or wordy?

While evaluating the given ad he will note the head line critically :

He will find that

(i) The headline in the ad is immensely eye-catching

(ii) It is not too long. A single word has been able to achieve the desired objective of wearing the readers to the ad.

(iii) The copy editor will definitely like the headline. It raises in the readers mind the question; What master pieces are being referred to? Obviously, the question will lead the reader to care to explain the message further on.

2. Sub head :

Not all ads contain a sub head. It is not an indispensable part of an ad. The copy editor will look at the following points in a sub-head :

(a) What purpose is the sub head performing in the ad?

(b) Is it really necessary? Does it give a sense of redundancy?

(c) Does the sub-head contribute to the desired impact of the ad?

He will note the sub head critically in the given Ad.

One created in marble & other created in Pashmina.

He note will that the above sub-head elaborates on, or extends the message of the headline. Obviously, he will find that in the present ad, the sub-head effectively plays the role of an extension of an Ad.

3. The body copy

The copy editor will look at the following points in a body copy of an ad:

(a) Does it fulfill the promise of the headline?

(b) Does it convey more details?

(c) Does it elaborate the "offer" that is made in the headline and sub-head.

He will examine the body copy of the particular ad given as an illustration and will note that the body copy fulfills the promise of the headline and elaborates the sub head in a very artistic way. The first part of the body copy is an extension of “One created in marble” with certain technical details. The second part of the body copy is an extension of the second part of the sub-head

"Other crafted in pashmina".

A person who is actually interested in the item and is likely to buy it, would closely read the body copy. The copy-editor notes how cohesively the text of the body copy is put together in a pattern of contrast:

(i) "Pure makarane marble" contrasts with "Softest and lightest wool".

(ii) " subte variation of tints and tones" contrasts with "sensuous colours".

(iii) "Intricate Pietre Duke work " contrasts with "Fine silk embroidery".

(iv) "Lakhs of admirers over 300 years" contrasts with "Treasured by generations over 600 years".

Hoardings often do not have such a text as a body copy. But in such cases, the picture of the item performs the function of the body copy.

4. Captions and call outs

Copy editing of the caption of an ad will include the following aspects

(a) What kind of photo or illustration is being used in the ad?

(b) Does the information in the captain go beyond what appears in the photo or illustration?

Let us go back to the two pictures in the Ad. The first picture is that of the Taj mahal and the second one is that of a beautiful women. The copy editor will closely examine the two captions:

(i) That's Taj Mahal

(ii) That's Pashmina.

He will note that the two captions are parallel in structure.

It is not that they merely form a pattern. The information in the caption can go beyond what appears in the two photos. The captions connect the Taj with Pashmina in terms of a tradition of excellence. They impress the prospective customer and help in taking a decision on buying or (not buying) Pashmina. The two captions do a lot more besides describing the photographs.

The word "call out " is used in the literature of ads to refer to caption-like blocks of copy, usually connected to a photograph or illustration by a line or arrow which describes portions of an item or scene. You may have seen ads of fridges or cooking ranges like microwaves in which arrows are used

to indicate or describe a part of the item. At the end of the arrow are caption – like blocks of copy to refer to or describe an object or scene.

The copy editor will closely examine whether the technical details (if any) are accurate. He is aware of the fact that people usually read caption and call outs before reading the body copy.

5. The tag line

Tag lines are slogans that sum up the position of an ad. In print it usually appears just beneath or beside the company logo or name. It can be useful to reinforce the company's identity especially in radio commercials where there is no scope to use a logo or other identifying deign features the copy – editor will note that people usually read captions or call – outs before they read the body copy. Hence, he/she must be particular about the use of these two elements in an ad. Note also that not all ads may contain a call – out.



CHECK YOUR PROGRESS - 1

Here is the text of a body copy of an Ad :



1. Write out the tag line of the above ad in the space below:

_____

_____

2. What is the objective of the tag line?

_____

_____

7.4. THE LANGUAGE OF COPY WRITING

Some creative concepts are primarily visual. A jewellery ad illustrates a young woman richly bejeweled gazing dreamily. The visual attempts to make an impact on the prospective customer. However, the ad will be more effective when words are also used. This is so because.

1. The visual can be rather complicated; words make it more focussed.
2. Words can be more specific than visual
3. Words can be read over and over again until their meaning is clear.
4. Words can tempt or influence a customer's decision on a particular commodity.

What kind of words should we use? Remember, your ad has to win its audience. For this reason, words should be as simple as possible . As a copy editor, you must ensure that

- Every word counts because both space and time are effective.
- Ineffective words waste precious space.
- The tighter the copy, the easier it is to understand and the greater is its impact.

What should the copy editor do while editing a copy? The primary concern of the copy editor will be to ensure that the copy is effective. This will entail that the copy should have the following features

- Compactness. The copy should have short familiar words, short sentences and short paragraphs.
- Focussed. The focus should be on one main point
- Specificity. The message should be specific, to the point without indulgence to the luxuries of generalities.
- Intimacy. The copy should have a personal tone which can be achieved by direct address to the audience/reader as "you" rather than "we" or "they". It should read like two friends talking.
- Variation in presentation. To add visual appeal in presentation, see to it that the copy is broken up into short paragraphs with sub – heads. In TV commercials TV monologues should be broken up with visual changes such as shots of the product, sound effect and dialogue. The writer puts these breaks in the script while the art director designs what they will look like.

You may have noticed some hoardings and even copies that tend to deviate from spelling and grammar. For example, for cool ads prefer kool, for spreads (eg cheese spreads) ads prefer spreadz and so on. Likewise, grammar is tampered with even in well – known ads.

eg. If you've the inclination
We've the time.

