

On Writing

By

Stephen King

— A Memoir of the Craft —

Scribner

TOOLBOX

*Grandpa was a carpenter,
he built houses, stores and banks,
he chain-smoked Camel cigarettes
and hammered nails in planks.
He was level-on-the-level,
shaved even every door,
and voted for Eisenhower
'cause Lincoln won the war.*

That's one of my favorite John Prine lyrics, probably because my grandpa was also a carpenter. I don't know about stores and banks, but Guy Pillsbury built his share of houses and spent a good many years making sure the Atlantic Ocean and the harsh seacoast winters didn't wash away the Winslow Homer estate in Prout's Neck. Fazza smoked cigars, though, not Camels. It was my Uncle Oren, also a carpenter, who smoked the Camels. And when Fazza retired, it was Uncle Oren who inherited the old fellow's toolbox. I don't remember its being there in the garage on the day I dropped the cinderblock on my foot, but it probably was sitting in its accustomed place just outside the nook where my cousin Donald kept his hockey sticks, ice skates, and baseball glove.

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The toolbox was what we called a big 'un. It had three levels, the top two removable, all three containing little drawers as cunning as Chinese boxes. It was handmade, of course. Dark wooden slats were bound together by tiny nails and strips of brass. The lid was held down by big latches; to my child's eye they looked like the latches on a giant's lunchbox. Inside the top was a silk lining, rather odd in such a context and made more striking still by the pattern, which was pinkish-red cabbage roses fading into a smog of grease and dirt. On the sides were great big grabhandles. You never saw a toolbox like this one for sale at Wal-Mart or Western Auto, believe me. When my uncle first got it, he found a brass etching of a famous Homer painting—I believe it was *The Undertow*—lying in the bottom. Some years later Uncle Oren had it authenticated by a Homer expert in New York, and a few years after that I believe he sold it for a good piece of money. Exactly how or why Fazza came by the engraving in the first place is a mystery, but there was no mystery about the origins of the toolbox—he made it himself.

One summer day I helped Uncle Oren replace a broken screen on the far side of the house. I might have been eight or nine at the time. I remember following him with the replacement screen balanced on my head, like a native bearer in a Tarzan movie. He had the toolbox by the grabhandles, horsing it along at thigh level. As always, Uncle Oren was wearing khaki pants and a clean white tee-shirt. Sweat gleamed in his graying Army crewcut. A Camel hung from his lower lip. (When I came in years later with a pack of Chesterfields in my breast pocket, Uncle Oren sneered at them and called them "stockade cigarettes.")

We finally reached the window with the broken screen and he set the toolbox down with an audible sigh of relief.

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When Dave and I tried to lift it from its place on the garage floor, each of us holding one of the handles, we could barely budge it. Of course we were just little kids back then, but even so I'd guess that Fazza's fully loaded toolbox weighed between eighty and a hundred and twenty pounds.

Uncle Oren let me undo the big latches. The common tools were all on the top layer of the box. There was a hammer, a saw, the pliers, a couple of sized wrenches and an adjustable; there was a level with that mystic yellow window in the middle, a drill (the various bits were neatly drawered farther down in the depths), and two screwdrivers. Uncle Oren asked me for a screwdriver.

"Which one?" I asked.

"Either-or," he replied.

The broken screen was held on by loophead screws, and it really didn't matter whether he used a regular screwdriver or the Phillips on them; with loopheads you just stuck the screwdriver's barrel through the hole at the top of the screw and then spun it the way you spin a tire iron once you've got the lugnuts loose.

Uncle Oren took the screws out—there were eight, which he handed to me for safekeeping—and then removed the old screen. He set it against the house and held up the new one. The holes in the screen's frame mated up neatly with the holes in the window-frame. Uncle Oren grunted with approval when he saw this. He took the loophead screws back from me, one after the other, got them started with his fingers, then tightened them down just as he'd loosened them, by inserting the screwdriver's barrel through the loops and turning them.

When the screen was secure, Uncle Oren gave me the screwdriver and told me to put it back in the toolbox and "latch her up." I did, but I was puzzled. I asked him why he'd

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lugged Fazza's toolbox all the way around the house, if all he'd needed was that one screwdriver. He could have carried a screwdriver in the back pocket of his khakis.

"Yeah, but Stevie," he said, bending to grasp the handles, "I didn't know what else I might find to do once I got out here, did I? It's best to have your tools with you. If you don't, you're apt to find something you didn't expect and get discouraged."

I want to suggest that to write to your best abilities, it behooves you to construct your own toolbox and then build up enough muscle so you can carry it with you. Then, instead of looking at a hard job and getting discouraged, you will perhaps seize the correct tool and get immediately to work.

