

Unit - 1

Clarity & Lucidity in Writing

Structure

- 1.0 Objectives
- 1.1 Introduction
- 1.2 The Composing Process
- 1.3 The Writing Process
- 1.4 Clarity & Lucidity
- 1.5 The Writing Routine
- 1.6 Let Us Sum Up
- 1.4 Review Questions
- 1.5 Bibliography

1.0 Objectives

This unit explains what are the fundamental principles of writing and you will learn that –

- How your writings can be clear, concise, beautiful, effective and convey what you intend the readers to understand.
- Discuss the need for a clear design, manner of drafting, conveying a theme or an idea.
- Stresses on some fine essential elements of writing.

1.1 Introduction

Teaching of writing has gained great momentum in the past quarter century. Whether we talk about theory or methodology employed, writing has always had an important place in language teaching until the development of cheap sound recording equipment, writing was virtually the only way of obtaining evidence of learned performance, either as a record of what they could do, or as material for evaluation, as in written tests and examination.

Indeed, the performance of writing has always given it a high status, to the extent that ability to write in a foreign language has commonly been taken as the only acceptable evidence of proficiency. The great rise in interest in spoken communication, characteristic of the past 20 years, has challenged the status of writing. The development of oral testing combined with cheap and effective means of recording has reduced reliance on writing as evidence of proficiency. Ability to speak a foreign language has become a moral highly rated skill than being able to write in it. Even so, writing in a foreign language such as English still remains an important requirement for many learners, especially given the role of English in international communication and commerce. As a result, writing in English has now become an end in itself, and not just a means of display linguistic achievement.

1.2 The Composing Process

Writing can be viewed as involving a number of thinking processes which are drawn upon in a varied and complex ways as an individual composes, transcribes, evaluates, and revises. Writers, it is clear, have highly varied ways of composing, and any writing task involves a highly creative use

of composing processes. Although there are differences between composing in a first and second language, there are many common underlying processes. Typically, a writer has to:-

- produce relevant ideas
- evaluate these ideas in relation to purpose, topic, and audience.
- consider the knowledge, attitudes and tastes of the intended reader.
- make decisions about the amount of information to be shared with the reader, the kind of information that has to be made explicit and the need for indirectness.
- take account of the separation in time and place between the writer and the reader.
- conform to conventions of style and format in the social group concerned.
- conform to grammatical and other language conventions.
- organize and structure ideas, content and purposes into a coherent whole.
- write a draft
- revise and improve the draft
- produce a fine version to be published in some way.

In addition to these, a writer may have to work to a deadline. It is scarcely surprising, then, that writing is a challenge. Being blocked as a writer often means not being able to produce relevant ideas, and a number of techniques can be used to overcome the block. Some of these techniques are brainstorming, mapping, outlining and fast writing. What they have in common is a focus on content and meaning. And because brainstorming encourages an uninhibited approach to idea generating, a writer has freedom to give priority to producing ideas before involving question is of judgment and evaluation. Writing is not just an ideas free for all, however. It is also a social process involving a reader who is to be engaged in some way by the writer. Such engagement doesn't have to be profound – it may only be a fleeting capturing of attention, long enough to communicate a simple message.

Nonetheless, it is important for the writer to win the reader's attention, interest and involvement. Achieving this will require giving some thought to where the reader is coming from, in other words, what does the reader already know about the subject, what attitudes does the reader have about it, what does he want or need to know, what will it take to influence or affect him? Even on a simple, everyday level, a writer would have to consider the answers to such questions when, for instance, writing a note to arrange a meeting. "See you at the office at 3". May make sense to the writer, but the message will only make achieve its purpose - a successful rendezvous – if by "the office," writer and reader mean the same place.

Although writing is traditionally regarded as a solitary process, with the isolated writer communicating with an individual reader, learning to write can usefully benefit from being a social process. There are a number of reasons for this: first, apprentice writers need to have rapid response from readers if they are to develop social awareness as a writer. Second, feedback is an important part of skill development – readers reacting to a draft will provide this. Finally, collaboration can be a significant way of enhancing effective learning. We learn from each other, and we learn to contribute to each other's learning and development through collaboration.

Hearing to write cannot be separated from reading. Reading can provide content, ideas, guidelines and models. Identifying useful information, comprehending a writer's purpose and viewpoint, selecting key ideas, following the organization and development of ideas – these are all reading skills relevant to writing. Writers must be readers, and they may need to evaluate, interpret and summarize what they read so as to provide input to their own writing. Thus, summarizing and paraphrasing become important writing skills based on reading. Synthesizing material and ideas from different sources will draw on such summaries and notes. Drafting – or committing to print – is the process of converting thoughts to tangible form.

Once a draft has been produced, it can be evaluated as a way of developing or improving it. This can be done by the writer, or better still, by other readers. In the teaching profession the other reader is usually the teacher. Placing the burden of reading draft on the teacher ignores an important resource already present with us; other learners. The peer group can and should be involved in evaluating each other's draft, learning from and contributing to each other.

In moving from one draft to another, writers begin to shape the text, ideas are not assembled in random order. Lines of text are not simply scattered across the page in a disorderly fashion. Writers find that they have to organize their moves in a way which is logical to a reader. There must be coherence. Like wise, the display of text upon the page requires organizing into visual units which reflect the organizational structure while also helping the reader to make their way through the text. For many types of writing, there are very explicit conventions which writers are expected – or even required – to follow. Learning and applying these conventions is part of the induction into the writing community.

As we have discussed the importance of writing skills in the academic field, one more very important issue comes before us is how to be clear enough in writing because ambiguous and vague writing is no use for anybody. Every writer must be amply clear regarding the purpose as well as about the target audience. Here are a few steps toward clear and better writing.

1.3 The Writing Process

As we all know writing well is easily one of the most sought after and useful skills in the business and academic world. Ironically, it is one of the rarest and most undervalued skills among students, and few teachers have the time, resources, or skills to teach writing skills effectively. The following are a handful of tips and general principles to develop writing skills which will help in developing our ability to think and explain the most difficult topics clearly.

- **Pace your self** – To straightaway start writing is a typical and difficult task so we need to manage our writing time like time for research, time for writing and time to draft and a few days to revise and proofread. If we write a little every day, it won't be a problem to write long passages and answers.
- **Plan, then write** – For some reasons, the idea of planning out a paper strikes fear deep into the hearts of most students. There is no successful writer who does not plan his work before he starts writing – and if he says he doesn't, he's lying. So before writing always draw an outline - heading, sub-headings. What we are going to talk about and the list of the points, we want to cover. Whatever form it takes, an effective outline accomplishes a number of things. It provides a ruler to measure our progress. It acts as a reminder to make sure we cover all the topics as fully as possible. Finally, having a plan at hand keeps us focused on the goals we have set for our writing.
- **Introduction** – One of the biggest problems facing writers of all kinds is figuring out how to start. We all look for and think about something awe-inspiring and profound to open our paper. Here we make a mistake don't try to do anything unusual, just try to warm up with the topic, and, once our pen starts moving we can surely produce something good.
- **Write crappy first draft** – Give up the fantasy of writing sterling prose in your first go-around. Write secure in the knowledge that you can fix your mistakes later. Ignore the rules of grammar and format – just write. You can fix your mistakes when you proofread. What you write doesn't matter, what you rewrite is what matters the most.
- **Don't plagiarize** – Plagiarism is much more than lifting papers off the internet - it's copying paragraphs and phrases from other places without including a source or reference. Avoid ever using another person's work in a way that even suggests it is your own. Be sparing in your use of other people's work, even properly cited.

- **Use directions wisely** – Make sure that you read all the instructions carefully and then follow them in the spirit they are given. Generally students get confused about how long the answer should be! It should be exactly as long as it needs to be to make its point.
- **Focus on communicating the purpose** – Revise whatever you write at least once, focusing on how well each line directs your readers towards the understanding you've set out to instill in them. Every sentence should direct the reader towards your conclusion. Keep on asking yourself, does this sentence add to my argument or just take up space? Is the topic of each paragraph clear? Does each sentence in the paragraph contribute to a deeper understanding of the topic? Revising your writing is where the magic happens – when you are done with your first draft, your understanding of the subject will be much greater than it was when you started writing; use that deeper knowledge to clarify and enrich your writing.
- **Proofread** – proofreading is a separate thing entirely from revision, and should be the last thing you do before declaring a writing 'finished'. This is where you'll want to pay attention to your grammar – make sure every sentence has a subject and a verb, and that they agree with each other. Fix up all the spelling errors, especially the ones that spell – checking misses (like 'there' and 'their'). One good trick is to read your writing backwards – look at the last word, then the second-to-last word, then the third-to-last word, and so on. This forces your brain to look at each word out of its original context, which means that your memory of what you wanted to write won't get in the way of seeing what you actually did write.
- **Conclude something** – Don't confuse a 'conclusion' with a 'summary'. The last paragraph or two should be the culmination of your argument, not a rehash of it. Explain the findings of your research, propose an explanation for the data presented, point out avenues for future research, or point out the – significance of the facts you have laid out in your writing. The conclusion should be a strong resolution to the paper, not a weak recapitulation tacked on to pad out the page count.

The best way to improve your writing is to write, as much as you can.

1.4 Clarity and Lucidity

The fundamental principle of writing says that whatever is written should have clarity and lucidity. Clarity means whatever is written must be conveyed to the reader as the writer intended. In primary classes we see sentences such as, don't be afraid, let us go home etc. Now every reader will understand the same meaning, people having different intellectual levels will also understand the same meaning. This clarity is the essential attribute, feature of language. Primary level text is clear and easy but as we move towards higher level of education language becomes more and more complex, still it must retain its essential quality of clarity. There are five C's of writing – corrections, conciseness, control, coherence, and clarity. But the greatest of these is clarity of the five C's of writing, the single most important attribute of effective writing is clarity. The whole purpose of writing is to convey thoughts from one person to another. The trouble is, our thoughts can be far more complex and less linear than the language used to convey them. No matter how brilliant the thoughts behind the writing are, if our writing is unclear, chances are that readers will give up on it before getting very far. Of course, clarity is no guarantee that our writing will be effective. What we write could be boring, superficial, or tedious. However, if writing is unclear, its appropriate destination is the waste-basket.

Famous writer George Orwell has also suggested some points to make the writing clear. A scrupulous writer, in every sentence that he writes, will ask himself at least four questions, thus :

1. What am I trying to say?

2. What words will express it?
3. What idiom or image will make it clearer?
4. Is this image fresh enough to have an effect?

And he will probably ask himself two more :

1. Could I put it more briefly?
2. Have I said anything that is avoidably ugly?

One can often be in doubt about the effect of a word or a phrase, and one needs rules that one can rely on when instinct fails, the following rules will help you in writing clearer and better:

1. Never use a metaphor, simile, or other figure of speech which you are not very sure of using.
2. Never use a long word where a short one will do.
3. If it is possible to cut a word out, always cut it out.
4. Never use the passive where you can use the active.
5. Never use a foreign phrase, a scientific word, or a jargon word if you can think of an everyday English equivalent.
6. Put one word after another. Find the right word, put it down.
7. Finish what you're writing, whatever you have to do to finish it, finish it.
8. Put it aside, read it pretending you have never read it before. Show it to friends whose opinion you respect.
9. Express one point per sentence.
10. Support your primary sentence by putting associated points and ideas in separate sentences.
11. Say less, Be economical with words.
12. Cut verbiage.
13. Don't overwrite.
14. Don't use long sentences, they are distracting. They are antithesis of plain English.

All these ideas and things make every word, every sentence, every paragraph and passage crystal clear to the reader, as a student we must incorporate all these attributes in our own writing style.

Another word for clarity is lucidity, which Webster defines as the ability to perceive the truth directly and instantaneously. Lucidity also means luminous, translucent, intelligible. Envision the light bulb going on when the reader "gets it".

Lucidity means in writing, when a writer is not trying to stuff things which are usually not present in the writing. Whatever is lucid, is always beautiful and soothing. When we look towards nature, every act is an epitome of lucidity and that is why incredibly beautiful. In language also when thoughts, words, idioms, phrases are going to come naturally and spontaneously, that will create magic. Whatever is presented before us must possess lucidity, than it will touch our hearts. Those who wish to be good writers must pay their full attention to this very unique and important ability of writing; lucidity.

Every writer wish to write with utmost clarity and lucidity but very few know and follow the writing routine' which I think is essential for everyone who wishes to write clear and well.

1.5 The Writing Routine

1. Dream time –

This is where you prime the pump. Your thinking time, as you should have set times each day where you allow yourself to brainstorm away from inputs such as TV, Computer, Mobile Phone, print materials, and people. Some ideas of where and how : being where you can look at nature, while exercising, or sitting in a darkened room. You can also use those unplanned times during the day where you find yourself waiting. If any of these times allow you to close your eyes, that can be very helpful. During these times, do some purely brain based free thinking and if you come up with some ideas, do some pre-planning in your head. To still your thinking process you can do yoga and meditation, which will prove a great source of peace.

2. Idea Time –

This is where you expose yourself to a variety of new inputs to generate ideas. In life we often have routine, go places, and read things that are often the same. Find ways to expose yourself to new ideas every week. You might not get to this every day, but try to do this at least weekly. Ideas are : reading magazines you don't normally read, watch TV shows you don't normally watch, call a friend or colleague you haven't spoken to in a while, go some where new, listen to different music, or even do a 'walk about' online where you see the cyber winds blow you on a particular topic. As you do this, be prepared to discover ideas you can use in your writing.

3. Research Time –

Depending on what you are writing you may need more or less of this. The key with research is to strike a balance between getting enough information, but not spending more time than is needed. So we really need to remain focused.

These and all other things about writing, writing styles, do's and don'ts of writing, how to have clarity and lucidity in writing, all have but one key, one solution that is practice, if we work hard and give enough of our time. There is nothing which could stop us from becoming a dab hand in writing.

1.6 Let us Sum Up

This unit has covered the following points :-

- Writing involves a number of thinking processes which are varied and complex.
- Different steps needed to develop writing skills which shall enhance the thinking and explaining skills of a Writer.
- The importance of clarity and lucidity in writing.
- The writing routine which shall gear up your priorities and expose you to Variety of new ideas.

1.7 Review Questions

1. What are the steps that the Writer should keep in mind while writing?
2. Even within the constraints of space, the writing should not be jerky or sudden. Why?
3. What four skills need to be enhanced by writers?
4. How can feedback play an important role in helping writers.

5. Quote two short passages from any writers as examples of clarity discuss, in not more than 70 words each case, how the effect has been achieved.

1.8 Bibliography

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Unit - 2

Authenticity & Credibility in Writing

Structure

- 2.0 Objectives
- 2.1 Introduction
- 2.2 Authenticity and Credibility
- 2.3 What is Plagiarism?
- 2.4 Purpose of Punctuation
- 2.5 Authenticity of Feeling
- 2.6 Let us Sum Up
- 2.7 Review Questions
- 2.8 Bibliography

2.0 Objectives

In this unit you shall learn how you can make your writings authentic and credible and how you can avoid using another person's ideas as yours; What different sources can generate ideas in you to become a skillful writer.

2.1 Introduction

Writing is an important skill required at every step of life. In education at every level it is needed, assessments done in education at primary, secondary and at higher levels are mostly based on the writing performance.

Primitive men communicated only with sign language and cries. Much later, as human became more independent and complex, language came into being, though it is accepted that language is universal, it can't be denied that it is also specific to the individual and specially when we use it to reflect our personality and our thoughts. Writing represents and reflects the ideas and personality of the writers – students, research scholars, writers, poets, philosophers, thinkers and other area experts. Experts have emphasized the point time and again that language competence is one of the most essential characteristics of a good teacher as well as of a good student.

The four basic skills listening, speaking, reading and writing, play a very important and vital role in our day to day life as well as professional and social success also depends on the fact that how good we are with these skills. Every skill is important and necessary but we are going to talk about the writing skill. As Francis Bacon says that “writing makes a perfect man”. It is true but if we suddenly have a need to write a job application, a heartfelt letter of condolence to a friend. Mind and pen poised, it slowly dawns on us that the gap between what we want to say and what hesitantly appears on the paper in front of us is as wide as an ocean.

2.2 Authenticity and Credibility

Can we learn how to improve our writing skills? Can the art of good writing be taught? Despite some opinion to the contrary, the answer is yes. Writing is a highly personal accomplishment and while some will spectacularly develop native talents others will always find it a frustrating slog. But everyone is capable of enhancing their powers of written communication simply by learning and practicing the basic principles of clear, concise and coherent writing, planning, preparation and

revision. Further improvement comes from observing examples of good and also bad writing, and our confidence as a writer will grow as we begin to appreciate that the English language is not a fearsome book of rules but an unrivalled communication tool that we can learn to use with the familiar ease of a knife and fork.

It is important at the outset that we are aware of the difference between speech and writing. We may think, ‘if only I could write as easily as I speak!’ unfortunately it is a wish that is rarely granted. When we talk to someone face to face (or even over the phone) we can instantly correct mistakes and clarify misunderstandings, provide subtle nuances with a smile, a laugh or a shrug, add emphasis with a frown or tone of voice. But when we write something, we have just one shot to hit the bullseye so that whoever reads it understands it – precisely. Two millennia ago the Roman orator Cicero offered a pretty good tip. : the point of writing is not just to be understood, but to make it impossible to be misunderstood.

Now let us talk about two very important aspects of writing, no matter what kind of writing it is, but before discussing those two vital aspects, let us have a look at different kinds of writing, which are very popular.

- A. **Descriptive Writing** – In this kind of writing, whatever we know about the subject will be written and that will form the major part.
- B. **Narrative Writing** – In this kind of writing, we have to recount some incident or event, and it could be from our experience.
- C. **Reflective Writing** – In this kind of writing, we try to establish and convey some idea and give our views and solutions and suggestions on that particular idea or problem.
- D. **Expository Writing** – This kind of writing is not used much in literature because expository writing explains facts and figures about the related topic.
- E. **Argumentative Writing** – As its very name suggests that argumentative writing contains arguments and the topic is always going to be debatable and controversial.

After taking a quick look of all these writing styles, we shall now talk about our main topic i.e. Authenticity and credibility in writing. We all know that authenticity and credibility are always and everywhere valued, but when it comes to writing; it gains the paramount position.

When authenticity and credibility becomes a part and parcel of the writing, writing gets prestige; if any writing does lack these two aspects that writing will keep no importance in public life, that piece of writing will be waste paper.

Authenticity and credibility are inter related and interdependent. The writing which is authentic will be credible naturally in the same manner credible writing will be easily accepted as authentic.

What is the meaning of authenticity or authentic writing? It means the writing which needs no testimony to prove the things or thoughts stated, the writing will be self-evident. The base of authenticity is truth; when a writer writes, he writes with full confidence and belief that whatever he is stating, is true upto the best of his knowledge. In many cases it happens that the information given by the writer proves wrong later on but it does not affect his authenticity because the writer reaches to conclusion with the help of the resources available. In scientific researches, we see that as new results come, old one gets obsolete but both remain authentic.

Our first Prime Minister Mr. Jawahar Lal Nehru remained in prison for long under the British rule and during that imprisonment period he wrote letters to his daughter Indira. In these letters, Nehruji threw light on Indian history, there were few things which were not right as far as history was concerned, and still his writings are authentic.

Authenticity and credibility can be found in one writing style and for this we need to see autobiography writing. Writer of the autobiography publishes all the good and bad events, incidents of his life in the book. Now the authenticity and credibility of that piece of writing depends totally upon the character and personality of that particular person. As Mahatma Gandhi in his biography 'My Experiments with Truth' wrote everything regarding his life and due to his personality and character this book appears a true account of his life and works. This book is considered authentic and credible.

Authentic writing gives the writer very solid prestige along with it authentic writing motivates and inspires the society.

Two very important aspects of authentic writing are collection of the facts and their logical presentation. British historian presented 1857's revolt as a sepoy mutiny but Veer Sawarkar collected all the facts from the libraries of Britain and proved with written documents and evidences that it was Indian's first freedom struggle.

This example clearly makes it tangible for us that every writer must collect the facts, then he should examine them critically and after that those facts should get a place in his or her writing.

Now let us talk about credibility in writing. In communication and today's rapidly changing world, one thing world is lacking today is credibility. Credibility builds trust. There are many styles, genres of writing like story writing, novels, poetry, fiction, essays etc. Generally in fiction, story writing and novel writer weaves a web of imagination around one central idea. When use of imagination takes place is obviously lacks credibility but when contemporary poetry, historical books and essays a important subjects are written they do carry full credibility. Credibility is considered the essence and soul of writing. When a writer commits himself that his writing will always have credibility; it results in properly researched and evaluated, examined presentation of every detail of every fact. We can find hundreds of examples where credibility was given much more importance over all other aspects of writing.

Scholars suggest that everybody learns in his or her own particular way, still almost all the educationists agree on the following four ways of learning :

- A. **Imitation** – In this method a learner imitates whatever he sees or perceives.
- B. **Being told** – In this style learner is given information and details, which forms the base of his knowledge and accordingly he uses that in his writing.
- C. **Thinking** – This is the style or method which has produced all the inventions, in it the person (writer) ponders over the issue and presents his or her original ideas.
- D. **Trial & Error** – This is the most popular and result producing method. In this style a learner or writer does things at his own and in this process makes a lot of mistakes also but later on these mistakes or errors or as a guiding light for his or her present and future endeavours.

Till now in this unit we have talked about general things related with writing and what authenticity and credibility in writing means; now we will discuss the do's and don'ts which a writer must know and keep in his mind while writing anything regardless of the theme and subject.

2.3 What is Plagiarism?

Today's world is a technology driven world and internet has spread its wings so much that the whole world is under its reach but in writing its excessive use is creating a big problem and that is known as 'plagiarism'. Let us try to understand how is harming us and what it is all about.

Derived from the Latin word plagiaris ("kidnapper"), plagiarism refers to a form of cheating that has been defined as "the false assumption of authorship : the wrongful act of taking the product

of another person's mind, and presenting it as one's own" (Alexander Lindey, plagiarism and originality [New York : Harper, 1952]. Plagiarism involves two kinds of wrongs. Using another person's ideas, information, or expressions without acknowledging that person's work constitutes intellectual theft. Passing off another person's ideas, information, or expression as your own to get a better grade or gain some other advantage constitutes fraud. Plagiarism is sometimes a moral and ethical offense rather than a legal one.

Plagiarism is the worst form of writing which can never be accepted; so as a future writer we need to be aware about its consequences also; that how and upto what extent plagiarism affects.

Plagiarism is always seen as a shameful act, and plagiarists are usually regarded with pity and scorn. They are pitied because they have demonstrated their inability to develop and express their own thoughts. They are scorned because of their dishonesty and willingness to deceive others for personal gain.

The charge of plagiarism is a serious one for all writers. Students exposed as plagiarists suffer severe penalties, ranging from failure in assignment in the course to expulsion from school or college. When professional writers like journalists, are exposed as plagiarists, they are likely to lose their jobs and they are certain to suffer public embarrassment and loss of prestige. For example, a well-known historian charged with plagiarism was asked to resign from prominent public position even though she admitted responsibility for the theft, compensated the author whose work she took, and announced her intention to issue a corrected edition of her book. Almost always, the course of a professional writer's career is permanently affected by a single act of plagiarism.

The serious consequences of plagiarism reflect the value the public places on trustworthy information. A complex society that depends on well-informed citizens maintain high standards of quality and reliability for documents that are publicly circulated and used in government, business, industry, the professions, higher education, and the media. Because writing has the power to affect opinion and actions, responsible writers compose their work with great care. They specify when they refer to another author's ideas, facts, and words, whether they want to agree with, object to, or analyze the source.

Students plagiarism does considerable harm. For one thing, it damages teacher's relationships with students, turning teachers into detectives instead of mentors and fostering suspicion instead of trust. When graduates' skills and knowledge fail to match their grades, an institutions reputation is damaged. For example, no one would choose to be treated by a physician who obtained a medical degree by fraud. Finally, students who plagiarize harm themselves. They waste their time and lose an important opportunity to learn how to write knowing how to collect and analyze information and reshape it in written form it is essential to academic success. This knowledge is also required in a wide range of careers in law, journalism, engineering, public-policy, teaching, business, government and non-profit-organizations.

As we discuss the consequences of plagiarism, a clear picture comes before our eyes that authentic and credible writing and plagiarism are poles apart.

Now let us talk about the information which we use in our writing and that is obtained from public sources, so whenever we consult a source, we should carefully verify the publication facts and even if we have printed out or downloaded the data. Recording and verifying all our information about our sources when we first consult them will spare many last-minute problems and frustrations for us.

Till now we have discussed many aspects of writing but now we will deal with the most important yet generally neglected aspect of authentic and credible writing and that is 'punctuation'.

2.4 Purpose of Punctuation

The primary purpose of punctuation is to ensure the clarity and readability of writing. Punctuation clarifies sentence structure, separating some words and grouping others. It adds meaning to written words and guides the understanding of readers as they move through sentences. As much appropriate, precise and exact punctuation will be that much authentically text will carry. Basic and very important punctuation marks are comma, semicolon, colon, dash and parentheses, hyphen, apostrophes, quotation marks, slashes, question marks, exclamation points etc. So when we write we must keep it in mind that not only the content but also the punctuation system holds a lot of importance; and inappropriate punctuation can hamper or change the complete meaning also.

Authentic and credible writing depend as much on clarity and readability as on content. The organization and development of our ideas, the unity and coherence of our presentation, and our command of sentence structure, grammar and diction are all important considerations, as are the mechanics of writing – capitalization spelling, punctuation, and so on. The key to successful communication is using the right language for the audience we are addressing. In authentic and credible writing style, the challenge is to find the words, phrases, clauses, sentences, and paragraphs that express our thoughts and ideas precisely and that make them interesting to others.

2.5 Authenticity of Feelings

Know what you really want and don't look away from it. Know how you really feel and why it is so. Don't reframe your feelings away by reinterpreting the situation. By doing so, you will not be writing the real problem situation. You will miss out something you should discover. You must know when to perceive and when to control your mental operations.

There are times when it is right to change your feelings by reframing your mind, but there are also times when you should not try to change them but to experience them instead. Your feelings are meant to be used and not discarded. Let your actions flow with your feelings, they are there for a purpose. Always ride on your positive emotions whenever you can.

When you are unhappy, it is because you are not getting what you want. Allow yourself to be authentic about what you want and to feel the desire. Desire force attracts what you want towards you. Desire directs your will towards willing it to happen. Follow your desire, it brings you to your place in the universe. Focus on what you want or need and you will get it. Focus on God and God will be in your life. Your writing shall be valued and connect your feelings with the readers.

Sometimes negative emotions are meant for you to make use of and to transmute into its equivalent opposite through action. We make the mistake of thinking that we're supposed to have certain feelings and not others. Every emotion has its own purpose and use. Some are emotions meant to be altered while others are meant to be felt.

2.6 Let us Sum Up

We have discussed in detail all the necessary aspects and things which make any writing authentic and credible, the writer puts his honest, sincere efforts, and pours his heart and soul. When all the things are taken care of properly by the writer during collection of information and writing, when verification process is followed and plagiarism is discarded than comes a master piece which will prove an incessant source of enjoyment, pleasure for the readers as well as a very reliable and trustworthy source.

All the aspirant writers must keenly observe, learn and master the art of authentic and credible writing.

In this unit you learnt how to achieve authenticity and credibility in your writing, keeping in mind to avoid plagiarism and to make use of correct punctuation marks.

2.7 Review Questions

1. What is authenticity? How can it be known? How can it be measured in writing?
2. Doesn't a writer's range become limited if he expresses only what he has himself experienced?
3. How does experience barrier operate?
4. How can a non-dalit writer bring about authenticity in his writing about dalits?
5. What do you understand by plagiarism?
6. What is the importance of punctuation in writing?

2.8 Bibliography

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Unit - 3

Narratology

Structure

- 3.0 Objectives
- 3.1 Introduction
- 3.2 Meaning, Definition and Origin of Narratology
- 3.3 Why is Narratology Important?
- 3.4 The Four Basic Levels of Meaning
- 3.5 Concept and Significance
- 3.6 History of the Concept and its Study
- 3.7 French Structuralism: 1966–1980
- 3.8 Poststructuralist Narratology: 1980–1990
- 3.9 Post-classical Narratology and “New” Narratologies: 1990 to Present
- 3.10 Outlook
- 3.11 Let Us Sum Up
- 3.12 Review Questions
- 3.13 Bibliography

3.0 Objectives

After reading this unit, the students will be able to understand:

- a) Meaning, Definition and Origin of Narratology
- b) The importance of Narratology.
- c) The Four Basic Levels of Meaning
- d) Concept and Significance of Narratology.
- e) History of the Concept and its Study.
- f) French Structuralism: 1966–1980.
- g) Poststructuralist Narratology: 1980–1990.
- h) Post-classical Narratology and “New” Narratologies: 1990 to Present.
- i) The present Outlook.

3.1 Introduction

Narratology is the study of the forms, structures, media, functions, and evolution of narrative, with a special emphasis on Story. It examines the ways that narrative structures our perception of both cultural artefacts and the world around us. The study of narrative is particularly important since our ordering of time and space in narrative forms constitutes one of the primary ways we construct meaning in general. As Hayden White puts it, "far from being one code among many that a culture may utilize for endowing experience with meaning, narrative is a meta-code, a human universal on the basis of which transcultural messages about the nature of a shared reality can be transmitted". Given the prevalence and importance of narrative media in our lives (television, film, fiction), narratology is also a useful foundation to have before one begins analyzing popular culture. This unit attempts to introduce important theorists of narrative and the basic terms needed to explain both fiction and film.

3.2 Meaning, Definition and Origin of Narratology

Narratology is a humanities discipline dedicated to the study of the logic, principles, and practices of narrative representation.

Dominated by structuralist approaches at its beginning, narratology has developed into a variety of theories, concepts, and analytic procedures. Its concepts and models are widely used as heuristic tools, and narratological theorems play a central role in the exploration and modelling of our ability to produce and process narratives in a multitude of forms, media, contexts, and communicative practices

Narratology is complicated by the fact that different theorists have different terms for explaining the same phenomenon, a fact that is fuelled by narratology's structuralist background: narratologists love to categorize and to taxonomize, which has led to a plethora of terms to explain the complicated nature of narrative form. Here, the unit attempts to present those terms that seem to be the least confusing in describing how narrative functions. Our goal has been to provide a basic foundation, one that should help you then tackle the works of individual narratologists. We here provide Modules on individual theorists in order to give a somewhat more detailed introduction to a few influential figures. Let us have a quick overview:

Narratology

Refers to both the theory and the study of narrative and narrative structure and the ways that these affect our perception. While in principle the word may refer to any systematic study of narrative, in practice its usage is rather more restricted. It is an anglicisation of French *narratologie*, coined by Tzvetan Todorov. Narratology is applied retrospectively as well to work predating its coinage. Its theoretical lineage is traceable to Aristotle (*Poetics*) but modern narratology is agreed to have begun with the Russian Formalists, particularly Vladimir Propp.

The origins of narratology lend to it a strong association with the structuralist quest for a formal system of useful description applicable to any narrative content, the analogy being to the grammars by reference to which sentences are parsed in some forms of linguistics. This procedure does not however typify all work described as narratological today; Percy Lubbock's work in point of view (*The Craft of Fiction*, 1921), is a case in point.

Jonathan Culler describes narratology as comprising many strands 'implicitly united in the recognition that narrative theory requires a distinction between "story," a sequence of actions or events conceived as independent of their manifestation in discourse, and "discourse," the discursive presentation or narration of events. 'This was first proposed by the Russian Formalists, who employed the couplet *fabula* and *sjuzet*. A subsequent succession of alternate pairings has preserved the essential binomial impulse, e.g. *histoire/discours*, *histoire/récit*, *story/plot*. The Structuralist assumption that *fabula* and *sujet* could be investigated separately, gave birth to two quite different traditions: thematic (Propp, Bremond, Greimas, Dundes, et al.) and modal (Genette, Prince, et al.) narratology. The former is mainly limited to a semiotic formalization of the sequences of the actions told, while the latter examines the manner of their telling, stressing voice, point of view, transformation of the chronological order, rhythm and frequency. Many authors (Sternberg, 1993, Ricoeur, 1984, and Baroni, 2007) have insisted that thematic and modal narratology should not be looked at separately, especially when dealing with the function and interest of narrative sequence and plot.

On one end of the narrative spectrum lies a mere representational sequence of events that may or may not have a beginning, middle, and end (an Arc). At the opposite end lies Story, with an Arc, an indivisible and universal structural pattern called a Narreme, and meaning over and beyond the mere representational (a Theme).

Story = Arc+Narreme+Theme

Narratology seeks to discover:

- What the basic components (forms) of stories are,
- How those basic components are arranged (structure),
- The various media that are used to create and deliver stories,
- The uses that different individuals, groups, institutions, societies, and cultures have for stories (functions), and
- The ways that stories and the meanings that stories express change over time and from place to place (history and evolution).

In order to effectively analyze and investigate narrative, a Narratologist must have knowledge of linguistics, psychology, sociology, anthropology, history, evolution, the various media that are used to create and deliver narratives (literature, film, oral recitation, gestures, etc.), and the theory and criticism of those various types of media.

Ethnography, gathering the components of a culture directly from its members, is also a critical discipline within Narratology. It's rather difficult to be a Narratologist without spending a great deal of one's life gathering stories from those who tell them, whether a Leo Tolstoy, a Martin Scorsese, or the old guy feeding the pigeons on the park bench outside your local courthouse.

3.3 Why is Narratology Important?

Of all the things that distinguish us from other animals, story-telling is the most unique. And we do it to help make sense of our lives, to make our lives more meaningful than just a simple sequence of events ending in extinction.

Story-telling provides answers to the "Why?" of our existence. To the extent that we understand how stories work, we can construct them with greater clarity and deeper meaning. Narratology is the science that seeks that greater clarity and deeper understanding of meaning as expressed in Stories.

3.4 The Four Basic Levels of Meaning

A narrative can be constructed using a variety of combinations of components that serve to "advance" it. Any or all of these components can accomplish the following in a narrative: create scenes, reveal character, establish time and place, express mood, explore theme, or develop a style.

There are four levels of meaning—the Physical, Grammatical, Active, and Archetypal—and their varied components provide the foundation and building blocks of our narratives. These four levels and their components are the basic elements of a Narrative.

If you want to make your stories move swiftly, smoothly, effectively, and clearly, with the most meaning, a knowledge of these elements is essential.

At the most granular (first) level, the *Physical*, a narrative uses the following five components to create meaning:

1. **Symbols.** for example the question mark ? can, within a particular written narrative context, by itself, ask a question. In fact, the question mark by itself, within a narrative context, is the most basic form of a question.

2. **Spaces**, like symbols, can also, within a particular narrative context, have meaning. For example, if I write this bit of dialogue, “I’m certain I saw her in the train station. Then again...” The ellipses ... essentially mean “I’m reconsidering now that I’ve mentioned it and started to think about it.” Another form of ellipsis, the dash, can add a sense of surprise, startle, anger, dismay, or any of a number of other abrupt emotional states. For example, if I change the previous statement to “I’m certain I saw her in the train station. Wait—,” the meaning, especially as it’s expressed through mood, changes dramatically from the gentler, more introspective ... Of course, the dash and the elliptical three (or four) periods are themselves symbols, but they are different enough from other symbols, which represent something, whereas ellipses and dashes represent a kind of nothing, or emptiness, to deserve this separate discussion. Ellipses and Symbols, as used in particular narrative contexts, are very economical ways to express meaning that might otherwise have to be expressed in entire phrases, clauses, sentences, complete paragraphs, or even an entire Chapter!
3. **Gestures**—Spoken and acted out narratives normally include gestures, from facial expressions to hand and body movements of various sorts. Japanese NOH drama is particularly rich in the use of gestures to express narrative meaning.
4. **Sensations**—Depending upon the medium, narratives can also employ images, sounds, odours, tastes, and touch to express meaning.
5. **Words** are the primary building blocks of spoken and written communication and thus also of narrative. They can be used to characterize, advance the action of a narrative, to set the scene, to express the mood, establish the style, and/or reveal the theme.

The second level of narrative is the *Grammatical*, comprised of three components that we are all familiar with from elementary school and beyond:

1. **Phrases & Clauses**
2. **Sentences**
3. **Paragraphs**

The third level of narrative, the *Active*, contains five components:

1. **Event**—something that happens. Although in popular parlance, we make a distinction between an event and a thing (object), physics tells us that the train and its action of hurtling down the tracks are both events. The train is not an object, it is a very slow event that would be best expressed in English in a brief sentence using a verb in the present progressive tense: It’s “Training.” That is, the object we call “The Train” is, in fact, an event that, in this particular time we refer to as a train. But actually, the components that make up the train, all the way down to its subatomic structure, weren’t always a train and won’t always be a train. They began as energy and will eventually return to energy. But right at this moment, they happen to be arranged into what we call a train: they’re “Training.” If the train has a wreck tonight, tomorrow those same elements will no longer be “training,” they’ll be “junking.” Unlike English, the Hopi language doesn’t make this distinction (at least not grammatically). In Hopi, everything, so to speak, is actually a happening. I use the term “Event” much as a physicist would, to refer to both objects and actions, because in a narrative, both objects and actions can advance the story. A helpful way to think of this is in terms of a basic cartoon composed of a series of drawings that can be “fanned” to produce action. The drawings themselves are simple objects, but the fanning process (which

essentially mimics entropy) creates action from the objects. Movies and television do the same thing, in a much more sophisticated way, of course.

2. **Transition**—the means by which we get from one event to another event. In a written narrative, this might be a simple conjunction, “and” for instance, in a movie, it might be a cut, or a dissolve. In a song, it might be a drumbeat or a guitar solo.
3. **Sequence**—a series of events that may or may not be causally related and which may or may not have a beginning, middle, and/or end. The Beatles’ song, “A Day in the Life,” begins with a sequence of events that are only vaguely causally related (and I think it’s pretty clear that The Beatles intended them to seem pretty random): “Woke up, got out of bed, dragged a comb across my head, found my way downstairs and drank a cup, then somebody spoke and I went into a dream, nah, nah nah nah, nah ah nah ah nah...”
4. **Exposition**—descriptive or explanatory statements that serve to “advance the action” to “set the scene,” that is, to place scenes into their setting (time and/or place), to reveal mood, theme, character, and/or style, and to increase our understanding of events through explanation.
5. **Scenes**—a sequence of events that are causally related and intended to be a component of a narrative. A scene may be expressed by means of dialogue, events, and/or exposition. Although Scenes normally function as components within a narrative, a scene may be complete enough to be a narrative in and of itself.

The fourth level of narrative is the *Archetypal*, with two components that express structure and form:

1. **Narremes**—individual causal patterns of events, universally understood across cultures, that advance a story through its Arc. Narremes are like skeletons. Without them, our narratives collapse into mere heaps of events!
2. **Arc**—the three (or sometimes five) quickening and slowing phases of a story usually referred to as Beginning/Middle/End or Beginning/Rising Action/Climax/Falling Action/Ending. Arc is the broad container within which all other components of a narrative flow.

