



ART OF CREATIVE WRITING

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CHAPTER: 1

“INTRODUCTION”

CREATIVE WRITING:

Writing is a way to put your knowledge and thoughts on a piece of paper. It also can be copying hollow words from a book or something else. But creative writing is something different from copying and memorizing. It is anything where the purpose is to express thoughts, feelings and emotions rather than to simply convey information.

According to “Stephan Harway”, “Creative writing is anything that goes outside the bounds of normal professional, journalistic, academic or technical forms of literature, typically identified by an emphasis on narrative craft, character development and the use of literary tropes”.

Due to looseness of the definition, it is possible for writing such as feature stories to be considered creative writing, even though they fall under journalism, because the content of feature is specifically focused on narrative and character development.

Creative writing can also be defined as “the ability to harness creative thoughts revolving inside one’s head and mind and put it into writing using very good sentence structures.”

According to the above definition creative writing entails more than storing imaginations because not all imaginations are creative thoughts. True creative writing might not be a learned talent, but the ability to tap inner creativity is possible for just about anyone.

In the light of above definitions, creative writing is the writing of those emotions and thoughts which arises directly from your heart. Creative writing is something which mostly depends on your thinking and imagination. Therefore the words written by the pen of a creative writer are the index of emotional and mental condition of the writer. A perfect creative story or a poem describes the thoughts of the writer about the topic.

According to an urdu writer, “Mahrukh”, “Creative writing is those words which are descending to the mind of the writer from the sky”.

Similarly “Molana Hussain Azad” says: “Creativity is a gift of God which is very rare”. So creativity or creative writing is very precious thing. These are the emotions of a person during joys and sorrows.

A writer says that creativity is the power to extract stories from your environment and conclusions from the nature. This is the reason due to which most of novels and dramas etc are based on everyday life and problems.

The term creative writing is used to discern certain types of incentive or artistic writing from other general types of writing. The field of creative writing is broad and includes many different formats and genres of writing. The broad and general description of it is purposeful in its effort not to limit the imagination of the potential writer, or that of the reader. Creative writing is totally different from other types of writing such as technical writing, scientific writing, or copy-driven journalism. The discipline of creative writing includes, but should not be limited to works of fiction poetry, personal memoir or autobiography, soy lyrics, plays and screenplays, and any mixture of the above.

By and large, writing is a skill that is innate to a person. Just like with other proficiencies, most types of writing often comes easier to some people than to others. Therefore, it is often thought that a person cannot be taught how to write, especially creatively. Despite whatever natural talents for writing a person might have, those talents often need to be developed in order to for the writer to order to for the writer to realize his or her fullest potential in the craft. Learning how to write creatively must begin on the inside. A certain amount of individual experience, opinion, and innate sensitivity must be tapped when taking on the task of creative writing. Creative writing is an artistic expression, like painting or composing music. It is therefore subject to criticism, both constructive and disrespectful. This should in no way deter a person form writing creatively, or in any other way. Sometimes, artistic expression is done just for the sake of doing it. There does not have to be a reason to create something, and there does not have to be an explanation behind the creation. The personal expression is free. This sentiment holds especially true with creative writing.

History of Creative Writing:

The actual history of creative writing is unknown. Its starting occurs with Hazrat Adam (A.S). In grief of his son “Habeel” (killed by his other son Qabeel) a few words in the form of poetry arose from his heart, which are considered as the starting of creative writing. Those words are still present in Siryani language.

However the history of creative writing is divided into different periods on the basis of changes, modifications and inventions made in it.

1. Period of Renaissance:

The Renaissance was a rebirth of human desire to explore and to learn more about the world and what could be achieved. This period is also known as the birth of literature. This greatest innovation of the Renaissance era was printing press (1440). That gave much facilitation to the writers and journalist. The dominant forms of creative writing in renaissance era were the poems and drams. The famous writers of that time are William Shakespeare, John Milton, Edmund Spenser, Joseph Paul, Elizabeth I, Sir Philip Sydney, and Sir Walter Raleigh etc.