Your grammar would not allow contraction of 'have' when it is used as a main verb. Contraction is allowed only when it is used as an auxiliary as in I've done the work. But I've a pen is not acceptable.

Copy editors should be conscious of the niceties of grammar, syntax and spelling. However, it is not that copywriters who wrote kool or spredz or the limca copywriter doesn't know his grammar. He/has used these deviations entirely to create an effect.

Now, what do you think of the style of the following ad T shirts?

Smart dressing is like success.
Not a destination, but a journey

This is not given to you as check your progress but as a point to ponder upon. Each one of you will have different points of view especially on the metaphor of 'journey'. One way to see it would be to think of the item being advertised as a contributory factor towards success.

7.5. PRINT MEDIA REQUIREMENTS

The word 'print media' includes a large variety of items. They include newspaper, magazine, directories, posters and outdoor advertising and product literature. They all use the some copy element such as headlines, heads-sub etc; however the way these elements are used varies with the objectives for using the medium.

1. Newspaper: The copy editor knows that the copy in a newspaper ad does not have to be as flashy as other kinds of ads to catch the attention of its audience. Readers skim through the pages of a newspaper with an equal seriousness both for news items as for ads. As a result, copy editors tend to see that the ads are straight forward and informative; the writing is brief, usually identifying the merchandize and giving specific information about styles, sizes and prices.
2. Magazines : Compared to newspapers, magazines offer better quality

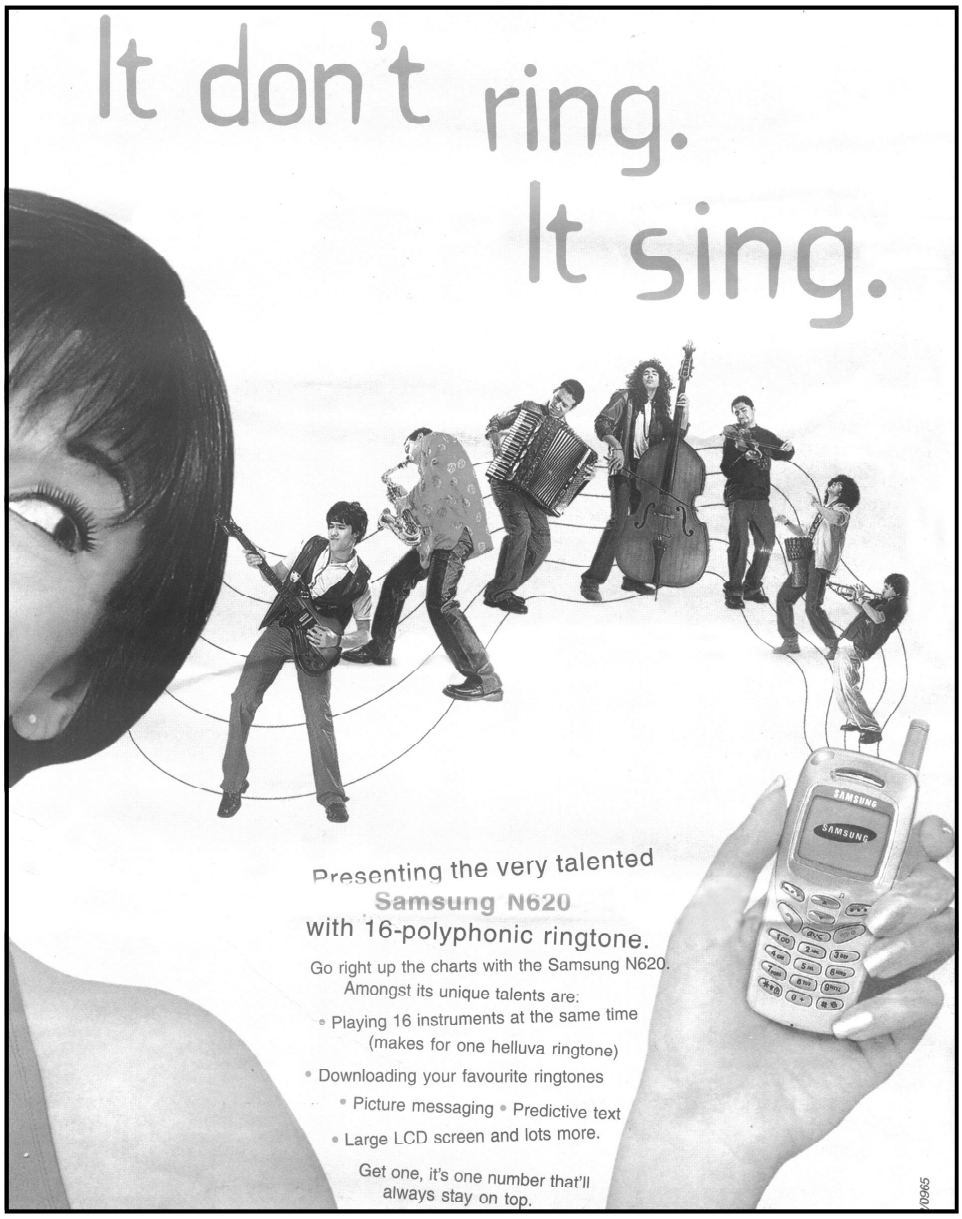
ad production which is important for brand image and high fashion ads. Copy editors take special care to see that such ads are well – phrased having attractive illustrations and are artistically crafted. Such ads often take recourse to poetry also to make the texts more appealing to the readers.