These four levels of meaning—the Physical, Grammatical, Active, and Archetypal—and their varied components provide the foundation and building blocks of our narratives. They are the basic elements of Narratology, and if your audiences love your stories, you’ve probably already mastered them. So give yourself a pat on the back: You’re good at making meaning in your stories!

3.5 Concept and Significance

As a human science, narratology is historically defined and reflects ongoing changes in research agendas and methodologies in the humanities. At the same time, the persistence of narratological inquiry for more than four decades, despite its increasing “centrifugal tendencies” (Barry 1990), testifies to its cohesion as a system of scientific practices.

During its initial or “classical” phase, from the mid-1960s to the early 1980s, narratologists were particularly interested in identifying and defining narrative universals. This tendency is still echoed in a concise 1993 definition of narratology as “the set of general statements on narrative genres, on the systematics of narrating (telling a story) and on the structure of plot”. However, a decade later, narratology was alternatively described as (a) a theory, (b) a method, or (c) a discipline.

The third option seems most adequate: the concept of discipline subsumes theory and method, acknowledging narratology's dual nature as both a theoretical and an application-oriented academic approach to narrative. Narratology is no longer a single theory, but rather comprises a group of related theories. This has motivated some to conclude that narratology is in fact a textual theory whose scope extends beyond narratives and to claim that "none of the distinctions introduced by narratology to text theory is specific to any genre".

However, contemporary "postclassical" narratology cannot be reduced to a text theory, either. Over the past twenty years, narratologists have paid increasing attention to the historicity and contextuality of modes of narrative representation as well as to its pragmatic function across various media, while research into narrative universals has been extended to cover narrative's cognitive and epistemological functions. Against this background, two questions deserve particular attention:

- a. How does narratology relate to other disciplines that include the study of narrative?
- b. How can its status as a methodology be characterized? Five observations can be made in response to these questions which at the same time substantiate the above definition of narratology:
 - (i) Narratology is not *the* theory of narrative, but rather *a* theory of narrative. Other theories of narrative coexist with narratological ones. The relation between narrative theory and narratology is thus not symmetrical, but hierarchical and inclusive.
 - (ii) At the same time, narratology is *more* than a theory. While it may not have lived up to the scientific pretension expressed in its invocation as a new "science of narrative" (Todorov 1969: 10), it does qualify as a discipline. It has a defined object domain, explicit models and theories, a distinct descriptive terminology, transparent analytical procedures and the institutional infrastructure typical of disciplines: official organizations; specialized knowledge resources (journals, series, handbooks, dictionaries, bibliographies, web portals, etc.); a diverse scientific community engaging in national, international, and interdisciplinary research projects. And last but not least, narratology is taught in undergraduate and graduate courses.
 - (iii) Narratology's overriding concern remains with narrative representation as type, although it does not preclude the study of narrative tokens. Defining narratology in positive terms may prove difficult, but defining it *ex negativo* is not: a statement on narrative representation—a theory, an argument, but also a concrete empirical finding—is not narratological if it does not ultimately concern "narrative qua narrative" (Prince 1990: 10).
 - (iv) In the wake of the "narrative turn," the application of narratological tools to extra-narratological research problems has become more and more widespread, resulting in a multitude of compound or "hyphenated" narratologies. However, in a theoretical perspective not every approach labeled "narratological" automatically constitutes a new narratology *sensu strictu*. While one subset of the new approaches comprises methodological variants (natural narratology, critical narratology, cognitive narratology, etc.; Herman 2002; Fehn et al. eds. 1992; Fludernik 1996), others focus on thematic and ideology-critical concerns.
 - (v) Despite the high level of academic attention enjoyed by the practices and products of human narrative competence, the commonsense notion of narrative is still predominantly associated with text-based narratives. "Narrative representation" is therefore a preferable definition of narratology's object of study in that it counteracts this reductionism in two ways: (a) narrative representation is not media specific, since its specificity is of a functional order and lies in narrativity. (b) "representation" denotes the

product as well as the process of representing or, as Prince stated: “Narrative is an act and it is an object”.

3.6 History of the Concept and its Study

Coining of the Term “Narratology”:

The French term *narratologie* was coined by Todorov (1969: 10), who argued for a shift in focus from the surface level of text-based narrative (i.e. concrete discourse as realized in the form of letters, words and sentences) to the general logical and structural properties of narrative as a univers de représentations (9). Todorov thus called for a new type of generalizing theory that could be applied to all domains of narrative, and in fact for a hypothetical “science that does not exist yet; let’s call it NARRATOLOGY, or science of narrative.”

The neologism alluded to social and natural sciences such as sociology and biology (Herman 2005: 19), and its invention by Todorov is sometimes interpreted as a foundational act. However, the assumption of a direct link between the history of the concept and the history of the discipline is misleading: hardly any of the important contributions to early narratology explicitly associated itself with “narratology” by title (e.g. *Communications* 8, 1966; Genette 1972; Prince 1973; Bremond 1973; Culler 1975; Chatman 1978). The first use of the term in an English title is found in Ryan (1979) and in a German title in Schmidt (1989).

One of the reasons for the scientific community’s hesitant acceptance of the name “narratology” was the proliferation of related and more general concepts as well as of alternative research agendas concerned with narrative. In Germany, the terms *Erzähltheorie* and *Erzählforschung* were already well established and had been in use since the mid-1950s (Lämmert 1955), which might also explain why Ihwe’s 1972 attempt to introduce the term “narrativics” (*Narrativik*) met with limited success. Among the Russian avant-garde, for whom poetry dominated literature, the call for a “theory of prose” amounted to a plea for a reevaluation of the other hemisphere, while important American contributions such as Booth (1961) or Chatman (1978, 1990a) evolved from the tradition of New Criticism and rhetoric. Finally, French narratologists were rooted in structural linguistics and semiology (Greimas 1966), in logic (Bremond 1973), or in rhetorical and traditional grammatical categories Genette (1972).

Precursors: Core elements and ideas at play in the narratological modeling of narrative were introduced as early as Greek antiquity, while others originated from the late 19th century onward, particularly in the context of phenomenological, morphological and hermeneutic taxonomies and theories of literary and folk narratives.

Plato and Aristotle: Representational Modes and the Functional Relation between Character and Action:

In *The Republic*, Plato differentiated literary genres on the basis of the genre-specific constellation of two fundamental modes of speech termed *mimesis*, the direct imitation of speech in the form of the characters’ verbatim dialogues and monologues, and *diegesis*, which comprises all utterances attributable to the author. According to Plato, the lyric genre is restricted to the use of *diegesis* and the dramatic genre to the use of *mimesis*, with only the epic genre combining both. This fundamental distinction of the two principal modes of narrating not only anticipated the 20th-century opposition *showing* vs. *telling*, but it also prefigured one of the three analytical dimensions adopted by Genette (1972), namely voice.

Aristotle’s *Poetics* presented a second criterion that has remained fundamental for the understanding of narrative: the distinction between the totality of events taking place in a depicted world and the *de facto* narrated plot or *muthos*. He pointed out that the latter is always a construct presenting a subset of events, chosen and arranged according to aesthetic considerations. This

resulted in the *Poetics*' functional approach to fictional protagonists and their actions, the latter explained as governed by the aesthetic and logical requirements of the overall *muthos*.

The Normative Paradigm: 17th to early 20th-century Theories of the Novel:

Prose narrative as we know it today became an accepted part of the literary canon only from the 18th century onward. Focusing on aspects of thematics and didactics, the main question motivating its early theorists (e.g. Huet 1670; Blanckenburg 1774) was therefore normative: would the new literary form stand up to the qualitative standards of the ancient *epos*? This concern continued to dominate many theories of the paradigmatic narrative genre right into the early 20th century, most prominently in Lukács (1916).

Re-introducing the Formal Paradigm: Spielhagen and Friedemann:

Spielhagen (1876) was one of the first to address formal features of narrative again, and he did so by distinguishing novel and novella in terms of the complexity and functionality of characters and the different economies of action and plot design. His study (1883) introduced a fundamental taxonomic distinction between first- and third-person narration and also reflected on the author-narrator relation. Motivated by a dislike for anti-illusionary narrative devices, Spielhagen declared that the ideal narrative never alerts the reader to the ongoing process of narration.

Friedemann (1910) took exception to this normative postulate. For her, mediality was a constitutive element of narration rather than a defect, and the narrating instance an inherent feature of any narrative, whether (fictionally) present or logically implied. The methodological significance of this insight can hardly be overestimated: Friedemann had effectively defined the essence of narrative in structural terms, taking the principle of Plato's phenomenological definition of the *epos* one step further.

From Catalogue to Formula: Aarne-Thompson vs. Propp:

Late 19th-century literary history and theory equated narrative with literary narrative, thus leaving research on the folktale to specialists. In the 1880s, the pioneers of a new empirical approach in folklore studies formed the "Finnish School," and in 1910 Aarne, one of its members, published the first version of a catalogue known as the *Aarne-Thompson-Index* (Aarne & Thompson 1928), used internationally to the present day (Uther 2004). The expanded catalogue now lists 2,500 summarized variants of folk tales across eight categories.

A theoretical attempt to reduce literary narratives to basic principles was presented in Forster (1927). He argued that the hypothetical minimal story "The king died, and then the queen died" could be transformed into a valid narrative plot by the addition of an explanatory clause such as "of grief." Focusing on empirical folk tales, Propp (1928) presented a model of the elementary components of narratives and the way they are combined. However, in contrast to his predecessors, Propp abstracted from the content plane altogether in order to describe a particular type of Russian fairy tales in terms of a sequence of thirty-one abstract "functions."

Propp's approach was to receive considerable attention among the French structuralists who, while acknowledging the model's originality, at the same time criticized it for its purely sequential, mono-linear logic of action and suggested replacing it with combinatory, multi-linear models (Lévi-Strauss 1976). Partly on the basis of such revisions, Propp's functional model served as a fundamental point of reference for the elaboration of "story grammars," Chomskian generative grammar being the other. The idea of a generative grammar of narrative was to be taken up not only by narratologists (Prince 1973, 1980; van Dijk 1975; Pavel 1985), but also by Artificial Intelligence (AI) researchers who tried to design artificial story telling systems (Rumelhart 1980; Bringsjord & Ferrucci 1999).

Russian Formalism:

Russian formalism, which flourished from about 1916 until suppressed by the Stalinists in the late 1920s, had a more radical cultural-ideological agenda: its aim was to prove the autonomy of art as form. Literature in particular was considered a phenomenon *sui generis* that cannot be explained adequately in terms of content or of biographical or historical context. Šklovskij (1917) postulated the need to study literature in terms of purely formal features such as the principle of defamiliarization, which governs the literary use of language and accentuates the textual artifact as an autonomous signifying structure. The most influential contribution from a narratological perspective was the formalist differentiation of *fabula* and *sujet* (Tomaševskij 1925), in which the latter is defined as a defamiliarisation of the former.

Pre-structuralist Theories of Narrative: Perspective, Time, Logic and Rhetoric:

Perspective

Early in the last century, the question of narrative perspective (\Rightarrow Perspective/Point of View) became the subject of a poetological controversy initiated by the novelist and theorist Henry James. He advocated the scenic method of narration in which narrative perspective is strictly tied to the epistemological constraints of a particular character, a technique demonstrated particularly in *The Ambassadors* (1903). James's admirer Lubbock (1921) postulated that such character-bound "point of view" should in fact be considered the qualitative standard for narrative prose, thus elevating James's technical distinction into one of principle, namely that of "showing" vs. "telling." According to Lubbock, a coherent mimetic representation can only originate from the epistemological point of view of a character (i.e. from pure "showing").

Descriptive rather than prescriptive by design, Pouillon (1946) broadened the scope and distinguished three principal forms defined in terms of the narrator's temporal and cognitive stance vis-à-vis the characters. Friedman (1955) extended the scope further, proposing a graded spectrum of eight modes of perspective in which each type is determined by its ratio of character to narrator-bound sequences. An even more complex stratified model in which the positions of character and narrator are correlated in the four dimensions of ideology, phraseology, spatio-temporal constraints, and psychology of perspective was developed by Uspenskij (1970), a member of the Moscow-Tartu school of semiotics. The idea has been taken further in Schmid (2005), which represents the most comprehensive model of perspective to date.

A phenomenological contribution to the theory of perspective was that of the Austrian Anglicist Stanzel, who identified three proto-typical "narrative situations" (1955). In the "I narrative situation," the narrator exists and acts within the narrated world; in the "authorial narrative situation," he is positioned outside the narrated world but dominates the process of mediation by commenting on events; in the "figural narrative situation," the third-person narrator remains unobtrusive while the narrative information is filtered through the internal perspective of the reflector character. Stanzel understood these three narrative situations to be ideal types and thus modeled them on a synthetic typological circle. Actual narratives, he observed, often occupy an intermediate position between these situations and are thus best modeled in terms of a synthetic typological circle.

The controversy over the pragmatic merits of Stanzel's approach versus its methodological constraints and inconsistencies continues to the present day (cf. Cohn 1981; Kindt & Müller 2006; Cornils 2007; Schernus 2007), as does the more general narratological general debate on the concept of narrative perspective (cf. van Peer & Chatman eds. 2001; Hühn et al. eds. 2009).

Time

With respect to the category of time, Müller (1948) introduced an equally fundamental distinction between “narrated time” (*erzählte Zeit*) vs. “time of narration” (*Erzählzeit*). The correlation between the two dimensions, as he showed, characterizes the pace of a narrative.

This approach was further explored by Lämmert (1955), one of the first large-scale taxonomies of narrative. For Lämmert, the phenomenology of individual narratives can be traced back to a stable, universal repertoire of elementary modes of narrating. He distinguished various types of narration which stretched, abbreviated, repeated, paused and interrupted, skipped and eliminated sub-sequences, while other types perfectly imitated the flow of narrated time. (The category of time in Genette 1972 is examined in similar terms.) Drawing on Lubbock’s (1921) work as well as on Petsch (1934), Lämmert related these elementary forms of narrative temporality to the principal modes of narration such as scenic presentation, report, reflection, and description. Unfortunately, the systematic gain of his contribution was hampered by an overly complex and at times “fuzzy” taxonomy which tries to account for all forms of narrative flashbacks and flash forwards.

Logic and Rhetoric

A philosophically more concise contribution to narrative theory was Hamburger (1957), a book which explored the semantics and pragmatics of literary communication, and in particular the specific logic of the use of temporal and personal deixis under the conditions of fictional reference. Hamburger pointed out that neither the subject of an utterance nor the utterance’s temporal location and reference can be adequately inferred from the words and sentences of a literary narrative: literature overwrites the rules and conventions of everyday language use with its own logic.

The question of the validity and reliability of narrative utterances was again raised by Booth (1961), this time from a rhetorical and ethical perspective. He introduced the concept of “unreliable narrator,” interpreting cases of conflicting and self-contradicting narration as an aesthetic device aimed at signaling the author’s moral and normative distance from his narrator. However, the way in which Booth constructed his argument made it necessary to introduce a second, more speculative concept, namely that of the implied author (Implied Author). While the concept of “unreliable narrator,” rejected by structuralists such as Genette (1983), has become more accepted in post-classical narratology, the controversy over the implied author’s plausibility is ongoing (Booth 2005; Kindt & Müller 2006).

3.7 French Structuralism: 1966–1980

French structuralism eventually gave the decisive impulse for the formation of narratology as a methodologically coherent, structure-oriented variant of narrative theory. This new paradigm was proclaimed in a 1966 special issue of the journal *Communications*, programmatically titled “L’analyse structurale du récit.” It contained articles by leading structuralists Barthes, Eco, Genette, Greimas, Todorov, and the film theorist Metz.

Three traditions informed the new structuralist approach toward narrative: Russian Formalism and Proppian morphology; structural linguistics in the Saussurean tradition as well as the structural anthropology of Lévi-Strauss; the transformational generative grammar of Chomsky. Against this background, the structuralists engaged in a systematic re-examination of the two dimensions of narrative already identified by Šklovskij, *fabula* and *sujet*, re-labeled by Todorov in French as *histoire* and *discours* and by Genette as *histoire* and *récit*.

From 1966 to 1972, narratology focused mainly on the former. At the most abstract level, the semiotician Greimas concentrated on the elementary structure of signification. Building on Lévi-Strauss’s (1955, 1958) structural analysis of myths, Greimas (1966) proposed a deep-level model of

signification termed the “semiotic square,” which represents the semiotic infrastructure of all signifying systems. The mapping of this universal deep structure onto a given narrative’s surface structure can then be explained in terms of transformational rules. Finally, a typology of six functional roles attributable to characters (main vs. secondary character, opponent vs. helper, sender vs. receiver; cf. Greimas 1973) complements the approach. Barthes (1966) proposed a functional systematics of narrated events which distinguishes “kernels,” i.e. obligatory events that guarantee the story’s coherence, and optional “satellites” that serve to embellish the basic plot. Todorov (1969) furthered the linguistic analogy by equating actions to verbs, characters to nouns and their attributes to adjectives, and then by then linking these elements through modal operators. This narrative syntax operates on the abstract level of a narrative *langue*: instead of accounting only for the manifest sequence of events represented in a given fictional world, this “grammar” also included the logic of virtual action sequences, e.g. those imagined in a narrated character’s mind. Bremond (1973) explored the logic of represented action from yet another angle, modeling it as a series of binary choices in which an “eventuality” results in “action” or in “non-action” and, in the former case, in “completion” or in “non-completion.” The interest in questions of action logic and narrative grammar was taken up in Prince (1973) which synthesized and systematized the earlier approaches, and yet again in Pavel (1985), which combined Bremond’s abstract binary logic with game theory (cf. Herman 2002).

While the theoretical ambition and level of abstraction of early structuralist models of narrative were impressive, their practical relevance was hard to prove to philologists. Greimassian semantics is a case in point: used as a descriptive grammar, its categories were defined with a degree of generality too broad to be faulted; put to the test as a generative grammar, its yield was too abstract to demonstrate the necessity or the explanatory power of the transformational process from semiotic deep structure to the surface structure of narrated events and characters.

This systematic and methodological gap was addressed by Genette (1972), who presented a comprehensive taxonomy of discourse phenomena developed alongside a detailed analysis of narrative composition and technique in Proust’s *À la recherche du temps perdu*. Broadly speaking, Genette’s narratological taxonomy covered three functional domains of literary narrative: the temporal structure and dynamics of representation (in the dual sense of product and process of representational activity); the mode of narration and its underlying logic of narrative communication; and the epistemological and normative constraints of the gathering and communication of information during the narrative process. The terminology and neologisms introduced by Genette in together with his taxonomy soon became the narratological *lingua franca*.

In contrast to his formalist predecessors and structuralist colleagues, Genette had no intention of designing a fully coherent and self-contained theory of narrative. This sparked fundamental narratological controversies over Genettian concepts such as “focalization” (Bal 1977; Jahn 1996, 1999b) and set the stage for numerous debates that were to result in postclassical narratology. Some of this criticism was addressed in Genette (1983).

3.8 Poststructuralist Narratology: 1980–1990

The following decade was dominated by two major trends: a widening of narratology’s scope beyond literary narrative and the importing of concepts and theories from other disciplines (Ryan & van Alphen 1993: 112). The process thus mirrored the general shift from structuralist to poststructuralist methodologies that was taking place in the humanities at that time.

Chatman (1978) demonstrated the applicability of narratology to visual narratives. Bal (1985) and others proved narratology’s relevance in the analysis of cross-textual phenomena such as intertextuality and intermediality, as well as in that of intra-textual phenomena of polyvocality (Lanser 1981). Derridaen deconstruction was introduced by Culler (1981), who questioned the implicit genealogy from story (*histoire, fabula*) to discourse and argued that the relation of

dependency between the two is the exact opposite: discourse generates story. The psychological motivation at play in this process of retrospective emplotting was explored in Brooks (1984). Another influence came from feminist studies: Lanser (1986) proposed to include gender as a systematic category for the narratological analysis of the narratorial profile as well as of point of view and mode of presentation. On a more abstract level, Pavel (1986) and Doležel (1988) extended the narratological model by introducing modal logic and the theory of possible worlds. These models accounted for the implicit, non-realized virtual narratives indicated by fictional characters' hopes, wishes, etc. which may not materialize but nevertheless serve to point to the theoretical possibility of an alternative course of events. Ryan (1991) explored this line of reasoning even further, linking it to the simulation paradigm of AI. Finally, the postclassical phase of narratology saw an increase in the exporting of narratological concepts and theorems to other disciplines (Narration in Various Disciplines), thus contributing to the "narrative turn" (cf. White 1980; Kreiswirth 1995).

3.9 Post-classical Narratology and "New" Narratologies: 1990 to Present

With time, the tension between structuralist narratology's original concern for systematicity and logical coherence and the need for a response to calls for a more pragmatically oriented theory of narrative could no longer be ignored, as observed by Prince (2003).

Fludernik (1996) signaled a shift in focus from text-based phenomena to the cognitive functions of oral and non-literary narrative, thus opening a new chapter in the narratological project. In contrast, Gibson (1996) argued for a radical deconstruction of the entire conceptual apparatus developed by the structuralists. Whether such philosophical criticism in the Derridaen vein deserves to be classified "narratological" has however been met with skepticism (e.g. Nünning & Nünning 2002: 15).

Even so, the deconstructionist and postmodernist onslaught stimulated a multitude of new approaches aimed at combining the structuralists' concern for systematicity with a renewal of interest in the cultural and philosophical issues of history and ideology. The resulting wave of critically oriented narratological models and theories proved to be methodologically heterogeneous, prompting Herman (ed. 1999) to introduce the plural concept of "narratologies." A comprehensive survey by Nünning & Nünning (2002) and by Nünning (2003) grouped the proliferation of "new narratologies" that got underway during the 1990s into eight categories, three of which have turned out to be the dominant methodological paradigms of contemporary narratology:

- a. Contextualist narratology (Chatman 1990b) relates the phenomena encountered in narrative to specific cultural, historical, thematic, and ideological contexts. This extends the focus from purely structural aspects to issues of narrated content.
- b. Cognitive narratology (Herman 2000, ed. 2003) focuses on the human intellectual and emotional processing of narratives. This approach is not restricted to literary narratives: "natural" everyday and oral narratives are considered to represent an underlying anthropological competence in its original form (Fludernik 1996). Cognitivist approaches also play a crucial role in AI research, the aim of which is to model or simulate human narrative intelligence (Jahn 1999a; Mateas & Sengers eds. 2003; Meister 2003; Lönneker et al. eds. 2005).
- c. Transgeneric approaches (Narration in Poetry and Drama) and intermedial approaches (Narration in Various Media; cf. Ryan 2005, ed. 2004; Wolf 2004) explore the relevance of narratological concepts for the study of genres and media outside the traditional object domain of text-based literary narrative. Application, adaptation and reformulation of narratological concepts go hand in hand with the narratological analysis of drama (Fludernik 2000; Jahn 2001; Richardson 2007; Fludernik 2008; Nünning & Sommer 2008), poetry (Hühn 2004; Hühn & Kiefer 2005; Schönert et al. 2007), film (Bordwell 1985; Branigan 1992;

Schlickers 1997; Mittell 2007; Eder 2008), music (Kramer 1991; Wolf 2002; Seaton 2005; Grabócz 2009), the visual and performing arts (Bal 1991; Ryan 2003, ed. 2004; Performativity), computer games (Ryan 2001, 2006, 2008) as well as other domains. This broadening of the narratological palette beyond specific media highlights the necessity for further research on narrativity.

3.10 Outlook

The development of narratology has been dependent not only on its theoretical or meta-theoretical advances, but has also emerged with the gradual consolidation of organizational and institutional structures. In this respect, three phases can be identified:

Phase 1: The formation of cross-disciplinary narratological interest groups. Beginning with the contributors to the programmatic 1966 special issue of the journal *Communications* and the creation during the 1970s by Bremond, Genette, Todorov, Marin, and Metz, informal organizational models (also represented by the Tel Aviv group with its influential journal *Poetics Today*, or in the Amsterdam School initiated by Bal) have played a decisive role in shaping narratology as a paradigmatic inter-discipline.

Phase 2: The advent of officially funded narratological institutions for academic research and teaching since the late 1990s, such as the “Forscherguppe Narratologie” and the “Interdisciplinary Center for Narratology” at Hamburg University, the “Zentrum für Erzählforschung” at Wuppertal University as well as the “Centre for Narratological Studies” at the University of Southern Denmark and the “Project Narrative” at Ohio State University in the US.

Phase 3: The founding of national and international narratological umbrella organizations. These include the North American “International Society for the Study of Narrative,” the Scandinavian “Nordic Network,” and the “European Narratology Network.”

To date, the theoretical definition of narratology has generally followed one of three lines of reasoning: the first upholds or questions narratology’s original formalist-structuralist credo; the second explores family resemblances among the old and the “new narratologies” and their various research paradigms; the third focuses on the methodological distinction between hermeneutic and heuristic functions, sometimes suggesting that narratology’s scope ought to be restricted to the latter and sometimes arguing that it ought to be defined in even more general terms. While the merit of these theoretical definitions is obvious, narratology’s potential for further development is perhaps better described in terms of an interaction of three concurrent processes: expansion of the body of domain-specific theories on which narratology is based; continuous broadening of its epistemic reach; consolidation of an institutional infrastructure, which has helped to transform a methodology into a discipline.

3.11 Let us Sum Up

In this unit we have given you a detailed study on the meaning, origin, significance of the newly coined concept of Narratology. The idea of the present outlook about Narratology will go a long way in making you an effective creative writer in English.

3.12 Review Questions

1. What is the meaning, definition and origin of Narratology?
2. Why is Narratology important?
3. What are the four basic levels of meaning?
4. Write about Concept and significance of Narratology.

5. Write a note on the history of the concept of Narratology and its Study.
6. Discuss French Structuralism: 1966–1980.
7. Discuss Poststructuralist Narratology: 1980–1990.
8. Discuss in detail the Post-classical Narratology and “New” Narratologies: 1990 to Present.
9. What is the present outlook about Narratology?

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Unit - 4

Fiction Writing

Structure

- 4.0 Objectives
- 4.1 Introduction
- 4.2 Novel Writing
- 4.3 Techniques of Novel Writing
- 4.4 Diction
- 4.5 Dialogue
- 4.6 Imagery
- 4.7 Let Us Sum Up
- 4.8 Review Questions

4.0 Objectives

In this unit we shall discuss the creative writer's purpose and at the same time talk about the art and technique of writing a story, a novel, a blog and last but not the least, a business proposal.

4.1 Introduction

Writing a fiction is a process that needs constant working. It cannot be acquired instantly. This course does not promise you to become good fiction writers for instant success in the market but would help to generate awareness in you as to what good fiction writing is and this awareness will be the first step in developing your experience and mode of expression as a writer. It will prove as a means to refine your technique of expression as we know that good writing means to write on fresh themes and to avoid general and abstract terms. One needs to choose the world very carefully to put across the expression in a simple and precise manners. To be a good writer predominately means to be accurate. The choice of words should help to build is the atmosphere effective enough to achieve the end desired by the writer. The overuse of clichés, proverbs and idioms should be avoided. There are some simple rules suggested by many authors on good writing. They are :

1. Avoid using a long word where a short one will do.
2. Do not repeat those phrases, similies or metaphors that one finds repeatedly used in books.
3. Do not use passive voice if there is a place for action.
4. If it is possible to cut short the words, do it as precession is very important.

We know it is very difficult to grapple with layers. The experience with the use of language and the words plays an important role in writing fiction. One needs to find out exact words to transmit feelings or thoughts to pen down a fiction otherwise there remains a danger to be misunderstood. To help understood one needs to be in full control of one's expression so as not to be misinterpreted by the readers. Fiction writing should have a personal touch to make it unique and valuable. This is not an easy task. One needs to be free of all preconceptions and prejudices. A good writing is like "to try and see the world again as children do and to use language as they do – experimentally".

Have you ever experimented or interpreted inkblots in you drawing class or observed shapes in floating clouds? It may be something you must have done on some occasions in you life but if you apply this to your writing technique it will help you give a clear idea about the freshness of

theme and energy attached to every good writing. An inhabit or a cloud has innumerable interpretations possibility till we do not label or fix a shape to it. As we give a shape the other possible fade away. Good writer needs to break himself away from the labeling of things and cease seeing the world as others see it. One needs to be aware and sensitive towards fresh and new meaning of the things : The writer needs to experience the details instead of structuring the response to those details. One more way is to focus on a response to those details. One more way is to focus on minute particulars and question them. This will open up multiple ways of decoding the word. Good fiction writing is similar to making good movies. It is about exploring new things and being sensitive towards them. As in real life one does not always need big things to happen to be interested in it. The little joys and sorrows move us, relax us or make us happy. In the same way good fiction writer needs to capture real moments of life, sensitively respond to them and give them a fresher dimension of thinking in the form of writing. Once you have selected the topic or theme to write upon, fiction writing demands a great deal in ordering of those experience. One needs a lot of language and worldly experience for ordering it. Selection of incidents is important here. You need to decide which incidents are significant over others and slowly build the fiction on vast amount of sensory experience. To communicate to the readers in a sequential manner through effective use of language comes next. A good fiction writing needs to be done carefully and thoroughly for a larger impact.

4.2 Novel Writing

Novel is considered as a written form of narrative. It encourages 'individualism' as the writer in it gives his 'private thought' and makes meaning for it available for the reader's scrutiny much more a person can do orally writing ever encouraged inner contemplation through the medium of the 'diary' or the 'confession', an inner dialogue in which the individual could place on record, objectify and ever narrativize his/her over private experience. If circulated, this could be read by other individuals, offering the opportunity to reflect on or narrativize their private experiences, as opposed to simply embracing the orally transmitted common public identity and traditions of a larger group (Cloply, 79-80).

We have been discussing fiction writing and problems of fiction writing for eg selecting and organizing and ordering of experience as factors. There be many thematic threads of fiction writing : it can be social political, economic, religions cultural or educational trends that can be written on. One needs to plan one's mode of writing and one's perception to it. I would like you to look at this small extract from "How I taught my Grandmother to Read" by Sudha Murty.

"Avva don't cry What is the matter? Can I help you in any way?"

"Yes I need your help. You know when you were away, Karmveera come as usual. I opened the magazine. I saw the picture that accompanies the story of Kashi Yatra and I could not understand anything that was written. Many times, I rubbed my hands over the pages wishing I could understand what was written. But I know it was not possible if only I was educated enough. I waited eagerly for you to return. I felt you would come early and read for me. I even thought of going to the village and asking you to read for me. I could have asked somebody in this village but I was too embarrassed to do so. I felt so very dependent and helpless. We are well-off, but what use is money when I cannot be independent?"

I did not know what to answer. Avva continued.

"I have decided I want to learn the Kannada alphabet from tomorrow onwards. I will work very hard. I will keep Saraswati Pooja day during dassara as the deadline. That day I should be able to read a novel on my own. I want to be independent".

Here is a fine observation of the author of the situation. There is a truthfulness expressed in her experience of being illiterate. The character Avva has the courage to face up her short coming.

Her experience has been very well preserved by the writer which otherwise would have been lost for the reader. Notice the tone the pace of narration and the way it is recorded through dialogues look at the sentence "I felt so very dependent and helpless. We are well-off but what use is money when I cannot be independent?" it gives a close analysis and remarkable example how writer mines language and experience to record moments of personal importance. The tone of helplessness to read and the desperation to be literate by an old woman is truthfully and realistically presented. Remember your writing style is an experience for you as well as your reader. The idea presented should be under full focus. No where the reader should feel cheated due to vague ideas. In the above given passage the writer has given enough psychological space to convey the intensity of experience. The readers are able to realize the view point of writer, not only understand it but also can feel it. By now you must have realized that it is not only the content that has value but also the style of the writer. There is a strong connection in these which cannot be mastered in few days. One needs to be aware of such engagements and work to make changes and improvement in one's self as well as one's writing.

The writing of novel is very different from writing of books on science, religion or philosophy. Novel is not an argument or research. Neither is it abstract. It is a special kind of writing that involves a closer look towards the life that world lives. It does not in anyway suggest solution to the problems of life but very closely focuses it giving the minutest of details.

4.3 Techniques of Novel Writing

Let us now see the technique of novel writing. This considers both what to write and how to write in order to protect one's vision of life. B. R. Agrawal in his book *Indian English Fiction* writes.

By technique we mean the pattern coherence, and sense of perspective imposed by the novelist's selection and explanation. The novel, to the Indian English novelists, too, is a means of expression born of their total understanding of man, of nature, of God. Such understanding and totality of the vision is communicated to us through appropriate means language form, technique whatever the subject matter of the past history, a segment of contemporary life, a problem in ethics, economics or politics, a revolutionary eruption in body politic, the comprehensive vision of the novelist makes their novel transcend the merely local and controversial, and attain the vitality and dignity of reature literature. In other words guarded experimentation is going on as seen in the zig zag in narration, jumbling the past, present and future to charge the novel with suspense and piquancy, characterization on the basis of purposeful inconsistency and functionally experimental prose style. Most significant experiments are however, being made in the sphere of style. (228-29)

The chief stylistic techniques suggested by Agrawal that can be used for writing a novel are :-

4.3.1 Plot construction and Art of Narrations

A tent of the novel should be well arranged that its beginning matter and end should make sense to the readers. There should be a probability in the events as well as sequence. It should contain 'motives, consequences and relationships.' A realist tent is a re-presentation in which the writer selects some details and not others and facilitates readers with meaningful relationship of time and cause and effect with human input. The narration can be done in various ways. Sometimes a narrator is one of the characters in the novel by this it is clear that she can narrate only certain things. As a rule one does not expect a character in the novel to narrate what goes on in other places where she is not present or to narrate deeply what goes on in other characters mind or their dreams. The other style is the use of omniscient narrator that can go back and forth in different time periods, above and beyond the events and to say whatever she likes as it has no fear of being out of any character. This has an easy access to the head as well as places. It is the duty of the narrator to

present logical sequence to the narrative contexts that should be accepted by readers as 'real' or 'objective' Paul Cobley quotes Russian theorist Mikhail Bakhter,

For Bakhtin, the novel is an interesting form of narrative because it is 'heteroglossic' that is to say, for him, novels are made up of many dyterest voices, some of which, sometimes, may be competing. Whereas we have thus far in this chapter considered those perspectives on narrative which hold that the novel is dominated by the voice of the narrator. Bekhter suggests that such domination is not a foregone conclusion and it is not all the certain that the narratoreal voice can control all characters. Nor it is necessarily the case that the narrator is voice with always be district from those of the characters.

In some of novels narration is done through some document or letter that explains past incidents. Use of flashbacts are also effectively used to reveal a character or situation from some body's point of view. Sometimes writer's own ideaology or beliefs find clear reflection in his wiritng memory is another medium of narration that can achieve a wide courage by moving back and forth in time.

To make readers understand narration it is not only important to use the pattern of language i.e. how it has been used linguistically but one needs to be well versed in the social norms that determins the way the language fuctions in specific social contents. A creative writer needs to make a conscious effort in this direction of contextual barowledge of language that becomes very significant in novel writing.

4.3.2 Art of characterization

Aristotle in his poetis lays importance on character. In the novels of stream of consciousness 'technique' character does not play a vital role. It becomes less important in 'allegorical, satirical or highly experimental novels'. In a great novel writing readers are able to associate and identify themselves with characters and enjoy them by appreciating their individuality that has been so meticulously portrayed by the writer. The characters near to 'reality'. It is the responsibility of the writer to choose characters from real life and present them as "types, spoksmen symbols or myths". With the emergence of psychological novels the emphasis on characters increases. In a fiction narration, analysis and drameatization chance. For the characters, the writer modulates the language which as a result gives difference in the expression of the characters. The style of each character should be significant in the plot of fiction otherwise the readers are likely to feel disconnected with the characters and plot.

In the fiction of R. K. Narayan one fields an artful delination of characters. They appear alive and represent the class they belong. The novels of R. K. Narayan present before readers variety fo characters from Indian social systems as "techers, Students, paretent, grand parents, helf hearted dreamers, journalists, artists, finacials, cranks, novie stars, snyasis and women-pious and suffering, coquethish and seductive". Narayan does all this in a very uncommon manner. KRS Iyenger writes about Narayans' art of characterization as

There equisite patterns of folly and self deception these alnaschars and their castles in the are, these diminished Don Quixtes and their Dulcinea del Tobosos, these Malgudi sanchos and their patient beasts of burden and "Quite a few Dictnssion or Wldehousioan characters" who could the convas of Narayans' Novel.

E. M. Forster draws a direction between flat and round characters. The flat one are those when use see as fictional representation a corricatens seen from auhiside the round ones are those who have all the complaint and readers get an opportunity to have a glimpse into their inner lines. The art of characterization in a novel requires to go into the details of habits and actions of a person you are writing about. It becomes a need for the writer to become a character himself when he choosen to write as first person, third person or narrative voice. It needs one to transcend from one's

ego and write from an angle where other people can relate to one's expression. This turns out as challenging because to write as a fiction writer one must develop the habit to watch more closely as others would not and look for those distinctive things that remain unobserved by an ordinary man. These typical things a writer reports in his work in a very interesting manner about "poses, postures, habits, gestures, mannesses, appearances or glances". This does not mean that novel writing is only about these but such expressions are frequently found in creative fiction writing. Now look at the paragraph of "Nervous Norman Mr Elno Norman, my elementary school principal, was the most nervous man I've ever met. He was a short, pudgy man, always over dressed. In fact he didn't just wear his clothes – he had inside them this uniform consisted of neatly pressed, pin-striped suit, a thin black tie over a starched white shirt, and a pair of brightly polished brown oxfords. His receding gray hair was always neatly trimmed, and his fat, wrinkled head always darted about a rapid clip on his neck. He paced the school hallways in a perpetual motion of twitching, fidgeting and twiddling. In the space of a minute, he would wrinkle his little nose, scratch his plump chin, shrug his shoulders, straighten his tie, and glance at his watch, never once looking directly at the person he was with. As he spoke in his lackadaisical drawl, he would glance at the ceiling, inspect his knuckles, and check the floorboards for dust. When the conversation was over, he would dash back to his office like a frightened bunny, probably praying that he could lock himself in there forever. And for all I know, he may still be hiding there in his office today.

Look at the combination of adjectives, adverbs and prepositional phrases a writer uses to compose a character sketch of elementary school principal. There are many possible variations for a character sketch but here a writer goes into details of a nervous man and establishes the truth it is. A certain writer needs to imagine all the traits of a character he needs to portray and develop it according to a sharp penetration into their inner recesses.

4.3.3 Stylistic Devices

A great deal of experimentation keeps on going with regard to use of English language. If seen in the context of Indian writing in English the biggest challenge for the creative writer is to bend language according to the situation. We all know that English is a foreign language and we as Indian writers want to write on those people who do not speak English in non-English speaking situations. The difficulty level is highest when one needs to write in form of dialogues or conversation. Here arises the question of that geographical area on the social sensibility that is required from the language. Creative writers, to meet this cause, are seen to be experimenting with language by translating idioms, making changes in structure of sentences and adjusting language with their feelings about a particular topic or image philosophically as well as logically. Avoid vague abstractions or hard to grasp concepts like criticism, love, anger as these can be best shown through specific events. The more specific the language, the stronger the effect. The best thing suggested about the language is to be precise and never ignore the feedback of creative writing. So if you are a beginner in the field of creative writing, a proper feedback from your teachers or professors on your use of language will be very helpful.