Fazza's toolbox had three levels. I think that yours should have at least four. You could have five or six, I suppose, but there comes a point where a toolbox becomes too large to be portable and thus loses its chief virtue. You'll also want all those little drawers for your screws and nuts and bolts, but where you put those drawers and what you put in them . . . well, that's your little red wagon, isn't it? You'll find you have most of the tools you need already, but I advise you to look at each one again as you load it into your box. Try to see each one new, remind yourself of its function, and if some are rusty (as they may be if you haven't done this seriously in awhile), clean them off.

Common tools go on top. The commonest of all, the bread of writing, is vocabulary. In this case, you can happily pack what you have without the slightest bit of guilt and inferiority. As the whore said to the bashful sailor, "It ain't how much you've got, honey, it's how you use it."

Some writers have enormous vocabularies; these are folks

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who'd know if there really *is* such a thing as an insalubrious dithyramb or a cozening raconteur, people who haven't missed a multiple-choice answer in Wilfred Funk's *It Pays to Increase Your Word Power* in oh, thirty years or so. For example:

The leathery, undeteriorative, and almost indestructible quality was an inherent attribute of the thing's form of organization, and pertained to some paleocean cycle of invertebrate evolution utterly beyond our powers of speculation.

—H. P. Lovecraft, *At the Mountains of Madness*

Like it? Here's another:

In some [of the cups] there was no evidence whatever that anything had been planted; in others, wilted brown stalks gave testimony to some inscrutable depredation.

—T. Coraghessan Boyle, *Budding Prospects*

And yet a third—this is a good one, you'll like it:

Someone snatched the old woman's blindfold from her and she and the juggler were clouted away and when the company turned in to sleep and the low fire was roaring in the blast like a thing alive these four yet crouched at the edge of the firelight among their strange chattels and watched how the ragged flames fled down the wind as if sucked by some maelstrom out there in the void, some vortex in that waste apposite to which man's transit and his reckonings alike lay abrogate.

—Cormac McCarthy, *Blood Meridian*

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Other writers use smaller, simpler vocabularies. Examples of this hardly seem necessary, but I'll offer a couple of my favorites, just the same:

He came to the river. The river was there.

—Ernest Hemingway, “Big Two-Hearted River”

They caught the kid doing something nasty under the bleachers.

—Theodore Sturgeon, *Some of Your Blood*

This is what happened.

—Douglas Fairbairn, *Shoot*

Some of the owner men were kind because they hated what they had to do, and some of them were angry because they hated to be cruel, and some of them were cold because they had long ago found that one could not be an owner unless one were cold.

—John Steinbeck, *The Grapes of Wrath*

The Steinbeck sentence is especially interesting. It's fifty words long. Of those fifty words, thirty-nine have but one syllable. That leaves eleven, but even that number is deceptive; Steinbeck uses **because** three times, **owner** twice, and **hated** twice. There is no word longer than two syllables in the entire sentence. The structure is complex; the vocabulary is not far removed from the old Dick and Jane primers. *The Grapes of Wrath* is, of course, a fine novel. I believe that *Blood Meridian* is another, although there are great whacks of it that I don't fully understand. What of that? I can't decipher the words to many of the popular songs I love, either.

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There's also stuff you'll never find in the dictionary, but it's still vocabulary. Check out the following:

“Egggh, whaddaya? Whaddaya want from me?”

“Here come Hymie!”

“Unnh! Unnnh! Unnnhh!”

“Chew my willie, Yo' Honor.”

“Yeggghhh, fuck you, too, man!”

—Tom Wolfe, *Bonfire of the Vanities*

This last is phonetically rendered street vocabulary. Few writers have Wolfe's ability to translate such stuff to the page. (Elmore Leonard is another writer who can do it.) Some street-rap gets into the dictionary eventually, but not until it's safely dead. And I don't think you'll ever find **Yeggghhh** in Webster's Unabridged.

Put your vocabulary on the top shelf of your toolbox, and don't make any conscious effort to improve it. (You'll be doing that as you read, of course . . . but that comes later.) One of the really bad things you can do to your writing is to dress up the vocabulary, looking for long words because you're maybe a little bit ashamed of your short ones. This is like dressing up a household pet in evening clothes. The pet is embarrassed and the person who committed this act of pre-meditated cuteness should be even more embarrassed. Make yourself a solemn promise right now that you'll never use “emolument” when you mean “tip” and you'll never say **John stopped long enough to perform an act of excretion** when you mean **John stopped long enough to take a shit**. If you believe “take a shit” would be considered offensive or inappropriate by your audience, feel free to say **John stopped long enough to move his bowels** (or perhaps **John stopped**

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long enough to “push”). I’m not trying to get you to talk dirty, only plain and direct. Remember that the basic rule of vocabulary is *use the first word that comes to your mind, if it is appropriate and colorful*. If you hesitate and cogitate, you will come up with another word—of course you will, there’s always another word—but it probably won’t be as good as your first one, or as close to what you really mean.