3. Directories: Publications in the forms of directories that provide contact information, such as phone numbers and addresses of firms and organizations often carry display advertising. In editing a directory, copy editors ensure that the headline used focuses on the character of the firm or organization. He should also see that complicated explanations are avoided.
4. Posters and out-door advertising : Posters and outdoor ads are primarily visual although the words generally try to catch consumers attention and lock in an idea registering a message. An effective poster or hoarding is built a round a creative concept that links the concept with the visual. For example, the heading on Louis Phillippe shirts uses only the simple noun phrase “THE UPPER CRUST” but that is enough to carry the message across. Some hoarding ads use literary references that make the ad very appealing. Rakesh Roshan, the eminent actor posing as the Pied Piper of Hamylin is just one example of the copy editor’s interest in literary ideas.
5. Product Literature: The term “Product literature” is used to refer to materials either in the form of brochures and pamphlets or long write ups with illustrations published in magazines. They provide details about a product, company or event. For example, the product literature of Tetley Tea published in the Readers' Digest magazine a few years ago attempts to build up the rich tradition of tea by tracing the historical perspective of the product in exquisite prose.



CHECK YOUR PROGRESS

Comment on the following ad: As a copy editor you need to justify the headline and the reason why the text massage is given in zig – zag way. You have to state what message such zig – zag texts attempt to convey. [ad at next page]



7.6. RADIO AND TELEVISION COPY EDITING

Radio copy editing : AIR calls the ads in the radio as commercial breaks. They are of 15 seconds to 60 seconds in length. While print ads use a variety of tools – headlines, sub – heads and so on, the radio copy has to restrict to audio elements only. They are essentially voice, music and sound effects.

1. **Voice :** The most important element in a radio commercial air voices which are heard as dialogues, announcements and commentaries. Most commercials have an announcer to focus on the product identifi-

cation. The copy editor needs to have an ear for the distinctive patterns of speech for the target audiences. He should know that the structure of spoken language is different from that of written language. This difference becomes more pronounced in radio scripts which are characterized more by features of spoken language than in other situations. Some of the features of spoken languages that the copy editor needs to be aware of are

- Simple and short sentences
- Active sentence/passive forms hardly used.
- Complex sentences are rarely used.

2. **Music :** Music is a common feature in both film/TV and radio commercial whose primary role is the creation of the dramatic effect. Music can be used behind the dialogues to create mood and establish the settings. Advertisers can have a piece of music composed for a commercial or can borrow it from a previously recorded song.
3. **Sound effect :** The sound of automobile horns, the cheers of fans at a stadium, the sound of things falling and breaking are examples of sound effect that are used to give a realistic representation to an ad. The copy editor needs to note which sound effect is more appropriate over others in an ad.

Television copy editing : Television copy editors understand that it is the moving image, the action that makes the television so much more engaging than print ads. The challenge for the writers is to fuse the image with the words to present not only a creative concept, but also a story. What then, are the tools of TV commercials that the copy editor needs to be aware of?

1. **Action :** Good TV ads use the effect of action and motion to attract attention and sustain interest. This is the greatest advantage of TV commercials.
2. **Demonstration :** If you have a strong sales message that lends itself to demonstration, such as “how-to” messages, then the television is the most effective medium. The copy editor will see that the sales message is not missed out as has been the case with soap ads where the message is obliterated by the langorous soaping of the bathing beauty.
3. **Emotions :** TV ads have the ability to touch the feelings of the viewers with an emotional appeal. The ad may have a story to tell or to dramatize a situation in which a product is used and the type of people using it. A shampoo for girls can create a wide range of emotions of love and hate, rivalry and what not. The copy editor must see that the massage of the ad is not lost in a gush of emotion.



CHECK YOUR PROGRESS - 3

Watch TV commercials closely and try to find out for yourself how the ad

- Tries to get the massage across.
- Builds up a story to get the massage across.

Also try to find out if the story has obliterated the massage in a welter of action, demonstration and emotion.

(This activity is for your practice only and each of you may have different responses. Hence, a response is not give here.)



7.7 FURTHER READINGS

1. Advertising **:** Principles and Practice , Wells et al (Prentice Hall)
2. The Advertising Handbook – Dell Dennison (Jaico)
3. Oxford Guide to Effective Writing and Speaking - John Seely.



7.8 POSSIBLE QUESTIONS

1. Why does radio continue to be a viable advertising medium?
2. What are the key advantages and disadvantages of using magazines as advertising medium?
3. Write briefly on the language of copy writing.
4. What is the primary advantage of TV advantaging?
5. What would expect to see in a hoarding ad? Please elaborate.

UNIT - 8 : HOW TO BE A WRITER

UNIT STRUCTURE

8.1 Learning Objectives

8.2 Introduction

8.3 How to be a Writer

8. 3.1 Guidelines for an aspiring writer

8.4 Substance of writing

8.5 Preparatory stages of writing

8.6 The Importance of the Beginning and the Ending

8.7 Let us sum up

8.8 Further Readings

8.10 Possible Questions

8.1. LEARNING OBJECTIVES

After going through this unit, you will be able to :

- Understand how to be a writer
- Receive suggestions to be a successful writer
- Analyze the preparatory stages of writing
- Understand the importance of the beginning and ending of a literary work

8.2. INTRODUCTION

The art of writing transforms human thoughts and experience into a graceful literary manifestation. The role of a writer is many fold – writers entertain, educate and influence the society with their representation of the world.

Writing is the art of captivating the reader into the writer's world. Besides skills, writing requires determination and persistence. This unit tries to introduce to you the emergence of a writer. We give you an idea on how to shape your dreams of wanting to be a writer into a reality.

To be a successful writer, you will need to understand the various stages of writing and how you can perfect each stage as a writer.

