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CREATIVE WRITING

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By: Kshyama Sagar Meher



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**Sample Preview
of the
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QUESTION PAPER

June – 2023

(Solved)

CREATIVE WRITING

B.E.G.G.-174

Time: 3 Hours]

[Maximum Marks : 100

Note: This paper has two Sections-A and B. Attempt *five* questions in all, choosing at least *two* from each Section. All questions carry equal marks.

SECTION-A

Q. 1. Write short notes on the following:

(a) **Function of climax in a story**

Ans. Ref.: See Chapter-3, Page No. 21, Q. No. 3.

(b) **Writing blogs**

Ans. Ref.: See Chapter-12, Page No. 107, 'Writing Blogs'.

(c) **Themes for poetry**

Ans. Ref.: See Chapter-3, Page No. 18, 'Themes for Poetry'.

(d) **TV writing for children**

Ans. Ref.: See Chapter-10, Page No. 88, 'TV Writing for Children'.

Q. 2. How can a writer achieve clarity and transparency in his/her work? Give a reasoned answer.

Ans. Ref.: See Chapter-2, Page No. 13, Q. No. 1.

Q. 3. How does a writer structure a poem? Discuss by explaining how to begin a poem, take it to a climax and bring it to a plausible end.

Ans. Ref.: See Chapter-7, Page No. 58, 'Structure of a Poem'.

Q. 4. How does a writer prepare a manuscript for publication? Discuss in detail.

Ans. Ref.: See Chapter-13, Page No. 118, 'Preparing the Manuscript for Publishing'.

Q. 5. Plagiarism has no place in creative writing. Do you agree? Give reasons for your answer.

Ans. Ref.: See Chapter-15, Page No. 137, 'What is Plagiarism?'

SECTION-B

Q. 6. Given below are the opening lines of a short story. Complete the story giving it a suitable title.

I had never seen a ghost. But like they say, there's first time for everything

Ans. I had never encountered a ghost before, but they say there's a first time for everything. It happened in 2003 when I was sound asleep in my mother's Madison, Wisconsin home. In the middle of the night, I was startled awake by my normally docile dog Joy growling fiercely. I feared that a stranger was lurking in the room, ready to attack me. However, after searching the dark room, I concluded that no one was present. Despite my efforts to calm Joy down, she continued to stare intensely at a spot about three feet away from the bed.

I held Joy in my arms, and she trembled with fear – a behaviour she had never exhibited before. As I approached the middle of the room, she grew stiffer and stiffer until she tried to scramble out of my arms when we were near the spot she was fixated on. It turned out that there was a two-foot square of the room that Joy refused to go near. To alleviate my unease, I turned on the lights, and Joy immediately calmed down. However, I couldn't shake the possibility that it might have been a ghost. My mom's house was built in the 1890s, and despite having spent my entire childhood there, neither my mom nor I had ever seen anything remotely haunted. A year later, the same scenario occurred, and once again, Joy was fixated on the same spot. The mounting evidence suggested that there was some otherworldly entity communicating with me through my dog. Despite my belief in ghosts, I struggled to accept my own experience since I hadn't technically seen anything. Several years passed without incident until one blustery winter night when I was alone in the house with Joy and my mom's dog. While watching TV, I had a feeling that someone else was in the house, but I ignored it until I heard a creak or pop.

After my mom returned home, we both went to bed. I had the light on and was reading at around 11

pm while lying on my side. Suddenly, Joy stood up behind me. I turned my head to check on her and saw that she was standing alert at the edge of the bed. When I sat up, I noticed a static blob standing two feet away from the bed. It didn't look like a person, but more like a gray shape with distorted air around it, similar to TV interference. The blob had the shape of a grown man with shoulders and a smaller blob where the head should be, but it had no face. Joy's eyes were focused on it.

I was frozen in fear as the strange object/person stood before me. Despite feeling an electric charge in the air, I didn't feel threatened. After what felt like an eternity, I decided to take a picture of it. However, as soon as I reached for my phone, the object suddenly moved and disappeared. I was left with the question of who or what it was. Although I couldn't identify it, I felt that it was harmless. If it appears again, I plan to capture a photo of it.