This business of meaning is a very big deal. If you doubt it, think of all the times you’ve heard someone say “I just can’t describe it” or “That isn’t what I mean.” Think of all the times you’ve said those things yourself, usually in a tone of mild or serious frustration. The word is only a representation of the meaning; even at its best, writing almost always falls short of full meaning. Given that, why in God’s name would you want to make things worse by choosing a word which is only cousin to the one you really wanted to use?

And *do* feel free to take appropriateness into account; as George Carlin once observed, in some company it’s perfectly all right to prick your finger, but very bad form to finger your prick.

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You’ll also want grammar on the top shelf of your toolbox, and don’t annoy me with your moans of exasperation or your cries that you *don’t understand* grammar, you *never did understand* grammar, you flunked that *whole semester* in Sophomore English, writing is fun but grammar sucks the big one.

Relax. Chill. We won’t spend much time here because we don’t need to. One either absorbs the grammatical principles of one’s native language in conversation and in reading or

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one does not. What Sophomore English does (or tries to do) is little more than the naming of parts.

And this isn't high school. Now that you're not worried that (a) your skirt is too short or too long and the other kids will laugh at you, (b) you're not going to make the varsity swimming team, (c) you're still going to be a pimple-studded virgin when you graduate (probably when you die, for that matter), (d) the physics teacher won't grade the final on a curve, or (e) nobody really likes you anyway AND THEY NEVER DID . . . now that all that extraneous shit is out of the way, you can study certain academic matters with a degree of concentration you could never manage while attending the local textbook loonybin. And once you start, you'll find you know almost all of the stuff anyway—it is, as I said, mostly a matter of cleaning the rust off the drillbits and sharpening the blade of your saw.

Plus . . . oh, to hell with it. If you can remember all the accessories that go with your best outfit, the contents of your purse, the starting lineup of the New York Yankees or the Houston Oilers, or what label "Hang On Sloopy" by The McCoys was on, you are capable of remembering the difference between a gerund (verb form used as a noun) and a participle (verb form used as an adjective).

I thought long and hard about whether or not to include a detailed section on grammar in this little book. Part of me would actually like to; I taught it successfully at high school (where it hid under the name Business English), and I enjoyed it as a student. American grammar doesn't have the sturdiness of British grammar (a British advertising man with a proper education can make magazine copy for ribbed condoms sound like the Magna goddam Carta), but it has its own scruffy charm.

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In the end I decided against it, probably for the same reason William Strunk decided not to recap the basics when he wrote the first edition of *The Elements of Style*: if you don't know, it's too late. And those really incapable of grasping grammar—as I am incapable of playing certain guitar riffs and progressions—will have little or no use for a book like this, anyway. In that sense I am preaching to the converted. Yet allow me to go on just a little bit further—will you indulge me?

Vocabulary used in speech or writing organizes itself in seven parts of speech (eight, if you count interjections such as **Oh!** and **Gosh!** and **Fuhgeddaboudit!**). Communication composed of these parts of speech must be organized by rules of grammar upon which we agree. When these rules break down, confusion and misunderstanding result. Bad grammar produces bad sentences. My favorite example from Strunk and White is this one: **“As a mother of five, with another one on the way, my ironing board is always up.”**

Nouns and verbs are the two indispensable parts of writing. Without one of each, no group of words can be a sentence, since a sentence is, by definition, a group of words containing a subject (noun) and a predicate (verb); these strings of words begin with a capital letter, end with a period, and combine to make a complete thought which starts in the writer's head and then leaps to the reader's.

Must you write complete sentences each time, every time? Perish the thought. If your work consists only of fragments and floating clauses, the Grammar Police aren't going to come and take you away. Even William Strunk, that Mussolini of rhetoric, recognized the delicious pliability of language. “It is an old observation,” he writes, “that the best writers sometimes disregard the rules of rhetoric.” Yet he goes on to add this thought, which I urge you to consider:

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“Unless he is certain of doing well, [the writer] will probably do best to follow the rules.”