2. The Enlightenment:

It is the up to 18th century. It is known as the age of reason, because confluence of activities and ideas in the field of creative writing takes place in the Era. Jean-Jacques Roseanne and Voltaire are known as the torch bearers of enlightenment literature. Roseanne invented the basis of autobiography.

“Gulliver’s Travels” by “Lemuel” is the most famous creation of 18th century. It is based on the travels of the writer but a humorous touch is given to all the events. Literature and creativity was encouraged very much in this period. The starting of Novel and fictions also occurs in the period. In short the literary world catches its breath in the era.

The famous writers of the enlightenment periods are Congreve William, Diderot, Johnson, Samuel, Swift Jonathan, Voltaire, and Wollstonecraft Etc.

3. Romanticism:

No other period in English literature displays more variety in style, theme and content than the romanticism. This is the period of eighteenth and nineteenth century. The primary field of the period is poetry. Poetry got very promotion in this period. On the formal level romanticism witnessed a steady loosening of the rules of artistic expression that were pervasive during earlier times. In 19th century the new styles and subjects become acceptable.

Later on a more earthy kind of literature was demanded, and the romantics simply did not fit that bill. The famous writers of Romanticism period are Hawthorne, Whitman, Walt, Edgar Allen, Shelley Mary, William Wordsworth, Henry Wadsworth Longfellow and John Greenleaf etc.

4. Realism:

It is the second half of 19th century. During this period the dominant paradigm in novel writing was no longer the romantic idealism of the earlier part of the century. The novels written in Realism era were mainly based on realistic matters such as history and social affairs. Writers got attention to detail, and they effort to

replicate the true nature of reality. Advances in the field of human psychology and journalism also fed into the preoccupation with representing the inner workings of mind and delicate play of emotions.

Realist Novelists eschewed many of the novel's established traditions, most notably in the form of plot structure. Typically, novels follow a definite arc of events with an identifiable climax and resolution.

Major Realist writers are Dostoyevsky, Eliot George, Flaubert Gustavo and Henry James etc.

5. Naturalism:

The logical growth of literary realism was the point of view known as Naturalism. Naturalism also found its greatest number of practitioners, shortly before and after the turn of the twentieth century. One could make the case that Naturalism merely a specified variety of Realism. In fact, many authors of the period are identified as both Naturalist and Realist.

The dominant theme of Naturalist literature is that people are fated to whatever station in life, their heredity, environment and social conditions prepare them for. The power of primitive emotions to negate human reason was also a recurring element. Naturalism was a relatively short-lived philosophical approach to creative novels.

Major Naturalist writers are Watson, Edith, Emile Zola, Stephan Harway, Abraham Cahan, David Graham, and Jack London etc.

6. Modernism:

The modernist period of creative writing occupied the years from beginning of 20th century through 1965. In broad the period was marked by sudden unexpected breaks with traditional ways of viewing and interacting with the world. Experimentation and individualism became virtues, where in the past they were often heartily discouraged.

In modernist literature, it were the poets who took advantage of the new spirit of times and stretched the possibilities of their craft to lengths not previously imagined.

Major Modernist writers are Bishop, Joseph Canard, Hilda Doolittle, Thomas Eliot, Amy Lowell, Stevens Wallace, Sir Allama Muhammad Iqbal, Khuwaja Mir Dard, Altaf Hussain Hali and M. Hussain Azad etc.

7. Existentialism:

Existentialism has its roots in the writings of 19th and 20th century philosophers. The philosophy is by most standards a very loose conglomeration of perspectives, aesthetics and approaches to dealing with the world and inherent difficulties. In the most general sense, existentialism deals with the recurring problems of finding meaning with in existence.

The art world has been enormously influenced by the current of existential thoughts, even from its very beginning in the 19th century. First the novel, and later the cinema, each had a unique contribution to make existential philosophy.

However the influence of existential thoughts is not totally swept away, as many filmmakers and novelists still claim the likes of existential ideas as prime inspirations.

Major Existentialist writers are Simon de Beauvoir, Beckett Samuel, Bukowks Charles, Henry David and Paul Sartre etc.

