

# Modes of Creative Writing: Poetry, Fiction and Drama

## PYQ 2021

**Q1. Do you or do you not subscribe to the view that Creativity is 5 percent inspiration and 95 percent perspiration? Give a reasoned answer.**

**Ans.** The quote implies that while inspiration is essential to the creative process, it's not enough on its own. Turning an idea into a tangible creation requires effort, hard work, and dedication. In other words, inspiration provides the spark, but it takes a lot of effort and perseverance to develop that spark into a finished product.

Many creative people, including artists, writers, musicians, and inventors, can attest to the truth of this quote. Creativity is often a messy, non-linear process that requires trial and error, experimentation, and lots of revisions. It takes discipline, resilience, and a willingness to put in the work, even when the inspiration is lacking.

That being said, it's important to note that creativity is not a one-size-fits-all process. Different people may have different approaches to creativity, and some may find that inspiration plays a more significant role in their creative process than others. Some may find that inspiration strikes when they least expect it, while others may need to actively seek out sources of inspiration to jump-start their creativity.

In **summary**, while the quote "Genius is 1 percent inspiration and 99 percent perspiration" may be a bit of an oversimplification, it does capture an essential truth about the creative process: inspiration is necessary, but it's only the first step. To turn an idea into a tangible creation, it takes a lot of hard work, dedication, and perseverance.

**Q2. Develop a short story/poem/short play using any 5 of the tropes and figures of speech given below, clearly underling and labeling them : (i) Simile, (ii) Hyperbole, (iii) Symbol, (iv) Oxymoron, (v) Pidgin , (vi) Alliteration, (vii) Hyperbole, (viii) Irony**

**Ans.** Title: The Perfect Storm

Characters:

Lila, a young woman in her early 20s

Jack, Lila's boyfriend

The Storm, a metaphorical symbol for the chaos in their relationship

Tropes and Figures of Speech:

(i) Simile

(ii) Hyperbole

(iii) Symbol

(iv) Oxymoron

(v) Alliteration

## **Act I**

### **Scene 1**

(Setting: A beach on a stormy day. Lila and Jack are standing in the middle of the beach, holding hands.)

Lila: (shouting over the sound of the storm) It's like we're standing in the middle of a hurricane!

Jack: (laughing) That's a bit of a hyperbole, don't you think?

Lila: (frowning) No, it's not! It's like we're in the eye of the storm, and the chaos is all around us.

### **Scene 2**

(Setting: A café. Lila and Jack are sitting at a table, sipping coffee.)

Lila: (looking at the storm outside) Do you see that? The storm is a symbol of our relationship. It's like we're caught in the middle of a hurricane, and we don't know how to get out.

Jack: (nodding) Yeah, it's like we're two opposing forces that can't seem to find common ground.

### **Scene 3**

(Setting: Lila's apartment. Lila and Jack are sitting on the couch, watching the rain outside.)

Lila: (sighing) I don't know what to do. We're like an oxymoron, two things that shouldn't go together but somehow do.

Jack: (putting his arm around her) We're like the perfect storm. Beautiful and chaotic, powerful and destructive.

## **Act II**

### **Scene 1**

(Setting: The beach, a few days later. The storm has passed, and the sky is clear.)

Lila: (smiling) Look at this beautiful day. The storm is over, and everything is so calm and peaceful.

Jack: (smiling back) Yeah, it's like the alliteration of our love. Beautiful and blissful, together and true.

Lila: (taking his hand) Let's make a pact to never let the storm come back.

Jack: (nodding) Agreed. We'll weather any storm that comes our way, together.

**Q3. Read the poem given below and analyse it in terms of themes, tropes, figures of speech used; mood and the general effect on the reader. Give your answer quoting the relevant portions of the poem to support your points.**

**When Lilacs Last in the Dooryard Bloom'd**

**Walt Whitman**

When lilacs last in the dooryard bloom'd,  
And the great star early droop'd in the western sky in the night,  
I mourn'd, and yet shall mourn with ever-returning spring.  
Ever-returning spring, trinity sure to me you bring,  
Lilac blooming perennial and drooping star in the west,  
And thought of him I love.

O powerful western fallen star!  
O shades of night—O moody, tearful night!  
O great star disappear'd—O the black murk that hides the star!  
O cruel hands that hold me powerless—O helpless soul of me!  
O harsh surrounding cloud that will not free my soul.

In the dooryard fronting an old farm-house near the white-wash'd palings,  
Stands the lilac-bush tall-growing with heart-shaped leaves of rich green,  
With many a pointed blossom rising delicate, with the perfume strong I love,  
With every leaf a miracle—and from this bush in the dooryard,  
With delicate-color'd blossoms and heart-shaped leaves of rich green,  
A sprig with its flower I break.