The telling clause here is *Unless he is certain of doing well*. If you don't have a rudimentary grasp of how the parts of speech translate into coherent sentences, how can you be certain that you *are* doing well? How will you know if you're doing ill, for that matter? The answer, of course, is that you can't, you won't. One who does grasp the rudiments of grammar finds a comforting simplicity at its heart, where there need be only nouns, the words that name, and verbs, the words that act.

Take any noun, put it with any verb, and you have a sentence. It never fails. **Rocks explode. Jane transmits. Mountains float.** These are all perfect sentences. Many such thoughts make little rational sense, but even the stranger ones (**Plums deify!**) have a kind of poetic weight that's nice. The simplicity of noun-verb construction is useful—at the very least it can provide a safety net for your writing. Strunk and White caution against too many simple sentences in a row, but simple sentences provide a path you can follow when you fear getting lost in the tangles of rhetoric—all those restrictive and nonrestrictive clauses, those modifying phrases, those appositives and compound-complex sentences. If you start to freak out at the sight of such unmapped territory (unmapped by you, at least), just remind yourself that rocks explode, Jane transmits, mountains float, and plums deify. Grammar is not just a pain in the ass; it's the pole you grab to get your thoughts up on their feet and walking. Besides, all those simple sentences worked for Hemingway, didn't they? Even when he was drunk on his ass, he was a fucking genius.

If you want to refurbish your grammar, go to your local used-book store and find a copy of *Warriner's English Grammar*

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and Composition—the same book most of us took home and dutifully covered with brown paper shopping-bags when we were sophomores and juniors in high school. You'll be relieved and delighted, I think, to find that almost all you need is summarized on the front and back endpapers of the book.

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Despite the brevity of his style manual, William Strunk found room to discuss his own dislikes in matters of grammar and usage. He hated the phrase “student body,” for instance, insisting that “studentry” was both clearer and without the ghoulish connotations he saw in the former term. He thought “personalize” a pretentious word. (Strunk suggests “Get up a letterhead” to replace “Personalize your stationery.”) He hated phrases such as “the fact that” and “along these lines.”

I have my own dislikes—I believe that anyone using the phrase “That’s so cool” should have to stand in the corner and that those using the far more odious phrases “at this point in time” and “at the end of the day” should be sent to bed without supper (or writing-paper, for that matter). Two of my other pet peeves have to do with this most basic level of writing, and I want to get them off my chest before we move along.

Verbs come in two types, active and passive. With an active verb, the subject of the sentence is doing something. With a passive verb, something is being done *to* the subject of the sentence. The subject is just letting it happen. *You should avoid the passive tense.* I’m not the only one who says so; you can find the same advice in *The Elements of Style*.

Messrs. Strunk and White don’t speculate as to why so

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many writers are attracted to passive verbs, but I'm willing to; I think timid writers like them for the same reason timid lovers like passive partners. The passive voice is safe. There is no troublesome action to contend with; the subject just has to close its eyes and think of England, to paraphrase Queen Victoria. I think unsure writers also feel the passive voice somehow lends their work authority, perhaps even a quality of majesty. If you find instruction manuals and lawyers' torts majestic, I guess it does.

The timid fellow writes **The meeting will be held at seven o'clock** because that somehow says to him, "Put it this way and people will believe *you really know*." Purge this quivering thought! Don't be a muggle! Throw back your shoulders, stick out your chin, and put that meeting in charge! Write **The meeting's at seven**. There, by God! Don't you feel better?

I won't say there's no place for the passive tense. Suppose, for instance, a fellow dies in the kitchen but ends up somewhere else. **The body was carried from the kitchen and placed on the parlor sofa** is a fair way to put this, although "was carried" and "was placed" still irk the shit out of me. I accept them but I don't embrace them. What I would embrace is **Freddy and Myra carried the body out of the kitchen and laid it on the parlor sofa**. Why does the body have to be the subject of the sentence, anyway? It's dead, for Christ's sake! Fuhgeddaboutit!

Two pages of the passive voice—just about any business document ever written, in other words, not to mention reams of bad fiction—make me want to scream. It's weak, it's circuitous, and it's frequently tortuous, as well. How about this: **My first kiss will always be recalled by me as how my romance with Shayna was begun**. Oh, man—who farted, right? A simpler way to express this idea—sweeter and more

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forceful, as well—might be this: **My romance with Shayna began with our first kiss. I'll never forget it.** I'm not in love with this because it uses *with* twice in four words, but at least we're out of that awful passive voice.

