



**NEERAJ®**

# Creative Writing

**B.E.G.G.-174**

Chapter Wise Reference Book  
Including Many Solved Sample Papers

*Based on*

C.B.C.S. (Choice Based Credit System) Syllabus of

**I.G.N.O.U.**

**& Various Central, State & Other Open Universities**

*By: Kshyama Sagar Meher*



**NEERAJ  
PUBLICATIONS**

*(Publishers of Educational Books)*

Mob.: 8510009872, 8510009878 E-mail: [info@neerajbooks.com](mailto:info@neerajbooks.com)

Website: [www.neerajbooks.com](http://www.neerajbooks.com)

**MRP ₹ 280/-**

## Content

# CREATIVE WRITING

Question Paper—June-2024 (Solved).....	1-2
Question Paper—December-2023 (Solved).....	1-3
Question Paper—June-2023 (Solved).....	1-3
Question Paper—December-2022 (Solved).....	1-4
Question Paper—Exam Held in July-2022 (Solved).....	1-4

---

<i>S.No.</i>	<i>Chapterwise Reference Book</i>	<i>Page</i>
--------------	-----------------------------------	-------------

---

### **BLOCK-1 : THE ART AND CRAFT OF CREATIVE WRITING**

1. What is Creative Writing? .....	1
2. General Principles of Creative Writing .....	9
3. Structure of Material.....	18
4. Ensuring Readability.....	28

### **BLOCK-2 : MODES OF CREATIVE WRITING**

5. Feature Writing .....	38
6. Short Story Writing .....	48
7. Writing Poetry .....	57
8. Imagery and Symbols.....	67

---

<i>S.No.</i>	<i>Chapterwise Reference Book</i>	<i>Page</i>
--------------	-----------------------------------	-------------

---

**BLOCK-3 : WRITING FOR THE MEDIA**

9.	Radio.....	75
10.	T.V.....	84
11.	Understanding New Media.....	96
12.	Writing for New Media.....	107

**BLOCK-4 : PREPARING FOR PUBLICATION**

13.	Preparing a Manuscript.....	117
14.	Rewriting and Editing.....	128
15.	Ethics in Publishing.....	137
16.	Publishing.....	145



**Sample Preview  
of the  
Solved  
Sample Question  
Papers**

*Published by:*



**NEERAJ  
PUBLICATIONS**

[www.neerajbooks.com](http://www.neerajbooks.com)

# QUESTION PAPER

June – 2024

(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 any two of the following:

(a) Appropriate ending in a piece of creative writing.

Ans. Ref.: See Chapter-3, Page No. 20, 'Appropriate Endings'.

(b) Anti-hero.

Ans. Ref.: See Chapter-6, Page No. 50, 'Anti-hero'.

(c) Writing blogs.

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

(d) Kinds of editing.

Ans. Ref.: See Chapter-14, Page No. 128, 'Kinds of Editing'.

Q. 2. What would you say is the importance of "opening" in any piece of creative writing? Give reasons for your answer.

Ans. Ref.: See Chapter-3, Page No. 19, 'The Importance of Opening'.

Q. 3. What are the basic rules for scripting programmes for children? Give a detailed answer.

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

Q. 4. What guidelines should be followed while writing for online media? Give a detailed answer.

Ans. Ref.: See Chapter-11, Page No. 98, 'Guidelines for Writing for Online Media'.

Q. 5. What is plagiarism and why must it be avoided while writing? Give a reasoned answer.

Ans. Ref.: See Chapter-15, Page No. 137, 'What is Plagiarism in Writing' and Page No. 138, 'Avoid Plagiarism in Writing'.

### SECTION-B

Q. 6. Given below are the opening lines of a short story. Complete the story in about 500 words giving it a suitable title.

The day was unusually calm under the hot sun. Suddenly flocks of birds started flying crazily in the

sky above, and in the streets dogs started barking and running. What followed was uncanny ..... ?

Ans. It was a normal Sunday morning and I was in church with my Grandma. Although we had experienced many tremors in our apartment in the past, I didn't fully understand the significance of these tremors and just thought of them as mild disturbances. However, soon after the priest finished speaking, the tremor turned into a catastrophic earthquake.

The earthquake felt like the ground beneath us was convulsing with intense strength, making it almost impossible to react due to shock. We struggled to make our way to the exit, holding onto the church pews as the whole congregation panicked and fought to escape. I remember feeling like we were destined to stay inside the church and thinking that my life was about to end. While I prayed for salvation, the earthquake suddenly stopped, and we were pushed by the crowd towards the exit.