The Writing Process involves 5 basic stages :

1. **Pre-writing.** It is the stage of conceptualization. It is the stage where you look out for ideas for your story.

2. **Writing.** This is the stage where you pen down your thoughts and see your vision materialize into words, paragraphs and chapters. This stage requires creativity and discipline.

3. **Revising.** This is the craftsmanship side of writing. While revising you re-write and polish the flow and quality of your work. While editing you may add missing pieces or remove parts that don't gel with the flow of the story.

4. **Publishing.** At this stage you see your book getting the final shape. You have given it your best to write the book and find a publisher – now the work gets ready to be presented to the reader.

5. **Promotion.** While promoting your literary work, the publisher sets out to distribute the book to the audience through various aspects of promotion.

Here you get the chance to interact with your audience and receive valuable feedback from them.

8.3. HOW TO BE A WRITER

A writer's literary forte is an amalgamation of experience, observation and imagination.

8.3.1 GUIDELINES FOR AN ASPIRING WRITER

Mould yourself

- **Demarcate a place for yourself**
  The first rule is to claim yourself to be a writer. Make a place, a room or even a section of a room or at least a table exclusively for your writing. Your space will be a place where you will see yourself opening to a world of your own creation, make it special and it is important.

- **Get the tools you need.**
  Pamper yourself. Buy the kind of paper or notebook you like; buy your favorite pens. A good collection of dictionaries, thesaurus, and books on the art of writing is very essential. Subscribe to good journals and magazines.

- **Make a writing schedule.**
  Take out time to write! Obvious as it may sound, but, most often neglected. Do not wait for that one day when you will get writing assignments and you will start writing. Start writing today. Make a schedule where you pen down and explore your writing skills. Get up half an hour earlier, and write…

- **Be prepared to work at odd hours**
  There are no fixed working hours for a writer. You will need to write whenever ideas strike, even if it's the middle of the night. In the profession, you will be required to meet deadlines and yet write your best.

- **Be prepared for failures**
  Never let your motivation shrink if your work gets rejected. Many famous writers had their initial works rejected.

Enrich your skills

- **The first step is to read**
  For any aspiring writer, reading comes as the first step. You should read renowned books. You should read a wide range of literatures – not only books on subjects that interest you but also read about topics that don't excite you. Your reading should be critical, analytical, and insightful. Observe the unfolding of the plot, the distinctiveness of the characters, the climax, the vocabulary and make notes of them. Pay attention to how and why great writings captivates your imagination. You will discover various techniques and their secrets. These observations will immensely enrich you as a writer in the future. Make reading a habit. Also, read books on the *craft* of writing.

- **Write a lot**
  The more you write, the better you'll get. Start writing a diary. Make it a regular habit to write down your reminiscences. With the internet technology at its boom, start writing on the blogs- it is a great outlet for your thoughts. Moreover, you will get to read other's comments on your writ-

ings. You need hours of practice and familiarity with the tools of writing, that is, language and words.

- **Write … on the move**
  Carry a notebook with you everywhere. Creative thoughts may hit you any time. You may observe a conversation, incident, visual detail, anything worth noting down. Quickly jot it in your note book as points, you can elaborate on it later. This note book will be priceless to you as you take inspirations from it in your later works. It will give you ideas for stories or articles or novels or characters.

- **Ideas for your story**
  To get ideas for stories, look into newspaper, read magazines, read your diary, watch the news and go through the special notebook you have maintained.

- **Join a writing group.**
  Join an online writing community. This can provide support and peer reviews which will help you to enhance your skills.

The basics of a writing style

Each writer has his / her own individual style. However, there are certain points you need to keep in mind as a writer. Clarity, Strength and Freshness are the forte of a writer. Moreover, all writers are creative, disciplined, and they love the magic of words.

- **Clarity**
  Clarity of thought and expression is very crucial for any literary work.

- **Be concise**.
  Compact is powerful. Be concise. A short sentence appeals more than a longer one, and a clear word is always preferred over two in armature words.

- **Be your own critic.**
  Revise your work and remove excessive details, paragraphs, adjectives, anything that does not seem exciting to read or suggests of being out of place.

- **Use Conversations**
  Learn how to use *conversation* in your writing. Conversations shuld reflect ‘real people talking’.

- **Choose your writing style.**
  There are various forms of writing, choose a form that you feel comfortable with and use that style.

- **The opening and the end should be the strongest**
  The most important parts of your writing are the beginning and end. The beginning should excite the reader to WANT to read on. Hook the reader with all your strength. And then, give the reader a strong end. Leave them wanting more of your writing.

- **Research on your theme**
  You should be well familiar with the theme that you deal in your writing. Gather information, research (using the Internet, newspapers, library or other resources), make personal observations and interview people if necessary. The credibility of your writing will go a long way in making your writing worthwhile.

- **Bring in unique twists**
  You should hold your originality in your work. If it is an already existing idea, bring in a truly unique twist to take the readers by surprise.

- **Maintain the momentum of the story**
  Logicaly bind the plot as it unfolds. Maintaining logical continuity in your story is very important as it highlights the professionalism in the writing. Unexplained gaps in the plot can be a disaster.

- **Revise you work**
  By revising your work you will realize that you have enriched your work many folds. Revision separates the mediocre from the great. Revision helps you alter not only grammar and spelling mistakes, but points out unnecessary words and awkward structures and confusing sentences.

- **Get feedback**.
  Feedback makes you better your work. Try to convince a good writer or editor to read your work and give you a feedback - an honest and intelligent feedback. Understand the criticism and churn out your improvement.

Know the market

Knowing the market is very essential to succeed as a published writer. Write what the people want to read. Take note of the following.

