

Chapter 1 : Women Literature | Voice of Eve

A voice in literature is the form or a format through which narrators tell their stories. It is prominent when a writer places himself herself into words, and provides a sense that the character is real person, conveying a specific message the writer intends to convey.

But now you read your copy again, you wonder "Does your content sound like you? Finding our voice is perhaps the biggest challenge we face as writers. A strong voice helps us stand out in a snot-green ocean of boring content. An energetic voice makes us feel good about our writing. How can we find our writing voice? And you only have to discover it. But this is far from the truth. Your writing voice develops over time. You can even steal it by studying the masters. This is a really "Who told you that? When you speak, your sentences are often unfinished. You make grammar mistakes without anyone noticing. You use words and phrases and even whole sentences that are redundant. You know what I mean? Content with a strong voice is carefully edited. When you write you only have words to communicate your message. Evernote Easily gather everything that matters. Clip web articles, capture handwritten notes, and snap photos to keep the physical and digital details of your projects with you at all times. Man Crates Ready to have your mind blown? You might start hoarding and stashing. Evernote addresses a wide audience. Their writing is to-the-point and simple. They use more words to get their message across, but their voice has more emotion, and resonates stronger with their specific audience. Jon Morrow Can I be painfully honest with you for a moment? Not thank-God-he-told-me honesty, where somebody points out you have spinach on your teeth. Boost Blog Traffic Jon Morrow was one of my early mentors. His writing is in your face and almost-over-the-top emotional. He speaks strongly to his audience, and he probably repels a few people, too. With sensory words , she conjures up images in my mind, communicating her ideas strongly. What makes these 4 voices strong? They speak in generic terms. They use meaningless words. Their messages remain wishy-washy. Their ideas are buried under wordy sludge. Verbosity kills their voice. To strengthen your voice and resonate with your audience you need to: Be concise A strong voice starts with clarity of thought. You need to know exactly what you want to communicate, so you can present your ideas clearly. They present their thoughts clearly. What do you want your reader to remember from your content? And what action should he take? Can you explain this in one sentence? Brush off the dirt. Chisel away the ugly parts, so your message pops and sparkles. Appeal to your reader We often think that writing is a one-way process. We sit at our desk. We type our thoughts. Good writing is a conversation with your reader. You sneak into his mind because you want to answer his questions, help him with his struggles, overcome his objections to buying from you. Paint clear pictures Being concise is often confused with using as few words as possible. But this is wrong. Sometimes you need to use more words to make an emotional connection. To touch, tickle, and dazzle. To connect with your readers, you need to make them feel your words. Make your words more sensory and emotional. Add rhythm to your writing A monotone voice is flat and boring. It drones like a humming aircon. Without surprising the reader. Without stressing key points. To avoid boring the boots off your readers, you need to vary the rhythm of your writing. Mix long sentences with short sentences. Use one-sentence paragraphs to stress certain points. The staccato of short sentences makes your voice more dynamic. The truth about your voice The key to developing a strong voice is to cut away the monotony, the boredom, the wordy sludge hiding your message. When you focus on concise and clear language, your voice will appear as by magic. Your content will shimmer and shine. And your readers will fall in love with you. Recommended reading on finding your voice:

Chapter 2 : How to Find Your Writing Voice (+ 4 Examples of Strong Voices in Writing)

Voice includes many different literary devices and stylistic techniques, including syntax, semantics, diction, dialogue, character development, tone, pacing, and even punctuation. Though the definition of voice can feel like a somewhat nebulous concept, voice is integral to appreciating a piece of literature.