It was indeed a horrible experience.

Q. 7. Write a feature on "The impact of new media on today's generation".

Ans.

The Impact of New Media on Today's Generation

The role of new media is crucial in the growth of our generation. It has become an essential part of our daily lives, providing people with knowledge and skills that brighten their lives across the world. Social media and social networking have significantly improved communication and many other activities, contributing positively to our culture and business. Popular websites like Twitter, Facebook, and YouTube allow people to interact easily and share ideas freely without much expense. While social media can limit social interaction and cause challenges when misused, it nonetheless has a significant impact on our generation.

One of the most significant impacts of social media is the potential to access a large audience. It allows people to interact freely and share innovative ideas on improving their business, marketing their products and services, and advertising them to a global audience. Celebrities, especially youth, can be hired to promote various brands online, and people can earn a significant amount through running blogs and podcasts. Additionally, social media provides a platform for more people to showcase their talents and use them to educate and entertain others.

Social media has also contributed significantly to improving education. Both teachers and students can

benefit from learning from professionals and experts in different fields through social media. Students can access various knowledge materials from different sites at a lower cost, regardless of their educational background and location. Through media, awareness has been created, enabling people to develop innovative ideas that have contributed to the growth of our generation.

The use of media has also improved the security and rights of people in any given nation. Governments and their agencies can fight crime through spying and arresting criminals. However, social media has also contributed to the downfall of many individuals in our generation through cyberbullying, hacking of personal data, and addiction to immoral activities leading to loss of life.

In conclusion, new media has both negative and positive impacts on our generation. While it offers many benefits, it is crucial to use it moderately and make better decisions to benefit our future.

Q. 8. Write a romantic poem of ten to fourteen lines, and give it a suitable title.

Ans.

Spring Season

Spring as a season
Would be dull and dreary
If you weren't around
To make it flowery for me
Summer would be no fun
It would be so boring and bland
I wonder how I would survive
Can't even begin to understand
Winter would be worse
Very gloomy and blue
It would be more horrible
To spend it without you
Every season of my life
Is beautiful with your presence
Without you there would be
No meaning to my existence
I love you

Q. 9. Write a travel article aimed at adventurous youngsters which highlights a newly developed tourist spot.

Ans. Adventure tourism, which has not yet been defined by UNWTO literature, includes physical activities, exploring nature, and cultural immersion. Many people are eager to break away from their usual routine and explore the wilderness, disconnect from

Sample Preview of The Chapter

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CREATIVE WRITING

BLOCK-1 : THE ART AND CRAFT OF CREATIVE WRITING



What is Creative Writing?

INTRODUCTION

Creative writing is an expression of the writer's creative impulse. The writer expresses a notion or a feeling. "You write because you feel the desire to liberate yourself of something," says T.S. Eliot. As a result, it is both a psychological and an aesthetic compulsion. It is also a social desire to write about and for other people in order to form bonds with them. In this chapter, we define creative writing before moving on to the idea that writing is a social act and that man writes because he needs to express his thoughts and feelings with others. You will also be able to know whether creative writing can be taught, distinguish between creative and non-creative writing and follow the tips that we will provide to begin writing in a creative manner.

CHAPTER AT A GLANCE

WHAT IS CREATIVE WRITING?

There are two categories of writing:

(a) creative and (b) non-creative.

Writing creatively is virtually a spiritual practice. Its goal is to reveal rather than to inform. A highly creative writer meditates on either concrete world events or abstract concepts such as love or divinity, and expresses his sentiments via his writing. Alternatively, he may interact with life around him and write about societal problems and occurrences in order to enlighten, uplift, and transport in his own distinctive way, as in a novel or short story. In his writings, you can detect his unique vision.

Non-creative writing is concerned with concepts. Its goal is to inform. It adds to your knowledge and broadens your horizons. This category includes books on history, religion, and science. A writer in this genre must be analytical in his approach and deliver his points methodically and lucidly so that his writing is easy to understand.