You might also notice how much simpler the thought is to understand when it's broken up into *two* thoughts. This makes matters easier for the reader, and the reader must always be your main concern; without Constant Reader, you are just a voice quacking in the void. And it's no walk in the park being the guy on the receiving end. "[Will Strunk] felt the reader was in serious trouble most of the time," E. B. White writes in his introduction to *The Elements of Style*, "a man floundering in a swamp, and that it was the duty of anyone trying to write English to drain this swamp quickly and get his man up on dry ground, or at least throw him a rope." And remember: **The writer threw the rope**, not **The rope was thrown by the writer**. Please oh please.

The other piece of advice I want to give you before moving on to the next level of the toolbox is this: *The adverb is not your friend.*

Adverbs, you will remember from your own version of Business English, are words that modify verbs, adjectives, or other adverbs. They're the ones that usually end in **-ly**. Adverbs, like the passive voice, seem to have been created with the timid writer in mind. With the passive voice, the writer usually expresses fear of not being taken seriously; it is the voice of little boys wearing shoepolish mustaches and little girls clumping around in Mommy's high heels. With adverbs, the writer usually tells us he or she is afraid he/she isn't expressing himself/herself clearly, that he or she is not getting the point or the picture across.

Consider the sentence **He closed the door firmly**. It's by

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no means a terrible sentence (at least it's got an active verb going for it), but ask yourself if **firmly** really has to be there. You can argue that it expresses a degree of difference between **He closed the door** and **He slammed the door**, and you'll get no argument from me . . . but what about context? What about all the enlightening (not to say emotionally moving) prose which came *before* **He closed the door firmly**? Shouldn't this tell us how he closed the door? And if the foregoing prose *does* tell us, isn't **firmly** an extra word? Isn't it redundant?

Someone out there is now accusing me of being tiresome and anal-retentive. I deny it. I believe the road to hell is paved with adverbs, and I will shout it from the rooftops. To put it another way, they're like dandelions. If you have one on your lawn, it looks pretty and unique. If you fail to root it out, however, you find five the next day . . . fifty the day after that . . . and then, my brothers and sisters, your lawn is **totally**, **completely**, and **profligately** covered with dandelions. By then you see them for the weeds they really are, but by then it's—*GASP!!*—too late.

I can be a good sport about adverbs, though. Yes I can. With one exception: dialogue attribution. I insist that you use the adverb in dialogue attribution only in the rarest and most special of occasions . . . and not even then, if you can avoid it. Just to make sure we all know what we're talking about, examine these three sentences:

“Put it down!” she shouted.

“Give it back,” he pleaded, “it’s mine.”

“Don’t be such a fool, Jekyll,” Utterson said.

In these sentences, **shouted**, **pleaded**, and **said** are verbs of dialogue attribution. Now look at these dubious revisions:

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“Put it down!” she shouted menacingly.

“Give it back,” he pleaded abjectly, “it’s mine.”

“Don’t be such a fool, Jekyll,” Utterson said contemptuously.

The three latter sentences are all weaker than the three former ones, and most readers will see why immediately. **“Don’t be such a fool, Jekyll,” Utterson said contemptuously** is the best of the lot; it is only a cliché, while the other two are actively ludicrous. Such dialogue attributions are sometimes known as “Swifties,” after Tom Swift, the brave inventor-hero in a series of boys’ adventure novels written by Victor Appleton II. Appleton was fond of such sentences as **“Do your worst!” Tom cried bravely** and **“My father helped with the equations,” Tom said modestly**. When I was a teenager there was a party-game based on one’s ability to create witty (or half-witty) Swifties. **“You got a nice butt, lady,” he said cheekily** is one I remember; another is **“I’m the plumber,” he said, with a flush**. (In this case the modifier is an adverbial phrase.) When debating whether or not to make some pernicious dandelion of an adverb part of your dialogue attribution, I suggest you ask yourself if you really want to write the sort of prose that might wind up in a party-game.

Some writers try to evade the no-adverb rule by shooting the attribution verb full of steroids. The result is familiar to any reader of pulp fiction or paperback originals:

“Put down the gun, Utterson!” Jekyll grated.

“Never stop kissing me!” Shayna gasped.

“You damned tease!” Bill jerked out.

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Don't do these things. Please oh please.

The best form of dialogue attribution is **said**, as in **he said, she said, Bill said, Monica said**. If you want to see this put stringently into practice, I urge you to read or reread a novel by Larry McMurtry, the Shane of dialogue attribution. That looks damned snide on the page, but I'm speaking with complete sincerity. McMurtry has allowed few adverbial dandelions to grow on his lawn. He believes in he-said/she-said even in moments of emotional crisis (and in Larry McMurtry novels there are a lot of those). Go and do thou likewise.