- **The reader's demand**
  Try to learn what kind of reading is in demand. Read best selling books, newspapers, journals to get an idea. If you are interested in science fiction, read a couple of the most popular, recent books. Figure out what makes a good science fiction reading.

- **Be informed about the available avenues**
  Writing has become a dynamic world. Every day new avenues come up and you should be well informed about them. Journalist, Copywriters, Script writers, Creative writers… Moreover, you should also know the career opportunities of a full time writer and a free lancer.

- **Market yourself**
  Gather information about publishers, advertisement agencies, media houses and introduce yourself to them. Look out for opportunities available and utilize them, no matter how trivial.

- **Make a profile**
  Any writing experience is valuable. Always keep copies of your work in a portfolio.



CHECK YOUR PROGRESS

1. How can you practice the art of writing regularly ?

2. What are the basics of a writing style?

8.4 THE SUBSTANCE OF WRITING

Every literary work consists of four aspects

Content

A writer presents before the reader his experience of the world through his / her senses. The writer's life and observation of occurrences around him / her becomes the content of a literary work. The writer's past experiences which takes definite shape in the mind transforms into language as a literary work unfolds. In fact, it is this experience that makes a work credible and connects to the reader. A writer needs to be observant of his surrounding so that he may use those contents in the future.

Form

The literary form gives an insight to the nature and quality and moulds a work into a story, novel or poem. It is in fact the external appearance of a literary work the overall shape. Forms may refer to a literary type (narrative form, short story form) or to patterns of meter, lines, and rhymes (stanza form, verse form).

Literary Technique

The literary device that is used in literature and storytelling is the literary technique. It is used to bring about a specific effect, for instance, satire.

Style

Style is the manner in which one's thoughts and feelings are expressed. Two literary work written on the same subject may have very different style of expression. Style gives an identity to the writer and presents a personal distinctiveness. The individual style is produced by choice of words, grammatical structures, use of literary devices, and all the possible parts of language use. Some general styles are scientific, ornate, plain, emotive.

8.5 PREPARATORY STAGES OF WRITING

The preparatory stages of writing are the foundation for your literary work. If you discipline yourself at this stage, the journey becomes much easier. Remember, you must hook your reader with the distinctive and fresh tone of your writing.

While preparing to write a fiction, you must keep the general Literary techniques in mind - style, character, plot, setting and theme.

The Concept

The concept or the idea of your work is the first step towards writing a literary work.

The Story line is your 'road map'

The story has four parts - setup, conflict, climax and resolution.

The **set up** introduces the characters and the situation. It is the setting for your novel **-** the year, the genre, and other "beginning details." The most general genre in literature are epic, tragedy, comedy, novel, short story, and creative nonfiction. The **conflict** is then what the character has to deal with and solve. This is the descriptive part of your plot. You should develop the conflict so as to keep the reader totally involved and into the world that you have created. At the peak comes the **climax** of the story where the situations reach a head. The **resolution** ties up loose ends and brings the story into a conclusion.

Keeping these four aspects in mind, you should develop the plot. Keep the story line original and intact. Avoid obvious storylines. Keep the reader curious to know what will happen next.

Example of a framework for a plot:

Is your protagonist trying to accomplish a goal?

What steps do they need to take to get there?

What is the problem?

Does trying to solve it create more problems?

Is your protagonist going to be a different person by the end of the book?

Characters, Events, Places

Develop your characters, events and places.

The protagonist should be developed in an original and believable mould. Contrive the protagonist's past, fears, hopes, dreams, desires, family, friends, associates, and a present. You need not mention all these in your work but, these facets of the main charcter should be clear in your mind. It will help to give the required depth and realism as the story unfolds. Create the rest of the cast. First chalk out a couple of main characters and write their Character Breakdown (describing the looks, personality and history of each major character). The charactersshold be moving in front of you as as you write they should naturally unfold the way they would react in a situation in yur

mind. Minor characters can be developed as and when, if atall you feel. Give multi-dimensional aspects to the characters - flat, boring, uninteresting characters can dampen you storyline.

Collect information of the locale, atmosphere, historical or social background. The reader should feel the story to be real, even though it is a work of fiction. For instance, if your story is based in rural Assam, you do not need to set your story in an actual village. But, the description of the rural atmosphere – the locations, the people, the society - should seem like any village in Assam.

By now you have come up with:

- The goal – a potential ending
- A theme or themes
- The setting – location and time
- Characters - the main character, antagonists and the supporting characters (family, friends, co-workers, etc.)
- Space to introduce new characters or events.

  Now let us begin !

8.6 THE IMPORTANCE OF THE BEGINNING AND THE ENDING

The opening arouses the curiosity of a reader while the ending makes the reader want more of your work. Yes, these are the prime goals of a good start and an effective finish of a literary work. The writer has created a work which presents his experience and thoughts. You, as a writer have to pull the reader out of his world and engross him in the world you have created. This requires a lot of effort. As the reader reads through the pages of your work, your imagination becomes his and the setup, characters, conflict and the climax becomes a part of his world. Now you need to resolve and conclude so that the reader feels one with it.

OPENING

"IT is a truth universally acknowledged, that a single man in possession of a good fortune must be in want of a wife.

However little known the feelings or views of such a man may be on his first entering a neighbourhood, this truth is so well fixed in the minds of the surrounding families, that he is considered as the rightful property of some one or other of their daughters."

Pride & Prejudice – Jane Austin

It was the best of times, it was the worst of times, it was the age of wisdom, it was the age of foolishness, it was the epoch of belief, it was the epoch of incredulity, it was the season of Light, it was the season of Darkness, it was the spring of hope, it was the winter of despair. ?