4.4 Diction

Indian writers have immensely contributed in English language and literature by translating Indian idioms and metaphors into the language. English has been enriched by the use of Indian words like "Ari, Vay, Ha, Ohe, Acha" or respectful words like Huzoor, Sarkar etc. such words provide a vernacular tempo to the speech. We find regional variation rendered into English. "After eating seven miles the cat is going on a pilgrimage". A writer needs to carefully choose words to suit the style of expression in a novel. Diction is closely related to the social context; making it formal or informal, tone or characterization. A creative writer's each word should be understood in all its compulsion and extremity. The quality of creative writing much depends on the diction and tone because a poem cannot convey author's words one has to pick intention of author from the text. Some

authors choose to write in simple words which others prefer long sentences and complex diction. The language may be concrete or abstract. Through words in dialogue writer recalls his characters, their background, motivation values, biases or prejudices. The choice of words and arrangement of sentences reveals the flow and pattern of the writer. Through diction writer creates tone in the fiction and one comes to know if writer's intention is satirical, humorous, passionate or zealous. Any tone can be created by careful selection of words. As a creative writer one must learn to develop one's own style of writing. One needs to be fluent in grammar, spelling, punctuation and also by valuations on them. For exposure to new vocabulary writer must learn to use dictionary for new words as well as thesaurus to understand words with different shades of meaning. Any writer should be a good reader himself because the words of great authors are great learning experience for the new creative writers. It is through them one learns the choice of words and how to create plot and characters out of building blocks called words, any aspiring writer should bear literary techniques by using imagery symbolism and other figure of speech. One must learn to practice writing every day. It is only by writing regularly one can develop good vocabulary skills as well as natural style of expressing our self. The words and phrases used by him should be familiar one where every word matters and becomes integral part of the story and have a purpose in its usage.

4.5 Dialogue

This is very important part of writing a novel. It is dialogues that reveal the characters and carry the plot forward. Every character has his own style of dialogue in form of them speech, mannerism or even speech defects. Dialogues are used as a device for characterization. It is through this we come to know if the character is shy, bold witty or dull. Through dialogues writer creates variation in speech by using proverbs, idioms or slap. The dialogues reveal vernacular flavor through choice of words or sentences construction. This direct effect should be used only if one knows the culture intimately otherwise the reader may feel offended. It is advisable to write plain English is slang is not a necessity will some character. To write dialogue realistically is not an easy task for everyone. Therefore it is very important for a creative writer to have sharpens as to listen how people talk on express themselves. The writer must not try to translate words of everyday speech. If a writer is able to pull out all extra words and interesting details the dullness of narration can be removed not every detail of novel be revealed through dialogue. The story of novel should unfold naturally and should not over do with the words. The story where about matter a lot for writing dialogue. It is equally important to punctuate dialogues correctly otherwise there is a possibility of getting lost in the meaning conveyed by the writer. One must also know what reads and show through dialogues. It is not an easy task to put the characters into sequence. It becomes difficult to maintain the easy flow of conversation. One can take the liberty of spelling the words as they are spoken by characters or filling non seasonal figures like 'Hmm' or 'err'.

4.6 Imagery

As experimentation keeps on happening with the other devices like diction or dialogue so does it with imagery : This is the imaginative wealth of a creative writer and shows his awareness to life around. Imagery is used to explore the concern, externalize memories, myths etc, writers use imagery so as to make readers comprehend and clarify the complex and disturbing experiences of writers. Past use images constructively to illustrate or clarify their ideas. Read the following passage how images are used to illustrate writer's observation.

My chair-car was profitably well fitted with people of the kind one usually sees on chair-cars. Most of them were ladies in brown silk dresses cut with square yokes, with lace insertion and dotted veils, who refused to have the windows raised. Thus there was a usual number of men who looked as if they might be in almost any business and going almost anywhere. I leaned back idly in chair no 7 and looked with tepidness curiosity at the small, black, bold spotted head just visible above the back of no. 9. Suddenly no. 9 hurled a book to

the floor between his chair and the window, and looking. I saw that it was “the Rose lady and traveler” one of the best-selling novels of the present day. And then the critic veered his chair toward the window, and I know him at once for John A. Pesued of Pittsburg, travelling salesman for a glass company - an old acquaintance whom I had not seen in two years. In two minutes we were faced, had shaken hands, and had finished with such topics as rain, prosperity, heat, residence and destination. Politics might have followed next; but I was not so ill fated.

From the above illustration we come to know how image works artistically and acquaints us with made of life and state of relationship which is not explicitly stated. Writer wonderfully patterns images and communicates with the reader one needs to be aware of the charges that come in a language over a period of time.

Creative writing or reading cannot be separated from critical reading or writing. Some of the best critics have been good creative writers. Creative writing is a way to understand world deeply. If is impossible to treated on such a difficult task without learning the paths the other writers have walked on. Writing a novel is not a way of things it is an art that needs lots of pre preparation and mode of narration. If you have decided to work on a novel, usually it is seen that you don't like any one else's presence in the room. The work is usually done in isolation. It is equally important for a creative writer to mingle will group of young readers or other writers and talk to them. One benefits a lot from the opinion of other writers or readers for writing a good quality work. This helps one to engage in all the variety of writers and opinion and helps to give a shape to the novel.

The new writers can start practicing writing a novel by writing paragraphs or describing objects. The purpose of writing should always he in mind and there one should develop ideas on it by giving information and illustration wherever required. The novel writing requires sequences of events. Though the writer is free to use time and space according to his own purpose but there is some unity in the plot and sequence in the events relating each other. Describing people and please also is an art that needs to be practised before written a complete novel read the following:

The aborigines are brown skinned people who live in parts of Austraka. Not closely related to any known race, they number only about fifty thousand. With very hair and deep set eyes these primilure people live in small tribal groups in the drain lands of north and north east Australia. An aborigine needs little more transford. Which he gets from hunting and food gathering in his own wids littery. He eats roads, grubs, seeds and ever caterpillars ground into floor; he may also eat the kingroo, the crockdile, the porpoise and the dungong. For hunting he carries clubs stone ases and the famous weapon, the boomerang, which is used to knock dover birds. He also fishes for food.

The above paragraph tells us who are aborigine where they live, what they eat and how they could food fresh to one's writing. The precision does not come easy. Its like driving in a fog “Presicion is not given it is an aspiration.” In a fog one does not see clearly but one keeps one's eyes sharp to watch all images in front of us; same is with precisious one has to aspire to cousciously construct our sentences and observations that suggest more than we originally internded to.

To start writing a novel is as interesting as completing it. It needs a lot of ‘mental inventory’. What interests the writers what one would like readers to know abnout. One can batch writing a novel by spealing about novels or problems one can come across while writing. A research into the topic one wishes to write is needed. Novel has lot of areas in backgrap. It may be history, political happening or information and technology, crime etc. writer should also be clean that he is writing for art sale or for market because they are mutually exclusive. Whatever approach one may take the key feature should be that it may be able to involve pleasure of reading. One practice writing realistic details or fantasy for eg.

1. Once you experienced fear, write down the details how you felt fear in every part of your body, then you can place character of your novel in any fearful condition and apply same characteristics to him.
2. Take an object you are familiar with and try to describe it as clearly as you are describing it to a blind person.
3. Give as much realistic setting of an urban or rural place and try to make it come alive in front of your readers.

With all this and much more one can use food, culture, worldly desires and end number of things to form a part of novel; putting all things under your inspection and making special from the random events of the day. A good writer exhausts all the possibilities and breaks loose all his imagination to see the possibilities and pleasure of reading for his readers. Writing is a literary action and is always in process with the experience and practice one improves becomes nature and writes a success story understanding the life and readership.

4.5 Let us Sum Up

You have been able to learn how to move ahead in Fiction Writing i.e. writing a novel. Writing can be a very solitary occupation, and most writers grow to be content with being alone for long stretches of time. While I think that this obsession with writing is pretty much a requirement of the working writer, it can make you dull. And that's a problem.

You might not even notice it at first since your previous life experiences have given you plenty to write about, at least for a while. But sooner or later you need to get out in the world and refill the creative tanks.

4.6 Review Questions

1. What are the different processes of Writing a novel.
2. What are the various narrative modes of writing? Discuss giving examples.
3. How will you ensure sustaining the reader's interest while writing a novel?

Unit - 5

Writing Short Stories

Structure

- 5.0 Objectives
- 5.1 Introduction
- 5.2 Story Writing
- 5.3 Essentials of Story Writing
- 5.4 Purpose, Idea and Style
- 5.5 Characterisation and Narration
- 5.6 Plot and Dialogues
- 5.7 Creative Process
- 5.8 Technology, Aided Narrative Styles
- 5.9 Let Us Sum Up
- 5.10 Review Questions

5.0 Objectives

In this unit you shall learn the art of writing short stories. There are three ways I generally start writing a new story. Most often I start with the scrap of an idea, almost as often with a character, and once in a while a setting grabs me and starts the ball rolling. There is a fourth way to get a story started, and it's one I've largely ignored. That method is to begin with a theme in mind. I've avoided this method of story creation largely to avoid writing fiction with a "message". I write to entertain, not educate and having my writing come across as a sermon does not appeal to me.

In researching theme and how best to use it I came across some interesting takes on theme that made me think differently. I now believe that starting with the theme in mind does not have to lead to preachy fiction at all. I also believe that the sooner you have a handle on your theme the faster and easier your writing will be.

5.1 Introduction

Short stories have been part of oral tradition for a long time. Everyone of us has told a short story through everyday communication or a part of everyday experience. Short story narration ranges from telling and retelling of our personal experiences as well as experience of others. It includes telling about a film we have watched or a book we have read. Our everyday life incidents take a form of stories and get narrated now and then and consciously unconsciously make us aware of how interestingly nearly all of us are story tellers; some being better than others. The question here arises is what makes a good short story? If one takes ample care in knowing the purpose of writing as well as mastering the techniques of short story writing, one can state writing effectively.

5.2 Story Writing

Before one starts to write a story one needs to be very clear as to what aspect one needs to address and whether this aspect is a part of one's own life experience or else or from imagination. It needs a careful reflection on what seems important to us in developing a story. For writing story it is needed to sort through ambiguities, prejudices, myths or evidences. When one writes from personal experience "memory" and "truth" play vital role. An awareness of the surroundings is needed for e.g. childhood, parent child relationship and other evolutionary forces of human life. It is like creating an

internal space and by distancing oneself from 'self' should be able to look both inside and outside world simultaneously and narrating this 'self' and 'other' in an interesting and familiar way. The style of narrating a story can be reflective; when one thrills of own one's experience and questions them. It can also be reflexive; when one enjoys in conversation with self or other in the narrating process. Memory assists a lot in writing short stories. This can be again memory of own or gathered memory of others. Memory makes us agents of our own life and makes us see it like a story. One needs to deal with memory very cautiously as memory is not based on facts rather over time it becomes imagining of facts. This memory also is a creative aspect of writing as it moves back and forth in time. It fills gap in our narration. It also helps focus, define or elaborate upon anything that appears dark or unclear in our lived experience or experience of others. As Tony Morrison write :

Writers are like that : remembering where we were, what valley we ran through, what the bands were like. The lift that were then and the route back to our original place. It is emotional memory – what the nerves and steer remember as well as how it appear. (77)

Short stories can not only be written from personal experiences but they also contain element of "fictional techniques". It resembles to writing a novel where dialogues are invented, imagined to express a certain emotion or sentiment Writing a complete true story is elusive and impossible. The aim is also not to represent truth but writers in most of the stories write as if they are true stories. The intent of the story is to demonstrate truth not to deliver truth. Use of language skillfully, suitable to the purpose of protecting emotions, thought, dilemma or mixed feelings is an invariable part of creative writing. The characters of the story should be well realized by the writer; with all their personal attributes, social background as well as their psychology of class, race, gender, desires, contradictions etc. They should not be stir types but help an insight into understanding human behaviours. This does not happen at once. One develops as a writer. It begins with "write a story or experience you know about" i.e. it reflects people and places you have been or you are familiar with. A story teller is free to write whatever and whoever pleases him. It ranges from unknown imaginative lands and people to most common things and experiences. It is equally true that readers also love to read unfamiliar and storage things as they love connect with familiar and storage things as they love to connect with familiar observations and experiences. It would be a misunderstood notion if story tellers write only about familiar cultures or backgrounds. Creative writings demands from write a display of imagination because writing what one known contains less art and knowledge than writing about imagination areas. It is an adventurous journey of the writer to explore the unknown recesses of character's mind. It is not only the journey into art but also an inward journey of the creative writer who at every step explores his art of writing and narrating that he himself has never imagined. A story writer should also be a good and versatile reader because it gives lot of fresh ideas to work upon and inspires writers to write from their experience and culture by applying their commonality and cultural differences with the global writers.

5.3 Essentials of Story Writing

The story writer needs to step outside the domain of 'I' and emplan the world of 'other'. The best way to practice it is to write about the story of minor characters in a fiction and increase understandability beyond the personal units. One becomes a mature writer when one discusses the sameness of human spirit mind and hearth and stay telling becomes a fulfilling out as it produces opportunity to stimulate intellect, deepers empathy and connects oneself to others. It gives prower to cross the boundaries of gardens class, geographical as well as social. Jewell Parleer Rhodes suggests some points for the beginning writers :-

1. Be prove, bold and agile :-

Stimulate, stretch, your imagination by playing "what if"? ... Generally back stories, histories of person written about in magazines and news papers, can also

invigorate one's imagination, as does travel and meeting new people with different interest than yours. Connect with dreams.

2. Remember character drives plot :-

When starting a new story, focus on what connects us all – namely, interior emotions. What do your characters want – need – fear – dream about? This interior life is what expands and motivates your characters. Some desires may overlap but without any desire, your characters will be still born.

3. Characters act-react-thank-speak :-

They become flesh and move through the space of your created world. Action allows you to tailor your characters; and it is action, I believe, more than pronouncement of skin colour or ethnic identification, that gives characters their distinctive personalities. An urban Pakistan acts reacts thanks and speaks differently from the rural Italian farmer. Resources such as history books, art work and travel can assist in deliberating speech patterns, providing knowledge about social systems, as well as culturally appropriate and inappropriate actions and reactions. But never underestimate after all your study and research, the enormous power of sitting before a computer and simply imagining, asking oneself: 'what would it have felt like to be this character, and to live in such a time and place?' Such questions, imaginings can unlock essential and universal human yearning. Take the method actor transforming into a character, so, too, the writer needs to make the dramatic imaginative leap to truly 'know' their characters.

Always, however guard against writing stare types. Cultural assimilation and acculturation as well as the opposite cultural tensions and drafts can produce at times, one dimensional impression for different people and culture. The writer's responsibility is to create multi dimensional characters that are not types but unique, complex beings "Love all yours characters". I tell my students. Even antagonists need to be understood, and portrayed with empathy.

4. Consider who owns the story :-

Don't let writing in the first person be your automatic point of view. Consider whether the default use of 'I' is hampering your imagination growth. It the first person narrator really you and, possibly, a narcissistic indulgence/ consider whether a different narrator and different point of new might make the story more interesting, more imaginative ... As a writer don't be afraid to explore this terrain and to potentially optimize your story by experimenting with point of view. You may have multiple narrators with differing backgrounds or a single narrator, who tells the tale better, more humanly yet off center from the perspective of the main character.

5. Don't underestimate the supporting role of time and place :-

World building is essential to fiction. Whether you setting is a futuristic, earlier world : concrete details of time and place can enhance your story's authenticity'. Don't be afraid of letting time and place soar and be reconfigured by you imagination. New York may become, in your specific detailing and retelling, a world paralleling Dante's world and his descent towards hell.

Futuristic and alien settings allow for the most imaginative range, but the details of such worlds, too must be rendered with such precision as to appear emotionally, if not factually, authentic. Fiction writer 'tell lies' – and many a times, reimagining, tweaking what is, and what was once real in the world, can create a more satisfying and emotionally truthful stay about the human condition.

6. Don't just "write what you know" Do better :-

Write firmly believing, that imagination is the quintessential self/the quintessential way of knowing the world. This imaginative knowing has the potential to dispel barriers that isolate individuals and communities. Exercising imaginative 'knowing' allows, always, for a potentially transcendent narrative, that is trans-global, trans-cultural and speaks to our common humanity.

5.4 Purpose, Idea and Style

Writing short story in companion to novel gives very less time to the writer to develop character, scene or ideas. A short story writer must grab reader's attention as soon as possible, avoid unnecessary details or description and come straight to the area of conflict or point of new.

To begin with writing a short story some preparation need to be done beforehand for example what does the protagonist want to narrate? and whatever he does what will be the outcome of the story narrated i.e. purpose of writing. The incidences that will be involved would be expected or unexpected ones. One also needs to decide upon the tone of narration i.e. happy or smirked or sad. It is good to decide upon the climax beforehand and how different characters will behave according to it. As the climax so the unravels of the plot is important. How to make it. As the climax so the events of the plot is important. How to make it interesting for the readers is a challenge narrators always face. Writing needs a lot of training so it's better for the new writers to write on daily basis i.e. writing about expressive phrases, details about the world around you etc. Whatever idea comes into one's mind needs to be written down. A creative writer keeps collecting the stories by hearing them from ever strangers and use them as and when for own purpose in delineating human nature and condition. The ideas are not only collected from the world around but the story writer explores all the situations of human conduct from farfetched cultures with the help of books. He needs to be a versatile reader as reading good written improves creativity and understanding better than any teacher or training can.

In creative writing, to begin a short story in a catchy manner is a prime requirement. The first sentence of the story should gain attention of the reader and involve in him interest towards the unusual, unexpected action or conflict so that he may read it further and keeps reading till the issue is resolved.

"It is important to understand the basic elements of fiction writing before you consider how to put everything together. This process is comparable to producing something detachable bowl of dough impacts your finished loaf of bread. To create a perfect loaf, you must balance ingredients baked for the correct amount of time and enhanced with the right polishing glaze" – Lawel Yourbe.

5.5 Characterisation and Narration

In a short story character play a vital role. The creative writer must be familiar with the characters they sketch in multifaceted ways; even more about them than one needs to use them in the story for e.g. their name, age, occupation, appearance, residence, religion, hobbies, temperament, eating habits, secrets, memories and gestures etc. All the above descriptions help readers in understanding characters in a better way. Appearance of the character helps in usual understanding, the actions he is involved in helps readers to know the kind of person he is. It is writer's work to take readers into unknown and unexpected recesses of character's mind and make them realize all the unexpressed things and emotions.

The story can be narrated in first person, second person or third person. Therefore it needs to be predetermined as to who is going to narrate the story. The narrator can involve himself straight

subjectively or might report the incident objectively. For the beginners it is easiest to write who can be the main character of the story and is directly involved in unfolding of events. The story here appears to be revolving around the protagonist. In second person 'you' the readers feel directly involved in the action. If story is in third person as what 'he', 'she' or 'it' does; this gives a limited chance to the viewpoint of narrator and the story unfolds from one person's viewpoint when that person appears omniscient i.e. knows every thing about other characters. The role of narrator thus becomes very important as it has all the possibilities of taking sides in any conflict remain neutral or advocate any ideas that reader would like to challenge. The story letter point of view or attribute can change the story a lot. Therefore who tells the story; the choice of events by the narrator, his interpretation of the world around and his style of narration open up the possibility of any creative writing.

Once the plot or event is chosen for writing the writer's task is to give logical sequence to the events he intends to involve in the story. They should be strictly in the order in which they happened but writer at times can make use of flash-back or memory, making the story move forward and backward in time and space. The structure of the story should appear logical; one event leading to the another. It should appear gripping or interesting to the readers or listeners that every moment they feel "what happened". This question is also for the narrator as it helps him to link events and to present the situations or ideas in an interesting manner. Sudden break in chronology of events disrupts the flow of a story and makes the reader confused or bored. The careful choice of words and phrases for the conveying of exact meaning and generation of fascination among the readers. The writer develops in experience choosing from a whole list of antonyms or synonyms to sketch his purpose while writing. In this cluster of happening it is needed to divide story into meaningful paragraphs which is not a difficult task. The only thing to remember is that each paragraph must lead to another for the proper organizational effect and should consist of one part of the story. Unity of time place and action should be observed in each paragraph is not in the complete story. Writing should be such that there might be no need of splitting the paragraphs further. It is better to format the story before hand; as to what will be the topic, content and number of paragraphs and what each paragraph will contain.

Every story has a background in which the action takes place. This background is well thought by the writer even before he starts writing. This background can be presented in various ways. Writer gives a descriptions of place, season, time etc. The whole setting is made to graphically clear and reach in sensory impressions that readers should feel transported into that local which writer sets for him. Such vivid descriptions can be put into category of 'word painting' where readers can visualise the atmosphere. The writer should be able to involve five senses of readers i.e. they should see, hear, taste, smell and feel the atmosphere created by writer.

5.6 Plot and Dialogues

The characters are the people in the story who are from the real life and an believable. They have different traits, modes and way of living; treat makes them separate from each other. The way they feel and react to the situations in their individuality that separates them from the crowd. If story writer just narrates what characters feel and say in a reported speech the story becomes monotonous. Here comes the need of effective dialogue writing i.e. to present the actual words said by the character. Putting in conversations breathes life to the story and makes readers direct writers to the action going on. The length of dialogues may vary according to the purpose. It may be from one word to short sentences or monologues. The writers to put colloquial effect use contracted forms like don't, I'm etc.

There are use of question tags as well as to create effect of natural speech there are interruptions as sometimes characters are not allowed to complete their full speech. This gives effect of day to day conversation. The writer should use as simple words as possible in conversation in

companion to narration. This makes readers connect with the cause and dialogue appear familiar to them.

The story needs to begin interestingly and end naturally. It should have a definite and convening end. If there is any abrupt stop or end or issues remain undiscussed or unresolved the reader feels cheated; dissatisfied and unhappy. The sense of completion gives a satisfying result to any story. The reader shall not feel tempted to ask what would have happened later.

5.7 Creative Process

Writing a story is a means to liberate one's ideas breaking the barriers of space and time. It needs lot of advance working. It is a 80-20 rule. 80 percent of time is spent on preparation of writing where one needs to know clearly about the topic or the issue one is going to write about. The data that is necessary to develop a story needs to be gathered well in advance as one should be absolutely clear about what one needs to know or what sort of information will be required to develop a story and from where would one get the information; library, meeting people, listening to conversation or web tools. Make advance notes of data collected and plan the structure of the story beforehand in detail. Once you have written the first draft of the story there are many things that one should keep in mind. There is always a scope to make changes. Even while writing one can go back reflect, reread and change what you have already written. The story is not about telling, its about showing. One must keep readers in mind end try to create visual images of the ideas. Even if you feel stuck some where, re-visit your story and start somewhere else. Editing one's creative draft is most challenging task for anyone. It is the time when one decides what to keep and what to remove. It is the focus on clarity and needs a mind that does not keep changing during the process on this weaning off period of the first draft of short story one should remove all the unnecessary details, information and explanation in the draft. The passages and dialogues that go too long spoit the interest therefore they need to be precise. Have a careful look at adjectives and adverbs and see if they need to be explained, added or removed. A careful second reading also brings forward what you might have left unknowingly to tell the reader i.e. something about the characters or place that might be important for developing clearer understandability. Dialogues of the characters need to be revisited as to see what the actually say in a particular circumstances and not summary what you have prepared to interpret the dialogues of the characters. A short story needs to have sufficient material to create suspense and interest for the readers therefore it is important for the writer to revisit how he starts the story or concludes it. The opening and closing line of the story should be better in order to make the action move in a flow. The opening as well as the ending of the story should be strong. The sitting of the story i.e. the place and about the characters can be given in few lines before the story actually starts. The final editing requires alternation on words phrases and sentences for checking the errors as well as giving the rhythm to your writing. The grammar, punctuation or spelling errors must be avoided. After removing all such odds one needs to finally see it every angle in the story is clear. Read it as a reader and not the writer of your story.

There are ample ways in which one can develop and improve upon the skills of story writing. Writing is a process of expressing and sharing. It always improves and refines with practice and experience as other art forms. For more refinement in this process joining a writer's cud helps. This helps to know the views of other writers as peer review is the best and peer learning is the basic of learning anything. The showing with like minded and interest group creates enthusiasm and increases the speed of referent as it keep one updated to the trends and knowledge comes to one through multiple channels. Writers group discussion also opens up various dimension and interpretation of the story that writer must have never thought before. Therefore for polishing effect this literary crude process extremely helpful before the story goes into public for general review. A good writer is a good reader too. One should constantly use a library and read and re-read good books. This increase experience and one comes in contact with established writers. It helps one to understand what makes a story memorable and appreciated among literary critics. As a story writer attending book festivals

and events widens the experience as well as fills in one the aspiration of becoming a famous creative writer.

5.8 Technology Aided Narrative Styles

Paul Cobley writes about the personality of producing many narratives with the help of technology that superseded and incorporated film, radio and television. He writes about narrative in cyberspace. This gives writer a vision of multi universe or parallel rather than singular. There is not a single iniverse that unfolds the lineraty of of time but infinite number of universe that can become a recorrect them for short story or sciene fiction. The last quarter of twentieth century created a possibility of how human can be inserted into a physical world of story T. V. serial ‘star Trek’” the next generation crew or Harry Potter stores are a fine example of this trend. The fate of narrative has changed after the advent of computer technology. The digital computer has taken place in every household and business. The availability of world wide web has given computers access to number of documents connected to each other by form of writing called ‘hyper texts’. Computer in form of laptops performs massive amount of tasks. It is capable of storing and retrieving information that has given a new conception of space in present times. The narratives are also produced on web pages and with the use of hyper texts it allow multiple ending to the narratives. In this new found technology one can also make attention changes in the body of a narrative thus exploring multiple possibilities which is not possible in print text and can be taken as digression. There is a difference of approach when a writer uses hyper text or print text for his writing purpose as print text requires a tradition to have deep commitment and understanding of history required for text writing but computer generated text are less likely to be committed in this way. They may know less about genesis or traditions of specific narratives. By the use of hyper text readers can be given information of a specific character at a click of computer mouse with the use of this computer technology the future of story writing will not be limited to unfolding events in the linear manner but the future will be of social drama. Is is considered that use of computer will needs to be explored in story telling. This revolutionary invention of human kind is one the verge of becoming a “spellbinding story teller”. It undoubtedly offers lot of possibilities in story telling. With the use of hypertexts is also opens up the possibility of writing usual stories with the written ones. Internet helps in the development of digital manipulation of images and re-presentation. These development will not only empower the writers of the narrative but about the readers. Through this readers also become our agency in writing process. Print media only gave the opportunity of writing stories to established renowned writers whose works publishers were ready to finances. Computer gives an immunes possibility to new creative writers because with the use of their own web can, printers and computer they can write an experiment on their own visual narration and distribute their writings to the wide number of internet users. It will be as good as any book gracing the library or a book shop. Computer also gives an opportunity of editing or combining existing material with new soft ware and produce new narratives by combining the existing material. It can run and re run the sequence of narrative input. This also increases the choice among the readers to consume diversity or parts of narration. This has given rise to ‘Participatory culture’ which empowers readers by not only makes them change the narrative with which they until acted. In this digital age narratives can be changed resulting from the feedback of viewers. This power of reader in way is the demise of ‘narrative authority’. This makes it clear that the possibility of participating, production and unveiling of a creative writing has never been greater than in the early years of 21st century. This has also generated among creative writers and readers the danger of flowering as they are unable to choose the genre of narrative appropriate for them. Nevertheless one needs to be clear that in a creative writing genre and formula is not the something. The writing of a short story can introduce innovation by keeping formula of the narrative same. The readers enjoying the stories written in same formula again and again which can be devoted on each occasion. The small or subtle changes offer readers a great potential for pleasure. The creative writer needs to be careful in introducing slightly different contents in the narrative which increase mileage in the enjoyment of the reader. The closure of a creative writing piece is equally important i.e. when

a narrative should end or close; it is considered with what is said and what is left out. Sort stories represent identities and cultures that is done quite selective by learning some details out.

5.9 Let Us Sum Up

Short stories can be in form of oral narration, written or print narrative, cinematic narrative, radio narrative, television narrative or narrative in cyber space. They are united in a way how they represent and not just present narratives. The structure of a short story be such that no new character should be introduced at the end or closing of the story. This is one of the worst things a creative writer can do. The narrator uses sign to set actions from start to end point. The narrative moves further if this sign ‘move beyond itself’. The sign used by the writer should be for ‘someone’ for instance cobley gives example of pointing finger. A pointing finger is a sign for writer but unless it is recognized by another who looks in same direction of the pointing it is useless to the point of not being a sign. Thus a sign is dialogue the open out to the understanding of other. It is used differently by different readers including those who give time to the narrative for analysis. This sign provokes multiple interpretations for e.g. if smoke is pointed at the corner of the room the other who mediates is likely to make his interpretations and start his/her even process of making sign. “fire!, Let go out of room, round everyone up, don’t use the lifts etc”. Therefore one finds that in creative writing the interpreter has all the possibility of becoming ‘represent men’. Thus every narrative or short story has an end. As in human life people have many things to do so in short story actions represent the world and some ideas a lift behind by the writer in choice over others. Short story writing is an opportunity to partake in the unlimited world of signs and symbols.

5.10 Review Questions

- 1 What is a Story Writing?
- 2 What are the Essentials of Story Writing?
- 3 What important steps should be kept in while searching for the Purpose, Idea and Style of story writing?
- 4 Explain the important of Characterisation and Narration in story writing?
- 5 What are the different steps of Creative Process?

Unit - 6

Writing for Children

Structure

- 6.0 Objectives
- 6.1 Introduction
- 6.2 Development of Writing Skills
- 6.3 Different Genre of Children Writing
- 6.4 Poetry
- 6.5 Organization
- 6.6 Let us Sum Up
- 6.7 Review Questions
- 6.8 Bibliography
- 6.9 References

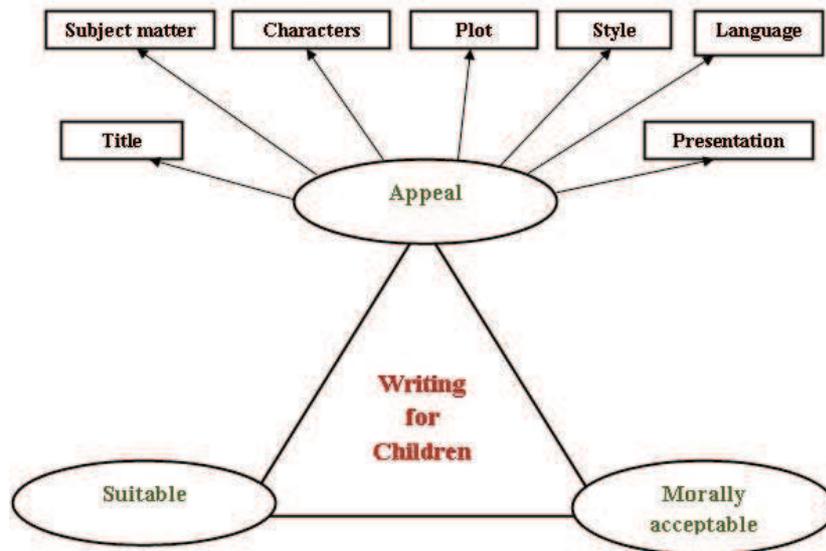
6.0 Objectives

When you finish reading this unit, you will know that writing for children offers a wide scope, being still comparatively uncultivated. By the end of this unit you should be able to:

- Select suitable themes for children's literature in accordance with their age group;
- Identify some essential features of the writing for children, the language and technique to be adopted for such writing, and the use to be made of illustrations in it;
- Introduce moral and contemporary values into your works.

6.1 Introduction

Writing for children is one of the most exciting and challenging task. Children today are smart, imaginative and extremely witty. The world to them is a playground of fantastical opportunity and imaginative exploration in an infinite number of connections and combination that adds to a whole load of fun. Writer has to enter into their world, to feel their thoughts and express their ideas. He has to engage them on healthy and positive level for their own needs. In achieving this skill one needs observation, story-telling, collaboration and communication. There are certain gatekeepers for writing books for Children. Its title, plot, subject matter, characters and style should appeal the children and it should deal with children from child's perspective. The diagram below will give a better insight into the protocols that appear nowhere else in the writing world.



6.2 Development of Writing Skills

Writing Skill develops across three stages, as a child matures and learns the craft of composition through late adolescence and into early adulthood. The novice writer progresses from a stage of knowledge telling to a stage of knowledge transforming characteristic of adult writing. Professional writers advance further for an expert stage of knowledge crafting in which representation of the author planned context, text and the prospective reader's interpretation of the text are manipulated. The next step includes high degree of cognitive control over the maintenance of the multiple representations of the content and text.



Development of Writing Skills

Harry Potter Series, The Arabian Nights, Danial Defoe, The Jungle book, Alice in Wonderland all these works show the writers knowledge crafting stage where the writer shapes 'what to say' and 'how to say it' with the potential reader completely in mind. Targeting audience is crucial to focusing and writing a successful children's story or any other genre. There are a number of genres within the children's book arena. The target audience ranges from babies right on through to young adults. This provides a unique situation for writers to pick and choose a genre that feels comfortable to write in, while still remaining within the children's book market. Each genre is geared toward a specific age group and has its own set of rules and tricks. Moreover, for children between the ages of 2 and 4, create a story that relies heavily on pictures. The writing of story for children between the ages of 5 to 7, outlines a simple story that features a protagonist that children of this age group can identify with, placed in a situation this age group can understand. It can fall in 1-28 pages maximum. To children, all things are possible. Animals and toys can talk, children can fly, witches, dragons and fairies are real as is Santa Claus and aliens. Fairy tales, nursery rhymes and

other traditional tales tell of fantastic creatures and events and children love them because they are just that, stories. A writer can tap into this very rich store of ideas, retelling old tales in a new and vibrant way or inventing new ones. For middle aged children (7-10) 30-60 pages are sufficient. Stories can focus on social issues, physical changes, early understanding of gender and its social expectations, peer relationships and peer development, early reasoning abilities inspired by concepts such as irony, sarcasm, analogy, idiom and allegory. For young adults size must fall between 150-300 pages it can be on any issues as – Drug and alcohol use and abuse, physical, sexual and mental abuse, peer pressure, gangs, crime and violence, Divorce and other family dysfunctions illness, life and death etc. When the *Harry Potter* series of novels first hit the shelves, they were widely considered for middle-aged readers, but as the characters evolved and grew, so the reading group's age also changed. By the third book in *Rowling's* series, *The Prisoner of Azkaban*, *Harry Potter* and his friends had stepped into more dangerous and complicated situations, making the books more appropriate for a young adult audience. A proper balance of showing and telling makes writing interesting and effective. Some basic traits of good writing are:

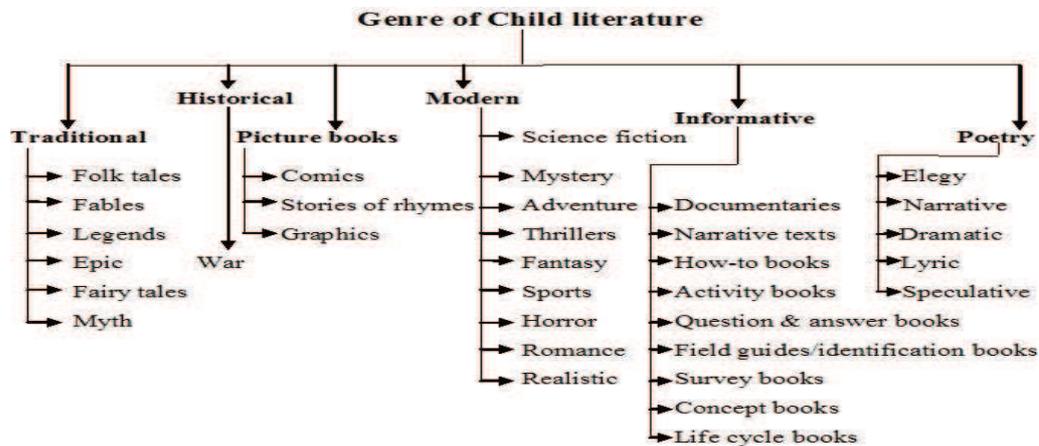


6.3 Different Genre of Children Writing

A literary genre is a category of literary compositions. Genres may be determined by technique, tone, content, or length. Chapmen (1999) defines genre as a “cultural resources on which writers draw in process of writing for particular purposes and in specific situations.”(P-469). Selection of genre is the first criteria for writing for children. Today genre is seen as situated and integrating purpose, audience, and form, content and social context. According to Anderson, there are six categories of children's literature (with some significant subgenres):

- Picture books, including concept books that teach the alphabet or counting for example, pattern books, and wordless books.
- Traditional literature, including folktales, which convey the legends, customs, superstitions, and beliefs of people in previous civilizations. This genre can be further broken into subgenres myths, fables, legends, and fairy tales.
- Fiction, including fantasy, realistic fiction, and historical fiction
- Non-fiction
- Biography and autobiography
- Poetry and verse.

The *International Companion Encyclopedia of Children's Literature* notes that "the boundaries of genre... are not fixed but blurred". Sometimes, no agreement can be reached about whether a given work is best categorized as literature for adults or children. Meanwhile, others defy easy categorization. J.K. Rowling's *Harry Potter* series was written and marketed for children, but it is also popular among adults. The series' extreme popularity led *The New York Times* to create a separate best-seller list for children's books. The below diagram shows some major genres in child literature:



Traditional Literature:

Stories that are passed down from generation to generation, changing slowly over time are called traditional literature. The stories, while retaining much of their original flavor and content have to evolve in subtle ways to remain meaningful in different eras. It often starts with the phrase "Once upon a time..." and often has a happy ending. There are many versions of the same story. Good always conquers evil. Sub-genres of traditional literature include fairy tales, folk tales, Mother Goose rhymes, legends, myths, proverbs, epics, and fables. For example : *Hansel and Gretel* by Ian Wallace, *The Dragon's Pearl* by Julie Lawson, *Cinderella* by William Wegman, *Stone Soup* by Ann McGovern, *The Three Bears* by Paul Galdone. The following are the sub-parts of traditional literature:

- **Folktales**

These feature common folks, such as peasants, and commonplace events. There maybe be some "make-believe" elements, like talking animals, but the stories, overall, sound logical - even realistic. Folk tales seek to explain things about life, nature, or the human condition.

- **Fairy Tales**

A fairy tale is a type of short story that typically features folkloric fantasy characters, such as fairies, goblins, elves, trolls, dwarves, giants, mermaids, or gnomes, and usually magic or enchantments. Fairy tales may be distinguished from other folk narratives such as legends (which generally involve belief in the veracity of the events described) and explicitly moral tales, including beast fables. Fairy tales features 'magical and enchanted forces'. They always have a "happily ever after" ending, where good is rewarded and evil is punished. For eg- *Cindrella and Her Stepmother*.

- **Fables**

The fable is an ancient literary genre, often (though not invariably) set in verse. It is a succinct story that features anthropomorphized animals, plants, inanimate objects, or forces of nature that illustrate a moral lesson (a "moral"). Verse fables have used a variety of meter and rhyme patterns. Notable verse fabulists have included Aesop, Vishnu Sharma, Phaedrus, Marie de France, Robert Henryson, Biernat of Lublin, Jean de La Fontaine, Ignacy Krasicki, Félix María de Samaniego, Tomás de Iriarte, Ivan Krylov and Ambrose Bierce.