8. Creative Writing in 21st Century:

The creative writing of the 21st century is the resultant of all the periods and generations of its history. It contains all forms and genres of creative writing such as Poetry, Novels, Essays, Journalistic articles etc. It has romantic writers like Graham Stanley, Jean Bellatrix and Nighat Abdullah. Also there are social writers like Henry Maxbell, Dick King Smith and Muneer Niazi etc. Historical and journalistic writing is also a common practice. The most famous and bestselling books of the century till now are Harry Potter Series by J.K Rowling. It is a series of seven mysterious novels.

Although there are a lot of well trained and professional writers but the young generation also gives much to the Creative writing. Creative writing and literature is very encouraging and fruitful in 21st century.

Forms of Creative Writing

- **Novel**

A novel is a long prose narrative that usually describes fictional characters and events in the form of a sequential story.

Fiction is feature which is considered must in the field of creative writing. It is the fiction which differs a novel from reality and history. A novel is a “Literary Art”. It has a personal narrative, heroes to identity with, fictional inventions, style and suspense. In short, a novel is a story that is handled with the rather personal ventures of creativity and artistic freedom.

Types of Novel:

The main concept and procedure of all novels is same. But they are differentiated by their topics and ideas. On the basis of subjects, the novels are divided into the following categories.

1. Romantic Novels:

There are numerous writers in the history and in 21st century who writes on Romantic topics. Research shows that 90% of all novels have a Romantic touch in their story.

Romantics is a very broad field of novel. A writer can get a romantic idea from anywhere in the society. However the plot of the story depends on the creativity of the writer.

The famous romantic novelists are George Lenik, Tuba Manic, Razia Butt, Fardeen Shah, Munshi Prem Chand and Ashfaq Ahmad.

2. Social Novels:

The novel which is based on basic problems of society is called social novel. It is one of the huge and effective field of creative writing. In social novels, the writer uses his creativity to point out the problems of society, its defects and give his opinion to solve these problems. But all scenes and stories are written by the fiction and power of imagination of the writer.

The famous social novelists are Warner Stanely, Stephan Harway, Graham Smith, Nazir Ahmad Dehlvi, Altaf Hussain Hali and Umera Ahmad.

3. Idealistic Novel:

The novel which is written on any specific idea is called idealistic novel. Such novels can be based on any type of idea like religious, scientific, social, or hypothetical. Mainly they are written on religious ideas such as Holocaust, Christianity, Islam, Hinduism, Bud mat, or any other. Such novels are not considered very effective and fruitful in general society. Many people take it as extremism but for Religious class such novels are of great value. Many idealistic writers say that such novels are key to prove your idea and a way to bypass extremist wars.

The famous idealistic novelists are Michael Harts, Ronald Henry, Joseph Bell, Hashim Nadeem, Quroon Ilahi, Waseeq Haidri and Basit Donald.

4. Tragic Novels:

Tragic novels are based on human suffering that invokes an accompanying pleasure in reading. Tragic novels are mainly written on the effects of cultural identity and historical continuity.

Tragic novels are the most ancient form of creative writing. It gets his birth in Renaissance period. Almost all writings of William Shakespeare are tragic.

Tragedy is most common in dramas rather than in novels.

The famous tragic writers are William Shakespeare, Sophocles, Euripides, Christopher Marlo, Aeschylus and Akbar Natiq.

5. Fantasy:

Fantasies are those novels which are all about those things which do not exist in real, such as fairy tale stories, mythologies, the stories of gods and goddesses and ogres or other super natural creatures etc. It also includes the stories of magical worlds and wizards etc. Mythology is very ancient form of creative writing. It is started by Greek and Indians. Writing such novels requires a great power of creativity and imagination.

Harry Potter Series by J.K Rowling are the bestselling fantasy novels of the century. A series Urdu fantasy novels named “Alif-Laila” is one of the most famous books in South Asia.

Famous fantasy writers are Rosamundie Pilcher, Dick King Smith, James Hilton, J.K Rowling, Ahmad Abbas and Safdar Shaheen.