***A Tale of Two Cities* - Charles Dickens**

I was born in the Year 1632, in the City of York, of a good Family, tho' not of that Country, my Father being a Foreigner of Bremen, who settled first at Hull; He got a good Estate by Merchandise, and leaving off his Trade, lived afterward at York, from whence he had married my Mother, whose Relations were named Robinson, a very good Family in that Country, and from whom I was called Robinson Kreutznaer; but by the usual Corruption of Words in England, we are now called, nay we call our selves, and write our Name Crusoe, and so my Companions always call'd me.

***Robinson Crusoe* - Daniel Defoe**

Robert Langdon awoke slowly. A telephone was ringing in the darkness-a tiny, unfamiliar ring. He fumbled for the bedside lamp and turned it on. Squinting at his surroundings he saw a plush Renaissance bedroom with Louis XVI furniture, hand-frescoed walls, and a colossal mahogany four-poster bed. Where the hell am I? The jacquard bathrobe hanging on his bedpost bore the monogram: HOTEL RITZ PARIS. Slowly, the fog began to lift. Langdon picked up the receiver. "Hello?" "Monsieur Langdon?" a man's voice said. "I hope I have not awoken you?" Dazed, Langdon looked at the bedside clock. It was 12:32 A.M. He had been asleep only an hour, but he felt like the dead.

***Da Vinci Code,* Dan Brown**

These are the opening lines of a few famous novels.

The opening of a narrative is very important for a writer. It should be an instant narrative pull; compelling the reader to ask "what happens next?" Try a couple of openings and choose the one that is most interesting. There is no standard style for opening a narration. Different genre – poetry, drama, fiction has its own requirements. You may begin with a dialogue, introduce the main characters and their relationship, describe the setting or begin with a startling effect.

BUILDING A CLIMAX

Building the climax throws light to the writer's world view. In its thematic direction the climax leads to the resolution of the crisis. The literary techniques that can be used in the process of reaching the climax has been discussed in Unit 8.

APPROPRIATE ENDING

Endings of a literary work should be a logical culmination of the narrative. Endings can be about 'happily ever after', hope, despair, tragedy, irony or surprise.

Some endings of famous novels are:

Yes, they will trample me underfoot, the numbers marching one two three, four hundred million five hundred six, reducing me to specks of voiceless dust, just as, in all good time, they will trample my son who is not my son, and his son who will not be his, and his who will not be his, until the thousand and first generation, until a thousand and one midnights have bestowed their terrible gifts and a thousand and one children have died, because it is the privilege and the curse of midnight's children to be both masters and victims of their times, to forsake privacy and be sucked into the annihilating whirlpool of the multitudes, and to be unable to live or die in peace.

Salman Rushdie, *Midnight's Children*

I lingered round them, under that benign sky; watched the moths fluttering among the heath, and hare-bells; listened to the soft wind breathing through the grass; and wondered how any one could ever imagine unquiet slumbers for the sleepers in that quiet earth.

Emily Brontë, *Wuthering Heights*

I was a Flower of the mountain yes when I put the rose in my hair like the Andalusian girls used or shall I wear a red yes and how he kissed me under the Moorish wall and I thought well as well him as another and then I asked him with my eyes to ask again yes and then he asked me would I yes to say yes my mountain
flower and first I put my arms around him yes and drew him down to me so he could feel my breasts all perfume yes and his heart was going like mad and yes I said yes I will Yes.

James Joyce, *Ulysses*

8.7 LET US SUM UP

Let us sum up whatwe have learnt in this unit :

The Writing Process involves 5 basic stages :

Pre-writing

Writing.

Revising.

Publishing.

Promotion.

GUIDELINES FOR AN ASPIRING WRITER

Mould yourself

- Demarcate a place for yourself
- Get the tools you need
- Make a writing schedule.
- Be prepared to work at odd hours
- Be prepared for failures

Enrich your skills

- The first step is to read
- Write a lot
- Write … on the move
- Ideas for your story
- Join a writing group.

The basics of a writing style

- Clarity
- Be concise.
- Be your own critic.
- Use Conversations
- Choose your writing style
- The opening and the end should be the strongest
- Research on your theme
- Bring in unique twists

- Maintain the momentum of the story
- Revise you work
- Get feedback.

Know the market

- The reader's demand
- Be informed about the available avenues
- Market yourself
- Make a profile

PREPARATORY STAGES OF WRITING

The Concept

The Story line is your 'road map'

Characters, Events, Places

THE IMPORTANCE OF THE BEGINNING AND THE ENDING



8.8 FURTHER READINGS

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- Baldick, Chris. Edited; *The Concise Oxford Dictionary of Literary Terms*, Oxford, 1990
- Kellman, Steven G; *Great Endings: Closing Lines of Great Novel*s; USA Today; September, 1995
- Daiches, David; *Critical History of English Literature*; Allied Publishers; 1998
- *Reeves, Judy; Writing Alone, Writing Together;* New World Library; 2002

Website resources:
www.learntowrite.org
en.wikipedia.org



8.9 POSSIBLE QUESTIONS

1. How can you enrich your skills as a writer?
2. What are the basics of a writing style?
3. How do you develop the preparatory stages of a writing?
4. What is the importance of a good beginning and appropriate ending for a novel?
5. Discuss the different preparatory stages of writing.