This perspective uses a front row seat to draw the reader in. It uses pronouns such as "I", "me" and "my" to create a personal connection to the reader. Novels such as "The Invisible Man" by Ralph Ellison and "Gone Girl" by Gillian Flynn are written in first person, taking the reader inside the mind of the main character. This point of view aims to motivate people or provide advice for self-improvement, or in novels sometimes allows readers to choose their own endings. It creates a conversational voice, as though the author is speaking directly to the reader. Works such as "You Being Beautiful" by Dr. Oz and "The Abominable Snowman" by R. Montgomery use the second person perspective. This perspective is common when the narrative voice is used. Pronouns such as "he," "she" or "it" give the reader the role of an observer. Formal and Informal An author conveys the professional nature of the work using either a formal or an informal voice. Formal voice uses third person to offer reader information on a topic. This voice most often applies to essays or job applications, but appears in nonfiction literature, such as biographies or history. Abbreviations, contractions and slang are not used. Informal voice uses any point of view, allowing the author more freedom in the structure of the writing. Contractions and abbreviations are used. Finding Your Voice Every writer develops his own style, occasionally without realizing it. You create your voice by first deciding what tone benefits your writing purpose. You might write a college essay about the pros and cons of skydiving, with a goal to express the dangers while conveying how it can be fun. You want your voice to be serious, but with a humorous edge to keep readers engaged. Paying attention to your tone, word choice and mechanics can help you achieve this.

Chapter 3 : Examples of Active and Passive Voice

Voice is the characteristic speech and thought patterns of the narrator of a work of fiction. Because voice has so much to do with the reader's experience of a work of literature, it is one of the most important elements of a piece of writing.

Developing it and defining it. But what exactly is voice? Voice can be thought of in terms of the uniqueness of a vocal voice machine. As a trumpet has a different voice than a tuba or a violin has a different voice than a cello, so the words of one author have a different sound than the words of another. One author may have a voice that is light and fast paced while another may have a dark voice. I actually find the first sentence of that definition rather unhelpful, though I very much like the comparison that follows, likening literary voice to the different sounds of different instruments. Voice is, I think, the way a story is told. Just as how the same piece of music sounds quite different if played on a violin versus a flute or sung by a choir or a rapper, a story that involves that same plot, characters, world, etc, can still change a lot depending on the voice used to tell it. Voice is what helps change a story from: He saw his mother across the hall and took a deep breath. The arrival of his mother and that atrocious hat had been enough to scare Jessica away from him for the rest of the school year. Almost immediately, it catapults him back decades to hot Savannah summers, and home-made ice cream, and the year he was twelve, when he tried to kiss Jessica Dowly behind the playground and failed. His mother was across the hall. These short excerpts are a bit too short to properly display differences in voice, but I think you can get the general idea! Voice is the lens through which the reader sees the story. But many writers are included! And those are both in third person! When I first started writing, I used to have a notebook in which I copied down my favorite passages from books. I started paying attention to which stories I loved not just for their plots and characters and such, but purely for the way they were told. And I would write scenes, or stories, or just little snippets in as close an approximation to that voice as I could. It is definitely something that can be developed. However, it is also something that is unique.

Chapter 4 : What is Active Voice? Definition, Examples of Active Sentences in Writing - Writing Explained

What Is a Writing Voice? Voice is the distinct personality, style, or point of view of a piece of writing or any other creative work. Voice is what Simon Cowell is talking about when he tells "American Idol" contestants to make a song their own and not just do a note-for-note karaoke version.

Yesterday, Grandpa arrived at our house. The active writing voice is contrasted with the passive voice. The active and passive voices put emphasis on different elements of the sentence. The passive voice occurs when the action is done by what seems like it should be the object. The book was written by Jeanette Walls. It seems like Jeanette Walls should be the subject. Jeanette Walls wrote the book. However, book, which should be the direct object, is actually the subject of the sentence. Jeannette Walls wrote the book. Are passive sentences bad? Neither of the above example sentences is incorrect. The active voice is used more often in writing. However, the passive voice may also be used for stylistic purposes. Writing in the active voice is more concise, clear, and direct than the passive voice. It should be noted that strictly writing in the passive voice is not acceptable. Writers who use the passive voice do so intentionally to communicate their purpose. Active Sentence Examples Active Example: Carolina Panthers quarterback Cam Newton ran the ball in for a third-quarter touchdown and did some dances that predate his existence on the planet by a couple of decades. In many cases, active sentences are a better option in writing especially news writing. The first example is especially clumsy written in the passive voice. Exercises with Passive and Active Voice Are these sentences written in active or passive voice? The chicken crossed the road. The role of Julius Caesar was acted by Orson Welles. My favorite song is sung by Whitney Houston. My dad purchased wood to build a new pergola for our backyard. The shoes were made in Spain. What is an Active Voice? The active voice is the most common type of writing. In active sentences, there is little confusion about which words are the subject, verb, and object.