- **Legends**

Legends are based in history and these stories embellish the life of a real person. The facts and adventures of the person are exaggerated, making the individual famous for their deeds.

- **Myths**

Myths are rooted in the sacred beliefs of a culture, a belief system known as cosmology. Myths take place in a time before recorded historical time. Deities or semi-deities are the primary characters. Myths represent the ways that ancient cultures sought to explain the origins of the world and of existence itself.

Historical Fiction:

Children's historical fiction features a youth playing an important, participatory role in history. These are stories that are written to portray a time period or convey information about a specific time period or an historical event. Authors use historical fiction to create drama and interest based on real events in people's lives. The characters may be real, based on real people, or entirely made up. In many ways, these types of books can be more powerful teaching tools than nonfiction, especially for children. Often, historical fiction presents history from the point of view of young participants. There are few contemporary accounts of how children have experienced and participated in history - children's historical fiction attempts to help readers see how history affects people of the same age. When these books are written for young readers, they are called chapter books because they expand the concept of a story by presenting a tale in segments, each building on the last and leading to a final resolution. Margaret Sidney's *Five Little Peppers* series, published beginning in 1881, is a stark yet heartfelt depiction of life in an earlier America. Charles Dickens' *Oliver Twist* centers on young protagonists. War is the subgenre that allows the writer to examine the best and the worst of human nature. Some examples are: *Private Peaceful* by Michael Morpurgo, *I Am David* by Anne Holm, *Goodnight Mister Tom* by Michelle Magorian.

Picture Book:

This is a genre based on a physical format, so it can contain titles from many of the other genres. It includes picture books, illustrated storybooks, wordless storybooks, concept books, and informational books. In picture books, both text and illustration are fused together, to provide more than either can do alone (the whole is greater than the sum of the parts). Illustrated story books are different from picture books as the text can stand alone and the illustrations are secondary to the text, yet complement the text. These books are generally up to 48 pages in length. *Graphic Alphabet* by David Pelletier and *If* by Sarah Perry are good example of picture books.

- **Comics**

Comics are one of the most popular genres amongst children. It is a form of sequential visual storytelling which narrates a story or dramatizes an idea. Once the storyline is

in place, the scripting has to be done by keeping the panel-division and page-length in mind. Text should be minimal and stating what is already obvious in the illustration can be avoided. For instance, there is no need to write 'The phone rings' in the narrative panel when the visual shows the phone ringing. Dialogues have to be crisp and interesting. *Amar Chitra Katha* popularized comics in India through their tales from Indian heritage, *Asterix*, *Peanuts* and *Calvin and Hobbes* are some outstanding examples of this genre that can be enjoyed by children and adults alike.

- **Graphic novels**

Graphic novels are books written and illustrated in the style of a comic book. The term graphic novel was first popularized by Will Eisner to distinguish his book *A Contract with God* (1978) from collections of newspaper comic strips. He described graphic novels as consisting of "sequential art"—a series of illustrations which, when viewed in order, tell a story. Although today's graphic novels are a recent phenomenon, this basic way of storytelling has been used in various forms for centuries—early cave drawings, hieroglyphics, and medieval tapestries like the famous *Bayeux Tapestry* can be thought of as stories told in pictures. The term graphic novel is now generally used to describe any book in a comic format that resembles a novel in length and narrative development. However, while comics deal with lighter themes (though not always the case), graphic novels usually come with a structured plot and deal with darker themes. A number of well-known children's books have also had graphic novel editions published. These include *Storm breaker* by Anthony Horowitz and *Artemis Fowl* by Eoin Colfer. Graphic novels contain many of the same literary themes used in classic literature. Some, like Jeff Smith's *Bone*, are works of epic adventure with many parallels to mythology, such as the quests in *The Iliad* and *The Odyssey*. Other classic archetypes in *Bone*, with many parallels in other literature, include the reluctant hero, the unknown destiny, and the mentor wizard figure. *Amulet* by Kazu Kibuishi, *The Good Neighbors* by Holly Black, *Malice* by Chris Wooding, and *Ghostopolis* by Doug Ten Napel all deal, in different ways, with characters who have traveled into a different, alternative world. *Magic Pickle* by Scott Morse and *Missile Mouse* by Jake Parker both feature, in a humorous way, heroes that are small in size (a pickle, a mouse), who courageously tackle larger enemies.

Modern:

Modern form allows all types of experiments. It can be based on real, imaginary, contemporary, historical, scientific, classical etc concept. This has blurred the boundaries between children and adult. For eg *Life of Pie*, *His Dark Materials*. Crossover fiction has become increasingly prominent in recent years, with novels such as *Before I Die* by Jenny Downham, *Across the Nightingale Floor* by Lian Hearn and *The Curious Incident of the Dog in the Night-Time* by Mark Haddon achieving high sales in adult editions as well as winning major children's book prizes. Recently, Audio and Digital books have also appeared in the market. An audio book comes with the advantage of having music and voiceover to capture the interest of the child. Here, the skill lies in writing a story that reads well and offers scope for playing around with voices and sounds. eg *Karadi Tales*. Digital books available on iPhone and iPads are dynamic and allow changes. For Eg *Bartleby's Book of Buttons*. Some other types of modern genre are:

- **Science fiction**

Science fiction is a vast genre. There is always something new and different; be it a handy invention, an alien visitor, or anything one can imagine -- so long as it's scientifically plausible. (Or, at least, it does not egregiously violate known science

and physical laws.) Science fiction, or speculative fiction, speculates on what might happen in the future in our universe, so it has some basis in our reality. The books in this genre address themes of love, justice, truth, loyalty, goodness, courage, wisdom, etc. Sometimes the line between fantasy and science fiction is blurred, with elements of both genres in the story. Robert Heinlein's dozen 'juvenile' novels, such as *Rocket Ship Galileo*, have introduced two generations to the wonders of the universe. David Brin's novel *Sky Horizon*, and Suzanne Collins's *The Hunger Game*.

- **Thrillers** (also Suspense), Formerly called Action (or Adventure) stories, is a genre defined by extraordinary situations that summon an emotional thrill. The time might be the past or near future, and the setting exotic or familiar. In every case the characters are swept beyond a humdrum life, by their career or some unforeseen circumstance. Perils will surge, and blows are traded, but the hero wins in the end. (Often the author has special 'inside' knowledge -- or if not, as with arcane conspiracies, it sure seems like it.) -The key to thrillers is the battle between the protagonist or central character in the story and the antagonist or opponent. The protagonist must have someone or something to battle against. Weak antagonists make for a weak story. In Harry Potter stories for example (though they are not strictly speaking thrillers) Harry has to battle against the formidable Voldemort. If Voldemort was a weak enemy and easily vanquished, it would've made Harry's fight against him far less interesting. An antagonist doesn't have to be a person. It can be an organisation, the status quo, an object, but whatever it is, the reader should empathise with the protagonist's struggle against it. Some examples are: *I Am the Cheese* by Robert Cormier, *Cirque du Freak* series by Darren Shan.
- **Action**

Action books are packed with incidents. The most successful books in this genre certainly possess that page-turning quality which makes them incredibly hard to put down. Crime-busting spy thrillers are particularly popular. The protagonists are usually teenagers who invariably have to use their intelligence to get themselves out of myriad tricky situations. For examples: *Alex Rider* series by Anthony Horowitz, *Cherub* series by Robert
- **Survival**

Survival stories include stories where the protagonist finds himself or herself alone, with limited resources and having to rely on his/her wits to survive. These types of stories tend to involve a lot of interior monologue so that the reader can really get inside the head of the main character(s). The danger with this type of story is that the protagonist's plight can become a bit monotonous, so new, believable challenges have to be employed throughout the story and there has to be a real sense of jeopardy should the protagonist fail. These are great stories for having the protagonist learn a lot about them in the process. Characters in these books have to make a real emotional journey for the reader to care about them. Some examples are: *Wolf Brother* by Michelle Paver, *Kensuke's Kingdom* by Michael Morpurgo.
- **Modern Fantasy**

Modern fantasy is rooted in traditional literature, but has an identifiable author. Modern fantasy also includes modern fairy tales like those from Hans Christian Andersen. In general, modern fantasy stories involve magic, the "quest," and/or "good versus evil." Fantasy creates an alternative universe, which operates on laws different from our own. The stories may be based on animals that talk, elements of science

fiction, supernatural or horror, or combinations of these elements. When written for young readers, these books are called chapter books - a format that breaks a story into sequential chapters that move towards a final resolution. *Charlotte's Web*, *Winnie the Pooh*, *Alice in Wonderland*, *Willie Wonka and the Chocolate Factory*, and *The Wizard of Oz* are all examples of modern fantasy written for young readers up to 12 years old. Young people are not often enamoured of the mundane workaday world, and their vivid imaginations readily take to the fantastic elements in these stories. J.K. Rowling's *Harry Potter*, Stephenie Meyer's *Twilight* series, and more recently by Suzanne Collins' *The Hunger Games* trilogy are some examples of derivative and well crafted stories which appeals adults. Sub-genres of fantasy include animal fantasy, quest fantasy, machine fantasy, toy and doll fantasy, time fantasy, comic fantasy, high fantasy, and other world fantasy. High fantasies are complex stories characterized by recurring themes and often take place in created or imaginary worlds.

- **Sports**

This genre uses sport to illustrate and illuminate the major character(s) or society as a whole. For example: *Keeper* by Mal Peet, *McB* by Neil Arksey.

- **Animals and Nature**

There are two basic types of animal stories – where real animals act in a ‘realistic’ way and anthropomorphosised animals, i.e. animals who are in fact humans. The latter allows children to identify with the main character(s) and to share in their adventures. Animals can be used to portray complex emotions in a way that is instantly identifiable to children but also one step removed. In this way, animals can be used to write stories about a number of difficult topics for younger children, such as bereavement or loneliness. For example *Watership Down* by Richard Adams, *The Sheep Pig* by Dick King Smith, *Fire, Bed and Bone* by Henrietta Branford.

- **Romance and Love stories**

This is a popular genre for exploring relationships, and stories tend to be aimed at young adults. Some examples are: *Saskia's Journey* by Theresa Breslin, *Forever* by Judy Blume, *No Shame, No Fear* by Ann Turnbull.

- **Realistic Fiction**

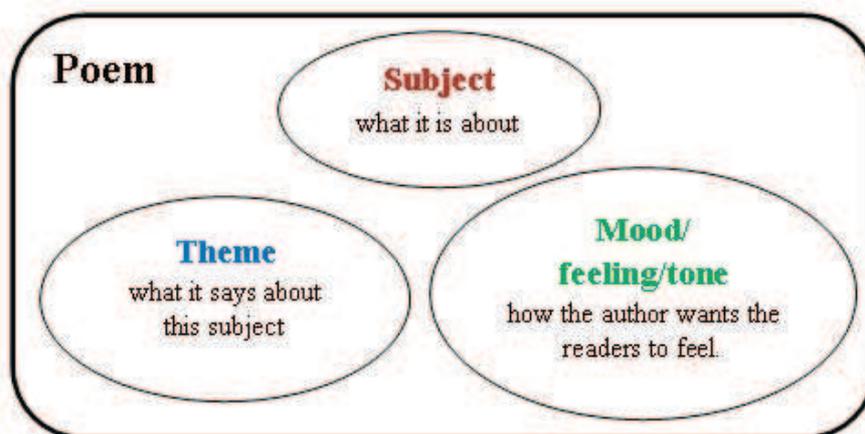
Books that are written for today's youths, representing contemporary times, based on real-world situations are called realistic fictions. Similar to historical fiction, except these stories are based on current events. They feature children as their main characters and often allow young readers to experience different settings, cultures, and situations than what is the norm for their lifestyle. Children's realistic fiction features main characters of approximately the age (or slightly older than) the book's intended audience. The books present a "real-world" problem or challenge and show how a young person solves that problem. By nature, children's realistic fiction is positive and upbeat; show young readers how they too can conquer their problems. When written for young readers (up to 12 years old), these books are called chapter books (a format, not a genre). Realistic Life adult stories focus on same themes, with common challenges but nothing arcane or bizarre. Perhaps the most famous novel in this subgenre is J.D. Salinger's *The Catcher in the Rye*. Liz Rosenberg's *17: A Novel in Prose Poems* is another fine example.

Informational Books

Informational books can also be called non-fiction books. Informational books must be accurate, authentic, up-to-date, factual, clearly organized, and include illustrations when needed. These books should avoid anthropomorphism, stereotypes and generalizations. They can be in the form of biographies based on the lives of famous important people and struggle of their lives which inspires and motivates children. Sub-genres of informational books include photo documentaries, narrative texts, how-to books, question and answer books, activity books, field guides/identification books, survey books, concept books and life-cycle books. *Eyewitness books* (series), *Transformed: How Everyday Things are Made* by Bill Slavin are good examples.

6.4 Poetry

Poems are important genres that include verse, rhythm, rhyme, writing styles, literary devices, symbolism, analogies, and metaphors. Poetry is language used in a particular way. It can, but does not always, involve rhyme, rhythm and metre. It is a way of sharing experiences, of telling a story or expressing feelings or ideas. Poems are verses which may be spoken or sung. The form, rhythm and word choice for imagery, the creation of pictures with words, is important in poetry. The words may form patterns of sound, verse or thought. Usually, poetry appeals to the imagination of the audience and can create vivid visual images.



“Poems can paint powerful, sharp pictures using images and emotive language which stimulate the senses.” (Bennett 1989). People most often express themselves in poetry when they have an experience or feeling that seems too strong for ordinary prose, most often experiences of love, death, disaster, beauty, happiness, horror or shock. One theme might be different for the other poet. For example, one poem on the subject of war might have as its theme that ‘war is a tragic waste of life’, and it might have a tone of ‘anger and pity’. Another poem on the same subject might have as its theme that ‘war can bring out noble qualities’ and it might have a tone of ‘pride and solemnity’. Similarly, one poem on the subject of cats might have as its theme that ‘cats are cute and cuddly’, and have a ‘sentimental, cheerful’ tone. Another poem on the subject of cats might have as its theme that ‘cats are evasive and untamed’, and show an ‘awed, disgusted, angry’ tone. One poem about snakes might say that ‘a snake is a beautiful, regal, graceful creature’, and display an ‘admiring, humble’ tone. Another might say that ‘a snake is very dangerous’, and have a ‘frightened, angry’ tone. Some genres of poetry are :

- **Narrative Poetry**

Narrative poetry is a genre of poetry that tells a story. Broadly it subsumes epic poetry, but the term "narrative poetry" is often reserved for smaller works, generally

with more appeal to human interest. Narrative poetry may be the oldest type of poetry. It is often about people or events that concern the community as a whole - 'public' poetry, and the poet's personal feelings are not necessarily directly expressed. Narrative poems tell stories which have an orientation (who, what, where), a complication (problem), a resolution (how the problem is solved). e.g.

Eency weency spider went up the water spout (*orientation – who, what, where*)

Down came the rain and washed the spider out (*complication or problem*)

Out came the sunshine, dried up all the rain

And eency weency spider climbed up the spout again. (*resolution, how the problem is solved*)

- **Epic poetry**

Epic poetry is a genre of poetry, and a major form of narrative literature. This genre is often defined as lengthy poems concerning events of a heroic or important nature to the culture of the time. It recounts, 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*, the *Nibelungenlied*, and the *Epic of Gilgamesh*, the *Mahabharata*, Valmiki's *Ramayana* Ferdowsi's *Shahnama*, Nizami (or Nezami)'s *Khamse* (Five Books), and the *Epic of King Gesar*. Derek Walcott won a Nobel prize to a great extent on the basis of his epic, *Omeros*.

- **Lyric poetry**

Lyric poetry is a genre that, unlike epic and dramatic poetry, does not attempt to tell a story but instead is of a more personal nature. It is a poem that conveys an experience, or ideas, thoughts or feelings about a subject. Poems in this genre tend to be shorter, melodic, and contemplative. Rather than depicting characters and actions, it portrays the poet's own feelings, states of mind, and perceptions. Notable poets in this genre include John Donne, Gerard Manley Hopkins, and Antonio Machado.

- **Speculative poetry**

Speculative poetry, also known as fantastic poetry, (of which weird or macabre poetry is a major sub classification), is a poetic genre which deals thematically with subjects which are 'beyond reality', whether via extrapolation as in science fiction or via weird and horrific themes as in horror fiction. Such poetry appears regularly in modern science fiction and horror fiction magazines. Edgar Allan Poe is sometimes seen as the "father of speculative poetry".

Poetry is a way of concentrating on and encapsulating a moment or experience, of remembering it, or sometimes of working through it. There is wide variety of poetry forms available.

- Sensory poems: colour, sound, taste, smell, touch
- Acrostic poems: vertical letters name the topic and horizontal words describe the topic
- Descriptive poems: people, objects, places
- Concrete/shape poems: shape and position of letters/words reflect the meaning
- Diamond poems: in the shape of a diamond - provide a framework and usually show change from beginning to end
- Group poems: small group, whole class
- Conversation, dialogue and monologue poems: record conversations, real/imaginary and convert into a poetic form
- Haiku, tanka and cinquain: provide a framework with given number of syllables for each line
- Limericks, epigrams and epitaphs: brief with comic effects.

Devices and Techniques of Poetry

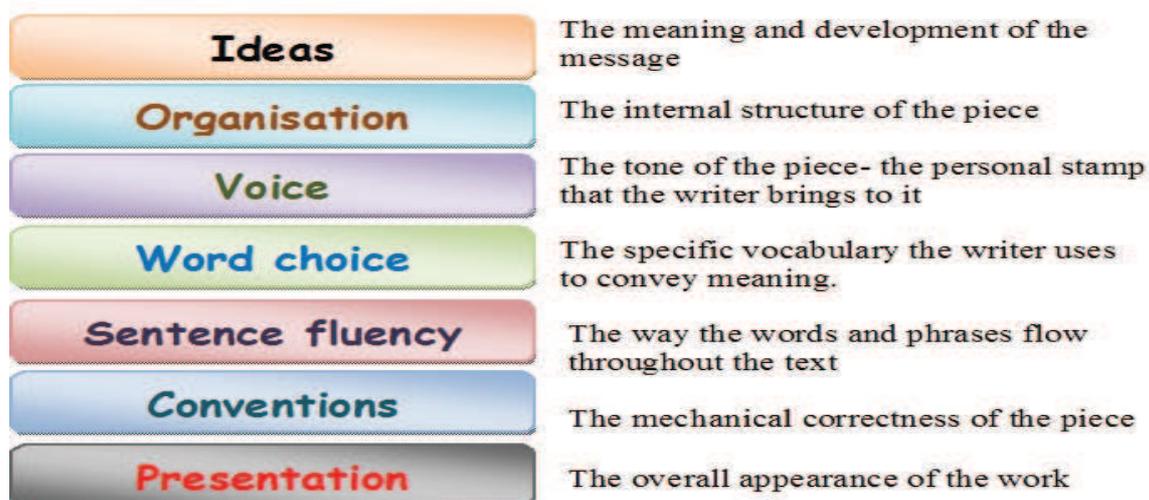
There are many devices and techniques utilized for writing poetry, but the two factors that set poetry apart from other writing forms are : its quality of **concentration** and its shaping in **form and language**. **Concentration** refers to a quality of compression, where the poet expresses a whole experience and/or developed idea in a concentrated way in a relatively short space. Poetry is a way on concentrating on a special moment where strong ideas and feelings are expressed in carefully chosen words. Poetry is a reductionist art form. Devices such as *imagery*, *metaphor* and *simile* are often used to achieve concentration of meaning. Concentrated language allows a lot of meaning in a few words. Because the meaning is compressed, the words have to be chosen with care. In poetry, inessential words are pared away (compression), and there is a greater flexibility in word order than in conventional prose. Getting the ‘right’ words is a very important part of poetry making. The ‘right’ words are the words that best express the poet’s theme and his or her attitude to the subject and the listeners or readers. It is the poet’s attitude to the subject and to the listeners that gives a poem its tone or tones. The struggle to find the exact word - ‘the word neither diffident nor ostentatious’, as TS Eliot says - to express the poet’s experience, is central to the craft of poetry. **Form and Language** refers to the shape of the poem and the sounds and rhythms that are part of the poem. Poets use language in musical ways and need to make decisions on rhythm, rhyme, metre, alliteration and verbal ‘sound effects’, verse and length when composing a piece of poetry. Poetry is made to be spoken. It is essentially an oral kind of literature, and even in written form the sound of poetry is a very important part of its meaning.

Like all literature, poetry is an interpretation of life - it gives a shape to an experience, or a visual image of an experience, and holds it up for the world to share. ‘Shape’ is central to the way in which poetry expresses the meaning of an experience or idea. The more that learners know about the possibilities of form and rhythm, the greater will be their understanding of the crafting of poetry. The choices a poet must make in the matter of form are:

- ✓ the choice of *continuous verse* or *stanzas* or a *special shape* to convey most effectively what he or she wants to express
- ✓ the *length of line* that will most effectively convey an idea or feeling
- ✓ the *rhythm pattern* that will most effectively express what he or she wants to convey.

Writing is like hunting a beautiful, yet elusive butterfly. One must be agile, yet gentle, catching the meaning one wants to convey without crushing it in the process. One must start with an idea, select the genre, frame the internal structure of the piece, and use the appropriate vocabulary and sentence fluency keeping in view with audience in mind and maintain mechanical correctness

and presents the work in a way so that when they are read, their essence is released to the world, vibrant and alive, flying on its own wings. The below diagram presents the procedures of writing.



Essential Elements of Writing

Idea

The basic idea is the concept of the whole work. Plots that involve danger, suspense, mystery, romance, issues pertinent to growing up, and issues about living in today's complex world are all viable. An idea that encapsulates a story can be conveyed in a sentence may be fight between good and evil, revenge or love etc. *Alice in Wonderland* reduced to its concept is: A girl falls down a rabbit hole and finds herself in a strange world. Concept can be anything: it can be inanimate object endowed with super-natural powers or any idea of wish-fulfillment, any incident of life or anything else. It may be combination of certain ideas. For e.g. Harry Porters book combine School, Sports, destiny, kid in Cindralla type situation, battle between good and evil and magic to create compelling stories. It is the theme or central idea or insight serving as a unifying element creating cohesion.

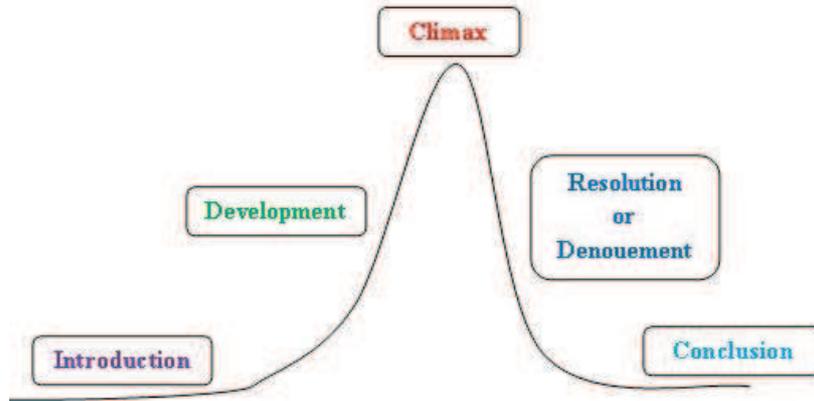
6.5 Organization

It is the combination of plot, conflict, characters and setting. It includes rendering or ordering of the events and actions of a story. **Plot** provides unity of the storyline. On a micro level, plot consists of action and reaction or cause and effect also referred as stimulus and response. On the macro level it has a beginning, middle and an end. The plot of every story and every drama, is built on the same five part structure:

1. **Introduction.** The beginning of the drama, during which the major character appears perhaps along with one or two other characters, the plot (action) is initiated, the dramatic conflict is begun or hinted at, and the theme is foreshadowed.
2. **Development (with conflict).** The main body of the drama, during which the plot advances and dramatic conflict develops.
3. **Climax.** The point where the dramatic conflict becomes so intense that something must happen to end it.
4. **Resolution or denouement.** The final portion of the plot, in which the dramatic conflict is resolved or the problem solved. The conflict may be resolved in an

unpleasant manner, for example, by divorce, murder, war, or death. Alternatively, the conflict may be resolved amicably or even in an amusing way.

5. **Conclusion.** It is the ending, during which the loose ends of the story are tied up, either by the writer or the audience. Some cultures enjoy “dilemma tales,” in which the action stops just before the conclusion to allow audience members to fill in the ending for themselves. The following diagram presents development of the plot



Development of the Plot

The following short story—one of Aesop’s fables—illustrates the five-part structure of a story. It provides a good example for writers, because fables traditionally contain an educational message as well as the other four components of a story.

<p><u>Bundles of sticks</u></p> <p>Introduction</p> <p>A wise farmer was greatly distressed because his three sons were always quarreling with one another. He tried in vain to reconcile them by pointing out how foolish they were.</p> <p>Development</p> <p>Then one day the farmer called his sons to his room. Before him lay a heap of sticks that he had tied together in a bundle. Each son in turn was told to take up the bundle and break it in two. They all tried, each son trying to outsmart the other, but all the sons tried in vain.</p>	<p>Introduction</p> <p><i>The characters are introduced, and the personality of the main character is established. The setting is indicated by the work of the main character. The plot and dramatic conflict are established. The theme is foreshadowed.</i></p> <p>Development</p> <p><i>The conflict among the sons continues. The foolishness of the sons is now also in “conflict” with the wisdom of the father.</i></p>
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<p>Climax</p> <p>When the sons finally gave up, the farmer untied the bundle and gave his sons the sticks to break one by one. This, of course, they did easily.</p> <p>Resolution and Conclusion</p> <p>Then the father said, “My sons, by this test you can see that as long as you remain united, you are strong enough to resist all your enemies. Once you quarrel and become separated, then you are destroyed.”</p> <p><i>Moral:</i> Unity is strength.</p>	<p><i>Climax</i></p> <p><i>The conflict comes to a head and is resolved by the father’s wisdom.</i></p> <p><i>Resolution and conclusion</i></p> <p><i>The conflict among the sons is resolved, and the message is made clear to the sons and to the audience.</i></p>
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Dramatic conflict is a vital feature of any plot, because it attracts and holds the attention of the audience/readers. Dramatic conflict refers to the unusual, often unexpected, turns that occur in all human activities that create uncertainty, tension, suspense, or surprise. Every event, every circumstance, every relationship in life is subject to uncertainty. The most careful preparations can result, inadvertently, in disastrous errors or unanticipated benefits. Even well intentioned people can make unwitting mistakes with amusing, tragic, or sometimes unimportant consequences. Individual people react differently— sometimes in unexpected ways—to the very same event. These twists and turns and uncertainties constitute the dramatic conflict that creates much of a fiction appeal. For eg :

A man and his wife plan a wonderful wedding anniversary party and invite all their friends. They are extremely anxious that everything will go well, so they spare no expense and they go over every detail a hundred times to make sure nothing will go wrong. Ten minutes before the guests are due to arrive, there is a sudden electricity blackout. The response to this unexpected turn of events might be:

- **Tragic**, if, in the sudden darkness, the wife falls down the stairs and is killed.
- **Humorous**, if the husband, who has to finish dressing in the dark, puts on mismatched shoes and rubs toothpaste into his hair instead of hair oil.
- **Emotionally affecting**, if the party has to be canceled as a result of the sudden and prolonged blackout. The audience shares in the disappointment of the couple, who see their party ruined after their weeks of preparation and anticipation.

Dramatic conflict can cause the audience to be horrified, amused, or emotionally affected in some more moderate way. Indeed, the very same conflict can give rise to different reactions in the audience, depending on how it is handled. The above story shows people confront a situation over which they have no control (people against fate). Dramatic conflict is influenced or even caused by the personalities of the characters involved. In example the personalities of the husband and wife will influence their behavior during the electricity blackout.

Dramatic conflict follows one of following patterns:

1. **A person/ persons against fate** or the unseen forces of life. For eg A famous athlete is planning to take part in the Olympic Games and try for a gold medal. He practices hard and takes good care of himself in preparation for the contest. A month before the Games begin, he is riding home on the bus. A tire bursts, and the bus skids, crashes into a light pole, and overturns. The athlete's leg and hip are injured and he is taken to the hospital. It is clear that he will not be able to compete in the Olympics. He is depressed and angry at his bad luck but is determined to run again, declaring that he will not be defeated by a problem that was not of his own making.
2. **One person/ group of people against another.** An example is the hero's conflicts with the central villain of a work, which may play a large role in the plot and contribute to the development of both characters. There are usually several confrontations before the climax is reached. The conflict is external. For eg A young woman has a burning ambition to become a doctor. Her father can afford to send her to medical school, but he refuses to pay for her education. He believes that women should not pursue a profession but should devote their lives to the care of their husbands and children. The young woman must either obey her father's orders, find a way to persuade her father to change his mind, or run away from home and find a way to support herself. An example is the conflict between Judah and Messala in *Ben-Hur*, as would be the conflict between a bully and his victim. Story of *Cindrella and Her Step mother* is another example.
3. **A person against himself or herself.** Many of the most difficult decisions that people make in life are those they must make alone on their own behalf. Choosing between two equally valid options can create a difficult dilemma—although it need not be tragic or world-shattering. For example: A young mother, Glenda, has to decide whether to name her baby daughter Jessie, as she would like to do, or to name her Magda after her paternal grandmother. Glenda realizes that it is important to both her husband and her mother-in-law that the little girl be named for her grandmother. At the same time, Glenda—who was herself named after her mother's sister—knows how much she would have preferred to have a name that no one else in the family had. She would like her daughter to have a name of her own. The more emotionally charged the choice to be made by an individual, the more likely it is to attract and hold an audience. The dilemma described above, therefore, would not make good drama unless the mother faces dire consequences if she makes the wrong decision about naming her daughter. The struggle of the human being to come to a decision is the basis of Person vs. Self. Examples include the titular character of *Beowulf*. More recently, the Academy Award winning movie *A Beautiful Mind* has been posited as an application of Person vs. Self. Faulkner in his Nobel Prize acceptance speech noted that the great stories are those of the human heart in conflict with itself.
4. **Person against Society.** It is a theme in fiction in which a main character's, or group of main characters', main source of conflict is social traditions or concepts. In this sense, the two parties are: a) the protagonist(s); b) the society of which the protagonist(s) are included. Society itself is often looked at as a single character, just as an opposing party would be looked at in a *Person vs. Person* conflict. This can also be one protagonist against a group or society of antagonists or society led by some antagonistic force. Examples in literature would include the short story *The Ones that Walk away from Omelas* by Ursula Le Guin or the novel *Wuthering Heights* by Emily Brontë.

5. **Person against Nature.** It is the theme in literature that places a character against forces of nature. Many disaster films focus on this theme, which is predominant within many survival stories. The character in Jurassic park survives and escapes from a dangerous land of dinosaurs. Other examples are Gary Paulson's *Hatchet* or Jack London's short story *To Build a Fire*.
6. **Person against Supernatural.** It is a theme in literature that places a character against supernatural forces. When an entity is in conflict with him-, her-, or itself, the conflict is categorized as **internal**, otherwise, it is **external**. Such stories are often seen in Freudian Criticism as representations of id vs. superego. Bram Stoker's *Dracula* is a good example of this, as well as *Frankenstein* by Mary Shelley and *Christabel* by Samuel Coleridge. It is also very common in comic books.

Character

Aristotelian concept of 'life-like' character also applies in writing for children. The plot follows the effect of characters, actions and decisions. Character is the mental, emotional, and social qualities to distinguish one entity from another (people, animals, spirits, automatons, pieces of furniture, and other animated objects). Stories revolve around one major character (positive/negative) contributes to dramatic conflict. Character and conflict are heart of the stories. Character can be primary or secondary, may be friend, relative or enemy of the main character for eg Villains: block the main character from reaching goals. (The Green Goblin in *Spider-Man*), Allies: assist the main character in reaching goals. (Robin in *Batman*), Mentors: wise characters that help the main character. (Obi-Wan Kenobi in *Star Wars*) or Jokers: Lighten things up, Often the main character's best friend is a joker. (Donkey in *Shrek*). Different types of characters traits can be combined to form a different character. Examples: a funny villain (Dr. Evil in *Austin Powers*); a mentor who is also a joker (Hagrid in *Harry Potter*); a villain that becomes an ally and helps the main character solve the real problem (Floop in *Spy Kids*).

Suitable names should be given to characters. For example: Assistant Commander Buzz Pirates: Captain Peg-Leg, Scar-faced Bill, Sly Sam, One-eyed Pete; Astronauts: Commander Ben Lewis Owens, Captain Tilly Jones. Their personalities should be revealed by their actions. They can be Careless (always breaking or losing things), Lazy (never wants to do anything, finds quicker ways of doing things), Coward (nervous, hides behind the others, stammers and stutters), Competitive –(tries to do things better and faster, wants to win, Posh - Talks very properly, snooty, thinks better than everyone else.) If the character changes then the change must be shaped by events which the author is obligated to explain how they impacted to create the character's change.

Setting

It is the location and time of a story. Sometimes setting is referred to as milieu, to include a context (such as society) beyond the immediate surroundings of the story. In some cases, setting becomes a character itself and can set the tone of a story (Rozelle 2005, p. 2). It can be of different types: Backdrop, integral etc. Backdrop setting is when the setting is unimportant for the story and the story could take place in any setting for eg-*Winnie-the-Pooh* by A. A. Milne. Integral setting is when the action, character, or theme is influenced by the time and place, setting. Controlling setting controls characters. Confining character to a certain setting defines the character. Characters in the specific circumstances, behave in specific way. *The Tail of Peter Rabbit* is an example of how the setting is an integral part of Peter's behavior. *Charlotte's Web* is another example of an integral setting. *Witch of Blackbird Pond* by Elizabeth Speare creates a setting of Puritanical austerity: “ hand-rubbed copper, indicating hard work, the heavy fortress-like door, the dim little mirror, the severe wooden bench, the unpainted Meeting House, the whipping post, the pillory, and the stocks. The tasks of a typical day performed by Kit: mixing soap with a stick, the lye fumes stinging her eyes, tiring muscles, with one of the easiest tasks: making corn pudding, which keeps her over a

smoky fire with burning and watering eyes. A frightening and uncompromising environment compared to her carefree Barbados upbringing.” Sometimes, Setting illuminates character: “The confining setting of the attic in *Anne Frank and Flowers in the Attic* help the characters find themselves and grow as individuals.” It can be used as symbolism: a symbol is a person, place, object, situation, or action which operates on two levels of meaning, the literal and the figurative, or suggestive. For eg- Forest: unknown; garden: natural beauty; sunlight: hope, goodness; darkness: evil, despair. A grouping of symbols may create an image called an allegory. The *Narnia* books by C. S. Lewis are allegories. In *The Witch of Blackbird Pond*, Speare uses symbols in the usual way and to create conflict, as when she describes Hannah as a kind and harmless woman who lives in the sunny meadows.

Voice/ Tone

Tone tell ‘what the author feels about his or her subject.’ Tone can be serious, humorous, satirical, passionate, sensitive, zealous, indifferent, caring, caustic etc. Tone should relate to the story it needs to vary according to the situation. Tone varies from person to person to create people as individuals and group to group to create different social groups. Tone also changes to change the pace, create character-conflict, fit the theme, to add pleasure. The various changes of tone can be noted in *The Ugly Duckling*, where Anderson is sometimes humorous, sometimes tender, often critical, and even, sometimes, almost cynical. In *A Wrinkle in Time*, Madeleine L'Engle begins with Meg, being wakened during a storm, and recounts her miserable day. The tone is very depressing, until she thinks of home and then the tone changes. Humor is an important tone in children's literature. Types of humor include: exaggeration, incongruent, surprise, absurd, parody, ridicule, slapstick, situational, defiant, violent, verbal.

Word Choice

A word is a tiny package of information, which when released, can evoke all manner of impressions. Words, like magical incantations, build bridges between one reality and another. They compress the environment, emotions, thoughts, and perceptions of one person (real or imagined) into a universal code. Words are powerful tools and can communicate a lifetime of experience in a short amount of space and time. They bring images with them. Words express the writer's attitude toward his or her work, subject, and readers. Without vocal inflection to help convey tone, the writer must choose words with great care. In poetry words can create mental sensory impressions. Devices of sounds Onomatopoeia (words that sound like the thing they describe)- e.g. jingling, jangling, tinkling coins; Alliteration(words starting with the same letter) - e.g. dark, dank, dreary forest; Rhyme - e.g. hustle and bustle etc embellish poetry. Simile (comparison with like and as words), metaphor (comparison), imagery (images), symbolism (symbols), puns can be used in all the works to add intensity. A writer must learn to cultivate words like plants - by observing, pruning and nurturing them, and eventually harvesting their fruits or results. Words can be used to evoke the mood as well as to convey the information. Word choice tells a reader a lot about a person: appearance, ethnicity, sexuality, background, and morality. The length of work, the sound of the syllable and flow of the phrases all work together to bring piece of writing to life.

Sentence Fluency

Children want to read what's current in terms of language and concepts. Vocabulary, sentence structure and sentence length should be appropriate for the age group for whom one is writing. Dialogue is also a means of exposition (communicating essential information to the reader about the background of the story) and is one of the basic ways of activating the text by ‘showing not telling’ e.g. “He sits on the couch holding his guitar.” It gives the reader some basic information, but it doesn't create an image. (Telling) but “His eyes are closed, and he's cradling the guitar in his arms like a lover. It's as if he's trying to hold on to something that wants to let go.”The second example

takes that basic information and paints a picture with it. It also uses figurative language—in this case, the simile “cradling the guitar in his arms like a lover”—to help create an image.”(Showing)

Dialogue reveals character (especially through reactions), advances plot, brings scenes to life and adjusts the story's pace. It allows the reader to experience a scene as if they were there. Instead of telling the reader Peter Harry's mom was angry, they can hear it for themselves: “Peter Harry,” mom bellowed, “Get in here this instant!”

Dialogue can give reader a great deal about character, emotion and mood but it can't be substitute for action. Example: If writer has an earthquake in his story, it must not be like a ‘character says "Oh! An earthquake!" and leave it at that’ rather earthquake scene must be described with a lot of action.

Dialogue should be grammatically correct; it should read like actual speech. However, there must be a balance between realistic speech and readability. Thoughts or memories of occurrences and conversations can also show important details of a story without unnecessary character interaction. This *indirect dialogue* is another way of the feel of exchange without quotations. This often takes place internally in one of the characters. e.g.

"Hi Tony."

Tony looked down at his shoe, dug in his toe, and pushed around a pile of dust. "Hey," he replied.

Katy braced herself. *Something was wrong.*

While writing ‘thoughts’ quotations should not be used. While writing a direct thought, always italicize what is being "said" within the character's mind. Format and style are keys to successful dialogue. Correct tags, punctuation(full stop, comma, question mark, exclamation, apostrophe etc) and paragraphs can be almost as important as the actual quotations themselves. Punctuation goes inside quotations. For eg "I can't believe you just did that!" The dialogue and narration should be used to show the emotion or action stated in the tag. "But I don't want to go to sleep yet," he whined. Instead of telling the reader that the boy whined in the example above, a good writer will describe the scene in a way that conjures the image of a whining little boy:

“He stood in the doorway with his hands balled into little fists at his sides. His red, tear-rimmed eyes glared up at his mother. "But I don't *want* to go to sleep yet."