UNIT- 9 THE FUTURE OF CREATIVE WRITING

UNIT STRUCTURE

9.1 Learning objectives

9.2 Introduction

9.3 J E Flecker's notion of creativity

9.4 E- Books and E- Mail

9.5 The creative process vis a vis Postmodernism

9.6 Technology oriented programmes and humane crisis

9.7 Creative Writing as a Discipline ; its Future

9.8 Cognitive science and future of psycho pathology

9.9 Sustaining the discipline

9.10 Let us sum up

9.11 Further Readings

9.12 Possible Questions

9.1 LEARNING OBJECTIVES

After going through this unit , you will able to :

- Get an idea about future of creative writing
- List technology oriented programmes
- Know the scope of creative writing as a discipline

9.2 INTRODUCTION

Creative writing has emerged as an evolving area which has immense potential. So, having introduced ourselves to various concepts associated with Creative English it is our duty now to go into an analysis of the future possibilities of this branch of studies, especially since in the wake of changing world scenario the perspectives regarding various disciplines have gone a sea change. The regard for creativity or spontaneous urge for innovative thought has come under scrutiny at this juncture of human civilization,

when knowledge and world view of people in general are at the cross roads, awaiting re-reading. As we know it today, creative writing is applied aesthetics, the training the writers receive is similar in intent to the training the painters receive in a school of fine arts. The faculties of the numerous programs in creative writing especially in American colleges and universities consist almost entirely of serious *practicing* writers. Creative writing programs will certainly continue to find and encourage a good number of tomorrow's authors, the task that has come to be the central concern at the undergraduate level, with future Dickinsons and Dreisers sitting among large numbers of us.

The challenge that academic programs in creative writing face today is to meet a rapidly rising interest in the subject among both undergraduate and graduate students and to do so in broad and realistic ways that are not limited to the simple production of authors. This is a challenge, that is already being met by the many fine writers teaching in the University system.

9.3 J E FLECKER'S NOTION OF CREATIVITY

James Elroy Flecker in a famous poem " To a Poet a Thousand Years Hence" speaks of a general concern every sensible person tends to have regarding art, society and future. As he says in the poem, will there still be poets in the world of the future when technology would have surpassed all earlier instances of progression? Would humanity still ponder about the creative urge working in the people, would there be connection between an appreciative human heart , a thing of beauty and creativity in the enterprises?

"But have you wine and music still,
And statues and a bright- eyed love,
And foolish thoughts of good and ill,
And prayers to them who sit above?"

Here the poet drones a parallel between the material advancement and the retention of creativity in the human heart. That is why he eschews the exterior progress achieved by man.

" I care not if you bridge the seas,
Or ride secure the cruel sky.
Or build consummate palaces
Of metal or of masonry.

So the poet sends his message through time and space and fondly wishes

that, as long as there will be man, there will be poetry, and creativity. The creative heart shall never change and it will still think, imagine and create spontaneously.

Fast paced technology has already pushed man into a docile acceptance of mechanical gadgets which, instead of serving humanity, have taken, the upperhand and have begun to dominate our sensibility, thought and action. Without going into general apprehensions about the future, it would be pertinent now to divert our attention to various technological outputs/products that have brought much to us convenience, but at the same time have threatens the essential process of creativity and expressions.



CHECK YOUR PROGRESS

1. What is Flecker's notion of creativity ?

How has fast paced technology threatened the essential process of creativity ?

9.4 E- BOOKS AND E- MAIL

Books have been thought to be the best documents /records of knowledge so far. But human endeavours in this regard have set far more advanced technology to document, decipher or record evidence, knowledge, files, papers, statistics and research analysis, through infinite ways of computing them in the computer. E-books are available in infinite numbers , at the click of the button and all lines words and information are on the screen to read, scan, copy, or reduplicate .

But taking into consideration the facts and products of the time, it becomes imperative that the earlier notions of creativity and its inverse relation with productivity / consumerism, industrial growth etc are to be re-read and reconsidered . No one can deny the fact that because of the changing world scenario and global networking, the national markets have lost their national character . Because of the presence and development of global network in every branch and field of human activity, it has become an impera-

tive that man avails every scope to its maximum possible profit . So, in such a case, all considerations are virtually regulated by the prioritized concern for money. Monetary profits, material advancements and technological change have in fact overpowered the individual and he is now thoroughly into this rat race for survival and self promotion. Consumerism has become a stock word and individual liberty, human values have taken the backseat.



CHECK YOUR PROGRESS

3. How E-Books and E-Mail have an impact on future of creative writing ?

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9.5 The creative process vis a vis Postmodernism

In the modern or post modern world of today, the survival, evolution, transition and progressive change of the creative urge have to be worked upon in close association with some contemporary concepts like globalization, post modernity etc. How do actually these phenomena affect the sensibility, thought, attitude of the people needs to be studied thoroughly. Postmodernism as a concept refers to the entire cultural condition prevailing over man, sensibility, outlook, psychology, society etc. It , in one way, speaks of the extension of modernism which is a huge scale experimentation in art and architecture though the emphasis would be on individualism and liberalism. Post modernism confirms these states and, above all, points to large scale consumerism, onrush of global market economy and extensive technological progression. One basic concept of postmodernism is pluralism as against individualism, turning from the interior to the exterior and skepticism towards the humanistic concept of the Enlightenment.

9.6 TECHNOLOGY ORIENTED PROGRAMMES AND HUMANE CRISIS

There seems to be an inherent contradiction between the intense developmental programmes of humanity and proportionate progression of human values. Rather, a sense of reduction seems to have set in, in this regard. Humanistic principles on which every society is founded and which are exposed in precarious light on the wake of global terrorist activities, economic downturn, severe competitive markets – national and international , ever increasing consumerism and commodification of values , cultural existential crises felt in case of ethnic and sub ethnic groups need to be reworked/ revoked through a well thought out plan and well informed and well addressed strategy. While we are still attempting to find out a comprehensive programme of study of creative writing, undoubtedly we have already entered into an area of self reflection, intertextuality of language and literature and various cross currents that may have overwhelmed the critical/ creative author or the poet. Here we have to be careful about the rigidity or confinements of the discipline. Now the term 'poetry' used in case of the creative writing happens to be most general and it denotes all kinds of creative manifestations like drama, fiction, feature, interviews and of course poetry included.