Is this a case of "Do as I say, not as I do?" The reader has a perfect right to ask the question, and I have a duty to provide an honest answer. Yes. It is. You need only look back through some of my own fiction to know that I'm just another ordinary sinner. I've been pretty good about avoiding the passive tense, but I've spilled out my share of adverbs in my time, including some (it shames me to say it) in dialogue attribution. (I have never fallen so low as "he grated" or "Bill jerked out," though.) When I do it, it's usually for the same reason any writer does it: because I am afraid the reader won't understand me if I don't.

I'm convinced that fear is at the root of most bad writing. If one is writing for one's own pleasure, that fear may be mild—*timidity* is the word I've used here. If, however, one is working under deadline—a school paper, a newspaper article, the SAT writing sample—that fear may be intense. Dumbo got airborne with the help of a magic feather; you may feel the urge to grasp a passive verb or one of those nasty adverbs for the same reason. Just remember before you do that Dumbo didn't need the feather; the magic was in him.

You probably *do* know what you're talking about, and can

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safely energize your prose with active verbs. And you probably *have* told your story well enough to believe that when you use **he said**, the reader will know how he said it—fast or slowly, happily or sadly. Your man may be floundering in a swamp, and by all means throw him a rope if he is . . . but there's no need to knock him unconscious with ninety feet of steel cable.

Good writing is often about letting go of fear and affectation. Affectation itself, beginning with the need to define some sorts of writing as “good” and other sorts as “bad,” is fearful behavior. Good writing is also about making good choices when it comes to picking the tools you plan to work with.

No writer is entirely without sin in these matters. Although William Strunk got E. B. White in his clutches when White was but a naive undergraduate at Cornell (give them to me when they're young and they're mine forever, heh-heh-heh), and although White both understood and shared Strunk's prejudice against loose writing and the loose thinking which prompts it, he admits, “I suppose I have written *the fact that* a thousand times in the heat of composition, revised it out maybe five hundred times in the cool aftermath. To be batting only .500 this late in the season, to fail half the time to connect with this fat pitch, saddens me . . .” Yet E. B. White went on to write for a good many years following his initial revisions of Strunk's “little book” in 1957. I will go on writing in spite of such stupid lapses as “**You can't be serious,**” **Bill said unbelievably.** I expect you to do the same thing. There is a core simplicity to the English language and its American variant, but it's a slippery core. All I ask is that you do as well as you can, and remember that, while to write adverbs is human, to write **he said** or **she said** is divine.

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Lift out the top layer of your toolbox—your vocabulary and all the grammar stuff. On the layer beneath go those elements of style upon which I've already touched. Strunk and White offer the best tools (and the best rules) you could hope for, describing them simply and clearly. (They are offered with a refreshing strictness, beginning with the rule on how to form possessives: you always add *'s*, even when the word you're modifying ends in *s*—always write **Thomas's bike** and never **Thomas' bike**—and ending with ideas about where it's best to place the most important parts of a sentence. They say at the end, and everyone's entitled to his/her opinion, but I don't believe **With a hammer he killed Frank** will ever replace **He killed Frank with a hammer.**)

Before leaving the basic elements of form and style, we ought to think for a moment about the paragraph, the form of organization which comes after the sentence. To that end, grab a novel—preferably one you haven't yet read—down from your shelf (the stuff I'm telling you applies to most prose, but since I'm a fiction writer, it's fiction I usually think about when I think about writing). Open the book in the middle and look at any two pages. Observe the pattern—the lines of type, the margins, and most particularly the blocks of white space where paragraphs begin or leave off.

You can tell *without even reading* if the book you've chosen is apt to be easy or hard, right? Easy books contain lots of short paragraphs—including dialogue paragraphs which may only be a word or two long—and lots of white space.

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They're as airy as Dairy Queen ice cream cones. Hard books, ones full of ideas, narration, or description, have a stouter look. A *packed* look. Paragraphs are almost as important for how they look as for what they say; they are maps of intent.

In expository prose, paragraphs can (and should) be neat and utilitarian. The ideal expository graf contains a topic sentence followed by others which explain or amplify the first. Here are two paragraphs from the ever-popular "informal essay" which illustrate this simple but powerful form of writing:

When I was ten, I feared my sister Megan. It was impossible for her to come into my room without breaking at least one of my favorite toys, usually the favorite of favorites. Her gaze had some magical tape-destroying quality; any poster she looked at seemed to fall off the wall only seconds later. Well-loved articles of clothing disappeared from the closet. She didn't take them (at least I don't think so), only made them vanish. I'd usually find that treasured tee-shirt or my favorite Nikes deep under the bed months later, looking sad and abandoned among the dust kitties. When Megan was in my room, stereo speakers blew, window-shades flew up with a bang, and the lamp on my desk usually went dead.