Chapter 5 : Active Voice - Examples and Definition of Active Voice

The literary voice is the lens or viewpoint from which a story is told. Writers use this storytelling device to draw readers into the narrative. It helps you, as the writer, include descriptive detail and extra information without distracting from the plot or topic.

First-person narrative With the first-person point of view, a story is revealed through a narrator who is also explicitly a character within his or her own story. In a first person narrative, the narrator can create a close relationship between the reader and the writer. Frequently, the narrator is the protagonist, whose inner thoughts are expressed to the audience, even if not to any of the other characters. A conscious narrator, as a human participant of past events, is an incomplete witness by definition, unable to fully see and comprehend events in their entirety as they unfurl, not necessarily objective in their inner thoughts or sharing them fully, and furthermore may be pursuing some hidden agenda. Forms include temporary first-person narration as a story within a story, wherein a narrator or character observing the telling of a story by another is reproduced in full, temporarily and without interruption shifting narration to the speaker. The first-person narrator can also be the focal character.

Second-person [edit] The second-person point of view is a point of view where the audience is made a character. This is done with the use of the pronouns "you", "your", and "yours. Stories and novels in second person are comparatively rare. But here you are, and you cannot say that the terrain is entirely unfamiliar, although the details are fuzzy. This makes it clear that the narrator is an unspecified entity or uninvolved person who conveys the story and is not a character of any kind within the story, or at least is not referred to as such. It thus allows a story to be told without detailing any information about the teller narrator of the story. Instead, a third-person narrator is often simply some disembodied "commentary" or "voice", rather than a fully developed character.

Alternating person [edit] While the tendency for novels or other narrative works is to adopt a single point of view throughout the entire novel, some authors have experimented with other points of view that, for example, alternate between different narrators who are all first-person, or alternate between a first- and a third-person narrative perspective. The ten books of the Pendragon adventure series, by D. MacHale, switch back and forth between a first-person perspective handwritten journal entries of the main character along his journey and the disembodied third-person perspective of his friends back home. Often, a narrator using the first person will try to be more objective by also employing the third person for important action scenes, especially those in which they are not directly involved or in scenes where they are not present to have viewed the events in firsthand. This novel alternates between an art student named Clare, and a librarian named Henry. He is then put in emotional parts from his past and future, going back and forth in time. It alternates between both boys telling their part of the story. How they met and how their lives came together then. They then form a group, and continue to meet up. Often, interior monologues and inner desires or motivations, as well as pieces of incomplete thoughts, are expressed to the audience but not necessarily to other characters. Irish writer James Joyce exemplifies this style in his novel Ulysses.

Character voice [edit] One of the most common narrative voices, used especially with first- and third-person viewpoints, is the character voice, in which a conscious "person" in most cases, a living human being is presented as the narrator; this character is called a viewpoint character. In this situation, the narrator is no longer an unspecified entity; rather, the narrator is a more relatable, realistic character who may or may not be involved in the actions of the story and who may or may not take a biased approach in the storytelling. If the character is directly involved in the plot, this narrator is also called the viewpoint character. The viewpoint character is not necessarily the focal character.

Unreliable narrator The unreliable narrative voice involves the use of an untrustworthy narrator. This mode may be employed to give the audience a deliberate sense of disbelief in the story or a level of suspicion or mystery as to what information is meant to be true and what is meant to be false.