Paragraphs are very important to the flow and comprehension of the dialogue. Writer should start a new paragraph each time as the speaker changes within the dialogue. This helps the reader know when someone new is speaking (and who it is) and if action is involved with a speaking character, description of the action should be kept within the same paragraph as the dialogue of the character engaged in it. The final sentence is as important as the opening sentence. It usually sums up the story's theme or message. For eg: “It had been the best day of my life.”” I'll never forget her.” “She realised taking part is much more important than winning.” “It just goes to show, crime really doesn't pay.” “I still laugh when I think about it.”

Convention

It includes the mechanical correctness along with the style. *Style* is how the author says something, the choice of words and the use of language, sentence construction, and imagery. It adds significance and impact to the author's writing. In fiction it refers to language conventions used to construct the story or article. The communicative effect created by the author's style is sometimes referred to as the story's voice. Every writer has his or her own unique style, or voice (Provost 1988, p. 8). It includes *Exposition*: (narrator or third person passages to provide background information to

explain story events.), *Dialogue* between characters, *Vocabulary* words used to communicate – connotative (emotional) and denotative (dictionary). By the use of figurative language or figure of speech such as imagery (sensory impressions), personifications (human qualities to inanimate objects), hyperbole (exaggeration), understatement, Symbols (literal and figurative meaning etc adds to the intensity of the text.

Presentation

It is combination of all the forms idea, plot, characters, language, tone and style including the beginning and ending. Good cover page and title always attracts the reader. It should be based on the main idea of the book. For eg The Diary of a Young Girl, Number of Stars, Little by Little, The Dragons Pearl, Joyful Noise, Graphic Alphabet, One Night at the Museum, The Return of Pie etc. Children love beautiful things and can dive easily into imaginary world. Children and teens are some of the most honest and steadfast critics because they know what they like, and they aren't afraid to say it. So writer should writer which caters to their needs.

Writing is a complex process. It takes skill, practice and courage. It is more than putting words on paper. As stated by Janet Evanovich, "Effective writing requires an understanding of the fundamental elements of storytelling, such as point of view, dialogue, and setting." (Evanovich 2006, p. 39). Modern audience craves for intensity, passion, catharsis, extreme experience, philosophy, relationship and hallucinatory revelations. By practice and research, one can reach to knowledge crafting stage of writing. It is an artistic endeavour and writer has to work within the economic and financial imperatives of the publishing marketplace. The need of the writer is to devote countless hours and investigating resources. A writer should know to manipulate diction, sentence structure, phrasing, dialogue, and other aspects of language to create style or mood.

6.6 Let Us Sum Up

It is difficult to write for children. They live in the world of their own. Unless we are able to enter their world, and their minds, we cannot hope to write for them. The language too should suit the child reader.

We should therefore;

- Choose proper themes for our target age group
- Appeal to the child's sense of wonder and fantasy
- Use simple yet direct language in our works
- Seek to engage the child's imagination and interest
- Introduce ethical values judiciously and with an eye towards contemporary society and its needs
- Make copious use of pictures and illustrations

6.7 Review Questions

1. Identify some suitable themes for children's stories. (50 words)
2. What are the moral values that should be reflected in children's stories?
3. Try to recall the kinds of books you enjoyed reading at different phases of your childhood and adolescence. Which of these were important in forming your reading habits? (150 words)
4. Why is it difficult to write for children? (50 words)
5. Why does fantasy have a strong appeal for children?
6. What should an Indian writer of children's stories today aim at? (50-70 words)
7. Write the resume of a story of friendship between two children belonging to two different regions of our country.

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Unit - 7

Popular Fiction : Adventure & Detective tales

Structure

- 7.0 Objectives
- 7.1 Introduction
- 7.2 Romance Fiction
- 7.3 Crime/ Thriller Fiction
- 7.4 Fantasy Fiction
- 7.5 Science Fiction
- 7.6 Horror Fiction
- 7.7 Western Fiction
- 7.8 Detective Fiction
- 7.9 Adventure Fiction
- 7.10 Let Us Sum Up
- 7.11 Review Questions

12.0 Objectives

In this unit we are going to familiarize you with the different types of popular fiction styles in contemporary publishing.

12.1 Introduction

Since the beginning of Literature an attempt has been made to classify creative work into different categories. Aristotle, in his *Poetics* named story genres according to the theme of the stories and their endings. Through the years a distinction has been made in literary works, dividing them between literary works and popular fiction though there is a very thin dividing line between the two and it is very difficult to describe the difference between Literary and Popular fiction.

Literary Fiction is highly acclaimed by critics, is analytical and caters to the academicians and is generally believed to be beyond the intellectual grasp of the masses and hence less ‘popular’ due to its narrow market. The focus is on a **fresh use of language, style, new ideas, character development as well as a narrative** that encourages its reader to find the deeper meaning in the narrative than just the obvious one. It is defined as “complex, literate, multilayered novels that wrestle with universal dilemmas”. The purpose of literary fiction is not just to tell a story but to give a deeper look into the human experience. It treats the plot development and characterization in an almost sublime way to give the reader an exalted and enriching experience that is almost sensory. Literary fiction goes beyond the story, plot, situations, characterization and explores symbolic, psychological and metaphysical themes.

On the other hand, **Popular Fiction**, as the term implies, is more popular among the masses due to the interesting **plot** and the various conflicts and complications that arise out of the plot and which keep the reader entertained. The conflict may be a problem or issue that must be resolved or satisfactorily dealt with by the characters by the end. This type of fiction has a wider market and is financially more rewarding, though not loved by critics. In this type of fiction the only critics that matter are the readers and the whole point is to entertain them rather than exercise their mental faculties in comprehending it.

According to Ronna Winegold, "*If literary fiction doesn't have a plot or narrative movement (even just in the inner life of the character), it won't hold the attention of the reader, won't be effective. Beautiful writing needs some glue to hold it together.*"

Many books written earlier gained much popularity and subsequent works that followed the same model or pattern were believed to fall in the same category, thus establishing a '**genre**'. Thus science fiction can be traced to Mary Shelley's *Frankenstein* and H.G. Wells' '*The War of the Worlds, The Time Machine, The Invisible Man*' etc. while horror fiction can be traced to Horace Walpole's '*The Castle of Otranto*' and the short stories of *Edgar Allan Poe*. One of the earliest romances is Samuel Richardson's '*Pamela, or Virtue Rewarded*'.

Genre : a category of artistic, musical, or literary composition characterized by a particular style, form, or content e.g. epic genre, mystery genre, classical genre etc.

Popular fiction is also known as '**genre fiction**' as it includes the various genres that have proved to be popular with the majority of the readers. The readers are already familiar with these genres and there is an established market for them as well, ensuring their popularity and appeal. Some of the genres included in popular fiction are **romance, mystery, horror, adventure, war fiction, science fiction and fantasy**. Although even literary fiction can fall into the classical genres of romance, drama, satire tragedy, comedy and tragic-comedy but the term 'genre fiction' is applied to popular fiction only. There are many different ways of labeling and defining fiction genres. But the boundaries are not clearly defined. Often it is very difficult to assess where one ends and the other begins and then there are many sub genres as well.

Let us discuss some of the **main genres** that are used in contemporary publishing and their various characteristics

7.2 Romance Fiction

The **romance novel** or **romantic novel** is a literary genre in which the primary focus lies on the relationship and romantic love between two people. In a romance, the lovers risk and struggle for each other and their relationship are rewarded with emotional justice and unconditional love. It usually has an emotionally satisfying and optimistic ending. Romances are by no means a new development. They have existed in classical literature. However in classical times, Romances were considered very basic literature and reading a romantic novel did not speak highly of the reader's taste. Romances can exist within one of many subgenres, including contemporary, historical, science fiction and paranormal thus producing many sub-genres such as medieval, historical, regency, scientific, fantasy, scientific, contemporary, western and time travel romance. One of the earliest romance novels was Samuel Richardson's popular 1740 novel *Pamela: or Virtue Rewarded*. In the next century, Jane Austen expanded the genre, and her *Pride and Prejudice* is often considered the epitome of the genre. Charlotte Bronte's *Jane Eyre* is another gem of this category. A decade later, British company Mills and Boon began releasing the first category romance novels. Despite the popularity and widespread sales of romance novels, the genre has attracted significant derision, skepticism and criticism. Many famous romantic books have been made into films such as Margaret Mitchell's *Gone with the Wind* and Erich Segal's *Love Story*.

The key features of a good romance are:

- *A good plausible, innovative story that involves two people who fall in love and the problems in the path of their union. The story should not use clichés.*
- *Likeable, engaging characters that the reader can relate and sympathize with. Their age, occupations, strengths and weaknesses add to their characterization. Not too good or bad.*

- *An interesting setting or background. It could be medieval, fantasy, historical, scientific, western, contemporary etc.*
- *Well chosen events in the lives of the couple. There should be troubles or problems in the lives of the couple adding twists and turns to their tale.*
- *An interesting narrative with believable dialogues in good language.*
- *A good beginning and a satisfactory (usually happy) end.*

Some examples of romantic novels are:

Outlander	- Diana Gabaldon
A Knight In Shining Armour	- Jude Deveraux
Dr Zhivago	- Boris Pasternak
Rebecca	- Daphne du Maurier
Gone with the Wind	- Margaret Mitchell
Wuthering Heights	- Emily Bronte
Anna Karenina	- Leo Tolstoy

7.3 Crime/Thriller Fiction

As the name suggests, the focal point of the plot is a crime or some criminal activity. They may range from lighter crimes like theft to organized crimes like a heist or bank robbery or indicted criminals or convicts. Hard core crime fiction features murder or a series of murders with serial killers. The protagonists are the perpetrators of the crime. The earliest known crime novel is '*The Rector of Veilbye*' by the Danish author Steen Steensen Blicher, published in 1829. Better known are the earlier dark works of Edgar Allan Poe (e.g., '*The Murders in the Rue Morgue*' (1841), '*The Mystery of Marie Roget*' (1842), and '*The Purloined Letter*' (1844)). Crime fiction often overlaps with detective fiction when an investigation is made to find the perpetrators of the crime or the cause behind it. One must make a note of all are the novels written by Sir Arthur Conan Doyle with Sherlock Holmes as the central character. Agatha Christie has turned out a number of novels in this genre. In the thriller category writers like Alfred Hitchcock have ruled with their psycho thrillers like *Psycho*, *The Birds* etc.

It is perhaps the most popular of all genres. The key ingredients of a well written crime fiction are:

- *The plot is of great importance. The theme is crime and its detection or prevention.*
- *Well defined characters that have some significance in the story.*
- *A vivid pace, action, details, psychological insight into the characters involved.*
- *Good research work related to the crime and its setting. For example, good medical knowledge for a medical crime.*
- *Some facts may be hidden to surprise the reader at the end or clues can be given to the reader to enable him to guess the identity of the perpetrator.*

Some examples of crime fiction are:

In Cold Blood	- Truman Capote
And Then There Were None	- Agatha Christie
The Talented Mr. Ripley	- Patricia Highsmith

The Silence of the Lambs	- Thomas Harris
Our Man in Havana	- Graham Greene
The Girl with the Dragon Tattoo	- Stieg Larsson

7.4 Fantasy Fiction

“Fantasy is a necessary ingredient in living, it's a way of looking at life through the wrong end of a telescope”. Fantasy fiction probably has the richest and longest history of all the genres. Homer’s *Odyssey* and *One Thousand and One Nights* have set paradigms that have been followed by others and established a genre. Lewis Carroll’s *Alice’s Adventures in Wonderland* is another venture in this field, but one that tickled the imagination of children. J.K. Rowling has taken this genre one step further with her Harry Potter series. J. R. R. Tolkien has contributed greatly to this genre.

Fantasy stories use magic or the supernatural as a primary plot element, theme, or setting. Fantasy is frequently divided into high fantasy, which is epic in scope and set in a completely fictitious world, and low fantasy, which blends reality with limited elements of fantasy. Contemporary fantasy combines realism and fantasy and often overlaps into other genres, making the distinction between fantasy and science fiction sometimes difficult to discern.

Fantasy genre usually incorporates these features:

- *A magical setting that transports the reader into another world that transcends the ordinary.*
- *Even though magic is the essential element, yet the events seem plausible and logical*
- *Heroism. A courageous hero who grows with the progress of the story*
- *A conflict of Good versus Evil*
- *Time travel, space travel, characters with super powers, talking animals and magical objects.*
- *Thoughtful exploration of philosophical issues*
- *The most important characteristics is - entertainment*

Examples are:

The Name of the Wind	- Patrick Rothfuss
The Lord of the Rings	- J.R.R. Tolkien
The Chronicles of Narnia	- C.S. Lewis
A Game of Thrones	- George R.R. Martin
Black Sun Rising	- C.S. Friedman
Harry Potter	- J.K. Rowling

7.5 Science Fiction

“Science fiction is the search for a definition of mankind and his status in the universe....”. As stated earlier the distinction between fantasy and science fiction is not easy to discern. Science fiction refers to plausible, futuristic stories, ranging from hard science fiction to social science fiction and space opera. Science fantasy occupies a middle ground between fantasy and science fiction. Science fiction is frequently combined with other genres. The literary work is usually set in the future, either on earth or in space. Traditionally, a Science Fiction work will incorporate heroes, villains, unexplored locations, fantastical quests, and advanced technology. It will have space ships, robots, time machines and alien creatures.

The components of a good science fiction include:

- *Is based on scientific principles.*
- *Is set in the future, or outer space or an alternative time line.*
- *Makes use of discovery and application of new scientific technology such as time travel, cryogenics, robots, nano-technology, explorations, genetics etc.*
- *Deals with aliens or other worlds.*
- *Makes predictions about the future or has a serious warning for mankind and society.*

Examples of science fiction are:

Twenty Thousand Leagues Under the Sea	- Jules Verne
The Time Machine	- H.G. Wells
Fahrenheit 451	- Ray Bradbury
The Foundation	- Isaac Asimov
Stranger In A Strange Land	- Robert Heinlein
2001 – A Space Odyssey	- Arthur C. Clarke

7.6 Horror Fiction

Horror fiction aims to frighten or horrify its readers. Although many horror novels feature supernatural phenomena or monsters, it is not required. Early horror took much inspiration from Romanticism, birthing Gothic horror. Modern horror is less melodramatic and more explicit. Horror is often mixed with other genres. One of the defining traits of the genre of horror is that it provokes a response; emotional, psychological or physical, within readers that causes them to react with fear. One of H.P. Lovecraft's most famous quotes about the genre is that: *“The oldest and strongest emotion of mankind is fear, and the oldest and strongest kind of fear is fear of the unknown...”*

Characteristics of a horror story are:

- *The first prerequisite of a horror story is that the writer should have the ability to scare with horror that can be supernatural or real.*
- *A well planned plot that is filled with details and fantastical situations in which the reader can lose himself.*
- *The characters are well defined and the reader is familiar with them before they are killed.*

- *The atmosphere can range from eerie, gloomy to shadowy with strange sounds and sights.*
- *It has strong language that graphically describes violence or fearful situations.*
- *Should invoke a psychological or physical reaction – a painful and intense feeling fear, dread or dismay.*
- *It has many unexpected events and horrible villains.*

Some examples of horror fiction are:

Dracula	- Bram Stoker
Frankenstein	- Mary Shelley
Carrie	- Stephen King
The Shining	- Stephen King
The Exorcist	- William Peter Blatty
The Strange Case of Dr. Jekyll and Mr. Hyde	- R. L. Stevenson

7.7 Western Fiction

Western fiction is defined primarily by being set in the American West in the second half of the 19th century and, secondarily, by featuring heroes who are rugged, individualistic horsemen (cowboys). Other genres, such as romance, have subgenres that make use of the Western setting. Well-known writers of Western fiction include Zane Grey from the early 1900s , Louis L'Amour from the mid 20th century and Elmer Kelton in more recent times. This genre focuses on the struggle for territorial rights by the original inhabitants of these regions. The characters have their own codes of honour and hand out their own personal justice.

This genre has only a “niche” market but it is a very faithful one. The features of a western are:

- *Set in the American Old West around the region of the Appalachian Mountains the valleys of the Mississippi and Ohio rivers.*
- *Makes use of the Local history of the region and a knowledge about the natives of the area such as the Cherokee, Cheyenne, Apache, Navajo, Sioux, Comanche and Crow.*
- *Has a hero who is gallant, masculine and features in almost all the chapters of the book.*
- *Battle of good versus bad. Usually a battle between the original inhabitants and invaders or encroachers.*
- *Has very few or no subplots.*
- *The dialogue includes American slang and native terms.*
- *Features cowboys, guns, horses, local sheriffs, outlaws etc.*

Examples of this type of fiction are:

The Virginian	- Owen Wister
The Time It Never Rained	- Elmer Kelton
Call of the Wild	- Jack London
All the Pretty Horses	- Cormac McCarthy
Shane	- Jack Schaefer
Lonesome Dove	-Larry McCurtry

7.8 Detective Fiction

Mystery fiction, or Detective fiction, is very closely related to crime fiction and can even be called its sub-genre. It typically involves the investigation of a crime, which may be theft or more often a murder or murders. The term applied to this type of fiction is ‘whodunit’ (Who [has] done it?). It indicates that the identity of the criminal is initially unknown, and discovering that identity is the focus of the story. When the identity of the criminal is revealed earlier in the story then the main focus is to discover the motive behind the crime. Sub-types of mystery/detective fiction include "cozy mysteries" (such as those of Agatha Christie) or "hardboiled" mysteries, where the investigator is very tough and unsentimental. The detective may be an amateur or a professional.

7.8.1 History

Some scholars are of the opinion that detective fiction is not new. Some ancient and religious texts bear similarity to what is called detective fiction today. Examples may be found in the Old Testament. In *Bel and the Dragon*, the hero Daniel debunks the worship of an idol that supposedly eats food offerings left for it in a sealed room, by exposing the secret entrance used by the priests who take the food for themselves. In the 5th century BC, Herodotus told the tale of the robber whose headless body was found in a sealed stone chamber with only one guarded exit. In ‘**Oedipus Rex**’ by Sophocles the character discovers the truth about himself after questioning many witnesses - an example of fine detective work.

True detective fiction in English literature is considered to have started with Edgar Allan Poe’s ‘*The Murders in the Rue Morgue*’ which features the first fictional detective – C. Auguste Dupin. He is a man in Paris who solves the mystery of the brutal murder of two women. He is brilliant but eccentric. In delineating the character of the detective, Poe gave him characteristics that have been emulated by many writers. Prime among these is the character of Sherlock Holmes drawn by Arthur Conan Doyle and the character of Hercule Poirot by the detective fiction writer Agatha Christie. Puzzling mysteries were solved by these detectives by sheer reasoning and brain power and yet they possess eccentricities of their own. The plot formula also has been copied by various detective fiction writers with a few changes.

The first introduction of ‘**misdirection**’ was made by Israel Zangwill in his book ‘*The Big Bow Mystery*’. Misdirection means to draw attention to one thing in order to distract attention from another. This later was copied by other writers and became the hallmark of every crime novel. Wilkie Collins took this genre to a new height with his novel ‘*The Moonstone*’. He is often referred to as the “grandfather of English detective fiction”. He introduced a number of ideas that were later emulated by others and established these ideas as the characteristics of these ideas. These *ideas* are:

- * An “inside job”
- * Red herrings

- * A skilled, celebrated, professional investigator
- * Bungling local constabulary
- * Detective inquiries
- * Large number of false suspects
- * The “least likely suspect”
- * A “locked room” murder
- * A reconstruction of the crime
- * A final twist in the plot

A number of authors, including Joseph Conrad, Sheridan Le Fanu, and Dick Donovan, tried their hand at the new genre, but their ingenuity only extended to secret passages, duplicate keys and diabolical mechanical devices.

7.8.2 Types :

- The ‘**Whodunit**’ : It is the most common form of detective fiction. It has a complex plot and involves the reader by giving clues as to the identity of the culprit before the solution is provided at the end of the story. Under this category come the works of Sir Arthur Conan Doyle who created the famous character Sherlock Holmes and the works of Agatha Christie with her characters Hercule Poirot and Miss Marple.
- The ‘**locked room mystery**’: It is a specialized kind of a ‘whodunit’ in which the crime is committed under seemingly impossible conditions such as a locked room which no one can enter or leave. An example of it is ‘The Murders in the Rue Morgue’ by Edgar Allan Poe in which a mother and daughter are found murdered in a room locked from the inside.
- The ‘**cozy**’ : The cozy mystery does not have any bloodshed or it is only implied. All profanity and violence is downplayed or only hinted at. The cozy mystery usually takes place in a small town or village. The small size of the setting makes it believable that all the suspects know each other. The amateur sleuth is usually a very likeable person who is able to get the community members to talk freely about each other and is usually a woman. Examples of such detectives are Agatha Christie’s Miss Marple or Precious Ramotswe of ‘No.1 Ladies Detective Agency’ by Alexander McCall Smith.
- **Children’ Detective Literature**: These stories became very popular with children. The persons involved in solving the crimes are usually children. One notable example would be Enid Blyton, who wrote several juvenile detective series, often featuring seemingly impossible crimes that her young amateur detectives set out to solve. Another example is of Carolyn Keene with her novels featuring Nancy Drew. The crime committed is usually less severe than murder.
- **The ‘private eye’ novel**: In this genre the mystery is solved by means of a private detective or a private investigator(PI) and hence the term ‘private eye’(‘eye’ being the pronunciation of the ‘I’ for ‘Investigator’).The British writer Arthur Morrison was probably the first one to introduce the private detective-Martin Hewitt. James Hadley Chase, Erle Stanley Gardner, Kenneth Millar followed the practice.

- ***Here are some famous private detectives created by their authors:***

Sherlock Holmes	by	Arthur Conan Doyle
Hercule Poirot	by	Agatha Christie
Miss Marple	by	Agatha Christie
Lord Peter Wimsey	by	Dorothy L. Sayers
Sam Spade	by	Dashiell Hammett
Philip Marlowe	by	Raymond Chandler
Inspector Linley	by	Elizabeth George.
Father Brown	by	G.K. Chesterton

Other Sub-genres include :

- * The *police procedural* – in which the police officers do the detective work
- * The *serial killer mystery* that involves a series of murders e.g. *The Silence of the Lambs* by Thomas Harris
- * The '*historical whodunit*' in which the story and crime have a historical background e.g. '*Death Comes At The End*' by Agatha Christie
- * The *legal thriller* in which the major characters are lawyers and their assistants e.g. the lawyer Perry Mason by Erle Stanley Gardner
- * The *spy stories* which have intelligence agents as the heroes e.g. the James Bond series by Ian Fleming
- * The *psycho- thriller* that presents a psychological conflict. Closely related to 'horror' e.g. '*The Bone Collector*' by Jeffery Deaver
- * The '*caper stories*' that are told from the point of view of the criminals

7.8.3 Some famous detective fiction writers.

Sir Arthur Conan Doyle

No discussion on detective fiction could ever be complete without mentioning Sherlock Holmes, the famous creation of Arthur Conan Doyle. So successful is this character that his name has become synonymous with a detective. The character has been inspired by Dr. Joseph Bell. Like Holmes, Dr. Bell was noted for drawing the large conclusions from the minutest of details. Holmes is famous for his intellectual prowess, his keen observations, astute reasoning skills and forensic knowledge. He is a "consulting detective" who lives in a house in London's Baker Street. Doyle gives him little idiosyncrasies of character such as a bohemian lifestyle and the habit of smoking cigars. He is an expert at disguises.

So popular was Sherlock Holmes that after Doyle had staged the death of Holmes in his works, he had to bring him back to life in his fiction owing to great public demand. Doyle wrote four novels and fifty-six short stories. Except four, all were narrated by the assistant of Sherlock Holmes, Dr. John H. Watson.

Some works featuring Holmes Are mentioned below:

Novels :

A Study in Scarlet
The Sign of the Four
The Hound of Baskervilles
The Valley of Fear

Short Stories :

The Adventures of Sherlock Holmes
The Memoirs of Sherlock Holmes
The Return of Sherlock Holmes
His Last Bow
The Case Book of Sherlock Holmes

Agatha Christie

After Arthur Conan Doyle, the second name to be reckoned with in this genre is of Agatha Christie. Referred to as the ‘queen of crime’, this British writer wrote 66 detective novels and 15 collections of short stories as well as the world’s longest running play called ‘the Mousetrap’. She created the famous detective Hercule Poirot, a Belgian detective who appeared in 33 of her novels and 54 short stories. The other detectives introduced by her were Miss Jane Marple, Tommy and Tuppence. Christie holds the Guinness World Record for selling the highest number of novels. She has sold over 4 billion copies. It is claimed that the sales of her works rank third in the world, the first two positions being held by the works of William Shakespeare and the Holy Bible. This speaks of the popularity of genre fiction and specifically of detective fiction.

The famous works of Agatha Christie include:

And Then There Were None
Murder on the Orient Express
The Murder of Roger Ackroyd
The ABC Murders
The Crooked House
Five Little Pigs

7.9 Adventure Fiction

Adventure Fiction is a genre of fiction in which an adventure and lots of action forms the main story line. The adventure may be physical danger or an exciting undertaking involving risk such as the hunt for a treasure, a lost continent, prevention of a conspiracy, a jungle/desert setting or a sea voyage etc. It is fiction whose chief aim is the absorbing narration of real or imaginary events and in which logical reasoning and analytical thinking is of secondary importance. *Don D’Amassa* defines this genre as:

“...a series of events that happens outside the course of protagonist’s ordinary life, usually accompanied by danger, often by physical action. Adventure stories almost always move quickly and the pace of the plot is at least as important as characterization, setting and other elements of a creative work.”

The main focus is on the element of danger. Charles Dickens’ novel *A Tale of Two Cities* has the protagonists in danger of being imprisoned or killed. Adventure has been a common theme since medieval times. It often overlaps with other genres, such as *war novel, crime novels, sea*

stories, spy stories, science fiction and Westerns. Adventure Fiction takes the background and premise of these genres but the plot has a fast pace and focuses on the action of the hero within the setting. Most adventure fiction writers have been men though now female writers are becoming common.

The main characteristics of adventure fiction are-

- The most significant element in an adventure story is danger. In great adventure stories, the protagonist is at risk throughout the story. Often an adventure story occurs while the protagonist is on a journey. When the hero conquers one danger on the journey, another one appears. In ancient adventures, the gods were often involved, making the danger to the hero a life-and-death scenario. In medieval times, adventure stories included romance in the dangerous mix as the hero was frequently at risk to gain the love of a lady
- The adventure-fiction genre always has a hero. He embodies all the ideal qualities desired in a hero. Occasionally there may be negative overtones in his character but even then he develops as a likeable hero. He is usually strong, quick thinking, chivalrous, attractive and trustworthy. He can gain the loyalty and love of others. He has certain values such as loyalty, honor, duty, selflessness and spirituality. These values separate him from the villain.
- The villain is a necessary part of this genre. He not only provides a contrast to the hero but also remains a constant source of danger to the villain, thereby adding to the adventure. The villain possesses qualities opposite to the hero- disloyalty, selfishness and greed. The villain creates suffering by causing war. The hero may share the same goal as the villain, such as trying to claim a valuable artifact, but the villain will pursue the goal out of greed and the need for power.
- Action is a vital part of the adventure narrative. The hero has a series of challenges to overcome, which is what gives the genre its epic nature. Violence is often intertwined with the action. The violence usually takes a personalized form of hand-to-hand combat with choreography that progresses the story, taking the emphasis away from terror and death.
- The adventure is usually motivated by someone or something in danger. This will often include a quest or a perilous journey to a distant land. The hero and villain may share the same quest, adding a sense of competition and rivalry. Motifs of abduction and pursuit are common.
- The use of history is prevalent in the adventure genre. History often provides an exciting and exotic setting for the narrative, adding a sense of authenticity, which makes the story believable. The characters then use this history to shape or save the future.
- The plot must bring novelty and inventiveness
- Intense emotions add to the drama.
- The inclusion of some secrets and enigmas heightens the adventure.

7.9.1 History

Adventure Literature developed from many fictional narrative genres in which adventures and interesting situations were incorporated but were not essential to the plot. Hellenistic novels,

chivalrous romances, baroque novels such as ‘*L’ Astree*’ and travel literature - all contained adventure, secrets, turns of fate and action - the main characteristics of adventure literature. Many stories were written about adventures and escapades into another world- a world of fairies, dwarfs and witches – a world of treasure hunts and magical quests, but one which was not the dangers of war or other disastrous consequences. The concept of adventure literature applied more to the adventure literature during the 19th century when romanticism and new romanticism were prevalent. Among the first examples of this type of adventure literature were the sea romances of *J.F. Cooper*, *F. Marryat*, *Alexander Dumas*, *R. L. Stevenson*, *Jules Verne*, *Joseph Conrad*, *Jack London* etc.

Some examples of adventure literature are:

The Call of the Wild	Jack London
Kim	Rudyard Kipling
Journey to the Centre of the Earth	Jules Verne
Around the World in 80 Days	Jules Verne
The Three Musketeers	Alexander Dumas
Robinson Crusoe	Daniel Defoe
The Hobbit	J.R.R. Tolkien
Pacific Vortex	Clive Cussler
The Life of Pi	Yann Martel
Congo	Micahel Crichton
Don Quixote	Miguel de Cervantes
Lord of the Flies	William Golding

7.9.2 *Adventure stories for children* have been common and popular with children of all ages and times. Many of the stories have been adapted in various forms such as comics and movies. Examples of children’s adventure literature are:

Jungle Book	Rudyard Kipling
Alice in Wonderland	Lewis Carroll
The Adventures of Huckleberry Finn	Mark Twain
The Golden Compass	Philip Pullman
Treasure Island	Robert Louis Stevenson
Kidnapped	Robert Louis Stevenson
Gulliver’s Travels	Jonathan Swift

Adventure Literature can also be divided into many **types such as:**

7.9.3 Fantasy Adventure

This genre overlaps with fantasy and has as its theme battles, sword fights, wars, personal combat, demon invasions, human invasions and even horse races, battles with legendary celtic heroes, sorcerers, war chariots etc.. This type of fiction is enjoyed by those who like a taste of history with their fantasy. Examples of this type are:

A Game of Thrones by R.R. Martin

The Lord of the Rings Trilogy by J.R.R. Tolkien

7.9.4 Westerns

The character is usually a solitary character. He often says little and does not talk if he doesn't have anything important to say. He is typically self-righteous and uses strategy rather than guns if possible. Secondary characters are often women who have fallen from a once lofty position and find the main character enthralling. These stories commonly deal with black and white issues and may feature historical or fictional characters. A classic story of the west is the novel '*Shane*,' written by Jack Schaefer in 1949

7.9.5 Techno Adventures

Techno thrillers usually give birth to a sense of paranoia, recalling fears of the Cold War or terrorism. These books are usually aimed at a conservative audience. The hero typically appeals to men more than women; female characters usually stand by their men no matter what. The theme is usually the possibility of a scientific threat such as a space invasion or some scientific disaster. The most famous author of techno adventure books is **Tom Clancy**. Many of his books have been made into films such as '*The Hunt for Red October*' and '*Red Storm Rising*'.

7.9.6 Medical Adventures

Medical thrillers deal with things you might see on headline news. The plot commonly has conspiracies by big medicine companies or HMOs. It shows how the system is corrupt and the protagonist will uncover the dirt even though it could mean her life. The ethical questions are always black and white. Many plots will expect the reader to suspend disbelief for long moments, as they can be far-fetched. A well-known author of the genre is Tess Gerritsen (writer of '*The Harvest*', '*Life Support*' & '*Blood Stream*') and Robin Cook (writer of '*Coma*', '*Brain*' & '*Outbreak*').

7.9.7 Financial or Political Adventures

Many stories deal with international political conspiracies that are unearthed and exposed. Like techno adventures, they usually play upon some kind of paranoia. Sometimes the character is young and optimistic and pitted against the corrupt system. These stories tend to have very little character development, which makes for a plot-driven book. The main characters are usually men; the female characters are beautiful and politically aware.

7.9.8 Superhero Fiction.

The form is a type of speculative fiction based on the adventures of costumed crime fighters known as superheroes, who possess superhuman powers and battle similarly powered criminals known as supervillains. This type of fiction is more popular in the form of Comics e.g. Superman by Marvel Comics.

7.8.9 Detective and Adventure Fiction in India

In India, strangely, not much detective fiction has been written. The only major detective characters to have been created are Bengali and written by Bengali writers. Satyajit Ray created Feluda, who is more or less a clone of Sherlock Holmes. He even has a narrator in the form of Tapesh just as Sherlock Holmes had Dr. Watson. He shares the same tall, thin strength and intellectual knowledge of Holmes.

The other detective character, Byomkesh Bakshi, was created by Sharadindu Bandhopadhyay who has a narrator in the shape of Ajit Bandhopadhyay. Sunil Gangopadhyay has created an amateur detective by the name of Kaka Babu.

Similarly, not many Indian writers have written any adventure fiction either, though many writers have written about the exploits and adventures of children. Tagore, Mulk Raj Anand, R.K. Narayan, Shashi Deshpande, Vikram Seth – have all written children's stories that involve some adventure. Some adventure fiction for children include R.K. Narayan's '*Swami and Friends*' and Sidin Vadukutt's '*Dork: The Incredible Adventures of Robert Einstein Varghese*'. Many tales from Panchatantra and Amar Chitra Katha have been translated into English and other languages just as the works of Jules Verne and books like '*The Adventures of Huckleberry Finn*' have been translated into Hindi and other Indian languages.

In recent times Shashi Deshpande has written '*3 Novels*' which contains the adventures of the cousins Dinu, Minu, Polly and Ravi. Subhra Sen Gupta has written '*A Mauryan Adventure*' that describes the experiences of Madhura and is set in the 3rd century B.C. Deepa Agarwal's '*A Game of Shadows*' has the protagonist, Anita, battling for survival in the evil king's domain. '*Team Oktopus*' is another children's adventure by the same author.

However, many English writers have written of adventures set in India.

Some examples are :

Ruskin Bond	Tigers Forever, The Adventures of Rusty, The Flight of Pigeons etc.
E.M. Foster	A Passage to India
John Masters	The Ravi Lancers, The Deceivers, Bhowani Junction
Talbot Mundy	King of the Khyber Rifles
Rudyard Kipling	Kim

While a lot remains to be achieved before Indian writers of adventure fiction can make a name for themselves in this genre but in recent times many Indian writers have turned out remarkable adventure fiction in English that has been well acknowledged.

7.10 Let Us Sum Up

There is a wide variety of genres that have made a mark in the published works of present times. Each has its own groove of selected readers. To an aspiring writer, all these genres may prove to be a wide array making it difficult for him to make a choice. The best option would be to read a few popular books of each genre. The aspiring writer must then find his niche with the style that best appeals to him, read some more books of that particular genre and understand its characteristics and key ingredients. He can then try his hand at it. Try to do something different in your chosen field. While each genre follows a certain pattern, it would be nice if you could offer something new. So avoid clichés or ideas that have already been extensively explored. A lot of hard work goes into the work before it starts to look easy and effortless. Sometimes a lot of research may be required about

the background of your plot or characters or even their chosen professions. Be careful to use only good language which at the same time must seem natural and conversational. Give the book a good title. After finishing the work, it would be advisable to show it to a good friend or critic. Remember, if the criticism comes from the right person then it can only help you improve. However, don't be disheartened by adverse reviews. Good luck with your writing!

7.11 Review Questions

1. Differentiate between literary and popular fiction. What are their strengths and weaknesses?
2. Explain the term 'genre fiction'. What are the popular genres?
3. Account for the popularity of Romance fiction.
4. What makes up a good crime thriller? Take up the example of a crime-thriller and study the various techniques used.
5. Compare and contrast Fantasy with Science fiction.
6. What are the characteristics of a Western? Can you name a few movies based on Western fiction?
7. If you were to write a tale of horror, what are the things you would need to keep in mind?
8. Which detective has been most widely received by the readers? Read a few novels featuring him and make a case study of his style.
9. What should a good Adventure story include?
10. What are the different types of detective stories?
11. Discuss the sub genres of Adventure fiction.
12. Is detective story writing popular in India? What has been its progress so far?
13. Is Sci-fi genre dead? What is its scope today?

Task :

Which three genres appeal the most to you? Attempt a short story in each of the three genres liked by you.

Tip : Before you start writing, begin with devising a basic plot and outlining the characters and their roles, then fill in the details.

Unit - 8

Composing A Poem

Structure

- 8.0 Objectives
- 8.1 Introduction
- 8.2 What is a Poetry?
- 8.3 How to Write Poetry
- 8.4 Definition of Poetry
- 8.5 Poem Structure – Lines and Stanzas
- 8.6 How to Write a Poem – Poetry Techniques
- 8.7 Top Poetry Pitfalls
- 8.8 Poetry Writing Tips : How to Write a Poem
- 8.9 Let Us Sum Up
- 8.10 Review Questions

8.0 Objectives

After reading this unit, the students will be able to understand:

- a. What is poetry?
- b. How to Write Poetry?
- c. Definition of poetry
- d. Poem Structure - Lines and Stanzas
- e. Poetry Techniques
- f. Problems in Writing Poetry
- g. Poetry Writing tips.

8.1 Introduction

Think of how music can make us feel things - angry, irritable, peaceful, sad, and triumphant. Poems work in the same way, but instead of sound and rhythm created by instruments, they use the sound and rhythm of words. In songs with good lyrics, the melody combines with the words to create an intense feeling. Similarly, in poetry, the *sound* of the words works together with their *meaning* for more emotional impact.

The words in poems are doing several jobs at the same time. They do one thing with their meaning, and another thing with their sound. Even their meaning may be working on more than one level. An important characteristic of poetry is compression, or concentrated language. I don't mean "concentrated" in the sense of paying close attention. I mean it in the sense of concentrated laundry detergent, or concentrated orange juice. A half-cup of concentrated laundry detergent does the same work as a cup of regular detergent; a poem typically gets across as much meaning as a larger amount of prose. Concentrated orange juice has the water taken out; a good poem has similarly been intensified by removing the non-essential words. This is one reason why poems are often short.

8.2 What is poetry?

The question "What is poetry" used to be easier to answer. If it rhymed and had a regular *meter* (a type of rhythm), it probably was a poem. As they say, "If it walks like a duck, quacks like a duck, looks like a duck, it must be a duck."

These days, not all poems rhyme or fit into standard forms. And if you look for a response to the question, "What is poetry?" you'll find lots of musings about how extremely important and meaningful poetry is, how it's the true essence of our world, the oxygen that keeps us alive, etc. Some of this is interesting, but most of it isn't very helpful if what you're looking for is an actual explanation. One reason why it's so hard to get a straight answer on the subject is that people disagree about what should and shouldn't be considered poetry.

But here are some general differences between poetry and *prose* (prose is writing that's not poetry), that you can use as a practical definition of poetry.