She could be consciously cruel, too. On one occasion, Megan poured orange juice into my cereal. On another, she squirted toothpaste into the toes of my socks while I was taking a shower. And although she never admitted it, I am positive that whenever I fell asleep on the couch during half-time of the Sunday afternoon pro football games on TV, she rubbed boogers in my hair.

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Informal essays are, by and large, silly and insubstantial things; unless you get a job as a columnist at your local newspaper, writing such fluffery is a skill you'll never use in the actual mall-and-filling-station world. Teachers assign them when they can't think of any other way to waste your time. The most notorious subject, of course, is "How I Spent My Summer Vacation." I taught writing for a year at the University of Maine in Orono and had one class loaded with athletes and cheerleaders. They liked informal essays, greeting them like the old high school friends they were. I spent one whole semester fighting the urge to ask them to write two pages of well-turned prose on the subject of "If Jesus Were My Teammate." What held me back was the sure and terrible knowledge that most of them would take to the task with enthusiasm. Some might actually weep while in the throes of composition.

Even in the informal essay, however, it's possible to see how strong the basic paragraph form can be. Topic-sentence-followed-by-support-and-description insists that the writer organize his/her thoughts, and it also provides good insurance against wandering away from the topic. Wandering isn't a big deal in an informal essay, is practically *de rigueur*, as a matter of fact—but it's a very bad habit to get into when working on more serious subjects in a more formal manner. Writing is refined thinking. If your master's thesis is no more organized than a high school essay titled "Why Shania Twain Turns Me On," you're in big trouble.

In fiction, the paragraph is less structured—it's the beat instead of the actual melody. The more fiction you read and write, the more you'll find your paragraphs forming on their own. And that's what you want. When composing it's best

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not to think too much about where paragraphs begin and end; the trick is to let nature take its course. If you don't like it later on, fix it then. That's what rewrite is all about. Now check out the following:

Big Tony's room wasn't what Dale had expected. The light had an odd yellowish cast that reminded him of cheap motels he'd stayed in, the ones where he always seemed to end up with a scenic view of the parking lot. The only picture was Miss May hanging askew on a push-pin. One shiny black shoe stuck out from under the bed.

"I dunno why you keep askin me about O'Leary," Big Tony said. "You think my story's gonna change?"

"Is it?" Dale asked.

"When your story's true it don't change. The truth is always the same boring shit, day in and day out."

Big Tony sat down, lit a cigarette, ran a hand through his hair.

"I ain't seen that fuckin mick since last summer. I let him hang around because he made me laugh, once showed me this thing he wrote about what it woulda been like if Jesus was on his high school football team, had a picture of Christ in a helmet and kneepads and everythin, but what a troublesome little fuck he turned out to be! I wish I'd never seen him!"

We could have a fifty-minute writing class on just this brief passage. It would encompass dialogue attribution (not necessary if we know who's speaking; Rule 17, omit needless words, in action), phonetically rendered language (**dunno, gonna**), the use of the comma (there is none in the line

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When your story's true it don't change because I want you to hear it coming out all in one breath, without a pause), the decision not to use the apostrophe where the speaker has dropped a *g* . . . and all that stuff is just from the top level of the toolbox.

Let's stick with the paragraphs, though. Notice how easily they flow, with the turns and rhythms of the story dictating where each one begins and ends. The opening graf is of the classic type, beginning with a topic sentence that is supported by the sentences which follow. Others, however, exist solely to differentiate between Dale's dialogue and Big Tony's.

The most interesting paragraph is the fifth one: **Big Tony sat down, lit a cigarette, ran a hand through his hair.** It's only a single sentence long, and expository paragraphs almost never consist of a single sentence. It's not even a very *good* sentence, technically speaking; to make it perfect in the *Warriner's* sense, there should be a conjunction (**and**). Also, what exactly is the purpose of this paragraph?

First, the sentence may be flawed in a technical sense, but it's a good one in terms of the entire passage. Its brevity and telegraphic style vary the pace and keep the writing fresh. Suspense novelist Jonathan Kellerman uses this technique very successfully. In *Survival of the Fittest*, he writes: **The boat was thirty feet of sleek white fiberglass with gray trim. Tall masts, the sails tied. Satori painted on the hull in black script edged with gold.**

It is possible to overuse the well-turned fragment (and Kellerman sometimes does), but frags can also work beautifully to streamline narration, create clear images, and create tension as well as to vary the prose-line. A series of grammatically proper sentences can stiffen that line, make it less pliable. Purists hate to hear that and will deny it to their dying

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breath, but it's true. Language does not always have to wear a tie and lace-up shoes. The object of fiction isn't grammatical correctness but to make the reader welcome and then tell a story . . . to make him/her forget, whenever possible, that he/she is reading a story at all. The single-sentence paragraph more closely resembles talk than writing, and that's good. Writing is seduction. Good talk is part of seduction. If not so, why do so many couples who start the evening at dinner wind up in bed?