Epistolary novel The epistolary narrative voice uses a usually fictional series of letters and other documents to convey the plot of the story. Although epistolary works can be considered multiple-person narratives, they also can be classified separately, as they arguably have no narrator at all—just an author who has gathered the documents together in one place. *Les Liaisons dangereuses*

Dangerous Liaisons , by Pierre Choderlos de Laclos , is again made up of the correspondence between the main characters, most notably the Marquise de Merteuil and the Vicomte de Valmont.

Chapter 6 : Voice in Writing: Developing a Unique Writing Voice

In rhetoric and literary studies, voice is the distinctive style or manner of expression of an author or narrator. As discussed below, voice is one of the most elusive yet important qualities in a piece of writing. "Voice is usually the key element in effective writing," says teacher and journalist Donald Murray.

Keep related words together [92] [93] Choice of paragraph structure[edit] The most important unit of meaning in every literary work is the paragraph. Although each sentence conveys a thought, a literary work is not just a sequence of, say, eighty thoughts; it is rather a development of one central thesis through certain steps. Those steps are paragraphs. Within an effective paragraph the sentences support and extend one another in various ways, making a single, usually complex, unfolding idea. Having something to say, the writer merely says it and goes on to do just the same in the following paragraph. How trying it is to live in these times! Soulwise, these are trying times. I will tell you why; so shall my anticipation prevent your discovery, and your secrecy to the king and queen moult no feather. What a piece of work is a man! And yet, to me, what is this quintessence of dust? It was the best of times, it was the worst of times, it was the age of wisdom, it was the age of foolishness, it was the epoch of belief, it was the epoch of incredulity, it was the season of Light, it was the season of Darkness, it was the spring of hope, it was the winter of despair, we had everything before us, we had nothing before us, we were all going direct to Heaven, we were all going direct the other way – in short, the period was so far like the present period, that some of its noisiest authorities insisted on its being received, for good or for evil, in the superlative degree of comparison only. One Christmas was so much like another, in those years, around the sea-town corner now, and out of all sound except the distant speaking of the voices I sometimes hear a moment before sleep, that I can never remember whether it snowed for six days and six nights when I was twelve or whether it snowed for twelve days and twelve nights when I was six; or whether the ice broke and the skating grocer vanished like a snowman through a white trap-door on that same Christmas Day that the mince-pies finished Uncle Arnold and we tobogganed down the seaward hill, all the afternoon, on the best tea-tray, and Mrs. Griffiths complained, and we threw a snowball at her niece, and my hands burned so, with the heat and the cold, when I held them in front of the fire, that I cried for twenty minutes and then had some jelly. In his dream he was shutting the front door with its strawberry windows and lemon windows and windows like white clouds and windows like clear water in a country stream. Two dozen panes squared round the one big pane, colored of fruit wines and gelatins and cool water ices. He remembered his father holding him up as a child. And at last the strawberry glass perpetually bathed the town in roseate warmth, carpeted the world in pink sunrise, and made the cut lawn seem imported from some Persian rug bazaar. The strawberry window, best of all, cured people of their paleness, warmed the cold rain, and set the blowing, shifting February snows afire. Moreover, I am cognizant of the interrelatedness of all communities and states. I cannot sit idly by in Atlanta and not be concerned about what happens in Birmingham. Injustice anywhere is a threat to justice everywhere. We are caught in an inescapable network of mutuality, tied in a single garment of destiny. Whatever affects one directly, affects all indirectly. Never again can we afford to live with the narrow, provincial "outside agitator" idea. Anyone who lives inside the United States can never be considered an outsider anywhere within its bounds. The voice of a literary work is then the specific group of characteristics displayed by the narrator or poetic "speaker" or, in some uses, the actual author behind them, assessed in terms of tone, style, or personality. Distinctions between various kinds of narrative voice tend to be distinctions between kinds of narrator in terms of how they address the reader rather than in terms of their perception of events, as in the distinct concept of point of view. Likewise in non-narrative poems, distinctions can be made between the personal voice of a private lyric and the assumed voice the persona of a dramatic monologue. It is perfectly understandable that an aspiring writer could fall in love with the work of a brilliant literary figure for example, William Faulkner or William S. Burroughs and then try to emulate that literary voice, but when an amateur aims deliberately for the sort of mature voice found in seasoned professionals, the result is likely to be literarily pretentious and largely unreadable. In fact, this sort of literary pretentiousness is a clear mark of an amateur. Such an effect is achieved simply by writing often and carefully. Spending

creative energy in the service of the way sentences read as prose is likely to be at the expense of the characters or story. Writers should concentrate on characters and story and let their voice take care of itself. In some instances, voice is defined nearly the same as style; [] [] in others, as genre , [] literary mode , [] [] point of view, [] mood , [] or tone.