Definition of poetry - line structure:

The easiest way to recognize poetry is that it usually looks like poetry . While prose is organized with sentences and paragraphs, poetry is normally organized into *lines*.

Here's part of a poem by Robert Herrick (1591–1674). See how it looks like poetry?

*Gather ye rosebuds while ye may,
Old Time is still a-flying:
And this same flower that smiles to-day
To-morrow will be dying.*

*The glorious lamp of heaven, the sun,
The higher he 's a-getting,
The sooner will his race be run,
And nearer he 's to setting.*

Now here's the same part of the poem, organized in a paragraph as if it were prose.

Gather ye rosebuds while ye may, Old Time is still a-flying: and this same flower that smiles to-day to-morrow will be dying. The glorious lamp of heaven, the sun, the higher he 's a-getting, the sooner will his race be run, and nearer he 's to setting.

If you print a page in prose, the ends of the lines depend on where the margin is. With a bigger font size or a bigger margin, the lines are shorter. But in poetry, the poet decides where the lines end. This choice is an essential part of how we hear and see a poem. It affects how fast or slowly we read, and where we pause when we're reading. It causes certain words to stand out more or less. It affects the way the poem looks to us on the page; for example, is there a lot of white space, giving us a feeling of lightness and air, or are the words packed solidly together?

8.3 Definition of poetry

Poetry, more than prose, communicates through the way the words sound and way the poem looks on the page.

Prose normally talks to the logical part of the reader's mind. It explains and describes things; it makes sense. Poetry does all this too, but it also tends to work at an emotional or irrational level at the same time. Often, some part of a poem seems to speak directly to the readers' emotions. It gives readers a peaceful feeling or an eerie feeling, goosebumps, or it makes them want to cry, even though they may not be sure why they are reacting this way.

One way that poems do this is through the use of sound. Poems also tend to suggest things beyond what they actually say; often what causes the strongest emotions is not what the poem describes, but what it make the reader imagine. Some parts of poems come like dreams from deep places in the mind that even the poet may not understand, and they touch something similarly deep in the reader.

According to Percy Bysshe Shelley: "Poetry lifts the veil from the hidden beauty of the world, and makes familiar objects be as if they were not familiar." Here, Shelley points out an important aspect of poetry, which is to find fresh ways of looking at things we think we know well."

Sir Philip Sidney says: "Poetry is a speaking picture..." This idea emphasizes the physical aspect of a poem that it's a piece of artwork made out of words.

8.4 How to Write Poetry

Do you want to learn how to write poetry or how to improve as a poet? Here are some pieces of step-by-step advice on how to get poetry ideas and turn them into poems? Try to find answers to these questions:

"What should I write poems about?"

"How should I decide the right form for my poem?"

"What are common poetry problems that affect the work of new poets, and how can I avoid them?"

"People say it's not the size that matters, but what you do with it -- how does this relate to poetry?"

8.5 Poem Structure - Lines and Stanzas

Poem structure - the line is a building block. The basic building-block of *prose* (writing that isn't poetry) is the sentence. But poetry has something else -- the poetic line. Poets decide how long each line is going to be and where it will break off. That's why poetry often has a shape like this:

*Gather ye rosebuds while ye may,
Old Time is still a-flying:
And this same flower that smiles to-day
To-morrow will be dying.*

That's the beginning of a poem by Robert Herrick. No matter where it is printed, the first line always ends with the word "may" and the second line with the word "a-flying" because the poet has written it this way. If you print a piece of prose such as a short story, the length of the lines will depend on the font size, the paper size, margins, etc. But in poetry, the line is part of the work of art

you have created. The length of the lines and the line breaks are important choices that will affect many aspects of the reader's experience:

The sound of the poem - When people read your poem out loud, or in their heads, they will pause slightly at the end of each line.

How the poem looks on the page? - Does the poem look light, delicate, with a lot of white space around the lines? Or are the lines packed solidly together?

Emphasis - Words at the end of a line seem more important than words in the middle.

Poem structure - types of lines

If you are writing a poem in a standard form such as a sonnet, your choices about line length are somewhat restricted by the rules of the form. But you still have to decide how to fit the ideas and sentences of your poem over the lines. When you fit natural stopping points in a sentence to the end of your line, the reader takes a little pause. When a sentence or phrase continues from one line to the next, the reader feels pulled along

Lines that finish at ends of sentences or at natural stopping points (for example, at a comma) are called *end-stopped lines*. Here's an example:

Gather ye rosebuds while ye may,
Old Time is still a-flying:

Lines that in the middle of the natural flow of a sentence are called *run-on* or enjambed lines. Here's an example:

But being spent, the worse, and worst
Times still succeed the former.

If you are writing in free verse, you have even more decisions to make than a poet writing in a traditional form. You can decide to use short lines or long lines, or to vary the length.

Stanzas

In prose, ideas are usually grouped together in paragraphs. In poems, lines are often grouped together into what are called *stanzas*. Like paragraphs, stanzas are often used to organize ideas.

For example, here is a stanza of the Robert Herrick's poem. In this stanza, he is explaining that being young is great, but life just gets worse and worse as you get older.

That age is best which is the first,
When youth and blood are warmer;
But being spent, the worse, and worst
Times still succeed the former.

Form

The right form for your poem depends on, and works with, the poem's content, or what it's about. If the poem is about flying, you probably don't want lines that feel slow and heavy. If you're writing a sad poem, short bouncy lines might not be the way to go.

First, let your ideas flow.

Then, go back to the poem later and work on improving the poem structure and form.

In the second stage, it's a good idea to experiment a lot. Try breaking the lines and different ways and compare the effects. Try changing the order of things. Try reorganizing things to move different words to the end of the lines so that the reader's attention goes to them.

Poetry Meter

Meter is a way of measuring a line of poetry based on the rhythm of the words. But why should you care?

If you want to write poetry, knowing about meter will make you a better poet. First, it helps you understand what poets have done in the past, so that you can learn from them.

Meter measures lines of poetry based on stressed and unstressed syllables. When we speak, we put the stress on a certain part of each word.

When you read metered poetry, such as a sonnet in iambic pentameter, you may notice that the meter is sometimes sounds uneven or is hard to hear. Meter is just a form of measurement. The real rhythm of a poem is more complicated than that:

None of us talk like robots. We give certain words and sounds more emphasis than others in a sentence, depending on a number of factors including the meaning of the words and our own personal speaking style.

Rhyme Schemes

Do you know the pattern of a limerick, a sonnet? How to write a poem with special sound effects?

Rhyme schemes and sound effects

Rhyme is an important tool in the poet's toolbox. Traditional poetry forms such as sonnets often use rhyme in specific patterns. But even if you are writing free verse, you can use rhyme to when it helps you create desired effects.

Rhyme schemes - why rhyme

There are many reasons why you might choose to use rhyme:

To give pleasure. Rhyme, done well, is pleasing to the ear. It adds a musical element to the poem, and creates a feeling of "rightness," of pieces fitting together. It also makes a poem easier to memorize, since the rhyme echoes in the reader's mind afterward, like a melody.

To deepen meaning. Rhyming two or more words draws attention to them and connects them in the reader's mind.

To strengthen form. In many traditional forms, a regular pattern of rhymes are at the ends of the lines. This means that even if the poem is being read out loud, listeners can easily hear where the lines end, can hear the shape of the poem.

Rhyme schemes

The pattern of rhymes in a poem is written with the letters a, b, c, d, etc. The first set of lines that rhyme at the end are marked with *a*. The second set are marked with *b*. So, in a poem with the rhyme scheme abab, the first line rhymes with the third line, and the second line rhymes with the fourth line. In a poem with the rhyme scheme abcb, the second line rhymes with the fourth line, but the first and third lines don't rhyme with each other.

Here's an example of an abab rhyme scheme from a poem by Robert Herrick:

GATHER ye rosebuds while ye may,
Old Time is still a-flying:
And this same flower that smiles to-day
To-morrow will be dying.

8.6 How to Write a Poem - Poetry Techniques

Here are some tips that can help you write better poetry.

What to write about?

The first step in any poem is coming up with something to write about. Don't feel that you have to choose profound or "poetic" material. Anything can be the subject for a poem.

It's easiest to write a good poem about something you know well, that you have experienced first-hand, or that you have nearby so that you can observe it carefully.

Getting outside yourself

In his book *Poetry in the Making*, the poet Ted Hughes talks about how to write a poem about an animal. The key, he says, is to concentrate hard enough on the animal, to choose the words that best capture the animal you have in your mind. You can use this approach with any subject matter.

Expressing your insights

We have talked about paying careful attention to your subject matter. But paying attention is obviously not enough - you also have to communicate your insights to the reader. Here are some tips that will help:

Don't state the obvious. Everyone knows that grass is green, and that snow is cold. If you mention grass, readers will suppose it is green unless you inform them otherwise. But don't force originality. If the grass is actually green, you don't have rack your brain for another way to express

the color just to be "different." Keep looking, focus on your subject matter, to find the real details that make it unique, the hidden meaning.

Expressing the invisible

We have already talked about how to choose something to write about, and how to start turning your subject into the poem. The poetry techniques I've recommended all have to do with careful observation of your subject matter. But what if you're not writing about a person, place, animal, plant, or thing, but about a feeling or an abstract concept such as Love or Death? How can you observe and describe something that can't actually be seen or heard?

Here are some suggestions:

- 1) Think of like looking at the wind through a window. You can't see the wind, right? The wind is invisible. But at the same time, you *can* see the wind because of its impact on the things that are visible. Abstractions like Love and Death don't look, sound, or smell like anything. But they affect everything around them.
- 2) Make it specific. Instead of Love, for example, write about "the love between my parents." Then try making it even more specific.

Poetry techniques - meaning and form

For very experienced poets, formal aspects of poetry can become second nature, so that they sometimes know right away what form they want to use for a poem. This is probably not your situation. Focus first on your subject and get all your ideas down on paper. Then, once you've written down your ideas, start experimenting with the shape.

Writing and rewriting

Every poet has his or her own way of working -- there's no right or wrong method. But here's one idea for a process that you might find helpful:

- 1) In the first stage, you might want to focus your attention on the poem's subject, considering it from different angles, developing strong ideas about it.
- 2) Then, you can look for the best words to bring it to life on the page, to create a mental picture for the reader that matches the ideas in your own mind. Don't start correcting yourself or editing too soon.
- 3) Experiment like crazy. Try different forms, different angles. Try putting the ideas in a different order. Try everything that you think might improve the poem.

Poetry problems you can avoid

Here are some common problems that often hurt the poetry of new writers. Of course, there is no law against doing any of these things; you can try to get away with them if you want. But you have a better chance of writing a good poem if you can avoid them.

8.7 Top Poetry Pitfalls:

- 1) **Thinking beautiful things make a beautiful poem.** Roses and jewels, we can agree, are beautiful. Including them in your poem does not make it more beautiful. You can write just as beautiful a poem about rotting fish under my refrigerator (not beautiful).

The beauty of a poem comes from how it's made and what it does, not from what it's about.

- 2) **Sentimentality.** Sentimentality is false or excessive emotion. Have you ever had to listen to someone repeatedly saying, "Isn't that nice?" or "Isn't that lovely?" or "Isn't this fun?" about something you didn't honestly think was all that nice, lovely, or fun? You may have noticed that the more the other person insisted, the less nice/lovely/fun whatever it was began to seem to you. In general, we don't like to have emotions rammed down our throats. We all like to decide for ourselves how we feel about things.
- 3) **Archaic or "poetic language".** Yes, a lot of the great English poets used words like "thou," "doth," and said things like "O! Beauteous moon..." They also lived in times when this was a normal way of writing.
- 4) **Clichés.** Sparkling like diamonds," "pure as snow," "fiery hot," "a warm heart," "silent as the grave," - these are examples of clichés. They are phrases or ideas that have been used so many times that they have lost all freshness.

8.8 Poetry Writing Tips: How to Write a Poem

These tips will help you make the transition from writing poetry to celebrate, commemorate, or capture your own feelings (in which case you, the poet, are the center of the poem's universe) to writing poetry in order to generate feelings in the reader (in which case the poem exists entirely to serve the reader).

Tip #1 Know Your Goal.

If you don't know where you're going, how can you get there?

You need to know what you are trying to accomplish before you begin any project. Writing a poem is no exception.

Before you begin, ask yourself what you want your poem to "do." Do you want your poem to describe an event in your life, protest a social injustice, or describe the beauty of nature? Once you know the goal of your poem, you can conform your writing to that goal. Take each main element in your poem and make it serve the main purpose of the poem.

Tip #2 Avoid Clichés

Stephen Minot defines a *cliché* as: "A metaphor or simile that has become so familiar from overuse that the vehicle ... no longer contributes any meaning whatever to the tenor. It provides neither the vividness of a fresh metaphor nor the strength of a single unmodified word....The word is also used to describe overused but non metaphorical expressions such as 'tried and true' and 'each and every'". This also describes other overused literary elements. "Familiar plot patterns and stock characters are clichés on a big scale". Clichés can be overused themes, character types, or plots. For example, the "Lone Ranger" cowboy is a cliché because it has been used so many times that people no longer find it original.

A work full of clichés is like a plate of old food: unappetizing.

Clichés work against original communication. People value creative talent. They want to see work that rises above the norm. When they see a work without clichés, they know the writer has worked his or her tail off, doing whatever it takes to be original. When they see a work full to the

brim with clichés, they feel that the writer is not showing them anything above the ordinary. (In case you hadn't noticed, this paragraph is chock full of clichés... I'll bet you were bored to tears.)

Clichés dull meaning. Because clichéd writing sounds so familiar, people can complete finish whole lines without even reading them. If they don't bother to read your poem, they certainly won't stop to think about it. If they do not stop to think about your poem, they will never encounter the deeper meanings that mark the work of an accomplished poet.

Examples of Clichés:

busy as a bee	on the horns of a dilemma
tired as a dog	blind as a bat
working my fingers to bone	eats like a horse
beet red	eats like a bird

Tip #3 Avoid Sentimentality.

Sentimentality is “dominated by a blunt appeal to the emotions of pity and love Popular subjects are puppies, grandparents, and young lovers” . “When readers have the feeling that emotions like rage or indignation have been pushed artificially for their own sake, they will not take the poem seriously”.

Minot says that the problem with sentimentality is that it detracts from the literary quality of your work. If your poetry is mushy or teary-eyed, your readers may openly rebel against your effort to invoke emotional response in them. If that happens, they will stop thinking about the issues you want to raise, and will instead spend their energy trying to control their own gag reflex.

Tip #4 Use Images.

“BE A PAINTER IN WORDS”. Poetry should stimulate six senses:

sight

hearing

smell

touch

taste

kinesiology (motion)

Examples.

“Sunlight varnishes magnolia branches crimson” (sight)

“Vacuum cleaner’s whir and hum startles my ferret” (hearing)

“Penguins lumber to their nests” (kinesiology)

Tip #5 Use Metaphor and Simile.

Use metaphor and simile to bring imagery and concrete words into your writing.

Metaphor

A metaphor is a statement that pretends one thing is really something else:

Example: “The lead singer is an elusive salamander.”

This phrase does not mean that the lead singer is literally a salamander. Rather, it takes an abstract characteristic of a salamander (elusiveness) and projects it onto the person. By using metaphor to describe the lead singer, the poet creates a much more vivid picture of him/her than if the poet had simply said “The lead singer’s voice is hard to pick out.”

Simile

A simile is a statement where you say one object is similar to another object. Similes use the words “like” or “as.”

Example: “He was curious as a caterpillar” or “He was curious, like a caterpillar”

This phrase takes one quality of a caterpillar and projects it onto a person. It is an easy way to attach concrete images to feelings and character traits that might usually be described with abstract words.

Note: A simile is not automatically any more or less “poetic” than a metaphor. You don’t suddenly produce better poems if you replace all your similes with metaphors, or vice versa. The point to remember is that comparison, inference, and suggestion are all important tools of poetry; similes and metaphors are tools that will help in those areas.

Tip #6 Use Concrete Words Instead of Abstract Words.

Concrete words describe things that people experience with their senses.

orange

warm

cat

A person can see orange, feel warm, or hear a cat.

Poets use concrete words help the reader get a “picture” of what the poem is talking about. When the reader has a “picture” of what the poem is talking about, he/she can better understand what the poet is talking about.

Abstract words refer to concepts or feelings.

liberty

happy

love

“Liberty” is a concept, “happy” is a feeling, and no one can agree on whether “love” is a feeling, a concept or an action.

A person can't see, touch, or taste any of these things. As a result, when used in poetry, these words might simply fly over the reader's head, without triggering any sensory response. Further, "liberty," "happy," and "love" can mean different things to different people. Therefore, if the poet uses such a word, the reader may take a different meaning from it than the poet intended.

Change Abstract Words Into Concrete Words

To avoid problems caused by using abstract words, use concrete words.

Example: "She felt happy."

This line uses the abstract word "happy." To improve this line, change the abstract word to a concrete image. One way to achieve this is to think of an object or a scene that evokes feelings of happiness to represent the happy feeling.

Improvement: "Her smile spread like red tint on ripening tomatoes."

This line uses two concrete images: a smile and a ripening tomato. Describing the smile shows the reader something about happiness, rather than simply coming right out and naming the emotion. Also, the symbolism of the tomato further reinforces the happy feelings. Red is frequently associated with love; ripening is a positive natural process; food is further associated with being satisfied.

Tip #7 Communicate Theme.

Poetry always has a theme. Theme is not just a topic, but an idea with an opinion.

Theme = Idea + Opinion

Topic: "The Vietnam War"

This is not a theme. It is only a subject. It is just an event. There are no ideas, opinions, or statements about life or of wisdom contained in this sentence

Theme: "History shows that despite our claims to be peace-loving, unfortunately each person secretly dreams of gaining glory through conflict."

This is a theme. It is not just an event, but a statement about an event. It shows what the poet **thinks** about the event. The poet strives to show the reader his/her theme during the entire poem, making use of literary techniques.

Tip #8 Subvert the Ordinary.

Poets' strength is the **ability to see what other people see everyday in a new way**. You don't have to be special or a literary genius to write good poems—all you have to do is take an ordinary object, place, person, or idea, and come up with a new perception of it.

Example: People ride the bus everyday.

Poets' Interpretation: A poet looks at the people on the bus and imagines scenes from their lives. A poet sees a sixty-year old woman and imagines a grandmother who runs marathons. A poet sees a two-year old boy and imagines him painting with ruby nail polish on the toilet seat, and his mother struggling to not respond in anger.

Take the ordinary and turn it on its head. (The word "subvert" literally means "turn upside down".)

Tip #9 Rhyme with Extreme Caution.

Rhyme and meter (the pattern of stressed and unstressed words) can be dangerous if used the wrong way. Remember sing-song nursery rhymes? If you choose a rhyme scheme that makes your poem sound sing-song, it will detract from the quality of your poem.

It is recommended that **beginning poets stick to free verse**. It is hard enough to compose a poem without dealing with the intricacies of rhyme and meter.

Tip #10 Revise

The first completed draft of your poem is only the beginning. Poets often go through several drafts of a poem before considering the work “done.”

Put your poem away for a few days, and then come back to it. When you re-read it, does anything seem confusing or hard to follow? Do you see anything that needs improvement that you overlooked the first time? Often, when you are in the act of writing, you may leave out important details because you are so familiar with the topic. Re-reading a poem helps you to see it from the “outsider’s perspective” of a reader.

Show your poem to others and ask for criticism. Don’t be content with a response like, “That’s a nice poem.” You won’t learn anything from that kind of response. Instead, find people who will tell you specific things you need to improve in your poem.

8.9 Let Us Sum Up

- Writing a poem is all about observing the world within or around you. A poem can be about anything, from love to the rusty gate at the old farm. Writing poetry can help you become more eloquent and improve your linguistic style.
- A poem might start as a snippet of verse, maybe just a line or two that seems to come out of nowhere, and the remainder of the poem need only be written around it.
- Get inspired by seeking out the work of poets you admire. Explore a wide range of works, from poems that are widely regarded as classics to popular song lyrics. As you interact with more poetry, you'll find your aesthetic becoming more shaped and refined.
- Perhaps you want to write a poem to express your love for your boyfriend or girlfriend; perhaps you want to commemorate a tragic event; or perhaps you just want to get an "A" in your poetry or English class. Think about why you are writing your poem and who your intended audience is, and then proceed in your writing accordingly.
- There are a ton of different poetic styles. As a poet, you have a wide variety of set forms to choose from: limericks, sonnets, villanelles, sestinas, haiku ... the list goes on and on.
- It's been said that if a novel is "words in the best order," then a poem is "the *best* words in the best order."
- Most poetry appeals to the senses in some way, in order to help the reader become more fully immersed in the text.
- The most well known poetic device is rhyme. Rhyme can add suspense to your lines, enhance your meaning, or make the poem more cohesive. It can also make it prettier. Don't overuse rhyme. It's a crime.
- Save your most powerful message or insight for the end of your poem. The last line is to a poem what a punch line is to a joke — something that evokes an emotional response. Give the reader something to think about, something to dwell on after reading your poem.

- While many people today have been exposed to poetry only in written form, poetry was predominantly an aural art for thousands of years, and the sound of a poem is still important. As you write and edit your poem, read it aloud and listen to how it sounds.
- When the basic poem is written, set it aside for awhile and then read the poem out loud to yourself. Go through it and balance the choice of words with the rhythm. Take out unnecessary words and replace imagery that isn't working.
- It can be hard to critique your own work, so after you've done an initial edit, try to get some friends or a poetry group (there are plenty online) to look at your poem for you. You may not like all their suggestions, and you don't have to take any of them, but you might find some insight that will make your poem better.

8.10 Review Questions

1. What is poetry?
2. How to Write Poetry?
3. Write the definition of poetry.
4. What do you understand by Poem Structure?
5. What are Lines and Stanzas?
6. What are Poetry Techniques?
7. What are Top poetry pitfalls?
8. Give some Poetry Writing Tips.

Unit - 9

Comics/Visual Stories/Graphic

Structure

- 9.0 Objectives
- 9.1 Introduction
- 9.2 How to Start
- 9.3 Preparing the Plot and Storyline
- 9.4 Act One – The Beginning
- 9.5 Act Two – The Middle (Rising Action)
- 9.6 Act Three – The End
- 9.7 Characters
- 9.8 Dialogue Writing
- 9.9 Setting the Location and Timeframe
- 9.10 Stumbling Blocks
- 9.11 Let Us Sum Up
- 9.12 Review Questions
- 9.13 Bibliography

9.0 Objectives

In this unit you shall learn how to attempt to write Visual Stories or Graphic or Comics stories. You shall get specialized advice for the writer of graphics, science fiction, historical fiction, or mystery through comics and graphics.

9.1 Introduction

Comics are a medium of expression that communicates ideas via images, often combined with text or other forms of visual information. According to Will Eisner's *Comics and Sequential Art* the definition of comic book writing is as follows: "The conception of an idea, the arrangement of image elements, and the construction of the sequence of the narration and the composing of dialogue." Comic writing is pretty free form and has no standard format. Comic book writing differs from most other forms of literary expression in which the writer guides the efforts of the other creators (artists). Because the images on the printed page are usually fairly detailed, the readers' imagination comes less into play; the artist is, in effect, imagining for the reader. Scott McCloud spends the first nine pages of his groundbreaking work *Understanding Comics* developing a definition of comics as a medium. According to him "All comics employ sequential art: a series of static images arranged in sequence to tell a story or express thoughts and feelings."

9.2 How to Start

Before starting writing a comic book writer should decide identifying "what kind of book best fits his idea." A beginner should not start pitching an ongoing series i.e. a comic series that has no definitive end as a well-established comic's professional. In fact, one should just list out 'what options are' and 'which one is to be selected.' The following are the list of the available options:

One-Shot: A one-shot is one comic book that tells a complete story (generally between 20 and 22 pages depending on the publisher).

Anthologies: Anthologies are collections of short comic stories and just like prose, take a very particular set of skills.

Mini-Series: A mini-series is a small series of single issue comics – most mini-series run from 4 to 6 issues in length (eg. figure 22 pages per issue includes 88 and 132 pages total). There are some 3-issue minis out there as well as the rare 7 or 8-issue series. Anything at 9-issues or above likely falls into a “Maxi-series” category, these are less common and generally run between 9 and 12 issues.

Ongoing: An ongoing comic is a comic that has no intended end. While it *will* likely end at some point, it is not designed that way. It is open-ended and continuing. An ongoing, depending on the ownership of the concept and characters, can continue on, even once the creative team leaves. For example *Batman* is an ongoing title.

Trade Paperback aka TPB aka Trade: Trade Paperbacks are collections of single issues that come in two forms. The first collects an arc from an ongoing run, and packages it as one volume. The second collects a completed mini-series into one volume. Most publishers these days like to release a mini-series in single issues and then, once the entire series has released, they will bundle it together into a trade and release it for a price that is slightly less than buying the issues individually. Many publishers have adopted this method of late as it not only allows them to sell the book twice – once as a monthly, and once as a trade - but it also makes it easier to get those trades onto bookstore and library shelves. Technically a Trade Paperback can also be a Hardcover, but is usually still called a Trade. Sometimes collected trades include an introduction or forward. They can also include additional material like covers, sketches, and notes from creators.

Graphic Novel: A graphic novel is considered a longer comic book and it's designed to be released as one volume, as opposed to smaller pieces. Graphic Novels are all the rage these days, they're essentially longer and complete comic books.

Webcomic: There are a million ways to do web comics these days. From posting randomly on a blog or tumblr, to posting with a weekly or daily schedule, from releasing a page at a time that appears like a regular comics page and contributes to a larger story, to releasing only fully realized strips. There are many sites that host web comics, and there are some very successful web comics. For eg Kate Beaton's *Hark A Vagrant!* .

Most people writing a comic for the first time should aim for the mini-series category, which, if one do it correctly, can also overlap with Graphic Novels, giving oneself a little more flexibility about where one can pitch and how one can organize things. After identifying how one should package story, one should certainly identify genre of writing. The genre can be anything from memoir or horror to superhero to western. One should definitely know, with ease, story falls under which genre, or it may be a hybrid of a couple genres – like a superhero comedy, etc.

There are other things to consider here as they relate to the artwork inside, tone, color, font, panel layout, etc. After deciding the type and Genre one should start with the Story. For a story to have any impact, it must instill a sense of emotional investment in the reader. The reader has to care about the characters and what is happening to them. The characters may be human, aliens, super-heroes, or average schmoes. But they must have human concerns

(hopes, dreams, fears, *etc.*) for the reader to empathize or sympathize with, or at least understand. People are the sum total of their experiences. For characters to seem well-rounded and consistent, the writer has to convey a sense of history for them. It's in this history and common experience that reader identification and thereby emotional investment will occur.

One of the most important skills an aspiring comic book writer must develop is the ability to think visually. The best comic books are a marriage of text and art. The writer must be able to tell his or her stories in pictures. In short, a comic writer should start with these questions:

When and Where? When the story is taking place, Where it is taking place. When time or place is not specified, it is usually assumed to be here and now, especially when dealing with the script format.

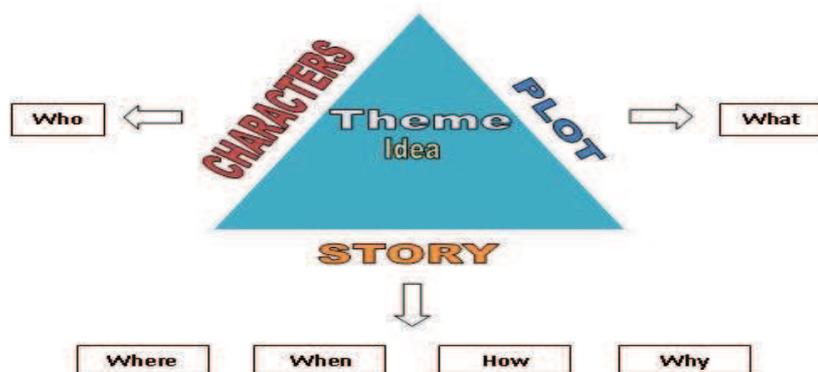
Who? These are the characters in the story.

What? What is happening? This is the plot. What do characters want? This is motivation and it is integral to good character development.

Why? Why are things happening? Why do characters want, what they want? One of the most important questions comic writer should ask himself "Why should the readers care about my story?"

How? How do characters go about getting what they want? How do they react to adversity or success?

Every scene, every page, every panel in a comic book story must absolutely address at least one of the questions and help the reader understand the events that are unfolding. Any scene, page, or panel that doesn't accomplish this is waste of time and space and annoys the reader. Story is like a human body, the basic idea is the heart of the body and the plot is like skeleton. The Plot needs to be connected to support the structure of body. The muscles and flesh makes the body complete, that keeps the body working, and turns a skeleton into a human being. In fiction, the flesh, blood and muscle of a body are the characterization and setting. The main thing that one needs to remember about a skeleton is that all the bones are attached to each other. Plot has to flow from one point to another and everything in the story needs to be attached. The ending of a story is the brain. Everything in the story needs to be there for a 'reason'. The background and setting are the skin.



The Story contains ‘where, when, how, and why’. Where and when are surface details, but they are important as they determine how the character and society act and react. People in feudal England would not act in the same way that Aborigine in 1800 Australia. The plot described above would have to happen in fairly large, modern city. It could not be transplanted to France, circa 1100. Every story sets out to prove its theme or premise. It doesn't matter how simple or complex premise is, as long as everything in the context of the tale--the characters, the plot, and the story--all relate to the theme in some way, shape, or form to the theme.

The Plot is the ‘what’. What do characters want and what happens? The plot is the series of conflicts and resolutions leading to the climax and denouement. Here is an example of a bare-bones plot synopsis:

A young boy and his parents are walking home in the city one night. They're a happy, wealthy-looking family. But everything changes when a mugger accosts them, then panics and shoots the parents. The boy, devastated, watches his mother and father die in the street. He vows vengeance.

The boy grows into a driven young man. For years he trains in martial arts and hones his skills as a detective, all the while building his inherited fortune into a commercial empire. He adopts the public persona of a flighty playboy to mask his inner obsession with justice.

At last, as an adult, he deems himself ready to exact his revenge on the criminal underworld. Inspired by a creature glimpsed flying past his window, he dons a dark costume and sets out to fight crime... as the Batman.

The characters are answers of ‘who’? Characterization makes real people out of skeletons, full figures out of stick figures. A comic book character needs to be defined so that the reader loves or hates him (or her). Character is more than a mere group of traits or likes and dislikes. Character is the inner beliefs and soul of each person - human or otherwise - who appears in the story. Character can be developed in many ways. Every character defines a form of conflict. This conflict will derive the story. Conflict is anything that stands in the way of your characters achieving their goals. Traditionally, there are three types of conflict:

Individual vs. Individual: This is probably the most straight forward form of conflict, especially when you consider the action/adventure genre. This is the traditional hero vs. villain, although it applies whenever two or more individuals (human or not) stand in each other's ways.

Individual vs. Nature: This is an individual facing forces of nature or anything outside the control of another individual or him/herself.

Individual vs. Self: This is probably the most dynamic and dramatic form of conflict (also called internal conflict). When an individual has to make a choice between two things that he or she values--especially if the things are valued equally--then there must be consequences in making the choice. That sense of cost is often part of the hero's journey.

9.3 Preparing the Plot and Storyline

Every story has a basic underlying theme. One primary idea serves as the focal point of the story. A good story has a theme, a catch-point, a touchstone that summarizes the basic concept that

permeates every page of the work. Sometimes, the theme is pretty obvious. In X-Men, the theme is ‘how mutants adapt to a society that treats them as outcasts.’ In the movie, Independence Day, it’s ‘how does mankind deal with alien invaders from outer space’. In Tolstoy’s War and Peace, the subject is the title – ‘war and peace’. Every good story needs one good idea to work. It may be theme, central point or underlying story line. That good idea can be summarized in one sentence. Here’s some of the following:

A good woman is given great power and slowly turns bad.

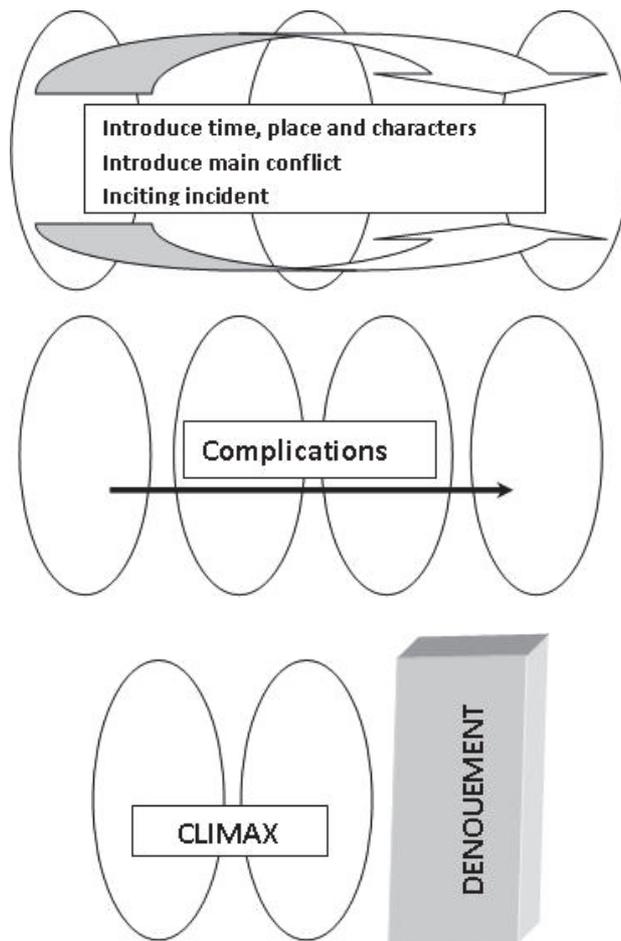
A hero from the future comes back to the past to alter time.

A young boy sees his parents killed by criminals and vows to grow up to be a crime fighter.

An alien child from another world grows up on Earth and battles evil.

Those are basic concepts. They’re not the story and to be a story they need to be expanded. But they are the heart of the story. For example- The first idea is the basic underlying theme of the Dark Phoenix Saga is the ‘abuse of power’. Chris Claremont tugged, pulled, stretched and shaped that concept into a story that became a comic classic.

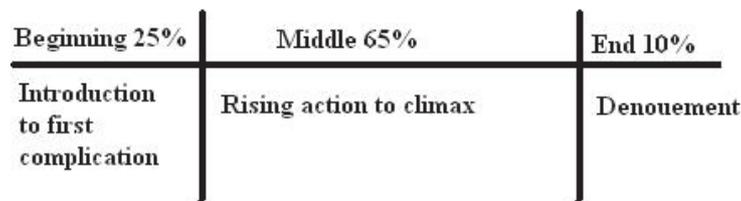
The following diagram will provide a deeper insight for the comic writing:



After framing the idea, it should be developed and worked. That idea should be studied and looked at what happens next. Everytime it will raise a number of questions, "What does this imply?" or "What's going to happen because of this event?" or one of a hundred other questions. Many narrative comics, like movies, follow a classic three-act structure that, at its most basic, is divided into beginning, middle, and end:

- Introduction and establishment of the central characters, setting, and problem or conflict
- Development of the same, including complications, setbacks, reversals, suspense, and interim resolutions (“rising action”), leading to a climactic resolution.
- “Falling action” or “denouement,” in which we see the post-climactic major resolution and learn what/who has changed, and why it matters.

Some writers follow a general formula when structuring their plots in three acts and breaking each act into pages: 25% first act, 65% second act, and 10% third act.



9.4 ACT ONE--THE BEGINNING

The beginning of the story must pose some kind of emotional investment in the circumstances being portrayed--there must be some element to which they can relate and/or they will want to see played out. Right from the start, writer need to pose an intriguing question that will engage the reader and make him or her want to keep reading the story. And, before writer answer that question, he must pose a second one, so that emotional involvement of the reader continues till end. In stories where it is assumed that the readers already have some investment in the lead characters (the memory element that is important to all serial fiction), putting those characters in some kind of dilemma is a great place to start. Every comic is someone's first exposure to the characters, so one should not rely too heavily on the reader's supposed foreknowledge of the characters and their conflicts to create the emotional investment. Therefore, right from the start, the characters must have some goal to achieve or it should pose the question to the reader-What do the character want.

Every story beings with an **inciting incident** (sometimes called the catalyst). This is the action that has happened that gets the entire story rolling--the first link in the chain of events. In some cases, the inciting incident happens before the story begins. Using a murder mystery for example, the story may begin with the discovery of the body, but it was the murder that sets the mystery into motion. (Or, writer could take it even further back and say that the victim's actions may have led to his or her untimely demise.) In this case, the quest for the murderer and/or the reason behind the murder may be the main plot, but that does necessarily have to be true. An opening paragraph that grabs the reader's interest and makes them read on.

protagonist must make from which there is no turning back--nothing will ever be the same again. The second act ends with the climax.

9.6 ACT THREE--THE END

Following the climax must come the resolution to the crisis, followed by the denouement where reader see why the decision/action mattered, what was learned, and/or what has changed. This is the end of the story. The audience/reader needs an opportunity to release tension that's been built up by the story along with the main characters with which they've come to identify. This release of tension is called catharsis (quantified by the Greek philosopher Aristotle in *Poetics*), and it's an important element to almost every story. There are exceptions to this, as there are all rules governing art. Sometimes the writer's point is to keep the audience tense so that on completion of the story, the audience is forced to confront their feelings rather than being told what to feel by the writer through his or her characters. This can be a very powerful tool when used well. What events will take place, when they will take place, and what will be the ending – these questions should be answered well for a good comic.

A writer must know the ending of the story before he begins. So a writer must start with a skeleton and idea and understand what events are going to take place in a story, when they will take place, and most important, how they relate to the story as a whole. Any book that has entire scenes that can be cut out without the reader noticing anything different is a book that is poorly plotted. A well-plotted book is one that every scene, no matter how outlandish it might seem when first read, is important to furthering the story or resolving the mysteries set up in the novel. Story construction is like puzzle solving. A story is like a big picture made up of many small pieces. When a story fails for its readers, it is often because one or more pieces of the puzzle are missing. A story needs a framework to work right.

9.7 Characters

Character development is extremely important, as is setting, but a story that is all character and no plot, is not a story. It's just a sketch. A story that's all scenery and no plot is a landscape. A true story has events that follow logically from one point to another. If plot doesn't read true, then readers aren't going to believe the characters. Just like writing a novel, writing a comic requires some preparation of the characters that are involved because they serve as the building blocks to the storyline. It also serves as the framework for writing your dialog since most or usually all of the characters that will involve will have their own dialogue and actions to bring the story to life. This takes a lot of imagination because writer has to illustrate these characters and make them stand out from the typical famous characters that see in comic books. In fact, focusing on the characters more than all the other elements are a good start if one wishes to learn 'how to write a comic script effectively'. Many comic books reached their success because they had memorable characters. Memorable characters mean that they are immediately recognizable after even when they are not in the boundaries of their comic book world. Characters are influenced by events, and if one wants to tell a story that will be believable, one should highlight those events.