As it has been observed by Paul Dawson, "It is no longer possible for creative writing to maintain its romantic ideal of a garret in the ivory tower, a community of writers made possible by the patronage of the university.' He also observes that it is no longer possible to pass over the craft to newer invigorated apprentices. Now, speaking about the interrelation between disciplines and connectedness between various creative forms it becomes almost mandatory that the students of creative writing should be aware of the currents and cross currents that have swept over different genres and also of the effects on the creative mind. Since the notion of sufficiency of creative potency is now dated as newer avenues of thought are opened up, critical theories regarding literature, art, and history are bound to become analogous to corollary devices in the creative process. In this regard in connection with the validity of theory to creativity some people have offered thought provoking analyses.



CHECK YOUR PROGRESS

5. What do you mean Postmodernism? How do you relate it to modernism? Give short answers.
6. How is creativity affected by proliferation of knowledge?
7. Is spontaneity an integral part of creative process?

9.7 CREATIVE WRITING AS A DISCIPLINE : ITS FUTURE

In the future programmes of Creative Writing , the realm of the working creative mind needs to form a basic concern. It is really important to know and determine as to how the creativity works in the human mind and what are the constituents of the cognitive process. Various thought provoking and result oriented programmes have been already undertaken in this regard , in close association with various departments. For instance creativity could be a seminal part of the study of Hermeneutics. Here it would be important to determine how the process of understanding or comprehending a text (any text for that matter) is done and how the elements or minute factors are correlated and coordinated for the ultimate result.

LET US KNOW

Hermeneutics – This particular term is used to refer to the theory of interpretation in general. That is to say, how meaning is determined of a particular TEXT. In this regard all the connected processes like perception, interpretation and understanding of the text are included. Hermeneutics as a study developed in the first and second decade of the nineteenth century, although it came back into critical fashion only during the mid twentieth century. Especially, the formalists and the New Critics expanded the periphery of the study to a large extent. E.D. Hirch developed a contention that the author's intention can be objectively determined and in that case the multiplicity of meaning of the text is confined to the effect that the subjectivity of the reader's response is left out. Apart from Dilthey and Hirch, another significant propagator of the school is Hans Georg Gadamar who cultivated the thought that language and interpretive act pervade and characterize all aspects of living and, more importantly, by interacting with the text as if the text were a person, the 'I' of the reader produces meaning.

9.8 COGNITIVE SCIENCE AND FUTURE OF PSYCHO PATHOLOGY :

Another significant area that could be related to the future professions of creative writing is neuro sciences and cognitive sciences. Already different studies have been undertaken here and the conscious comprehension and its physiological counterparts in effective syndromes are manifested in diverse manner. This also calls for various deductions which of course have not qualified for comprehensive tests.

It is a well known fact that creativity is connected to the overall process of the human mind comprising, the conscious and the unconscious. Though cognition is a process which is related to intelligence mainly and IQ ratio creativity and cognition cannot be completely distinguished. The process of writing, the literature in the creative sense, was seen essentially as a non alienated labour which also was intuitive and in some ways transcendentalist. Creative imagination or literature, as it was so called is spontaneous, creative and in a manner ideological. In literary radicalism stress was put upon sovereignty and autonomy of the imagination.

The rise of modern aesthetics or the philosophy of art was visible in the works of Kant, Hegel, Schiller and Coleridge. Earlier, poems were written, plays were staged and also read but everything was done for various reasons and in various ways. But once these persons chalked out modalities, regulated the spontaneous outbursts of feelings, started viewing them in the light of some defined paths of beauty, harmony and unity, a separate branch was opened anew and aesthetics was born. This was also the beginning of socially responsible art and literature. Poetics from then on was no longer on a pedestal but on the road catering to the people's language, idiom and phrases, attitudes and perspectives.



CHECK YOUR PROGRESS

1 How is cognitive science related to creative writing?

2 When did socially responsible art and literature begin to emerge?

9.9 SUSTAINING THE DISCIPLINE

Creative writing as an academic discipline was first introduced in the Polytechnics in England and Colleges of Advanced Education in Australia. In 1990s Creative Writing developed in large scale as soon as these institutes entered the university system. Now that Creative writing has attained a strong institutional presence in many universities all throughout the world , it has continued to grow at a rapid manner . In almost all cases the discipline needs to be constantly reviewed, judged, upgraded or even monitored by responsible academicians and concerned authorities. The question of professional integrity is to be maintained by all means.

9.10 LET US SUM UP

In this unit , you have learnt about the future possibilities of creative writing as a branch of studies . In the wake of the changing world scenario, the perspectives regarding various disciplines have undergone a sea change. So in this unit , we have provided you with some of the future profession that a creative writer may like to go for. By now you, must have understood and got an idea about the future of creative writing in English.



9.11 FURTHER READINGS

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2. Ross Marfin & Supriya M. Ray, The Bedford Glossary Of Critical And Literary Terms, Bedford/ St. Martin's 2003
3. Andrew Bennet & Nicholas Royle : Literature, Criticism and Theory Pearson Education, 2004



9.12 POSSIBLE QUESTIONS

1. How do you relate postmodernism with creative process?
2. Do you think globalization has anyway influenced creative writing in general ?
3. How is cognitive science related to creative writing ? Explain
4. How are the technology oriented programmes related to creative writing?