Chapter 7 : Narration - Wikipedia

The writer's voice is the individual writing style of an author, a combination of idiosyncratic usage of syntax, diction, punctuation, character development, dialogue, etc., within a given body of text (or across several works). Voice can be thought of in terms of the uniqueness of a vocal voice machine.

Voice Definition of Voice A voice in literature is the form or a format through which narrators tell their stories. It is prominent when a writer places himself herself into words, and provides a sense that the character is real person, conveying a specific message the writer intends to convey. When a writer engages personally with a topic, he imparts his personality to that piece of literature. This individual personality is different from other individual personalities, which other writers put into their own works. Thus, voice is a unique personality of a literary work. Depending upon the type of work, authors may use a single voice, or multiple voices.

Types of Voice Though there are many types of voice, two are most commonly used: It is a common narrative voice used with first and third person points of view. Here, the author uses a conscious person as a narrator in the story. Examples of Voice in Literature Example 1: Various works By Multiple Authors Stream of consciousness is a narrative voice that comprises the thought processes of the characters. When she grows older, her language becomes more sophisticated. Her dialogue allows readers to hear the language of younger Scout. Also, it enables the readers to feel the voice of an adult in her actions and thinking. As the story proceeds, readers notice the voice is unusual, characterized by starts and stops. The character directly talks to the readers, showing a highly exaggerated and wrought style. It is obvious that the effectiveness of this story relies on its style, voice, and structure, which reveal the diseased state of mind of the narrator. Frankenstein By Mary Shelley Epistolary Voice Epistolary narrative voice makes use of letters and documents to convey the message and reveal the story. For instance, Mary Shelley, in her novel Frankenstein, employs epistolary form, in which she uses a sequence of letters to express the voice of her narrator "a scientific explorer, Captain Robert Walton. He attempts to reach the North Pole, where he meets Victor Frankenstein, and then records his experiences and confessions. Voice shows whose eyes readers see the narrative through, which gives a personality to a literary piece. Moreover, a strong voice helps make every word count, sets up consistency, and most importantly grabs the attention of the readers.

Chapter 8 : How Do You Teach Voice in Writing: It's Easier Than You Think

Active voice plays an important role in creative writing and business reports because these types of writings need to be to the point, clear, and direct. It adds interest and helps grab attention of the readers.