9.8 Dialogue Writing

Dialogue writing is a unique challenge for a comic writer as they are not as free as the prose writers. The art in a comic makes up a large part of the storytelling experience and the

dialogue/narrative text needs to work well with the visuals to create a cohesive collaboration. It lends color, depth, wit and meaning to narrative. It explains and clarifies the intention of the speaker. When dialogue is used properly (and lettered well) the comic flows, moving the reader confidently through the story. Crisp and efficient language should be employed in the script. In a comic, unlike a novel, the reader is not able to really get into a character's mind. Where a novelist can write something like, "Bob was really sad because of his problems and his heart was sinking into his stomach," a comic writer must communicate this visually. Comic writer could tell the artist "Bob looks hurt. His lips are puckered and his eyebrows are creased as a tear tracks down his cheek." Here are some hints for amateurs for making a good character dialogue:

- Have a good idea already in the mind what the characters are going to talk about, and what they're going to say in general. Until one become a more experienced writer, one won't be able to "turn the characters loose" because one won't really "know" them as if they're real people. Experienced writers just have a part in their outline that says "Character X and Character Y talk about the problem" and they know the characters well enough to be able to just start writing it.
- Stay away from the fancy words -- avoid the temptation to use things like "she exclaimed," "he ejaculated," "the red-headed giant hissed," or anything besides "he said" or "she said!" The reader basically ignores the word "said," and dialogue will flow along just fine. When the reader comes up against some flowery term, it jerks them out of the flow and interrupts the story inside their head.
- Make it plain who's talking. One should not use "he said" or "she said" every time! People will go back and forth, with one paragraph being one character, and the next the other character. So long as writer put in some description that makes it plain who's talking, the reader can keep up without you having to put in "he said" after each line.
- Give each character its own way of speaking. People talk differently -- some use big words, some use small ones. Some use dialect and slang and some don't. Let the character's dialogue be part of writers' description of that character and show the readers what sort of person they are.

9.9 Setting the Location and Timeframe

A part of the story when writing a comic of any kind includes the location and the timeframe. These two factors can limit writers' scope and keep him focused as he/she rides through the plot and any problems that characters involve. Coming up with a location allows one to build a world around it where one can plan ones backdrops and other reoccurring visuals so readers know the direction of the story. The same goes with the timeframe so one can map out the different events and illustrate them accordingly. To write a comic script, is to know when story begins and when it ends so one can find out the different times when key events occur. If the story is a bit deeper, one may need to create several timelines. A good author can use a few lines, or a few paragraphs, or a few pages, to describe locations and settings that are beyond anything real. The most astonishing scenery in the world can be built by the wonders of human imagination. There's no limit to what writer can envision and describe.

After planning the above essential parts a writer of comics must know the essential elements of comic book pages. Some essential elements of a comic book pages are:

Panel: The images that are usually laid out within borders are known as panels. The layout of the panels can be in a grid. *'Watchmen'* was notable for utilizing a nine panel grid of three rows

and three columns. Occasionally, Alan Moore and Dave Gibbons would use larger panels that broke the format of the grid to emphasize specific acts or points in the narrative.

Panel frames: The border or edges of a panel, when drawn, are called frames. These are normally rectangular in shape, but this shape can be altered to convey information to the reader. A cloud shaped panel can indicate a flashback or a dream sequence, whilst one with a jagged edge can be used to convey anger or shock. A panel without a frame is used to convey space. The frame itself can be formed by the image. For example, a scene can be framed by a door frame or by binoculars. In *Making Comics* book Scott McCloud explains that differently shaped frames give different impressions. Square or rectangular frames are more normal, and therefore feel less dynamic, particularly if they are of equal sizes. Frames with diagonal edges, or drastically different sizes from those around them will give a sense of action. Even if writer choose to use only rectangular or square frames, he can still give the frame a sense of dynamism if he uses dramatic angles, especially if he puts the subject of the frame at a diagonal. However, if writer overuses dramatic effects, the whole comic can become a mess because dramatic contrast will be lost. Scott McCloud emphasizes that the writer has to balance simple clarity with dramatic effect, using dramatic effects to emphasize necessary panels, or "striking like lightning when it counts."

Bleed: Full bleed is usually used on a comic book cover, and is when the art is allowed to run to the edge of each page, rather than having a white border around it. Bleeds are sometimes used on internal panels to create the illusion of space or emphasize action. This is more common in *manga* and modern comics.

Splash page: Splash page or sometimes referred to simply as a "splash," is a full-page drawing in a comic book. A splash page is often used as the first page of a story, and includes the title and credits. Splashes that are not on the first page of a story are sometimes called interior splash pages. Interior splashes may, or may not include titles and/or credits. A panel that is larger than others on the page is called a splash panel. A splash that appears across two pages of a comic book is called a "double splash" or a two-page spread.

Lettering: Any text on a comics page is lettering. Piekos says: "Comic book lettering has some grammatical and aesthetic traditions that are unique. . . . The majority of these ideas have been established by [publishers] Marvel and DC, but opinions vary from editor to editor." Bold lettering is used to emphasize words, large letters in dialogue represent shouting, and small dialogue lettering usually stands for whispering. Dialogue and caption lettering is usually all uppercase. **Display lettering** includes sound effects and any other text that is not contained in a balloon or caption (store signage, license plates, words on a computer screen, etc.)

Word balloon: A bordered shape containing dialogue, usually with a **tail** that points to the speaker. Tailless balloons sometimes denote "voice-over" or off-panel dialogue. As with panels, balloons come in various shapes, the most common being ovoid. One can use different shapes for different characters or moods. To avoid distancing readers, it's not good to mix balloon shapes and styles willy-nilly.

Thought balloon: This is a bordered shape containing a character's unspoken thoughts. Thought balloons almost always have bumpy, cloudlike borders and tails that look like trails of bubbles. They should not be overused, especially not for lengthy internal monologues — that's a terrible cliché in comics.

Caption: A tool often used for narration, transitional text (“Meanwhile...”), or off-panel dialogue. Captions usually have rectangular borders, but can also be borderless or floating letters.

Motion lines: Motion lines, also known as "speed lines", are lines that are used to represent motion; if a person or some other mobile object is moving such indicators of movement will follow in straight lines behind it. Line length may be said to vary proportionately to the rate of speed of the object moving.

Sound effects (SFX): Stylized lettering that represents noises within a scene. Most SFX are floating letters, and sometimes they're an integral part of the imagery. As with many other elements of comics, overuse of sound effects is distracting. They should be reserved for significant sounds, whether large (explosions) or small (a door softly closing on a lonely room).

Borders: The lines that enclose panels, balloons, and captions. Various styles and **line weights** can be used to evoke different effects or moods. Typical examples include rough or jagged borders for anger or distress; thin, wavy borders for weakness or spookiness; “electric” balloons and tails for radio, TV, or telephone dialogue; **burst** or double-bordered balloons for very loud shouting, and rounded panel corners or uneven borders for flashbacks. In some comics, such as *Sandman*(DC/Vertigo), major characters have their own distinctive balloon border and lettering styles. Different background colors or borders can also be used to denote different characters or types of dialogue/narration.

Gutter: The space, usually white, between and around panels. Colored or shaded gutters can help establish mood, denote flashbacks, or be used purely for aesthetic effect. Gutters are an almost subliminal part of the comic book reading process, since they represent the events between panels and pages.

Symbolia or Emanata: Mort Walker defined in his book *The Lexicon of Comicana*, the iconic representations used within comics and cartooning as "symbolia" Examples being the lightbulb above a character's head to indicate an idea, the indication of sleep by a saw cutting a log or a line of "zzzz", Kirby dots, and the use of dotted lines to indicate a line of sight, with daggers being used instead of dotted lines to indicate an evil look.

The following is the diagram of different types of balloons and captions:

Types of balloons and captions



However, before combining these elements, this should be kept in mind that each comic's panel and page should read in the same order as a page of text: from left to right and top to bottom. For example, when two characters are speaking to each other in the same panel, whoever talks first should be on the left side.

9.10 STUMBLING BLOCKS

Some common weaknesses mentioned in Comic writing are:

- Too much text, visual information, or sequential action in a panel.
- Too many panels on a page.
- Confusing or awkward panel and scene transitions.
- Giving too much, too little, or unclear direction to the artist.
- Needlessly long speeches or internal monologues.

- Redundant text that gives the same information as the images in a panel.

In recent years, comic books (and their heavier siblings, graphic novels) have once again captured the public imagination (*Spider-Man*, *X-Men*, *Ghost World*, Academy Award winner *Road to Perdition*, etc.) and a recent flurry of activity in the literary world. In 2001, the prestigious Guardian First Novel Award was granted to a comic book. Michael Chabon won the Pulitzer for a novel about comic books. In fact, comics are a medium of expression — like movies or prose — that can communicate a wealth of ideas and emotions spanning all genres.

9.11 Let Us Sum Up

Creating comic books, like filmmaking, is largely a collaborative process, excepting those few talented auteurs who can write, draw, letter, and color their own comics. The usual sequence of creation is writing, pencilling, lettering, inking, then coloring, with variations depending on the creative team, schedule, and publishing model. An effective comics is one that is cohesive and sustains the steady flow of events.

9.12 Review Questions

1. Discuss comic writings as a collaborative effort.
2. Describe various balloons and captions with the help of diagrams.
3. Dialogue writing is a unique challenge for a comic writer. Discuss.
4. Discuss how an idea should be developed and worked through the stages of beginning middle and end.

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Unit - 10

Writing for Media : TV, Radio and Newspaper

Structure

- 10.0 Objectives
- 10.1 Introduction
- 10.2 Meaning of Media and Types of Media Writing
- 10.3 Writing for Newspaper & Radio: Meaning and Tip for Writing
- 10.4 Writing for Television: Meaning and Tips for Writing
- 10.5 Let Us Sum Up
- 10.6 Review Questions
- 10.7 Bibliography

10.0 Objectives

After reading this unit, you will be able to:

1. understand the meaning of media and types of media writing
2. know the difference between writing for newspaper and radio
3. understand the meaning of “Writing for Television”
4. get some important tips for media writing

10.1 Introduction

The media has become a huge industry and most people encounter it in some form over the course of their daily lives. Whether it is keeping up to date with the latest news, reading a biography or listening to the radio, your life is affected by the media.

10.2 Meaning of Media and Types of Media Writing

A medium (plural **media**) is a carrier of something. Common things carried by media include information, art, or physical objects. A medium may provide transmission or storage of information or both. The industries which produce news and entertainment content for the mass media are often called "the media" (in much the same way the newspaper industry is called "the press").

MEDIA WRITING

Media can be defined as any system that conveys information to an audience. There are 4 primary types of **media writing**.

- **Informative media writing**

It is used to provide the public with news and information regarding current events. Informative media writing takes the form of newspaper articles, news broadcasts and websites that give up-to-date information.

- **Educational media writing**

Educational media writing presents conceptual information in such a way that it is easy for people to learn from. Examples of **educational media writing** can be found in textbooks, videos and educational computer programs.

- **Persuasive media writing**

Persuasive media writing provides an effective way for businesses to increase their sales. It introduces customers to new products or entices potential customers to purchase existing products.

- **Entertainment media writing**

The fourth type of **media writing is entertainment media writing**. Media that is created for the express purpose of entertaining people includes movies, novels, entertainment magazines and entertainment websites.

Media writing requires some specific skill, like:

- Write clearly and coherently
- Write with responsibility
- Write with audiences in mind
- Research articles
- Write for visual and audio media
- Write complex stories
- Write in an appropriate tone for your medium or publication

Media writing can only be effective if it is presented to the public using the correct medium. Find below a list of the different types of media:

- **Print**

Print is the oldest of today's modern types of media and it comprises a wide selection of forms, including newspapers, magazines, tabloids as well as fiction and non-fiction books. Each of these forms requires a distinct tone and style. For example, writing for a newspaper is vastly different from writing a fiction novel.

Each of the four types of **media writing** can be used effectively within print.

- **Informative media writing** is found predominantly in newspapers, magazines and tabloids.
- **Educational media writing** is common to non-fiction books such as textbooks.

- **Persuasive media writing** such as advertisements can be found in any print media that is widely distributed.
- **Entertainment media writing** is most prominent in fiction novels and magazines that regularly publish fiction.

- **Television broadcasts**

Even though text does not often appear on the screen, **it is an essential element of all television broadcasts**. Almost every word that is spoken on TV has been written beforehand. Examples of the four different types of **media writing** can be observed in the following types of television programming:

- **Informative media writing**: News shows are prime examples of television programs that use **informative media writing**. Newsreaders read copy that has been created before the broadcast is filmed.
- **Educational media writing**: There are several examples of television programs that incorporate **educational media writing**. The most obvious is educational television that provides scholars with the necessary information for them to pass exams. Nature shows, history shows and certain talk shows are also examples of **Educational media writing on television**.
- **Persuasive media writing**: Since almost every household now has at least one television, advertising on TV is one of the most popular methods of publicising products. It is almost impossible to watch television for more than 15 minutes without seeing at least one advertisement.
- **Entertainment media writing**: Television is a visual medium and it is ideal for telling stories. **Entertainment media writing** is used to craft coherent and enjoyable narrative television shows.

- **Radio broadcasts (news, magazine shows, talk shows)**

When it comes to **media writing, radio is very similar to television**. The primary difference is that while television is both visual and audio, radio is limited to audio. Writing for the radio can, therefore, be more difficult as it is essential to convey information in such a way that it is easy to understand without the help of visual aid.

- **Informative media writing**: As with television, radio's most prominent example of **informative media writing** is the news. Newsreaders are provided with text, which they read out loud. Not only is it important that the information is accurate but it must be well written. Because there are no visual cues to guide listeners to the meaning of sentences, badly written copy can be confusing.
- **Educational media writing**: Owing to advancing technology and the increasing affordability of televisions, educational radio programs are uncommon. However, **educational media writing** is still periodically required within other programs, such as talk shows.
- **Persuasive media writing**: As long as there is an audience, advertisers will make use of a medium. In order for **persuasive media writing** to be successful, it is essential to write for the same audience that tunes in to the program during which it will be aired.
- **Entertainment media writing**: While not as popular as it has been in the past, **entertainment media writing** is still capable of providing entertainment.

- **Film and video**

Film and video is an excellent tool to convey information to an audience. While the most popular format is the type of film that one might watch at the cinema, films and videos are often used by businesses to train staff.

- **Informative media writing:** In the past, news reports were presented before a movie in the cinema. However, since the invention of television, news is no longer screened in cinemas.
- **Educational media writing:** As previously mentioned, film and video is an ideal platform for **educational media writing**. Film and video provides businesses and other organisations with an effective way to provide people with vital information. Companies can use video to train their staff members in the correct procedures, while other organisations can create a video that educates viewers about an important topic.
- **Persuasive media writing:** Placing advertisements before movies is a tradition that continues today. It is a popular advertising platform because it is easy to identify the target audience. A movie's genre is a good indicator as to who would watch the movie. Therefore, advertisers can arrange for their ads to be screened before movies so as to attract a relevant audience to their product.
- **Entertainment media writing:** If you have an idea for a movie but have no scriptwriting experience, a **media copywriter** can help you to formulate your ideas and write them down in the correct format.

Now, we will discuss writing news for radio and television. There is advice on how to simplify your writing and how to structure your stories to be most effective.

10.3 Writing for Newspaper & Radio: Tips for Writing

Writing news for radio broadcast is an art in itself. It is not-and can't be like writing news for daily newspaper. Writing for radio broadcast is intended to be heard. Though lengthy sentences are frowned upon in any case (be it newspaper, TV or radio), in newspaper the reader's attention can still be held, since the visual attention span is longer. In the case of radio broadcast the listener can easily be put off if the broadcaster rambles on and on. Inevitably, his sentences will have to be short and terse. He will have to come to the point and waste no word for embellishment.

A radio newscast starts with giving the headlines. The broadcaster will then read out the more important news. The technique applies to TV broadcast as well, except that in the latter case, a film clip/ video will also be shown, since it is an a/v medium.

The newspaper man relies very largely on headlines, cross heads, italics, general display and layout to make his impression on the reader. The news broadcaster has none of these aids available to him. In the circumstances, he has to depend upon pauses and inflection of voice to mark his delivery.

Delivery becomes all important. The pause can't be too long lest the listener loses interest. A newspaper reader can glance back over anything he has missed or failed to understand or grasp but the radio listener can't pull the announcer up and ask him to repeat what he said. The announcer therefore has necessarily to speak smoothly, his words must flow uninterruptedly all of which calls for the use of short words and unadorned sentences.

But, of course, what holds good for news reports does not automatically hold good for commentaries, reviews and the like else there will be dull uniformity over the radio or TV that can be

palling. Here the commentator has greater leverage. His personality has to stand out. One thing that the commentator must be aware of is not to lose the respect of his audience. If that is lost, everything is lost. Obviously this rules out the use of bad language or abusive words, obscenity and anything jarring on the ear. The use of slang will be in poor taste. Understandably, the use of conversational style permits of long even involved sentences, as long as the speaker can carry it off- and that requires a lot of expertise. Attention can still be held if the speaker can punctuate his talk with such physical aids as raised eyebrow, a gentle smile, a shrug of shoulders, even a wave of the hand. But all that is for the expert not the novice.

Even the news and views appearing in the press, care is taken that there is no use of big words and jargon. And the radio audience's attention can't be held by sounding superior or intellectual. The average intelligence of the mass of radio listener is not talking to an exclusive or sophisticated audience. Hence the need to write a copy in plain and simple language that is easily understood and just as easily assimilated.

It is important especially on TV that the spoken word sounds as if it is aimed specifically at the particular listener who has turned on the knob, the listener must be made to feel that the broadcaster is talking to him and him alone. Here, it is a matter not only of the use of words but the personality of the broadcaster as well. He is addressing not a million people but one man in a million homes. It is easier to convince a large body of people in one hall, it is more difficult to convince the same number of people sitting in their separate homes listening to the radio or viewing the TV.

Writing for a radio play in some ways is different from writing for a TV show. In the first instance of emotion has to be spelt out through only one medium: the voice. In the latter case: emotions can be seen to be expressed visually. The burden on the radio script writer, in the circumstances, is heavier. He has to choose his words in such a way as to bring the emotions alive & enable the voice alone to convey them.

What we hear on the radio is not confined- in so far as written matter is concerned- to news alone. We have radio plays, recounting of stories, radio talks. A radio play cannot afford to be rambling or loosely constructed. It has to have a certain basic intrinsic unity. A writer of a novel can afford to be rambling and discursive. But, the radio playwright has to be discriminating, selective and always in full control of the situation. In achieving this, the radio writer has to be very economical. He should remember that he is not aided by theatrical props, lights, costumes etc. and is shorn of all visual aids. He has little time at his disposal. That is why the writer must learn to pack the time available to him with the best that mere words can provide, to get, in other words the biggest bang for the buck. He will do that quickly establishing the nature of his characters, while at the same time reducing their numbers. Too many characters clutter a radio play, for simple reason that the listener cannot always quickly identify the characters by the voice alone. The fewer the characters, the easier it becomes to make them meaningful.

A radio talk is usually of 14 minutes duration. It has to be an unusually important occasion for a speaker to be given more than the quarter hour allotted to him. In these 14 minutes the most that one can say in terms of number is 1300 words or something less than one hundred words a minute. It would be impossible for any listener to absorb anything if one talks faster than that within these 1300 words, the speaker is required to cover all the salient points of his subject, be it literature, economics, politics, sociology or sciences.

In the first place, it should be remembered that the aim of a radio talk is to give basic information; it is not intended to be mini encyclopaedia. In the second place the talk should be in conversational style. It is a talk not a lecture. No one would use high flaunting language while talking. Radio writer should write the script in such a way that when it is read aloud, it sounds like a conversation with right pauses at the right place. A right pause too, is a word and sometimes an eloquent word at that.

Too many figures even in a short radio talk make it confusing. In print the reader has ample time to digest the facts and figures. He can go over it again and again to digest the facts. But in a radio talk a word let go is an arrow let fly it cannot be retrieved by memory. Thus, no matter what the temptation is, a good script (radio) will eschew figures or keep them to minimum. Indeed, the script writer will rather retort to comparison.

Since the effect of a radio talk is through sound, a good script writer will choose his words for their sound effect. In choosing between two words opt for one which is more musical and which would lie softly on the ear. But if one wants to convey harshness one should use the word that hurts. Most situations strive for euphony for pleasing sounds. The talk would be then better appreciated.

Although all journalism should be a flow of information between the journalist and the reader, listener or viewer, in the broadcast media it is of vital importance that the reporter - through the newsreader or announcer - actually speaks to the audience.

It may be that you are broadcasting to millions of people, but you must write your story as if you are telling it to just one person. You should write as if someone you know personally is listening. Picture a favourite uncle or aunt, cousin or brother and imagine that you are speaking to him or her.

Your style must, therefore, be conversational and as far as possible simple.

Remember also that, unlike a newspaper story, your listeners or viewers cannot go back on the bulletin to hear again something they have missed. Nor can their eyes jump around within a story or a page searching for the information they want. In broadcasting the words and sentences are heard once only, one after the other, and all the information must be presented in such a way that it is understandable straight away. This is often called a *linear* flow of information because it goes in a *line* in one direction

You must help your listeners and viewers by presenting information concisely and logically.

You must always remember that by switching on a radio or television set, the listeners are inviting you into their homes, their workplaces and their cars.

Write and speak as if you were talking to them as individuals, face-to-face.

Tips

In practice

You should remember all you have been told about writing the basic news story. Be concise, up-to-date, stick to the main point, use the active voice, don't start with quotes and don't overload.

KISS

Keep it short and simple. You should not try to get too much information into any sentence. Although you use the inverted pyramid style of story writing, you may only be able to use one or two concepts (ideas) per sentence. You cannot get as much detail into a radio or television story as you can into a newspaper story.

You cannot expect your listener to understand the **Who? What? Where? When? Why? and How?** of a story all in the first paragraph or even the first two paragraphs. Although as a good journalist you should not leave any essential questions unanswered, you may find that it takes all the time available for a single story to communicate only a few basic facts. It is often said that you could put all the words in a ten minute radio bulletin on one page of a newspaper.

Stick to one or two key points per sentence. No sentence should be longer than 20 words, except in unusual circumstances. Just as a mother feeds a child one spoonful at a time, allowing the child to swallow each spoonful before taking the next, you should spoon feed your listener. Give them one piece of information at a time so that it can be digested before the next piece.

Where necessary, split a long and involved sentence into two or more shorter clearer sentences, as you would in conversation. It may take more words, but what good is the most skilful sentence in history if the listener cannot understand it?

It might help you to write short and simple sentences if you first try to imagine how the story might appear in a newspaper headline.

Once you have reduced it to the bones of a headline, you can put some flesh on it for radio and television. Don't forget though that, whereas newspaper headlines can be incomplete sentences, without words like *the* and *a*, radio and television news must be in complete sentences.

Look at the following example and notice how we take the details in the information, strip it down to the bones by writing a headline, then add words to turn the headline into a complete sentence, suitable for radio or television.

INFORMATION:

A contract for the construction of a new road between Madang and Lae has been awarded to a Korean company.

HEADLINE:

Koreans to build new road

INTRO:

A Korean company is to build a new road between Madang and Lae.

Use up-to-date tenses

The single greatest advantage of broadcasting is immediacy. You can inform your listener as an event is happening, or immediately afterwards, without waiting for typesetters or printing presses. Do not waste that advantage.

Keep all tenses as up-to-date as possible. Use the present tense or the tense nearest to the present and, whenever possible, use a continuous tense to tell your listener that a thing is still happening, as they listen.

There is no room for words such as "yesterday", "last week" or "last Monday" in the intro of a broadcast news story. If the date makes the story seem old or stale, hide it down in the main body of the story.

Do not use quotes

Do not use quotes in radio or television stories. If you want your listeners to hear the words as they were spoken, record them on tape and use them as *actuality* (the actual sound of something or someone, sometimes also called *audio*). This ability to hear people speak is one of the great benefits of broadcasting.

Also, quotes in broadcasting cannot work as they do in print, where the readers can see the quotation marks. It is just as effective to turn quotes into reported speech. Bad journalists try to get round this rule by using the words "quote" and "unquote" at the beginning and end of direct quotes. This sounds clumsy. It is much better in radio to rewrite quotes in reported speech. Compare the following sentences:

RIGHT:

The chairman said it was a crying shame.

WRONG:

The chairman said: "It is a crying shame."

WRONG:

The chairman said, quote: It is a crying shame - unquote.

If you feel the need to stress a certain word or phrase in reported speech, to emphasise that these are the actual words used, underline them so the newsreader can add the stress with their voice. Again, it is better to use actuality where possible.

Put attribution first

Attribution in radio and television goes at the front of a sentence, as it would if you were talking to that favourite aunt. This is unlike traditional newspaper style, which commonly puts attribution such as *he said* at the end of the sentence, after the quote. In newspapers, readers can see both the quote and the attribution together. In radio and television, your listeners need to know who was speaking before they can judge what was said. Remember the *linear* structure of broadcast news.

Compare the following sentences. The attribution is in italics.

RIGHT:

A senior government economist says that people in Papua New Guinea are paid too much.

WRONG:

People are paid too much in Papua New Guinea, *a senior government economist* said last night.

By putting the attribution up front, you are also making your sentence more active, important for broadcast news.

Avoid unfamiliar words

If a newspaper reader does not understand a word, he or she can return to it and maybe look it up in a dictionary before proceeding to the rest of the story. Your listeners cannot do this.

By the time they have worked out the meaning of an unfamiliar word, the story will be over and they will have missed all the other details.

If you have to use an unfamiliar word or name, you must not hit your listeners with it without warning. You should never put it as the first word in your paragraph, but work your way towards it over familiar ground.

In the following examples, the unfamiliar words are in italics.

RIGHT:

In Mexico, volcano *Popocatepetl* has erupted again.

WRONG:

the *Popocatepetl*, a volcano in Mexico, erupted again yesterday, showering lava and ash on the ground over a

It showered lava and ash for 50 radius of 50 km.
kilometres around.

People's names can cause problems too, unless they are familiar. For example, the name of your Prime Minister or President may not cause problems, but an unfamiliar name might, as in the following example:

RIGHT:

A school inspector in the East Sepik says teachers don't listen enough to their students.

WRONG:

Mr Arianthis Koloaloa, a school inspector in the East Sepik, has criticised teachers for not listening to their students.

Repeat important words

Because radio and television listeners do not pay attention all the time, and because people often switch on their sets half-way through a bulletin, it is important that you repeat the essential features several times in the story.

They might be half-listening to the radio or TV until something - perhaps a word relevant to them or their interest - triggers their attention. They then 'tune in' with their mind but, because of the linear nature of broadcast news, they cannot go back and retrieve any words they have missed. So repeat important words at least once in the story.

In the following example, the words *Korean*, *Madang*, *Lae* and *road* are repeated:

A *Korean* company is to build a new *road* between *Madang* and *Lae*.

They estimate it will cost more than one-hundred-million kina.

Work on the new *Madang* to *Lae road* should begin in August.

The Prime Minister, Mr Rabbie Namaliu, says the *Koreans* were awarded the *road* contract because of their years of experience.

Of course, too much repetition can be boring, so do not overdo it. A simple tip is to cover the intro and see whether or not you can still understand the story from what is left. Try it with the example above.

Keep punctuation simple

Keep punctuation as simple as possible. In broadcast news, punctuation marks are not only there for grammatical reasons. They also give the newsreader clues on breathing.

In general, the only punctuation marks you need are the full stop, comma, question mark and dash. Some writers like to use a series of dots to denote a pause, as in the following example:

The Prime Minister... speaking at a business lunch... said the economy is looking brighter.

Where two words go together to form a single concept, hyphenate them whether or not it is grammatically correct to do so. For example, write *mini-market*, *winding-rope*, *pocket-book*.

Simplify numbers

Numbers should be included to inform, not to confuse - either the newsreader or the listener. Wherever there is the possibility of confusing the newsreader, write the number in full.

RIGHT: two-million, nine-hundred-and-eighty thousand, and two.	WRONG: 2,980,002
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Better still, round off large figures, so that the example above becomes "almost three million". This simplifies matters for both the newsreader and the listeners.

The same rule applies to fractions. Write them in full, for example *one-half*, *three-quarters* etc.

Many newsreaders even prefer the date to be spelt out, as in the following:

RIGHT: The 1st of March, 2007.	WRONG: March 1, 2007.
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Avoid abbreviations

As a general rule, avoid abbreviations. You can, of course, use "Mr", or "Mrs" in your script, but do not abbreviate other titles.

Where the initials of an organisation are read as a word, write them as such, for example Nato, Asean, Apec.

But if they must be read individually, separate each letter with a dot, as in U.N., P.N.G. or Y.M.C.A.. Some broadcasters prefer to hyphenate the letters, to make it even clearer that they must be read out separately, for example P-N-G.

The first reference must be written in full unless the initials are widely understood on their own - as are the three examples above.

Do not use the abbreviations a.m. or p.m. There is always a better way which tells your listeners much more. Phrases like "this morning" or "tomorrow afternoon" mean much more to most listeners. See how much clearer the correct sentence is in the following example.

RIGHT: The rocket was launched at three this morning.	WRONG: The rocket was launched at 3 a.m. today.
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Give a guide to pronunciation

Pronunciation is a very large field. Most newsrooms should have a pronunciation guide for place names and other difficult foreign words.

Good dictionaries should give you correct pronunciations, but if you are in doubt, check with a senior journalist or someone who is likely to know the correct pronunciation. For example, if it is the name of a species of fish, check with a fisheries officer.

When writing an unfamiliar word for the newsreader, make their task as simple as possible by writing it phonetically. For example, the state of *Arkansas* should be written as ARK-en-sor; the French word *gendarme* becomes JON-darm, placing the stress on the syllable in capital letters.

10.4 Writing for Television: Meaning and Tips for Writing

Although most of the rules for broadcast writing (such as KISS) apply to both radio and television, there are a few additional factors to remember when writing for television.

Making television news is a more complicated process than producing radio news - which can often be done by one person. Television always involves several people, performing specialist tasks such as camera operating, scriptwriting, bulletin presenting, directing, studio managing, lighting and sound mixing.

Television also involves two simultaneous methods of presenting information - sound and vision. Of the two, vision is usually the most effective in giving details quickly. For example, you could take several minutes to describe a crash scene which can be understood from a ten-second film segment. The words in television usually support the pictures, not the other way round. That is why television reporters usually write their scripts after they have edited the videotape (or film). You usually have to write your script so that the words match the pictures which are on the screen. This requires good language skills, especially in simplifying complex language. If a newsreader has to read your script live - perhaps from an **autocue** - it will help them if you keep the words and grammar simple and the sentences short. (An autocue - also called a *teleprompter* - is a device which projects a magnified image of the script on a clear screen in front of the camera lens, in such a way that only the presenter can see it. It is invisible to the viewers at home. It is used so presenters do not need to keep looking down at their scripts.)

Of course, the words become more important when there are no pictures to illustrate the story, only the sight of the newsreader's head and shoulders. But you should always try to think of ways of presenting some of your information visually, otherwise you are wasting half of your resources (the vision). For example, if you are telling about a new tax on beer, you will probably simultaneously show pictures of a brewery and of beer being produced and consumed. You might also want to show a graph showing how beer sales and taxes have increased over the past few years. And you may want a clip of the relevant minister explaining why he is increasing the tax.

As well as being aware of how your words will support the pictures, you must also consider the effect the pictures will have on your viewers' ability to listen to the words. For example, if you have some very dramatic pictures of an explosion, you should not write your script in such a way that the important facts are given while viewers have all their attention on the picture. Perhaps leave a couple of seconds without any commentary during the explosion, then bring your viewers' attention back to the words gradually. Remember that every time you change the picture on the screen, your viewers' attention is distracted away from the words while they concentrate on the new image. Bear this in mind when writing your script to fit the edited pictures.

Because television viewers have to concentrate on both sight and sound, you cannot expect them to concentrate on lots of details while there are interesting pictures on the screen. So if you want to give some very important details, either do it when the camera returns to a picture of the newsreader, or do it through graphics such as maps, diagrams, graphs or tables or through captions.

Captions

The names and titles of speakers are usually written on the screen in captions. These must be simple and clear, so that your viewers do not have to spend much time reading them. Remember too that your viewers may not all be able to read. If you know that literacy rates are low among your audience, putting the written word on the screen will not alone explain essential details. For example, in countries with high literacy rates, television newsreaders or reporters use only captions to identify speakers. You may need to both present a caption and also read the name aloud.

Subtitles

Subtitles are text versions of the spoken words in the bulletin or program. They usually run along the bottom of the screen so viewers can read them while still watching the pictures and listening to the words being spoken. They are mainly used for two reasons: to assist viewers who have hearing difficulties (called *closed captions*) or to translate words in languages other than the language of broadcast. They generally need to be prepared beforehand and they require concentration from the viewer, so they should be done professionally if possible.

To avoid having to use subtitled translations of words spoken in another language, it is possible to over-dub what the speaker is saying by fading down the original sound and getting another voice to read a translation over it, either a fellow journalist or a professional voice actor. Simpler still is to fade down the words being spoken so they can barely be heard then the newsreader (or reporter) can summarise what is said in reported speech.

Stand-ups

One final word about writing for stand-ups. These are the times when a reporter speaks directly into the camera at the scene of the story. Each stand-up segment in news is normally about 10 or 20 seconds long, meaning that it can contain several sentences of spoken word. Some reporters write the words they will say in sentences on a notebook then read them out in front of the camera. However, this means that the reporter cannot look into the camera while also looking down to read from the notebook.

It is better either to memorise the sentences then put the notebook to one side or to remember only the key words you want to use then speak sentences directly into the camera. In both cases, it helps if you keep the language simple and your sentences short. You must also avoid using words which might be difficult to pronounce. If you try to say "The previous Prime Minister passed away in Papeete", you will get into difficulties because of all the "p" sounds. Rewrite the sentence as "The last Prime Minister died in Papeete."

10.5 Let Us Sum Up

Follow these simple writing rules:

- KISS - keep it short and simple
- Do not use quotes on radio or in television scripts
- Avoid unfamiliar words
- Repeat important words
- Keep punctuation simple
- Simplify numbers

- Avoid abbreviations
- Show how to pronounce difficult words

10.6 Review Questions

1. What do you understand by “Media”?
2. What is Media Writing?
3. What are the different types of Media Writing?
4. What is the difference between writing for Newspaper and Radio?
5. Discuss in detail “Writing for Television”?

10.7 Bibliography

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Unit - 11

Editing and Organisation of Contents

Structure

- 11.0 Objectives
- 11.1 Introduction
- 11.2 Text & Context
- 11.3 Revision and Rewriting
- 11.4 Documentation and Plagiarism
- 11.5 Let us Sum Ups
- 11.6 Review Questions

11.0 Objectives

The aim of this unit is to give you guidance on how to:

- Edit the material methodologically
- Organize the contents in a systematic order or sequence
- Guide you to be focused and appealing
- Make your writing lively and genuine along with correct usage of imagery and symbols.

After reading this unit, you shall be able to:

- Shape your writing in a balanced and thematically correct language.
- Organize your thoughts in shaping the article.
- Able to use imagery, symbols and anecdotes in a correct sequence.
- Balancing an overall presentation and establishing your credibility and integrity as a writer.

11.1 Introduction

You have till now been able to understand, what is creative writing, different types of creative writings, differences and similarities between different types of creative writings.

What are memoirs, letters, autobiographical, biographical writings, travel, gender and culture writings along with report writing, book reviews and press coverage.

You are now at a stage where you can very well understand ‘Creative Writing’. You have learnt how to choose a theme for your writings. You have learnt about the kind of reading and research that can help you before undertaking any type of writing and during the creativity process: aids, language, vocabulary, tact, humour and systematic presentation.

In this unit, we will build on what you have already learnt and focus on important aspect of creative writing – how to edit and organize your material and how to shape it into a coherent form

that will grip your reader. While doing your editing what important points should be kept in mind, which alone can result in a finished product that accords with your intentions. We will focus on what is specific to presenting your ideas in authentic, accurate and narrative ways.

11.2 Text and Context

As you all know that the creative spark within an individual, leading to creative endeavours stems from a basic, yet strong feeling to bring change from the usual process and activities. It is said that Leonardo-da-Vinci even before lifting his brush, saw all his paintings in the damp stains on his walls. Mark Twain, before coming up with ‘Huckleberry Finn’, worked on a river boat.

In our young imaginative years, we used to look up at the clouds and see old women, fairy, horses, toys rather than stars and constellations. A creative mind still imagines a life beautiful and imaginative. So when we undertake any writing we generally pen down our ideas in form of notes, references, experiences or quotations. All the ideas while writing in black and white are in some way in jumbled form. So, how now to distill its essence? Take out the core theme. Believe me, every writer faces this problem and harder you work on finding, you feel more secure and confident. Now we shall see with different examples and techniques required to edit and organize your contents.

11.2.1 Importance of Focal idea and language:

While shaping your imagination, you will have to keep reader constantly in your mind. The reader will guide you in your selection of material, help set you tone and provide shape, order and coherence within your writing.

So what shall be your focal idea, the idea around which your story, poem, essay, drama etc. revolves. But what should be the opening lead? Here we have to see. Do you wish to startle or surprise the reader? Do you wish to start with an imagination or an experience? These and several other possibilities may occur to you, and you will have to choose the one most appropriate for your writing. Initially you may stumble but this exercise of thinking carefully and then experimenting will provide you with a logic to arrange the rest in a systematic way. Once you have chosen your dominant idea, you will find all the other scattered ideas revolving yet slowly setting down in correct sequence.

Let us now focus on how you can edit your pieces:

Do you know that one of the best ways for amateur writers to create a story is to base it upon real life occurrences. As a form of fictional prose, the short story is basically a narrative that is about imaginary events which happen to imaginary people or characters of the story. In most stories, the events lead to a crisis that usually gets resolved at the end. So the story has a beginning, middle and end. Together, these three parts constitute the ‘plot’ of the story. By taking the readers through these three parts with the characters or with oneself, the writer conveys the message. This message may safely be called the dominant theme of the story. Once you establish the basic elements of theme, plot, setting and characterization in your short story, go through and scratch out every word, paragraph or page that does not contribute to them. You may have a beautiful description of a city which is very close to your heart too, but has nothing to do with the story. Be brutal. Cut it out. Believe it or not, the story shall actually work better, without it, is easier for others to read in sequence and becomes a powerful vehicle of artistic expression. Read your story to others who

appreciate, they shall guide you. Don't be afraid to revise. You are the creator, the writer and you have it in your power to produce something beautiful. Re-read your story with a critical mind, when you are in different moods, and re-write it accordingly. A story that works wonders with readers does not just happens, but it the fruit of rewriting and editing. Short story writing takes skills as well as an artistic temper. You must learn to master the skills before you can shape it into an art.

Let's take an example from the realm of poetry now. If you are writing a poem because you want to capture a feeling that you experienced, just express it, however, if you wish your poem to be read and it generates an emotional response, then the first completed draft of your poem is only the beginning. Even great poets often go through several drafts of a poem before considering the work 'done'. The best way to edit and organize your theme coherently is to re-read it. Does anything seems confusing? Hard to comprehend? Needs improvement? Edit those lines and again re-read it from the outsider's perspective of a reader. Your editing will do wonders and you shall be praised for your artistic work.