In the swamp in secluded recesses,  
A shy and hidden bird is warbling a song.  
Solitary the thrush,  
The hermit withdrawn to himself, avoiding the settlements,  
Sings by himself a song.

Song of the bleeding throat,  
Death's outlet song of life, (for well dear brother I know,  
If thou wast not granted to sing thou would'st surely die.)  
Over the breast of the spring, the land, amid cities,

Amid lanes and through old woods, where lately the violets peep'd from the ground, spotting the gray debris,

Amid the grass in the fields each side of the lanes, passing the endless grass,

Passing the yellow-spear'd wheat, every grain from its shroud in the dark-brown fields uprisen,

Passing the apple-tree blows of white and pink in the orchards,

Carrying a corpse to where it shall rest in the grave,

Night and day journeys a coffin.

Coffin that passes through lanes and streets,

Through day and night with the great cloud darkening the land,

With the pomp of the inloop'd flags with the cities draped in black,

With the show of the States themselves as of crape-veil'd women standing,

With processions long and winding and the flambeaus of the night,

With the countless torches lit, with the silent sea of faces and the unbared heads, With the waiting depot, the arriving coffin, and the sombre faces,

With dirges through the night, with the thousand voices rising strong and solemn,

With all the mournful voices of the dirges pour'd around the coffin,

The dim-lit churches and the shuddering organs—where amid these you journey,

With the tolling tolling bells' perpetual clang,

Here, coffin that slowly passes,

I give you my sprig of lilac.

**Ans.** The poem "When Lilacs Last in the Dooryard Bloom'd" by Walt Whitman is a poignant elegy for the death of President Abraham Lincoln. The poem is characterized by themes of mourning, death, and the cycle of life, as well as by the use of various literary devices and figures of speech.

One of the most striking figures of speech in the poem is the use of symbolism. The lilac bush, with its heart-shaped leaves and delicate-colored blossoms, represents the beauty of life and the fragility of mortality. The drooping star in the west, on the other hand, represents the sadness and grief that accompanies death. The coffin that passes through the lanes and streets, with its pomp and solemnity, represents the finality of death and the mourning of the living.

Whitman also employs several other literary devices in the poem. Alliteration, for example, is used throughout the poem to create a sense of rhythm and musicality, such as in the lines "Lilac blooming perennial and drooping star in the west" and "Passing the yellow-spear'd wheat." Hyperbole is also used to emphasize the emotional impact of death, as in the line "O cruel hands that hold me powerless—O helpless soul of me!"

The mood of the poem is one of somber reflection and mourning. The imagery of the passing coffin, the tolling bells, and the mournful dirges all contribute to a sense of solemnity and sadness.

However, there is also a sense of hope and acceptance in the poem, as represented by the ever-returning spring and the cycle of life.

In conclusion, "When Lilacs Last in the Dooryard Bloom'd" is a powerful elegy that uses a variety of literary devices to convey themes of death, mourning, and the cycle of life. The poem's use of symbolism, alliteration, and hyperbole all contribute to a mood of somber reflection, while its imagery of the lilac bush and the passing coffin give the poem a sense of hope and acceptance in the face of mortality.

**Q4. If you were to write a novel, which aspect of the novel would you concentrate on the most- Character, Plot, Setting or Mode of Narration? Why? Give reasons with examples.**

**Ans.** As a student, if I were to write a novel, I would concentrate on developing strong and complex characters the most. This is because I believe that characters are the heart of any story and it is through their actions, thoughts, and emotions that the plot and setting come to life.

A well-developed character can make a reader invest emotionally in the story and relate to the experiences and struggles of the character. For example, in J.K. Rowling's Harry Potter series, readers are invested in the journey of Harry Potter as he discovers his magical abilities and faces the challenges posed by Lord Voldemort. The complexity of characters like Snape, Dumbledore, and Hermione also adds depth to the story and makes it more engaging.

A strong plot and a vivid setting are also essential elements of a good novel. However, I believe that these elements can be enhanced by the presence of well-developed characters. For instance, in Ernest Hemingway's "The Old Man and the Sea," the setting of the ocean and the plot of a fisherman's struggle to catch a giant marlin are made more impactful because of the reader's emotional investment in the protagonist, Santiago.

Finally, I would also pay attention to the mode of narration, as it can have a significant impact on the reader's experience of the story. A first-person narration, for instance, can make the reader feel more connected to the protagonist, while a third-person omniscient narration can give the reader a broader perspective on the story.

Overall, while all aspects of a novel are important, I believe that characters should be given the most attention, as they are the ones that drive the story forward and keep the reader invested.