6. Mysterious Novels:

Such novels are full of mysteries and suspense. Basically mysterious novels are all about intelligence and secret agencies. It also contains stories of aliens, police, marshals, C.I.D, and other law and order maintenance authorities.

Now a day the common plot of such novels is about finding a murderer or a terrorist etc. But there are a lot of mysterious novels which got outstanding fame among public. A few of them are James Bond Series, Sherlock Holmes Series, Men in Black Series, Behind the Enemy Line, Rise of Nations and Dark Cobra etc.

The famous mysterious novelists are K.K Gothic, Ramirez Bourne, Mazhar kaleem, Ishtiaq Ahamad, M. Rahat and Zaheer Ahmad.

7. Historical Novels:

The historical events written in the form a novel is known as Historical Novel. A historical novel has usually its own setting of significant period of history and that attempts to convey the spirit, manners and a social condition of past age with realistic detail and fidelity to historical fact. The work may deal with actual historical personages. It may contain mixture of fictional and historical themes and characters.

Some famous historical novelists are Patrick O' Brian, Ken Follett, Neal Stephenson, William Boyd, Naseem Hijazi, Tahir Javed Mughal and M. Aslam Rahi.

• Short Stories:

A short story is a work of fiction usually written in narrative prose, often depicting few characters and concentrating a single effect or mood. The short story is expressly defined by its length, the precise length of stories that can be considered "short" varies between critics and writers, especially when taking account of the diversity of the form.

The short story has been considered both an apparen-tship form in its own right, collected together in books of similar length, price and distribution as novel. A Short story tends to less complex than novels. Usually it is focused on one incident, has a single plot, a single setting and a small number of characters and covers a short period of time.

The famous short story writers are Alex Gangway, Jerome K. Jerome, Gabriel Briskly, King Smith, Ghulam Abbas, Sa'dat Hassan Minto, and Asmat Chughtai.

• Novelette:

Novelette is a piece of short prose fiction. The difference between a novelette and other types of creative writing like novels and short stories is word count. A novelette is longer than a short story but shorter than a novel. However the writing style and plot of a novelette is mostly same to that of a novel. Usually a novel is based on social stories and science fictions. But it can also be written on other topics. Mostly the basic concepts and themes of movies are based on a novelette.

The famous novelette writers are Erle Stanelay, Ivan Goncharov, Vasily Nemirovich, Steinbeck, Leslie Charteris, Farhat Ishtiaq, Ahmad Nadeem, Razia Sultan and Umera Ahmad.

• Play or Drama:

Play or Drama is specific mode of fiction represented in performance. The structure of dramatic text, unlike other forms of creative writing is directly influenced by the collaborative production and collective reception. Dramas are influenced by all types of novels.

Drama as a theme is made up of several elements. It focuses on life and different aspects of it. The thing to be noticed here is that drama on stage imitates drama in life. It has been said, "There is always a mutual relationship between theatre and real life".

The famous dramatists are William Shakespeare, August Strindberg, Antonio Artaud, Ghulam Rushdi, Imtiaz ali Taj, Mohsin Gailani, Amjad Islam Amjad, and Wasi Shah.

• Journalistic Articles:

Journalistic article is the personal opinion of the writer about any event, person or thing. Mainly, such articles are written about current affairs, politics, and basic problems of society and environment. In some articles, the defects and abuses of someone, anything or any event are presented in a comic way. Journalistic articles are boundless and have not any rules and regulations. Such articles are the true expressions of the writer about the topic.

Some of the famous journalists are Alexander Wroth, Muckrakers, Daedalus, Nellie Bly, Wallace Parker, Ibn-e-Inshaa, Zain-ul-Abidin, Mumtaz Raufi, Dr Younas Butt and M. Javed Choudry.

• Poetry:

The word “Poetry” is derived from a Greek word, “Poiesis” which means “Making”. Poetry is the form of creative writing which is written in a specific manner of words and rhymes. In general words poetry is Rhyming Literature. The main ingredients of poetry are movement, sound and feelings. Poetry is about expression. It expresses the way we feel about a certain subject through imaginary and other senses. It helps us deal with our daily life, be it good or bad.