Although all writings can be classified as creative or non-creative based on the subject-matter, it is not uncommon for a highly imaginative writer to produce a non-creative piece in a creative manner. And such effort both uplifts and informs. Even a novel or a short tale can be exceedingly dull reading in the hands of an ordinary writer, duller than any non-creative work.

ASPECTS OF CREATIVE WRITING

Every literary work has four aspects:

(i) content, (ii) form (iii) structure and (iv) style.

(i) Content

The message, story, topic, setting, and/or characters are all examples of content in a literary work. If you're looking at a novel, for example, the content relates to the plot, characters, theme, and location of that novel. Similarly, when you look at a poetry, it reflects the poem's themes. Experience is the essence of content. Experience is what one gains from the world around them by using their senses and observing what happens. No writer can create in a vacuum. A well-written work should always give the reader the impression that it is true; it should never make him wonder. Thus, a writer must keep his eyes and ears open.

(ii) Form

There are two types of form: Literary form and structural form. In terms of literary form, the content generally determines what form it should take. It is not usually chosen consciously if a certain idea should be expressed as a tale or a novel, or whether its nature and quality are such that only a poetry truly reflects it. It comes with the concept of writing on its own. Occasionally, the writer may be in a quandary and must pick which form to use after considering all considerations.

(iii) Structure

In terms of structure, the guiding idea should be simple communication for simple comprehension. To develop a decent structure, the writer must first organise his material, deciding (a) how much of what should be included in the work and (b) in what order. Logic, common sense, and knowledge gained through extensive reading will be useful here. A 500-page novel cannot be written with only two characters, and an eight-page narrative cannot have more than a dozen characters, unless the author is a genius. One cannot continue detailing the setting of the story for seven pages while leaving all of the action and resolution to the final page. In terms of sequence, the Aristotelian 'beginning-middle-and-end' is a tried-and-true formula.

A skilled writer, on the other hand, can always make changes. Literary tradition has provided us with various appropriate models; but a creative writer can invent fresh models. It is vital to remember, however, that structure is ultimately just a means to an end, and one should choose just that which allows the content to shine the brightest. A piece of writing is like a work of architecture in that each stone is well-cut and fits into the other as if they are one piece. Nothing should stand out. The overall structure should be aesthetically pleasing.

(iv) Style

Style is a way of verbally expressing one's thoughts and feelings. It's the product of a long-cultivated knowledge of words and sentences, of how a writer connects one sentence to the next. 'Succour' may be okay for a writer, but 'assistance' may be more appropriate. 'Procrastination' seems awkward, however 'delay' is more evocative. More than two adjectives at once may be considered terrible writing by many, but for a poet like Walt Whitman, a string of them was typical. Style is incredibly personal; it defines the writer.

CAN CREATIVE WRITING BE TAUGHT?

The art of creative writing is not an enigmatic activity reserved for a few. It is not enigmatic or unteachable. Story, style, tone, and theme are all teachable concepts. Hanif Kureishi, author of 'My Son the Fanatic' and 'Buddha of Suburbia', believes that creative writing classes are a waste of time because most of his students lack talent and cannot write a story. William Faulkner believes that talent is unimportant. A creative writer requires an inherent curiosity to wonder, to ponder why something happened. And if one possesses such qualities, talent becomes secondary. Some experts argue that teaching someone basic music scales will not convert them into a Mozart, just as teaching someone basic sketching will not turn a learner into an M.F Hussain. Others argue that students can strengthen their skills by studying masterworks and replicating them while learning artisan practises. As with any other art form, such as painting, music, sculpting, or dancing, creative writing may be learned. Granted, you can only teach it to the extent of a person's ability.

Teaching creative writing covers the following:

CRAFT: It provides solutions to questions such as, 'What constitutes a good story?', 'What role does narration have?', 'What role does characterization play?', 'What is the significance of storyline, atmosphere, and the fundamental aspects of a story?'

TECHNIQUE: It refers to how a writer regulates words, grammar, rhyme, prosody, and structure in a piece of writing.