As we stepped outside, we saw people on the ground who had been subdued by others. We immediately started helping those around us, and, ironically, the first person we encountered was the priest who had reassured us moments before.

Deciding it was too risky to return to our apartment building, which had suffered structural damage, we stayed on safe ground with a group of people outside. It was early afternoon, and we considered staying with my aunt a few blocks away but due to the ongoing aftershocks and surrounding danger, we thought it would be better to stay in the streets.

In the morning, we decided to get our personal things and some belongings together, since we would be staying in my aunt's house. We walked up the stairs to the apartment with much trepidation. As we stepped inside the apartment, we were lucky to find only a few things had fallen on the floor. We organized everything and headed out as fast as our feet could carry us to safe ground.

Upon arriving at my aunt's home, we greeted her and I left both grandma and aunt bertha conversing, while I headed off to my assigned bedroom. When I sat down on the bed into depleted slumber, all my thoughts centered on the events of the previous day. It was quite an experience to have survived such a disaster. I realized that nature can't be controlled and life is a precious gift. Therefore, I know every step I take is a gift and ever since then I have lived my life to the fullest potential.

**Q. 7. Write a feature on “How accurately are women portrayed in the media?”**

**Ans. Ref.:** See Chapter-5, Page No. 38, ‘Writing About Women’.

**Q. 8. Write a Public Service Announcement (PSA) asking people to become organ donors.**

**Ans. Ref.:** See Chapter-10, Page No. 89, Q. No. 2.

**Q. 9. Write a poem of about 12-14 lines on any topic of your choice 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. 10. Write a travel article for elderly people about a religious place that they could visit. Highlight the major attractions of the place.**

**Ans. Headline:** Kerala – a must-visit place in India  
God's Own Country, Kerala, is one of the must-visit places in India. The tourist attractions in Kerala tempt, pleases, and grant unforgettable experiences. This paradise in India has hillstations, backwaters, beaches, wildlife sanctuaries, commercial cities, scenic hamlets, and much more to explore.

Located in the deep south of India, facing the Arabian Sea to the west and backed by the Western Ghats to the

east, Kerala is one of the country's most popular destinations. A visit to Kerala means a visit to see the gorgeous patchwork of landscapes that incorporate some 600 km of coastline, a network of 44 rivers, and a UNESCO-listed mountain range that towers up to 2700m above sea level.

These landscapes may be responsible for the laid-back pace of life that Keralans have adopted, a surprising contrast to the hustle and bustle of northern India. The peaceful backwaters that the state is famous for weave through rural communities, where weathered fishermen and farmers work in simple white dhoti or colourful lungi, a sarong-type item of clothing, while women cook delicious dishes that have been passed on from generation to generation.

“With a distinctive cultural heritage that has been shaped by Arabic traders, the Hindu religion, and Portuguese colonization, Kerala has a wealth of unique traditions from dance to martial arts, cuisine to ritual theatre, and offers plenty to keep visitors entertained,” said Harish Padan, a travel expert.

Known as the ‘rice bowl of Kerala’ for the vast paddy fields that are interlaced with dozens of lagoons and lakes, more people visit the region of Kuttanad than any other region in Kerala. The 900 km of glittering waterways, dotted with sand bars and tiny islands, meander their way through a lush landscape of palm trees and pandanus shrubs with narrow canals entering onto open lakes where the horizon flattens with rice paddies and low-rise houses and temples.

“It is not advisable to visit Kerala in monsoon season. Summer season is not an ideal time to plan a visit to Kerala as the days are extremely hot and in the evenings also the temperature remains around 29 degree Celsius. The winter months are by far the best time to visit since the weather is pleasant. The minimum temperature during this time of the year drops to ten degrees Celsius in places like Munnar and is perfect for a vacation or a honeymoon,” Padan said.

The list of things to do in Kerala is truly endless. The splendid beauty of the hill stations, lush green expanse of the tea plantations, the silence of the gleaming backwaters invite you to try the interesting activities. To name a few, cruising on the backwaters, trekking through the less explored regions, taking a leisure walk through the greenery, above all, giving a try to the delicious cuisines of Kerala, add fascinating memories to your trip to the God's own country.



# Sample Preview of The Chapter

*Published by:*



**NEERAJ  
PUBLICATIONS**

[www.neerajbooks.com](http://www.neerajbooks.com)

# 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.