Common Poetry Forms:

Various cultures developed many forms of poetry. Interestingly there are at least 150 forms of poetry in 21st century. But the most common of them among all languages are as follows:

1. Free Verse:

Free verse poetry is irregular poem. It is free of any rhythmic regulations and all other traditional rules of poetry. Ricky Bell, J.J Thompson, Amjad Islam Amjad and Arshid Malik are famous Free Verse writing poets.

2. Blank Verse:

It is probably the most common and influential form of English poetry. It is written in un-rhythmic iambic pentameter. (Iambic Pentameter is a particular rhythm of five metrical lines that the words establish in that line.)

3. Sonnet:

Sonnet is the most common form of poetry in many languages. Sonnet is particularly associated with love poetry and often use a poetic diction heavily based on the imagination and creativity power of the poet. It has generally fourteen couplets. But it is not necessary. Now a days various lengthy sonnets are written contain upto 50 couplets.

In urdu poetry “Ghazal” is the same type as sonnet. In Ghazal each couplet has a different subject from the other.

William Shakespeare’s sonnets and Mirza Ghalib’s ghazals are most famous in poetic history. Recently David Richard for sonnets and Wasi Shah for ghazals are famous.

4. Sestina:

The sestina has six stanzas each comprising six unrhymed lines, in which the words at the end of the first stanza’s line reappear in a rolling pattern in other stanzas. The poem ends with a three line stanza in which the words again appear two on each line. Sestina is the most common form used for songs in various languages.

5. Didactic Poetry:

Didactic poetry are those poems that are written in order to instruct or teach. In such poems there is always an advise on a specific topic. William Blake and Allama Iqbal are famous didactic poets.

7. Ode:

The ode is form of poetry which has generally three parts; a strophe, an antistrophe, and an epode. The antistrophe of the ode possesses similar metrical and rhythmic structures, while the epode is written in a different scheme and structure. Odes have a formal poetic diction generally deals with a serious subject. Sessile Pandarian, and Michael Herat are famous for ode writing.

8. Epic:

Epic is a long and narrative poem. It talks about the adventures of a hero. Epic usually deals with history and traditions of a nation or country. Sometimes it is also about social problems. Henry Wards worth Longfellow and Hafeez Jhalandri are famous for their Epical poetry.

9. Epigram:

Epigrams are short poems that possess satire. This type of poetry ends with stinging punch-line or a humorous retort. Commonly epigrams are written in couplets. An epigram has not any specific topic. It can be written on any subject. Robert Frost and Ben Johnson are popular for their epigrams.

10. Elegy:

Elegy is sad and thoughtful poetry. Basically it is written on someone's death or any sad event. In urdu elegy is known as "Marsia". Lord Tennyson and Mir Anees are famous elegiac poets.



CHAPTER: 2

“CREATIVE WRITERS”

“CREATIVE WRITERS IN ENGLISH”

- **William Shakespeare: (26 April 1564 – 23 April 1616)**

William Shakespeare was an English poet and playwright, widely regarded as the greatest writer in the English language and the world's pre-eminent dramatist. He is often called England's national poet and the "Bard of Avon". His surviving works, including some collaboration, consist of about 38 plays 154 sonnets, two long narrative poems, and several other poems. His plays have been translated into every major living language and are performed more often than those of any other playwright.

Shakespeare was born and brought up in Stratford-upon-Avon. At the age of 18, he married Anne Hathaway, with whom he had three children: Susanna, and twins Hamnet and Judith. Between 1585 and 1592, he began a successful career in London as an actor, writer, and part owner of a playing company called the Lord Chamberlain's Men, later known as the King's Men. He appears to have retired to Stratford around 1613 at age 49, where he died three years later.