PROCESS: It refers to how to recognise and seek out ideas. Finally, what should we do with them?

HOW TO READ: It distinguishes between reading and studying in order to develop a craft.

POWER OF WORDS: Recognizing the impact of words, the rhythm, the finer nuances - in short, the magical property of words.

GUIDELINES FOR CREATIVE WRITING

Read in Order to Write

An aspiring writer should be a good reader. One can learn a lot from reading the best in all literatures. Here, reading does not mean casual reading for entertainment, but reading critically and analyzing every detail of the work. Close reading builds up a writer's equipment and increases vocabulary and provides readymade answers to various questions that crop up in the mind of a writer.

Allow Your Experience to Ripen

Writers write as if they are writing from their experience. Aspiring writers should learn to make experience their own. They can do it by internalizing the experience. This kind of gestation makes it personal, intimate and authentic. The act of writing is like giving birth to something and it should come of its own, after it is ripe enough and when it can no longer wait.

Write About Your Experience Differently

Before writing, a writer should consider whether the topic is banal and has already been covered by others, or whether it is novel. There is nothing like it if it is new. It is not always possible for a writer to come up with new topics to write about. Everyday, life does not present a new theme to everyone. It is always the same birth, same hunger, same love, and same death. Despite the fact that the topics are few and limited, their variants are limitless. Here, is where a creative mind may shine. A writer must question oneself whether he can write about the same old issue in a new way, including his own thoughts and perceptions.

Start with Your Diary

It is better to begin with your personal diaries and reminiscences before embarking on ambitious undertakings such as short tales and novels. A few months of consistent diary writing for private reading can give you the courage to tackle more difficult sorts of writing later on.

Visualisation, Outline and Design

After you have a general idea of what you want to write, you should consider all aspects of it, including the theme, storyline, situations, characters, and conversations. You should jot down every minor detail that comes to mind. Then write everything down in order and create an outline to indicate how it will begin, progress, and end. Before ultimately putting pen to paper, you should have a clear mental picture of the entire project. This is known as visualising. There are many talented authors who have only a hazy sense of what they want to write when they begin. However, as things progress, the unconscious mind takes over and the writing takes unexpected turns and twists to achieve intriguing results. This procedure is not recommended for beginners. As in a musical composition, the beginning and end of a work are critical. The first few pages are like a leash, and you should be able to keep it and lead the readers along with it.

Some Do's and Don'ts

(i) Clarity of thought and clarity of expression distinguish most great works. Writing should not be dense or dull but should shine like a mirror.

WHAT IS CREATIVE WRITING? / 3

(ii) Precision in respect of your thoughts and the words you use to express them is very important. The words used should have precise meanings. Tools like the dictionary and thesaurus should be used.

(iii) Avoid overwriting. The era of elaborate prose is finished. Even with simple sentences, miracles are possible. It's no surprise that the Bible is still regarded as a model of good writing.

(iv) Similarly, avoid appearing arrogant. Don't be too casual either. Select your words and expressions based on the atmosphere of your work.

(v) Avoid archaisms, which are terms that are no longer in use, as-well-as slang, clichés, and jargon. Write how it comes to you naturally.

(vi) Another key consideration is length, or how much to write. The extent of your subject will determine the length. If you are certain of what you want to say, the end will come when it should.

(vii) Avoid explaining too much. Also, leave some things to the reader's imagination.

(viii) Make your writing lively. If it does not contradict the overall tone of your work, a sense of humour is always welcome.

Learn to be Your Own Critic

After you've finished writing, read it aloud to yourself to see how it sounds. There are various incorrect notes in your phrases and expressions. You'll be astonished at how many things that seemed fascinating when you first wrote them down suddenly appear mundane. Remove them with zeal. Every writer should develop the ability to be his or her own critic. Once you've finished your first draught, set it aside until you've forgotten about it. It could be for a week, a fortnight, a month, or even longer. Now read it once more. You'll see things in a new light after that. It may even make you wonder how you could have written certain things in the first place. More work will be assigned to you, and the typed pages will be filled with corrections. But don't be discouraged.