**Q5. Write a short dramatic script involving a comic situation, giving emphasis to dialogue and non-verbal elements.**

**Ans.** Title: The Lost Key

Characters:

JASON – A forgetful man in his 30s

SARA – Jason's wife, in her 30s

SAM – A neighbor, in his 50s

KIM – Sam's wife, in her 50s

Scene: Jason and Sara's apartment. Jason is frantically searching for his keys, throwing things around the room while Sara looks on.

(Jason is frantically searching through the living room)

Sara: (sighs) "What did you lose this time?"

Jason: (exasperated) "My keys! I can't find them anywhere."

Sara: (sarcastic) "Well, have you checked your pockets?"

Jason: (pauses, checks his pockets) "Oh."

(Doorbell rings)

Sara: "I'll get it."

(Sara goes to answer the door while Jason continues searching)

Sara: "Hey, Sam. What's up?"

Sam: "Nothing much, just thought I'd come by and say hi. Is Jason here?"

Sara: "Yeah, he's in the living room. Go ahead and say hi, he's in one of his moods."

Sam: "Thanks."

(Sam enters the living room and sees Jason frantically searching)

Sam: "Hey, what's going on?"

Jason: (frustrated) "I lost my keys again."

Sam: "Well, have you tried retracing your steps?"

Jason: "Of course I have. That's the first thing I did."

(Sam looks around and sees the keys on the coffee table)

Sam: "Uh, Jason?"

Jason: (looks up, sees the keys) "Oh."

(Kim enters the apartment)

Kim: "Hey, what's going on?"

Sara: "Jason lost his keys again."

Kim: "Oh no. Did you check the coffee table?"

Jason: (sheepishly) "Yeah, they're right here."

(Everyone laughs)

Sam: "Well, at least we know where to look next time."

Kim: "You should get one of those key finder things."

Sara: "We've tried that. He always forgets to charge it."

Jason: "Hey, I resent that."

(Everyone laughs again)

The end.

**Q6. Edit and proof read the following paragraph and prepare it for publication. Then rewrite the final version as you would like it to be published.**

The Roots of modernism emerged in the middle of the nineteenth century, in France with Charles Baudelaire in literature, Eduard Manet in painting and Gustave Flaubert in prose fiction. In the 1880s, a strand of thinking began to assert that it was necessary to do away with the old norms entirely. In the 15 years of the twentieth century, some writers, thinkers, and artists made the break with traditional means of organizing literature, painting, and music. Modernism, in general, includes the activities and creations of those who felt the traditional forms of art and architecture were outdated. The modernist literature was characterized by a rejection of the 19th century traditions and of their consensus between author and reader. Modernists tried to break away from the conventions of the Victorian era. They wished to distinguish themselves from the history of art and literature. Ezra Pound, with his famous dictum 'make it new' captured the essence of modernism. Therefore, in order to create something new, they had to create new forms of writing. J.M.W Turner being one of the greatest landscape painters of the 19th century believed that his works should express significant historical, literary, or other narrative themes unlike the French Impressionists who had unconventional formulas.

**Ans.** The roots of Modernism emerged in the middle of the 19th century in France, with Charles Baudelaire in literature, Eduard Manet in painting, and Gustave Flaubert in prose fiction. In the 1880s, a strand of thinking began to assert that it was necessary to do away with old norms entirely. In the first 15 years of the 20th century, some writers, thinkers, and artists made the break with traditional means of organizing literature, painting, and music. Modernism, in general, includes the activities and creations of those who felt the traditional forms of art and architecture were outdated. Modernist literature was characterized by a rejection of 19th-century traditions and their consensus between author and reader. Modernists tried to break away from the conventions of the Victorian era and distinguish themselves from the history of art and literature. Ezra Pound, with his famous dictum "Make it new," captured the essence of Modernism. Therefore, in order to create something new, they had to create new forms of writing. J.M.W Turner, one of the greatest landscape painters of the 19th century, believed that his works should express significant historical, literary, or other narrative themes, unlike the French Impressionists, who had unconventional formulas.

**Final Version:**

Modernism originated in France in the mid-19th century, with Charles Baudelaire in literature, Eduard Manet in painting, and Gustave Flaubert in prose fiction. A strand of thinking emerged in the 1880s, asserting the need to break away from old norms entirely. In the first 15 years of the 20th century, writers, thinkers, and artists made the break with traditional means of organizing literature, painting, and music. Modernism is characterized by the rejection of 19th-century traditions and the consensus between author and reader. Modernists aimed to distinguish themselves from the conventions of the Victorian era and create something new by developing new forms of writing. Ezra Pound's dictum "Make it new" captured the essence of Modernism. J.M.W Turner, one of the greatest landscape painters of the 19th century, believed that his works should express significant historical, literary, or other narrative themes, unlike the French Impressionists, who had unconventional formulas.

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