QUOTATIONS:

- A fool thinks himself to be wise, but a wise man knows himself to be a fool.
- Be not afraid of greatness: some are born great, some achieve greatness, and some have greatness thrust upon them.
- All the world's a stage, and all the men and women merely players: they have their exits and their entrances; and one man in his time plays many parts, his acts being seven ages.
- Love all, trust a few, do wrong to none.
- To thine own self be true, and it must follow, as the night the day, thou canst not then be false to any man.
- Life's but a walking shadow, a poor player, that struts and frets his hour upon the stage, and then is heard no more; it is a tale told by an idiot, full of sound and fury, signifying nothing.

LITERARY WORKS

Shakespeare produced most of his known work between 1589 and 1613. His early plays were mainly comedies and histories, genres he raised to the peak of sophistication and artistry by the end of the 16th century. He then wrote mainly tragedies until about 1608, including *Hamlet*, *King Lear*, *Othello*, and *Macbeth*, considered some of the finest works in the English language. In his last phase, he wrote tragicomedies, also known as romances, and collaborated with other playwrights.

Many of his plays were published in editions of varying quality and accuracy during his lifetime. In 1623, two of his former theatrical colleagues published the First Folio, a collected edition of his dramatic works that included all but two of the plays now recognized as Shakespeare's.

Shakespeare was a respected poet and playwright in his own day, but his reputation did not rise to its present heights until the 19th century. The Romantics, in particular, acclaimed Shakespeare's genius, and the Victorians worshipped Shakespeare with a reverence that George Bernard Shaw called "Bardolatry". In the 20th century, his work was repeatedly adopted and rediscovered by new movements in scholarship and performance. His plays remain highly popular today and are constantly studied, performed, and reinterpreted in diverse cultural and political contexts throughout the world.

- **James Hilton: (9 September 1900 – 20 December 1954)**

James Hilton was an English novelist who wrote several best-seller born in Leigh, James Hilton was the son of John Hilton, the headmaster of Chapel End School in Waltham Stow. He was educated at Leys School, Cambridge and Christ's College, Cambridge. Hilton wrote his two most remembered books, *Lost Horizon* and *Goodbye, Mr. Chips* while living in a rather ordinary semi-detached house on Oak Hill Gardens, Woodford Green. The house still stands; with a blue plaque marking Hilton's residence. He was married twice, first to Alice Brown and later to Galina Kopi neck. Both marriages ended in divorce. He died in Long Beach, California from Liver Cancer.

QUOTATIONS:

- Have you ever been going somewhere with a crowd and you're certain it's the wrong road and you tell them, but they won't listen, so you just have to plod along in what you know is the wrong direction till somebody more important gets the same idea?
- The right mixture of caring and not caring - I suppose that's what love is.
- There's only one thing more important... and that is, after you've done what you set out to do, to feel that it's been worth doing.
- We believe that to govern perfectly it is necessary to avoid governing too much.

LITERARY WORKS:

Hilton found literary success at an early age. His first novel, *Catherine Herself*, was published in 1920, when he was 20. Several of his books were international bestsellers and inspired successful film adaptations, which won a Hawthorne Prize; *Goodbye, Mr. Chips* (1934); and *Random Harvest* (1941).

• **JOHN RUSKIN: (8 February 1819-20 January 1900)**

John Ruskin was the leading English art critic of the Victorian, also an art patron, draughtsman, watercolorist, a prominent social thinker and philanthropist. He wrote on subjects ranging from geology to architecture, myth to ornithology, literature to education, and botany to political economy. His writing styles and literary forms were equally varied. Ruskin penned essays and treatises, poetry and lectures, travel guides and manuals, letters and even a fairy tale. The elaborate style that characterized his earliest writing on art was later superseded by a preference for plainer language designed to communicate his ideas more effectively. In all of his writing, he emphasized the connections between nature, art and society. He also made detailed sketches and paintings of rocks, plants, birds, landscapes, and architectural structures and ornamentation.

He was hugely influential in the latter half of the 19th century up to the First World War. After a period of relative decline, his reputation has steadily improved since the 1960s with the publication of numerous academic studies of his work.

Today, his ideas and concerns are widely recognized as having anticipated interest in environmentalism, sustainability and craft.