I worked at a small but busy restaurant with the head chef, a few helpers, dishwashers, and about a dozen servers. For breaks and meals, everyone kicked back in a little storage room just off the kitchen. A big table and folding chairs made it our dining room, and we had a lot of fun. But I also had to use that room for supplies, and it was always a mess. One day, completely disgusted with dirty dishes, cups, newspapers, and a swarm of flies, I cleaned it all up until it sparkled. Then I tacked up a poster with an announcement that went something like this: Put your trash in the trash can and your dirty dishes in the dish bin! Later that day, the manager stopped by and laughed when he saw my poster. And I laughed, too. But I thought, Well, duh. How else would I write? Your voice is actually a reflection of your entire personality, including your speech patterns. And you can have more than one voice and create voices specifically for your characters if you write fiction. Attitude is about emotion, values, and beliefs. It has to do with how you regard the world and life in general or how you feel about someone or something. Attitude reveals itself in the way you talk, your body language, and your actions. And your attitude is part of what shapes your writing voice. Tone of voice in your writing is similar to tone of voice while talking or singing. Imagine other tones of voice that someone might use when asking for a cup of coffee. Write them down as a little exercise. How many can you come up with? Which one sounds most like you? Just like a spoken tone of voice, your mental tone of voice and underlying attitude will be apparent in your writing voice. But it will always have a certain tone that reflects your overall attitude. Personal style is revealed with vocabulary, sentence structure, grammar, and the more technical aspects of writing. But it also involves who you are and your personal taste or preferences. Do you enjoy explaining things in minute detail? Or do you see the big picture and prefer to use general descriptions and lists? Do you use elaborate, flowery language? Or are you more direct and to the point? What about slang and swearing? Stephen King, in *On Writing*, describes a process that I went through as a writer in college. When I read Ray Bradbury as a kid, I wrote like Ray Bradbury—everything green and wondrous and seen through a lens smeared with the grease of nostalgia. When I read James M. Cain, everything I wrote came out clipped and stripped and hard-boiled. When I read Lovecraft, my prose became luxurious and Byzantine. I wrote stories in my teenage years where all these styles merged, creating a kind of hilarious stew. But the cool part is this: Soak it up on demand. Developing a different writing voice for different types of writing is not only possible but desirable. The best way to develop a voice from the s or any other bygone era is to immerse yourself in writing of that time period. But within that piece of writing particularly fiction, other voices might share the storytelling spotlight. Their voices also identify them in dialogue if any. And at certain points, various characters take over the storytelling. Jacob, for example, narrates about one-third of the final novel, *Breaking Dawn*. Rosalie gets a chance to tell her story in *Eclipse*, and Jasper tells his as well. Other stories are told by other characters, each with their own distinctive voice. Even if you only saw the movies, think back. How does Jacob talk? The voices are easy to hear in the writing: Jacob uses a lot of slang. Edward speaks formally and uses old-fashioned expressions which reflect his time of birth: Chatterbox Jessica makes snide, sarcastic remarks. Introverted, awkward Bella as the narrator relates the story in a steady, consistent voice. Finally, a stronger, more mature and polished voice emerges. Of course all the voices and the narration are written by one writer, Stephenie Meyer. Still, even though I can see where improvements could be made, her voice is strong and consistent. How can you develop your voice? Stephen King points out: And write a lot. Here are a few writers with very distinctive, strong voices:

Chapter 9 : List of Voice Types in Literature | The Classroom

Finding a writing voice can be a struggle, whether you're writing a novel, short story, flash fiction or a blog post. Some may even wonder, what is voice in writing? A writer's voice is something uniquely their own. It makes their work pop, plus readers recognize the familiarity. You would be.

After teaching students how to write for an audience and with a purpose and how to effectively evaluate point of view, I felt good about myself once again. I called my mom and told her what a smart son she had. Then I realized my students had no idea how to effectively maintain a personal voice while writing. In shock, I called my mom, advised her to give me up for adoption, and cancelled the appointment with my time management advisor. I was too busy. I had work to do. I asked several colleagues "How do you teach voice in writing? Each writer has a distinct personality. Each writer has passions, opinions, prejudices, and information. You can find two of your own or use some of mine as examples: Read the first sample passage and ask the following questions: Does the author convey his or her voice? How does the reader know? What can be inferred about the author of this piece Write the student responses on the board Read the second passage and ask the same questions. Discuss how these two passages, written by the same brilliant author, have two distinct voices with two different purposes: Who is your intended audience? What voice would be most effective? Discuss that when you determine the most appropriate voice for your purpose, write with that voice. Remind students that knowing the audience is the key to finding your voice. If using this assignment for revision, have students read their rough draft and change sentences, words, or phrases that do not convey their chosen voice. Divide students in to groups of Instruct each student to read his or her draft to the group. Listeners should identify passages that should be changed. Instruct students to work individually on revision. After revising, instruct students to reconvene and read their final draft. Each group should choose the best revision and share it with the class. Student writing lacks focus because they rarely have a purpose, do not know how to make a point, and write to an imaginary, non-existent audience. End their pointless meanderings with these simple lesson plans.