Seek Others' Opinions

Every writer should cultivate a close network of creative authors and discriminating readers who are on the same wavelength as him or her and who can patiently read through his or her manuscript and provide an honest, unbiased comment about it. It is vital to overcome one's shyness in order to present one's work to others and to suppress one's ego in order to consider their critique, however harsh it may be. However, it will be beneficial to the job. If, after all of this, a work fails to pass inspection, it is better to abandon it than to look for a publisher. The world will not be the poorer as a result of that one unsuccessful project. You may always make up for it with your next project.

GENUINENESS OF THE CREATIVE IMPULSE

The creative impulse must be genuine. You can write on anything that has piqued your interest. It can be over a beautiful environment of moonlight and distant music, or over an old couple's conversation. You can write about a young, attractive mother who is hounded in a slum by a swarm of scruffy and potbellied kids. But you should let your confidence increase over time, after

you've satisfied yourself that such emotional reactions are quite common in such situations for you, and you can identify reasonably well with the elderly couple or the young mother throughout their life. You should not trust the temptation for rapid action if it is really strong and very personal. Consider Wordsworth's famous remark, "emotion recollected in tranquillity," as the foundation of poetry. In a similar vein, renowned contemporary fiction writer Truman Capote writes, 'I have to exhaust the emotion before I feel clinical enough to evaluate and transmit it...' My belief is that the writer should have dried his tears long before attempting to elicit similar feelings in the reader. When it comes to emotional stimulation, some distance is required for creative effort. As an example, suppose you have recently lost a loved one.

You are naturally overcome with grief, and as a writer, you to express yourself in verse or prose. You might certainly do so for therapeutic reasons, just as you could cry yourself to sleep. However, the best results in terms of literary worth may be obtained only when you can look back on the experience from a distance, thanks to the passage of time, among other things, and when you can call on others to enjoy those more intense moments with you. Your literary composition would then be both authentic in terms of emotional experience and objective in terms of articulated thought, the ideal mix for any writer.

As a writer, you should consider the impulse to be creative only when you react to a situation primarily for its human interest, and only secondarily for its social consequences. Bhagabati Panigrahi penned a story called 'Shikhar,' which was later adapted into a film called 'Mrigaya,' directed by Mrinal Sen. The topic here is definitely one of social injustice, with poor tribals being oppressed by the moneyed minions of an alien regime. However, one imagines that Bhagabati Panigrahi was compelled to write the story after encountering, through his observation-cum-imagination, a character such as Ghinua, a simple tribal who could never understand, until his death by hanging, the strange logic that he did not deserve an award more than any other hunter, for having chopped off the head of a well-known oppressor and presenting it to the local Commissioner. The odd simplicity of reality expressed in the character's personality, rather than the well-known fact of societal inequality in colonial times, provides unique beauty to the story.

CHECK YOUR PROGRESS

Q. 1. Why does one try to communicate with others?

Ans. We communicate with others to express an idea or a feeling. Someone may want to send a message. Someone wishes to give others advice. Some authors create fictional stories. We write, according to T.S. Eliot, because we want to be free of something. Thus, writing is both a psychological and an artistic obsession. Writing about and for other people is also a social drive, as it allows you to connect with them. Communication can

help us get closer to what we want out of life. When we can properly express ourselves and our vision, we can better understand what we want. When we can confidently speak up in the office about what tasks we want to work on, what brings us joy, what makes us anxious, what we like and don't like, we're more likely to excel at what we do and thus, help push the business forward. To avoid misunderstandings, we communicate. When something is lost in translation, a lot can go wrong. When we share information with another colleague, we make certain that we are both clear and upfront about the task and our expectations. We communicate in order to build strong relationships. We communicate in order to foster trust. Having someone we can rely on in our corner is a wonderful feeling. The process of establishing trust is related to our communication abilities. We're well on our way to building trust when we can be open and honest with someone, when we can effectively share our thoughts and feelings.