Ruskin first came to widespread attention with the first volume of *Modern Painters* (1843), an extended essay in defense of the work of J. M. W. Turner in which he argued that the principal role of the artist is "truth to nature".

From the 1850s he championed the Pre-Raphaelites who were influenced by his ideas. His work increasingly focused on social and political issues. *Unto This Last* (1860, 1862) marked the shift in emphasis. In 1869, Ruskin became the first Slade Professor of Fine Art at the University of Oxford, where he established the Ruskin School of Drawing. In 1871, he began his monthly "letters to the workmen and labors of Great Britain", published under the title *Fors Clavigera* (1871–1884). In the course of this complex and deeply personal work, he developed the principles underlying his ideal society. As a result, he founded the Guild of St George, an organization that endures today.

QUOTATIONS:

- A little thought and a little kindness are often worth more than a great deal of money.
- Sunshine is delicious, rain is refreshing, wind braces us up, snow is exhilarating; there is really no such thing as bad weather, only different kinds of good weather.
- Art is not a study of positive reality; it is the seeking for ideal truth.
- There is hardly anything in the world that some man cannot make a little worse and sell a little cheaper, and the people who consider price only are this man's lawful prey.
- There is no wealth but life.
- Endurance is nobler than strength and patience than beauty.
- Fine art is that in which the hand, the head, and the heart of man go together.
- Let every dawn be to you as the beginning of life, and every setting sun be to you as its close.
- I believe the first test of a truly great man is in his humility.
- When love and skill work together, expect a masterpiece.

LITERARY WORKS:

- Poems (written 1835–46; collected 1850)
 - The Poetry of Architecture (serialized The Architectural Magazine 1837–38; authorized book, 1893)
 - Letters to a College Friend (written 1840–45; published 1894) (Works 1)
 - The King of the Golden River, or the Black Brothers. A Legend of Stiria (written 1841; published 1850)
 - Modern Painters (5 vols.) (1843–60)
 - Pre-Raphaelitism (1851)
 - Letters to the Times on the Pre-Raphaelite Artists (1851, 1854)
 - Lectures on Architecture and Painting (Edinburgh, 1853) (1854)
 - Academy Notes (Annual Reviews of the June Royal Academy Exhibitions) (1855–1859, 1875)
- The Harbors of England (1856)

- **Charles John Huffam Dickens: (7 February 1812 – 9 June 1870)**

Charles John Huffam Dickens was an English writer and social critic who is generally regarded as the greatest novelist of the Victorian and the creator of some of the world's most memorable fictional characters. During his lifetime Dickens's works enjoyed unprecedented popularity and fame, and by the twentieth century his literary genius was fully recognized by critics and scholars. His novels and short stories continue to enjoy an enduring popularity among the general reading public.

Born in Portsmouth, England, Dickens left school to work in a factory after his father was thrown into debtors' prison. Though he had little formal education, his early impoverishment drove him to succeed. He edited a weekly journal for 20 years, wrote 15 novels and hundreds of short stories and non-fiction articles,

lectured and performed extensively, was an indefatigable letter writer, and campaigned vigorously for children's rights, education, and other social reforms.

Dickens rocketed to fame with the 1836 serial publication of *The Pickwick Papers*. Within a few years he had become an international literary celebrity, celebrated for his humour, satire, and keen observation of character and society. His novels, most published in monthly or weekly instalments, pioneered the serial publication of narrative fiction, which became the dominant Victorian mode for novel publication. The installment format allowed Dickens to evaluate his audience's reaction, and he often modified his plot and character development based on such feedback.[5] For example, when his wife's chiropodist expressed distress at the way Miss Mowcher in *David Copperfield* seemed to reflect her disabilities, Dickens went on to improve the character with positive lineaments. Fagin in *Oliver Twist* apparently mirrors the famous fence, Ikey Solomon; His caricature of Leigh Hunt in the figure of Mr Skimpole in *Bleak House* was likewise toned down on advice from some of his friends, as they read episodes.[8] In the same novel, both Lawrence Boythorne and Mooney the beadle are drawn from real life – Boythorne from Walter Savage Landor and Mooney from 'Looney', a beadle at Salisbury Square. His plots were carefully constructed, and Dickens often wove in elements from topical events into his narratives. Masses of the illiterate poor chipped in ha'pennies to have each new monthly episode read to them, opening up and inspiring a new class of readers.