As an aspiring journalist or opting for a free lancer writing for a newspaper or a magazine, one has to get started by understanding the basic difference between the newspaper article and the magazine article. The newspaper article is predominantly based on facts and time bound. They give an account of what has happened or something that is happening now, based on earlier facts about what may happen in the future. Whereas the magazine article usually consists of the report of a factual event in a summarized form and shall be read several days after the event had occurred.

Now you will have to do your thinking cap as you decide on how the different points, quotes or arguments in your piece are to be strung together. What supports or complements the point you have made already? What departs from it and sets up a counterpoint or argument? Thinking through your notes and negotiating these processes will give you the overall structure of your piece. Again, there are no shortcuts. You have to edit as per your requirement with carefully thinking, wide reading and experience. In the same way, Drama, and other forms of writing too can be made focused and content oriented.

11.2.2 Anecdotes and use of Fantasy

Anecdotes form the backbone of people-oriented writings. They help the writer to illustrate what people have done or accomplished or felt at given moments. Too much of anecdotes can mar the contents of the piece. Same goes for excessive use of fantasy. Once you have chosen your fantasy aspect, you have to make it believable. The surprise element should not be exaggerated. The reader should follow the course of the story or poem in a natural way. A fantasy or an anecdote must have a logical framework; not logical from our practical point of view, but adhering to some way of thinking. It should not be written in slipshod manner. Your anecdotes and fantasy may have picturesque language but it should be simple enough to be understood by the readers of all age groups. You all must have read 'Harry Potter Series' by the author J.K. Rowling or must have at least seen the movies. It had fantasy in the truest form yet the whole story was so plotted that as the reader progressed in his readings, he got more and more curious.

11.2.3 Sustaining Reader's Interest and Language

It is very important while editing and organizing your contents you focus on this aspect of sustaining Reader's Interest. While re-reading your draft of writing, you should always sit back and

self-evaluate that the piece produced by you is well organized, the transitions between paragraphs are smooth, and your evidence really backs up your argument. The first important thing is to choose the right words. The choice of words is dictated by the ideas which the **** must convey. Concepts, attitude and points of view must be conveyed in appropriate terms, i.e. comprehensible to the readers. Since the force of words in any written work lies in the imagery chosen, the importance of creating fresh similes and metaphors cannot be over emphasized. One may be tempted to reach for a phrase that is near at hand to describe a situation or object, since it is easier to do so than to find a new expression for it. But the effort to overcome this temptation is worth it. Doesn't it sound crazy? No, the fact is that even if your piece for example a play can teach or please anyone, you have to rewrite it probably over and over again. Surely it can be a long road and good playwrights typically have patience and perseverance to spare. A play should be fulfilling and complete in itself, with dialogues, action and technically sound, like a novel or a short story, if has to be enacted on the stage.

While writing a story more effectual, you should avoid using the same words too many times in the same paragraph, very few characters as each new character will bring a new dimension to the story. It is better to cut down those characters which do not throw an impact on the theme of story. Every word counts. There is no room for unnecessary expansion in a short story. If some word is not working towards putting across the theme, delete it. It is tempting to digress but one should follow the focused theme, otherwise you end up with melting ideas that add up to nothing.

11.2.4 Quotations and Paraphrasing

Basically, quotations of great persons give life to any piece, but imagine a poem full of quotes. It is not appropriate, similarly if you are writing a small story where shall you add the quotes? So one should use it judiciously and important thing is that you are a writer, the subject skills in conveying things in an exclusive and interesting manner and how accurately your writing suits your target audience or readership.

Paraphrasing

While editing, you should keep in mind where the quotations and paraphrases used stick to the main idea. Does each paragraph have a clear topic sentence? Are there any extraneous or missing sentences in any of your creative writing piece? All the themes, plots, sentences are in logical order and you have made a clear transition between them.

Systematic Fluency and Balance

As you are editing and organizing your content as soon as the first draft of your writing is ready, stop and after a break, re-read the whole piece again. While editing, you should focus that your writing is well organized; the transitions between paragraphs or lines of poetry are smooth and balanced. Style is a writer's individuality or one's flair. But the tone should be so that it is eliciting responses from the readers. See while editing that the choice of words and quick pace of the sentences are maintained. If the theme is serious, it requires a quitter voice, slow placed sentences and somber images. If it is comedy, the language should have bubblyness and has creativity in presenting a simple idea which brings life while reading by the reader.

(examples:- -----(Text & context; monologues/dialogues/asides; different types of imagery & symbols; sustaining readers/interest, ambiguity & suspense)

11.5 Let us Sum Up

While writers are often told to build their platforms as soon as possible, it's not immediately obvious what that means. The writer should run down the major components of a solid writer's platform and how to get started building the concrete shape of story. Review your knowledge of the forms of figurative language, including metaphors, similes, and puns, so that you can use them more effectively in your prose. Writing fiction is a complex process: it requires a suitably nuanced course of study. In the same way, the answers to many questions about how to lead a writer's life can be found in the examples set by successful writers.

11.6 Review Questions

- 1 What is editing necessary in writing?
- 2 How is fluency be checked while editing?
- 3 What different steps should be kept in mind while editing?

Unit - 12

Publishing and Proof Reading

Structure

- 12.0 Objectives
- 12.1 Introduction
- 12.2 Meaning and Types of Publication
- 12.3 The Process of Publishing
- 12.4 Publishing as Business
- 12.5 Publication Industry: Sub-divisions
- 12.6 Recent Developments
- 12.7 What is Proofreading?
- 12.8 What is Proof editing?
- 12.9 What do proofreaders do?
- 12.10 Some Tips for proofreading
- 12.11 Review Questions

12.0 Objectives

After reading this unit, you will be able to:

1. Understand the meaning and types of publication
2. You will understand the Process of Publishing
3. understand how Publishing can be a Business
4. know the sub-divisions of Publication Industry
5. know the recent Developments
6. understand the meaning of Proofreading.
7. understand the meaning of Proof editing.
8. What proofreaders do.
9. know some tips for proodreading

12.1 Introduction

Publishing is the process of production and dissemination of literature, music, or information — the activity of making information available to the general public while proof reading means after material has been copy-edited, the publisher sends it to a designer or typesetter. Their work is then displayed or printed, and that is the proof – proof that it is ready for publication.

12.2 Meaning and Types of Publication

Publication is making a book or other written material available to anyone interested by distributing or offering it for sale. **Publishing** is the process of production and dissemination of literature, music, or information — the activity of making information available to the general public. In some cases, authors may be their own publishers, meaning: originators and developers of content also provide media to deliver and display the content for the same. Also, the word publisher can refer to the individual who leads a publishing company or to a person who owns a magazine.

Traditionally, the term refers to the distribution of printed works such as books and newspapers. With the advent of digital information systems and the Internet, the scope of publishing has expanded to include electronic resources, such as the electronic versions of books and periodicals.

Publishing includes the stages of the development, acquisition, copy-editing, graphic design, production – printing, marketing and distribution of newspapers, magazines, books, literary works, musical works, software and other works dealing with information, including the electronic media.

Classification and types of publications

- Scholarly publications
- Professional Publications
- Popular science publications
- Annotation
- Journal article
- Article in a collection
- Contribution to weekly or daily newspapers
- Book
- Book Review
- Book section / chapter
- Book editorial
- Dissertation
- Internal or external report
- Loose-leaf publications

There are three different categories in which publication house can be divided

1. **Non-Paid Publishers:** The term non-paid publisher refers to those publication houses which do not charge author at all to publish the book.

2. Semi-Paid Publishers: Publication houses that charge partially the author in order to meet the expenses of the book. Author has full right to claim 50% of the copies printed in case author has met with the burden of paying 50% of the total amount to get the books published.
3. Paid Publishers: These days paid publication has become very common, here the author has to meet with the total expense to get the book published and author has full right to set up marketing policies.

12.3 The process of publishing

Book and magazine publishers spend a lot of their time buying or commissioning copy; newspaper publishers, by contrast, usually hire their own staff to produce copy, although they may also employ freelance journalists. At a small press, it is possible to survive by relying entirely on commissioned material. But as activity increases, the need for works may outstrip the publisher's established circle of writers.

For works written independently of the publisher, writers often first submit a query letter or proposal directly to a publisher. Submissions sent directly to a publisher are referred to as unsolicited submissions, and the majority come from previously unpublished authors. If the publisher accepts unsolicited manuscripts, then the manuscript is placed in the slush pile, which publisher's readers sift through to identify manuscripts of sufficient quality or revenue potential to be referred to acquisitions editors for review. The acquisitions editors send their choices to the editorial staff. The time and number of people involved in the process is dependent on the size of the publishing company, with larger companies having more degrees of assessment between unsolicited submission and publication. Unsolicited submissions have a very low rate of acceptance, with some sources estimating that publishers ultimately choose about three out of every ten thousand unsolicited manuscripts they receive.

Many book publishing companies around the world maintain a strict "no unsolicited submissions" policy and will only accept submissions via a literary agent. This shifts the burden of assessing and developing writers out of the publishing company and onto the literary agents. At these companies, unsolicited manuscripts are thrown out, or sometimes returned, if the author has provided pre-paid postage.

Established authors are often represented by a literary agent to market their work to publishers and negotiate contracts. Literary agents take a percentage of author earnings (varying between 10 to 15 per cent) to pay for their services.

Some writers follow a non-standard route to publication. For example, this may include bloggers who have attracted large readerships producing a book based on their websites, books based on Internet memes, instant "celebrities" such as Joe the Plumber, retiring sports figures and in general anyone whom a publisher feels could produce a marketable book. Such books often employ the services of ghost-writer.

For a submission to reach publication it must be championed by an editor or publisher who must work to convince other staff of the need to publish a particular title. An editor who discovers or champions a book that subsequently becomes a best-seller may find their own reputation enhanced as a result of their success.

Acceptance and negotiation

Once a work is accepted, commissioning editors negotiate the purchase of intellectual property rights and agree on royalty rates.

The authors of traditional printed materials typically sell exclusive territorial intellectual property rights that match the list of countries in which distribution is proposed (i.e. the rights match the legal systems under which copyright protections can be enforced). In the case of books, the publisher and writer must also agree on the intended formats of publication — mass-market paperback, "trade" paperback and hardback are the most common options.

The situation is slightly more complex, if electronic formatting is to be used. Where distribution is to be by CD-ROM or other physical media, there is no reason to treat this form differently from a paper format, and a national copyright is an acceptable approach. But the possibility of Internet download without the ability to restrict physical distribution within national boundaries presents legal problems that are usually solved by selling language or translation rights rather than national rights.

Having agreed on the scope of the publication and the formats, the parties in a book agreement must then agree on royalty rates, the percentage of the gross retail price that will be paid to the author, and the advance payment. This is difficult because the publisher must estimate the potential sales in each market and balance projected revenue against production costs. Royalties usually range between 10–12% of recommended retail price. An advance is usually 1/3 of first print run total royalties. Advances vary greatly between books, with established authors commanding large advances.

Pre-production stages

Although listed as distinct stages, parts of these occur concurrently. As editing of text progresses, front cover design and initial layout takes place and sales and marketing of the book begins.

Editorial stage

A decision is taken to publish a work, and the technical legal issues resolved, the author may be asked to improve the quality of the work through rewriting or smaller changes, and the staff will edit the work. Publishers may maintain a house style, and staff will copy edit to ensure that the work matches the style and grammatical requirements of each market. Editors often choose or refine titles and headlines. Editing may also involve structural changes and requests for more information. Some publishers employ fact checkers, particularly regarding non-fiction works.

These are the commonly used proofreading symbols.

The use of almost all proofreading symbols follows the same pattern. There is a mark in the margin, along with specific details about the change that should be made, and a mark in the text showing where those instructions should be implemented.

The full set of proofreading marks is defined by British Standard BS 5261.

Our experience tells us that the best way to learn the proofreading marks is to use them — that's far better than trying to simply memorise them in the abstract. Proofread a few documents with a copy of the marks at your side and look up the right proofreading symbol each time you need to mark up an error. By the time you've marked up a few documents, you'll have identified those proofreading marks that you're likely to use and will have started to memorise them without having to make a conscious effort.

Remember, when all else fails, you can simply put a circle around the text that needs to be altered and put instructions in the margin detailing what should be done.

Proofreading symbols for general instructions

The instruction	The mark in the margin	The mark in the copy
"Stet" Leave the text as it was and ignore any marks that have been made		 under the characters to be left as they were.
Remove all these non-textual marks		Circle round marks to be removed
Query this with the author, printer or publisher		Circle round text to be queried

Proofreading symbols for inserting, deleting and changing text

The instruction	The mark in the margin	The mark in the copy
Text to be inserted	The text and then 	
Additional text supplied separately	A letter in a diamond identifying the supplied text, e.g. 	
Delete character		 through the character
Delete text		 through the text
Delete character and close space		 through the character
Delete text and close space		 through the text
Character to replace marked character	The new character	 through the character
Text to replace marked text	The new text	 through the text

Proofreading symbols for changing the look of the text

The instruction	The mark in the margin	The mark in the copy
Change to the correct font		Circle round character(s) to be changed
Change this badly printed text		Circle round character(s) to be changed
Put this in italics		 under the characters to be changed
Remove italic, replace with upright		Circle round character(s) to be changed
Put this in capitals		 under the characters to be changed
Put this in small capitals		 under the characters to be changed
Change to lowercase	 or 	Circle round character(s) to be changed
Put this in bold		 under the characters to be changed
Turn this upside down		Circle round character(s) to be changed
Raise character(s) to superscript	 Under character(s)	 at insertion point or  through character to be raised
Lower character(s) to subscript	 Above character(s)	 at insertion point or  through character to be lowered

Proofreading symbols for punctuation

The instruction	The mark in the margin	The mark in the copy
Comma		 at insertion point or  through character to be changed
Full stop		As above
Semi-colon		As above

Colon		As above
Apostrophe		As above
Single quote mark(s)		As above
Double quote marks		As above
Ellipsis		As above
Dotted leader		As above
Hyphen		As above
Dash	Write the size of the dash between the uprights	As above
Solidus or slash		As above

Proofreading symbols for layout

The instruction	The mark in the margin	The mark in the copy
Paragraph break		
Remove paragraph break		
Indent	Specify the size of indent	
Remove indent		
Justify left or right		
Centre		

Insert space between characters	 If it is not a single space, give size	 Insert between the characters
Insert space between words	 If it is not a single space, give size	 Insert between the words
Reduce space between characters	 Specify size of space	 Insert between the characters
Reduce space between words	 Specify size of space	 Insert between the words
Remove space		
Insert space between lines	The mark starts in the margin and extends between the lines. If it is not a single line-space, give size	
Remove space between lines	The mark starts in the margin and extends between the lines	

Design stage

When a final text is agreed upon, the next phase is design. This may include artwork being commissioned or confirmation of layout. In publishing, the word "art" also indicates photographs. Depending on the number of photographs required by the work, photographs may also be licensed from photo libraries. For those works that are particularly rich in illustrations the publisher may contract a picture researcher to find and licence the photographs required for the work. The design process prepares the work for printing through processes such as typesetting, dust jacket composition, specification of paper quality, binding method and casing, and proofreading.

The type of book being produced determines the amount of design required. For standard fiction titles, design is usually restricted to typography and cover design. For books containing illustrations or images, design takes on a much larger role in laying out how the page looks, how chapters begin and end, colours, typography, cover design and ancillary materials such as posters, catalogue images and other sales materials. Non-fiction illustrated titles are the most design intensive books, requiring extensive use of images and illustrations, captions, typography and a deep involvement and consideration of the reader experience.

The activities of typesetting, page layout, the production of negatives, plates from the negatives and, for hardbacks, the preparation of brasses for the spine legend and imprint are now all computerized. Prepress computerization evolved mainly in about the last twenty years of the 20th century. If the work is to be distributed electronically, the final files are saved as formats appropriate to the target operating systems of the hardware used for reading. These may include PDF files.

Sales and marketing stage

The sales and marketing stage is closely intertwined with the editorial process. As front cover images are produced or chapters are edited, sales people may start talking about the book with their customers to build early interest. Publishing companies often produce advanced information sheets that may be sent to customers or overseas publishers to gauge possible sales. As early interest is measured, this information feeds back through the editorial process and may affect the formatting of the book and the strategy employed to sell it. For example, if interest from foreign publishers is high, co-publishing deals may be established whereby publishers share printing costs in producing large print runs thereby lowering the per-unit cost of the books. Conversely, if initial feedback is not strong, the print-run of the book may be reduced, the marketing budget cut or, in some cases, the book is dropped from publication altogether.

Printing

After the end of editing and design work the printing phase begins. The first step involves the production of a pre-press proof, which the printers send for final checking and sign-off by the publisher. This proof shows the book precisely as it will appear once printed and represents the final opportunity for the publisher to find and correct any errors. Some printing companies use electronic proofs rather than printed proofs. Once the publisher has approved the proofs, printing—the physical production of the printed work—begins.

A new printing process has emerged as printing on demand. The book is written, edited, and designed as usual, but it is not printed until the publisher receives an order for the book from a customer. This procedure ensures low costs for storage, and reduces the likelihood of printing more books than will be sold.

Binding

In the case of books, binding follows upon the printing process. It involves folding the printed sheets, "securing them together, affixing boards or sides thereto, and covering the whole with leather or other materials".

Distribution

The final stage in publication involves making the product available to the public, usually by offering it for sale. In previous centuries, authors frequently also acted as their own editor, printer, and bookseller, but these functions have generally become separated. Once a book, newspaper, or other publication is printed, the publisher may use a variety of channels to distribute it. Books are most commonly sold through booksellers and through other retailers. Newspapers and magazines are typically sold in advance directly by the publisher to subscribers, and then distributed either through the postal system or by newspaper carriers. Periodicals are also frequently sold through news agents and vending machines.

Within the book industry, printers often send some copies of the finished book to publishers as sample copies to aid sales or to be sent out for pre-release reviews.

12.4 Publishing as a business

Derided in the 1911 Encyclopaedia Britannica as "a purely commercial affair" that cared more about profits than about literary quality, publishing is fundamentally a business, with a need for the expenses of creating, producing, and distributing a book or other publication not to exceed the income derived from its sale. Publishing is now a major industry with the largest companies Reed Elsevier and Pearson PLC having global publishing operations.

The publisher usually controls the advertising and other marketing tasks, but may subcontract various aspects of the process to specialist publisher marketing agencies. In many companies, editing, proofreading, layout, design and other aspects of the production process are done by freelancers.

Dedicated in-house salespeople are sometimes replaced by companies who specialize in sales to bookshops, wholesalers and chain stores for a fee. This trend is accelerating as retail book chains and supermarkets have centralized their buying.

If the entire process up to the stage of printing is handled by an outside company or individuals, and then sold to the publishing company, it is known as *book packaging*. This is a common strategy between smaller publishers in different territorial markets where the company that first buys the intellectual property rights then sells a package to other publishers and gains an immediate return on capital invested. Indeed, the first publisher will often print sufficient copies for all markets and thereby get the maximum quantity efficiency on the print run for all.

Some businesses maximize their profit margins through vertical integration; book publishing is not one of them. Although newspaper and magazine companies still often own printing presses and binderies, book publishers rarely do. Similarly, the trade usually sells the finished products through a distributor who stores and distributes the publisher's wares for a percentage fee or sells on a sale or return basis.

The advent of the Internet has provided the electronic way of book distribution without the need of physical printing, physical delivery and storage of books. This therefore poses an interesting question that challenges publishers, distributors and retailers. The question pertains to the role and importance the publishing houses have in the overall publishing process. It is a common practice that the author, the original creator of the work, signs the contract awarding him or her only around 10% of the proceeds of the book. Such contract leaves 90% of the book proceeds to the publishing houses and distribution companies. However, within the electronic book path the publishing house role is reduced to the proofreading. This raises the question of how reasonable is the practice that leaves them much higher percentage of proceeds than to the authors.

Book clubs are almost entirely direct-to-retail, and niche publishers pursue a mixed strategy to sell through all available outlets — their output is insignificant to the major booksellers, so lost revenue poses no threat to the traditional symbiotic relationships between the four activities of printing, publishing, distribution and retail.

12.5 Industry sub-divisions

Newspaper publishing

Newspapers are regularly scheduled publications that present recent news, typically on a type of inexpensive paper called newsprint. Most newspapers are primarily sold to subscribers, through retail newsstands or are distributed as advertising-supported free newspapers. About one-third of publishers in the United States are newspaper publishers.

Periodical publishing

Nominally, periodical publishing involves publications that appear in a new edition on a regular schedule. Newspapers and magazines are both periodicals, but within the industry, the periodical publishing is frequently considered a separate branch that includes magazines and even academic journals, but not newspapers. About one-third of publishers in the United States publish periodicals (not including newspapers).

Book publishing

Book publishers represent less than a sixth of the publishers in the United States. Most books are published by a small number of very large book publishers, but thousands of smaller book publishers exist. Many small- and medium-sized book publishers specialize in a specific area. Additionally, thousands of authors have created their own publishing companies, and self-published their own works.

Within the book publishing industry, the **publisher of record** for a book is the entity in whose name the book's ISBN is registered. The publisher of record may or may not be the actual publisher.

Directory publishing

Directory publishing is a specialized genre within the publishing industry. These publishers produce mailing lists, telephone books, and other types of directories.^[8] With the advent of the Internet, many of these directories are now online.

Academic publishing

Academic publishers are typically either book or periodical publishers that have specialized in academic subjects. Some, like university presses, are owned by scholarly institutions. Others are commercial businesses that focus on academic subjects.

The development of the printing press represented a revolution for communicating the latest hypotheses and research results to the academic community and supplemented what a scholar could do personally. But this improvement in the efficiency of communication created a challenge for libraries, which have had to accommodate the weight and volume of literature.

One of the key functions that academic publishers provide is to manage the process of peer review. Their role is to facilitate the impartial assessment of research and this vital role is not one that has yet been usurped, even with the advent of social networking and online document sharing.

Today, publishing academic journals and textbooks is a large part of an international industry. Critics claim that standardised accounting and profit-oriented policies have displaced the publishing ideal of providing access to all. In contrast to the commercial model, there is non-profit publishing, where the publishing organization is either organised specifically for the purpose of publishing, such as a university press, or is one of the functions of an organisation such as a medical charity, founded to achieve specific practical goals. An alternative approach to the corporate model is open access, the online distribution of individual articles and academic journals without charge to readers and libraries. Many commercial publishers are experimenting with hybrid models where older articles or government funded articles are made free, and newer articles are available as part of a subscription or individual article purchase.

Tie-in publishing

Technically, radio, television, cinemas, VCDs and DVDs, music systems, games, computer hardware and mobile telephony publish information to their audiences. Indeed, the marketing of a major film often includes a novelization, a graphic novel or comic version, the soundtrack album, a game, model, toys and endless promotional publications.

Independent publishing alternatives

Writers in a specialized field or with a narrower appeal have found smaller alternatives to the mass market in the form of small presses and self-publishing. More recently, these options include print on demand and ebook format. These publishing alternatives provide an avenue for

authors who believe that mainstream publishing will not meet their needs or who are in a position to make more money from direct sales than they could from bookstore sales, such as popular speakers who sell books after speeches. Authors are more readily published by this means due to the much lower costs involved.

12.6 Recent developments

The 21st century has brought a number of new technological changes to the publishing industry. These changes include e-books, print on demand and accessible publishing. E-books have been quickly growing in availability in major publishing markets such as the USA and the UK since

The ability to quickly and cost-effectively Print on Demand has meant that publishers no longer have to store books at warehouses, if the book is in low or unknown demand. This is a huge advantage to small publishers who can now operate without large overheads and large publishers who can now cost-effectively sell their backlisted items.

Accessible publishing uses the digitization of books to mark up books into XML and then produces multiple formats from this to sell to consumers, often targeting those with difficulty reading. Formats include a variety of larger print sizes, specialized print formats for dyslexia, eye tracking problems and macular degeneration, as well as Braille, DAISY, Audiobooks and e-books.

Green publishing means adapting the publishing process to minimise environmental impact. One example of this is the concept of on-demand printing, using digital or print-on-demand technology. This cuts down the need to ship books since they are manufactured close to the customer on a just-in-time basis.

A further development is the growth of on-line publishing where no physical books are produced. The ebook is created by the author and uploaded to a website from where it can be downloaded and read by anyone.

An increasing number of small authors are using niche marketing online to sell more books by engaging with their readers online.

Legal issues

Publication is the distribution of copies or content to the public. The Berne Convention requires that this can only be done with the consent of the copyright holder, which is initially always the author. In the Universal Copyright Convention, "publication" is defined in article VI as "the reproduction in tangible form and the general distribution to the public of copies of a work from which it can be read or otherwise visually perceived."¹

In providing a work to the general public, the publisher takes responsibility for the publication in a way that a mere printer or a shopkeeper does not. For example, publishers may face charges of defamation, if they produce and distribute libelous material to the public, even if the libel was written by another person.

Privishing

Privishing (**private publishing**) is a recently coined term for publishing a book in such a small amount, or with such lack of marketing, advertising or sales support from the publisher, that the book effectively does not reach the public. The book, while nominally published, is almost impossible to obtain through normal channels such as bookshops, often cannot be special-ordered and will have a notable lack of support from its publisher, including refusals to reprint the title. A book that is privished may be referred to as "killed". Depending on the motivation, privishing may

constitute breach of contract, censorship, or good business practice (e.g., not printing more books than the publisher believes will sell in a reasonable length of time).

Proofreading

Proofreading means examining your text carefully to find and correct typographical errors and mistakes in grammar, style, and spelling.

12.7 What is proofreading?

After material has been copy-edited, the publisher sends it to a designer or typesetter. Their work is then displayed or printed, and that is the proof – proof that it is ready for publication. Proofreading is the quality check and tidy up. However, some clients expect more than that.

Many proofreaders find they spot more errors on paper than on screen, but proofs may be read and marked in either medium. Proofreading is now often 'blind' – the proof is read on its own merits, without seeing the edited version.

A proofreader looks for consistency in usage and presentation, and accuracy in text, images and layout, but cannot be responsible for the author's or copy-editor's work. The proofreader's terms of reference should be agreed before work starts.

12.8 What is proof-editing?

Many organisations publish: local councils, businesses, charities, schools. If their staff have no editorial expertise, they cannot specify what they need, nor exactly what they want. The text may be a team effort, so no one has looked at the whole, or it may be the chairman's and Not To Be Altered. It may not have reached the proof stage, or it may be so heavily designed that few changes are possible.

Such clients need and expect more than proofreading, but do not yet realise what a difference a copy-editor can make. This is the world of 'proof-editing'. The proofreader has to explore what is required and negotiate a budget and schedule that allow for more editorial decisions and intervention.

12.9 What do proofreaders do?

Page proofs or draft web pages are usually the last chance to see everything – words, footnotes, images, graphs, tables – integrated with the design before going public. Now the work is largely fixed and changes have to be limited.

The proofreader uses care, judgement, skill, knowledge and experience in checking that the work of author, editor and designer/typesetter is satisfactory, marking amendments and advising the client of problems, all with the aim of optimising the result while minimising cost and delay.

Professional proofreaders will:

- **Compare the proofs to the edited copy** line by line or read 'blind'.
- **Check page numbers** and page headings.
- **Check the table of contents** against chapter titles, page numbers and endmatter – appendices, index, etc.
- **Ensure consistent styles** – of spellings and hyphenation particularly – by following a style guide, if supplied, or compiling their own.

- **Watch out for omissions and inconsistencies** in typography, layout and content.
- **Judge the need for changes** in view of the budget and schedule. Changing just one word can have drastic knock-on effects.
- **Identify necessary changes** and mark the proof (on paper or screen) using British Standards Institution (BSI) marks or another agreed method.
- **Check or insert cross-references** where feasible.
- **Eliminate inelegant or confusing word, column and page breaks** including 'widows' and 'orphans' – short last or first lines of a paragraph at the top or the bottom of a page, respectively.
- **Ensure that illustrations, captions and labels correspond** with each other and with the text.
- **Check that content looks right and is logically arranged.**
- **Liaise with the author(s)** to resolve queries or advise the client.
- **Collate the author's changes with others**, including their own, rationalising or querying conflicting instructions.

Part of the job is light editing within tight limits, but professional proofreaders do not re-edit the material. They intervene only with good reason.

What do proofreaders *not* do?

- **Copy-editing.** Changes on proof are costly. If extensive changes are needed, the proofreader will first discuss the situation with the client.
- **Indexing** – the Society of Indexers can refer you to qualified indexers.
- **Page layout/design.** This too is a specialist skill.
- **Seeking permission(s).** Permissions to use copyright quotations or images should be obtained before typesetting.

Many professional proofreaders have the skills to perform these services, but they require separate negotiation and briefing.

Could I be a proofreader?

Many people think proofreaders just check spelling, punctuation and grammar. These are quite basic elements of the job so, if you are vague about grammar or your spelling is poor, or you are simply a slow reader (rather than choosing to read slowly), proofreading is almost certainly not for you.

It takes good general knowledge, a wide vocabulary and the ability to express ideas concisely. You need to be tactful, disciplined and reliable. If there isn't time or money to do a perfect job, you make sure it's good enough. You don't have to like what the author wants to say, or their style, but you still do your best for them.

12.10 Some tips for proofreading:

Before You Proofread

- **Be sure you've revised the larger aspects of your text.** Don't make corrections at the sentence and word level if you still need to work on the focus, organization, and development of the whole paper, of sections, or of paragraphs.
- **Set your text aside for a while (15 minutes, a day, a week) between writing and proofing.** Some distance from the text will help you see mistakes more easily.
- **Eliminate unnecessary words before looking for mistakes.**
- **Know what to look for.** From the comments of your professors or a writing center instructor on past papers, make a list of mistakes you need to watch for.

When You Proofread

- **Work from a printout, not the computer screen.** (But see below for computer functions that can help you find some kinds of mistakes.)
- **Read out loud.** This is especially helpful for spotting run-on sentences, but you'll also hear other problems that you may not see when reading silently.
- **Use a blank sheet of paper to cover up the lines below the one you're reading.** This technique keeps you from skipping ahead of possible mistakes.
- **Use the search function of the computer to find mistakes you're likely to make.** Search for "it," for instance, if you confuse "its" and "it's;" for "-ing" if dangling modifiers are a problem; for opening parentheses or quote marks if you tend to leave out the closing ones.
- **If you tend to make many mistakes, check separately for each kind of error, moving from the most to the least important, and following whatever technique works best for you to identify that kind of mistake.** For instance, read through once (backwards, sentence by sentence) to check for fragments; read through again (forward) to be sure subjects and verbs agree, and again (perhaps using a computer search for "this," "it," and "they") to trace pronouns to antecedents.
- **End with a spelling check, using a computer spelling checker or reading backwards word by word.**

But remember that a spelling checker won't catch mistakes with homonyms (e.g., "they're," "their," "there") or certain typos (like "he" for "the").

- Whether you are writing a magazine article, a college essay or an email to a client, getting your text free of mistakes is essential. The spell checker helps, but it is far from foolproof. That is where proofreading comes in. Below you will find 8 tips and techniques to make your proofreading sessions more effective.

1. Concentration is Key

- If you're going to spot mistakes, then you need to concentrate. That means getting rid of distractions and potential interruptions. Switch off the cell phone, turn off the television or radio and stay away from the email.

2. Put It On Paper

- People read differently on screen and on paper, so print out a copy of your writing. If you read aloud, your ear might catch errors that your eye may have missed.

3. Watch Out for Homonyms

- Homonyms are words that share the same spelling or pronunciation, but have different meanings. Switching *accept* with *except* or *complement* with *compliment* could be disastrous, so pay attention to them.

4. Watch Out for Contractions and Apostrophes

- People often mix *their* and *they're*, *its* and *it's*, *your* and *you're* and so on. If there is something that can hurt the credibility of your text, it is a similar mistake. Also, remember that the apostrophe is never used to form plurals.

5. Check the Punctuation

- Focusing on the words is good, but do not neglect the punctuation. Pay attention to capitalized words, missing or extra commas, periods used incorrectly and so on.

6. Read it Backwards

- When writing we usually become blind to our own mistakes since the brain automatically "corrects" wrong words inside sentences. In order to break this pattern you can read the text backwards, word by word.

7. Check the Numbers

- Stating that the value of an acquisition was \$10,000 instead of \$100,000 is definitely not the same thing. What about the population of China, is it 1,2 million or 1,2 billion? Make sure your numbers are correct.

8. Get Someone Else to Proofread It

- After checking all the previous points, do not forget to get a friend to proofread it for you. You will be amazed at the mistakes you've missed. A second person will also be in a better position to evaluate whether the sentences make sense or not.

General tips for proofing

- Read it out loud and also silently.
- Read it backwards to focus on the spelling of words.
- Read it upside down to focus on typology.

- Use a spell checker and grammar checker as a first screening, but don't depend on them.
- Have others read it.
- Read it slowly.
- Use a screen (a blank sheet of paper to cover the material not yet proofed).
- Point with your finger to read one word at a time.
- Don't proof for every type of mistake at once—do one proof for spelling, another for missing/additional spaces, consistency of word usage, font sizes, etc.
- Keep a list of your most common errors (or of the writers you are proofing) and proof for those on separate "trips."
- If you are editing within Word, use the "track changes" or "mark changes" function to make your comments apparent to other reviewers (additions and deletions can be set to appear in different colors).
- Print it out and read it.
- Read down columns in a table, even if you're supposed to read across the table to use the information. Columns may be easier to deal with than rows.
- Use editor's flags. Put #s in the document where reviewers need to pay special attention, or next to items that need to be double-checked before the final proof print. Do a final search for all # flags and remove them.
- Give a copy of the document to another person and keep a copy yourself. Take turns reading it out loud to each other. While one of you reads, the other one follows along to catch any errors and awkward-sounding phrases. This method also works well when proofing numbers and codes.
- First, proof the body of the text. Then go back and proof the headings. Headings are prone to error because copy editors often don't focus on them.
- Double check fonts that are unusual (italic, bold, or otherwise different).
- Carefully read type in very tiny font.
- Be careful that your eyes don't skip from one error to the next obvious error, missing subtle errors in between.
- Double check proper names.
- Double check little words: "or," "of," "it," and "is" are often interchanged.
- Double check boilerplate text, like the company letterhead. Just because it's frequently used doesn't mean it's been carefully checked.
- Double check whenever you're sure something is right—certainty is dangerous.
- Closely review page numbers and other footer/header material for accuracy and correct order.

Editing for content

- Ask yourself who, what, when, where, why, and how when reading for content. Does the text answer all the questions you think it should?
- Highlight the sentences that best answer these questions, just so you can see if the facts flow in logical order.
- Do the math, do the math, and then do the math again. Somewhere between the screen and the printer $2+2$ often becomes 3.
- Make a list of "bugaboo" words and do a search for them before final proof. Include every swear word, words related to product terminology, and other words that pop up on occasion. Then do a "find" for all these words.
- Actually do every step in procedures to make sure they are complete, accurate, and in correct order.
- Count the number of steps a list promises to make sure they are all there.
- Check that figure numbers match their references in the text and are sequential.
- Check that illustrations, pictographs, and models are right-side up.

Preparing yourself to proof or edit

- Write at the end of the day; edit first thing in the morning. (Usually, getting some sleep in between helps.)
- Listen to music or chew gum. Proofing can be boring business and it doesn't require much critical thinking, though it does require extreme focus and concentration. Anything that can relieve your mind of some of the pressure, while allowing you to still keep focused, is a benefit.
- Don't use fluorescent lighting when proofing. The flicker rate is actually slower than standard lighting. Your eyes can't pick up inconsistencies as easily under fluorescent lighting.
- Spend a half-hour a month reviewing grammar rules.
- Read something else between edits. This helps clear your head of what you expect to read and allows you to read what really is on the page.
- Make a list of things to watch for—a kind of "to do" list—as you edit.
- Proofreading is not an easy. You have to learn lots of things for proofreading. There are many problems that people find while proof reading. If you think that only you are facing problems while proof reading, then you must reconsider thins thinking.
- The fact concludes that everyone gets problems while proofreading. There are many things that you need to know for proper proof reading. Proofreading is the method that makes an article perfect and error less. A good post is the post that can make you enjoy reading beyond the first paragraph. A proofreader has to make sure that the post is entirely error free. Therefore, the task is extremely hard, and proper methods must be employed to make proofreading easy.

- If you are facing hard time for proofreading, and you do not know how to make effective proofreading, here are some proofreading tips that can help you.
 - **Tip 1: Relax well and take your time**
 - The most usual problem that people have while writing is that they post the article at once they finish it. However, this is not a good method. You should not post anything that is not properly checked and read. There are many ideas that you may not get at the time you are writing something. So, you have to take your time.
 - It means, you can stop writing and go out for an hour then come back with new ideas. This is the best method that you can employ while writing and proofreading. When you are proofreading a very strong content article, it becomes extremely important that you take your time, relax and come back to proof read it. This will make you spot the errors.
 - **Tip 2: Need help, you should ask it**
 - If you think that you are finding hard to spot the errors and correct them, you should always ask for help from your friends. If your friend is a good blogger, getting help will be extremely easy. Make sure to ask him about the basic tips on how to do it. Ask him about how you can spot the errors.
 - Ask your friend that how you can check the errors. An experienced person is certainly more knowledgeable than a newbie. Therefore, do not hesitate to get information from the friend that has done blogging and proofreading.
 - **Tip 3: Checking grammar and spelling**
 - One most important thing that most bloggers forget is to check the grammar and spelling. This custom must be avoided. As a writer and blogger, you must know that proper grammar sentences are important in your posts. If your grammar is poor, your posts will not be accepted well. People will find hard to read the sentences and sometimes that may get different meanings of your sentences.
 - Therefore, you must make sure that you have properly done the grammar check. There are many tools that are available on the internet that can help you check the grammar of your article. Spell check is also equally important. You must not forget to spell checked your post too. However, you should not always trust on a software program for grammar check. If you are writing a superb post, make sure you let it checked by a grammar checker or some good reader. The person will spot your errors and correct them.
 - Therefore, make sure that you let it checked by professional grammar checker.
 - **Tip 4: Take more time for proofreading**
 - Your proofreading can be enhanced if you spend extra time for proofreading. This is extremely important that you give extra time for proofreading. Devote extra time for proofreading. You should avoid quick proofreading methods and leave the main spots unchecked. Make sure that you also get enough time for relaxing too. Do not work on a post continuously. Take your time and do the process in sessions. Make proper sessions and particular timing for your task.

- **Tip 5: Print out the posts and read it loud**
- Make sure that you print the posts that you have written. This is helpful for noticing errors easily. You should also make sure that you read the posts loud. This will help you sort out the errors if any.

12.10 Let Us Sum Up

This unit has given you a fairly good idea of the Publishing industry and how to be careful while taking up the otherwise dull job of proof reading.

12.11 Review Questions

1. What do you understand by “Publishing”?
2. What are the different types of publications?
3. What are the categories of publishers?
4. Discuss the process of publishing?
5. How is publication a business?
6. What are the sub-divisions of publishing industry?
7. Discuss the recent developments in publishing industry.
8. What is “Privishing”?
9. What do you understand by “Proofreading”?
10. What are the ‘Dos’ and ‘DON’Ts’ for proofreaders?
11. Discuss the tips for proofreading.