Q. 2. Distinguish between creative and non-creative writing. Can the distinction be maintained in all cases?

Ans. There are two kinds of writing: Creative writing and non-creative writing. Creative writing is almost a spiritual activity. Its purpose is to reveal rather than inform. A highly creative writer ponders concrete world events or abstract notions such as love or divinity and communicates his feelings via his writing. Alternatively, he may interact with the world around him and write about societal issues and events in order to enlighten, uplift, and transport in his own unique way, like in a novel or short story. His distinct vision can be found in his writings.

Non-creative writing, on the other hand, is concerned with notions. Its purpose is to inform. It broadens your perspectives and expands your knowledge. Books in this category cover history, religion, and science. A writer in this genre must be analytical in his approach and communicate his thoughts systematically and lucidly in order for his work to be understandable.

This distinction, however, cannot be maintained in all circumstances of writing. Although all writing can be characterised as creative or non-creative depending on the subject matter, it is not uncommon for a highly imaginative writer to produce a non-creative article in a creative way. And this type of endeavour both uplifts and informs. In the hands of an inexperienced writer, even a novel or a short story might be as-dull-as any non-creative work.

Q. 3. What are the essential aspects of a literary work? Does content mean only the transcription of actual experience?

Ans. The essential aspects of a literary work are: (i) content (ii) form (iii) structure and (iv) style.

(i) Content: Content in a literary work includes the message, story, topic, setting, and/or characters. In a novel, for example, the content is related to the plot, characters, topic, and setting of that novel. In a poetry, it mirrors the concepts of the poem. The core of content is the experience. Experience is what one gains from

the world around them by observing and employing their senses. Nobody can write in a vacuum. He would have taken mental notes on everything, happy and sad, harsh and poignant.

(ii) Form: Form can be literary form and structural form. In terms of literary form, the content often dictates the format. It can be in verse or in prose. If we refer to structural form, a poetry can be a sonnet, a ballad or a lyric.

(iii) Structure: To create a good structure, the writer must first organise his material, selecting (a) how much of what should be included in the work and (b) how much should be included in what order. Logic, common sense, and knowledge garnered through significant study will be valuable in this situation. The overall structure should be attractive to the eye. The stone metaphor above applies to every aspect of writing, from the word to the phrase, paragraph, chapter, and, finally, the book itself. Each word in a sentence should be treated as a musical note, each sentence as a bar, and the book as a whole as a symphony, with harmonic orchestration.

(iv) Style: Style is a technique of expressing one's thoughts and feelings vocally. It is the result of a long-cultivated understanding of words and sentences, as well as how a writer relates one statement to the next. Style is extremely personal; it characterises the author.

Q. 4. What does 'structure' mean?

Ans. A text's structure relates to its overall shape. This can refer to the sequence of events in a tale, novel, or drama. Consider how the structure functions in terms of the impacts it produces.

To create a framework, the writer must first organise his material, selecting (a) how much of what should be included in the work and (b) what sequence it should be put in. Logic, common sense, and knowledge garnered through significant study will be valuable in this situation. Unless the author is a genius, a 500-page novel cannot be written with only two characters, and an eight-page tale cannot have more than a dozen characters. It is impossible to continue discussing the story's setting for seven pages while leaving all of the action and resolution to the final page. The Aristotelian 'beginning-middle-and-end' formula is a tried-and-true sequence formula. A proficient writer, on the other hand, can make modifications at any time. Literary tradition has provided us with a variety of appropriate models; but, a creative writer might create new models. It is critical to remember, however, that structure is ultimately simply a means to an end, and that the structure should be chosen to allow the content to shine the brightest. A work of writing is similar to a work of building in that each stone is well-cut and fits into the others as if they were one piece. Nothing should be noticeable. The overall structure should be attractive to the eye. The stone metaphor above applies to every aspect of writing, from the word to the phrase, paragraph, chapter, and, finally, the book itself. Each word in a sentence should be treated as a musical note, each sentence as a bar, and the book as a whole as a symphony, with harmonic orchestration.