The other uses of this paragraph include stage direction, minor but useful enhancement of character and setting, and a vital moment of transition. From protesting that his story is true, Big Tony moves on to his memories of O'Leary. Since the source of dialogue doesn't change, Tony's sitting down and lighting up could take place in the same paragraph, with the dialogue picking up again afterward, but the writer doesn't elect to do it that way. Because Big Tony takes a new tack, the writer breaks the dialogue into two paragraphs. It's a decision made instantaneously in the course of writing, one based entirely on the beat the writer hears in his/her own head. That beat is part of the genetic hardwiring (Kellerman writes a lot of frags because he *hears* a lot of frags), but it's also the result of the thousands of hours that writer has spent composing, and the *tens* of thousands of hours he/she may have spent reading the compositions of others.

I would argue that the paragraph, not the sentence, is the basic unit of writing—the place where coherence begins and words stand a chance of becoming more than mere words. If the moment of quickening is to come, it comes at the level of the paragraph. It is a marvellous and flexible instrument that can be a single word long or run on for pages (one paragraph in Don Robertson's historical novel *Paradise Falls* is sixteen

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pages long; there are paragraphs in Ross Lockridge's *Raintree County* which are nearly that). You must learn to use it well if you are to write well. What this means is lots of practice; you have to learn the beat.

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Grab that book you were looking at off the shelf again, would you? The weight of it in your hands tells you other stuff that you can take in without reading a single word. The book's length, naturally, but more: the commitment the writer shouldered in order to create the work, the commitment Constant Reader must make to digest it. Not that length and weight alone indicate excellence; many epic tales are pretty much epic crap—just ask my critics, who will moan about entire Canadian forests massacred in order to print my drivel. Conversely, short doesn't always mean sweet. In some cases (*The Bridges of Madison County*, for instance), short means far *too* sweet. But there is that matter of commitment, whether a book is good or bad, a failure or a success. Words have weight. Ask anyone who works in the shipping department of a book company warehouse, or in the storage room of a large bookstore.

Words create sentences; sentences create paragraphs; sometimes paragraphs quicken and begin to breathe. Imagine, if you like, Frankenstein's monster on its slab. Here comes lightning, not from the sky but from a humble paragraph of English words. Maybe it's the first really good paragraph you ever wrote, something so fragile and yet full of possibility that you are frightened. You feel as Victor Frankenstein must have when the dead conglomeration of sewn-together spare

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parts suddenly opened its watery yellow eyes. *Oh my God, it's breathing, you realize. Maybe it's even thinking. What in hell's name do I do next?*

You go on to the third level, of course, and begin to write real fiction. Why shouldn't you? Why should you fear? Carpenters don't build monsters, after all; they build houses, stores, and banks. They build some of wood a plank at a time and some of brick a brick at a time. You will build a paragraph at a time, constructing these of your vocabulary and your knowledge of grammar and basic style. As long as you stay level-on-the-level and shave even every door, you can build whatever you like—whole mansions, if you have the energy.

Is there any rationale for building entire mansions of words? I think there is, and that the readers of Margaret Mitchell's *Gone with the Wind* and Charles Dickens's *Bleak House* understand it: sometimes even a monster is no monster. Sometimes it's beautiful and we fall in love with all that story, more than any film or TV program could ever hope to provide. Even after a thousand pages we don't want to leave the world the writer has made for us, or the make-believe people who live there. You wouldn't leave after two thousand pages, if there were two thousand. The *Rings* trilogy of J. R. R. Tolkien is a perfect example of this. A thousand pages of hobbits hasn't been enough for three generations of post-World War II fantasy fans; even when you add in that clumsy, galumphing dirigible of an epilogue, *The Silmarillion*, it hasn't been enough. Hence Terry Brooks, Piers Anthony, Robert Jordan, the questing rabbits of *Watership Down*, and half a hundred others. The writers of these books are creating the hobbits they still love and pine for; they are trying to bring Frodo and Sam back from the Grey Havens because Tolkien is no longer around to do it for them.

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At its most basic we are only discussing a learned skill, but do we not agree that sometimes the most basic skills can create things far beyond our expectations? We are talking about tools and carpentry, about words and style . . . but as we move along, you'd do well to remember that we are also talking about magic.