Dickens was regarded as the 'literary colossus' of his age.[12] His 1843 novella, *A Christmas Carol*, is one of the most influential works ever written, and it remains popular and continues to inspire adaptations in every artistic genre. His creative genius has been praised by fellow writers—from Leo Tolstoy to G. K. Chesterton and George Orwell—for its realism, comedy, prose style, unique characterizations, and social criticism. On the other hand Oscar Wilde, Henry James and Virginia Woolf complained of a lack of psychological depth, loose writing, and a vein of saccharine sentimentalism.

QUOTATIONS:

- A loving heart is the truest wisdom.
- Electric communication will never be a substitute for the face of someone who with their soul encourages another person to be brave and true.
- A day wasted on others is not wasted on one's self.
- There is a wisdom of the head, and a wisdom of the heart.
- Have a heart that never hardens, and a temper that never tires, and a touch that never hurts.
- A wonderful fact to reflect upon, that every human creature is constituted to be that profound secret and mystery to every other.

Literary works:

Dickens is often described as using 'idealised' characters and highly sentimental scenes to contrast with his caricatures and the ugly social truths he reveals. The story of Nell Trent in *The Old Curiosity Shop* (1841) was received as extraordinarily moving by contemporary readers but viewed as ludicrously sentimental by Oscar Wilde. "You would need to have a heart of stone", he declared in one of his famous witticisms, "not to laugh at the death of little Nell." G. K. Chesterton, stating that "It is not the death of little Nell, but the life of little Nell, that I object to", argued that the maudlin effect of his description of her life owed much to the gregarious nature of Dickens's grief, his 'despotic' use of people's feelings to move them to tears in works like this.

In *Oliver Twist* Dickens provides readers with an idealised portrait of a boy so inherently and unrealistically 'good' that his values are never subverted by either brutal orphanages or coerced involvement in a gang of young pickpockets. While later novels also centre on idealised characters (Esther Summerson in *Bleak House* and Amy Dorrit in *Little Dorrit*), this idealism serves only to highlight Dickens's goal of poignant social commentary. Many of his novels are concerned

with social realism, focusing on mechanisms of social control that direct people's lives (for instance, factory networks in *Hard Times* and hypocritical exclusionary class codes in *Our Mutual Friend*). Dickens's fiction, reflecting what he believed to be true of his own life, scintillates with coincidences. *Oliver Twist* turns out to be the lost nephew of the upper-class family that randomly rescues him from the dangers of the pickpocket group. Such coincidences are a staple of 18th-century picaresque novels, such as Henry Fielding's *Tom Jones* that Dickens enjoyed reading as a youth.

- **Henry Wadsworth Longfellow: (February 27, 1807 – March 24, 1882)**

Henry Wadsworth Longfellow (February 27, 1807 – March 24, 1882) was an American poet and educator whose works include "Paul Revere's Ride", *The Song of Hiawatha*, and *Evangeline*. He was also the first American to translate Dante Alighieri. *The Divine Comedy* and was one of the five Fireside Poets.

Longfellow was born in Portland, Maine, then part of Massachusetts, and studied at Bowdoin College. After spending time in Europe he became a professor at Bowdoin and, later, at Harvard College. His first major poetry collections were *Voices of the Night* (1839) and *Ballads and Other Poems* (1841). Longfellow retired from teaching in 1854 to focus on his writing, living the remainder of his life in Cambridge, Massachusetts, in a former headquarters of George Washington. His first wife Mary Potter died in 1835 after a miscarriage. His second wife Frances Appleton died in 1861 after sustaining burns when her dress caught fire. After her death, Longfellow had difficulty writing poetry for a time and focused on his translation. He died in 1882.

QUOTATIONS:

- Ships that pass in the night, and speak each other in passing, only a signal shown, and a distant voice in the darkness; So on the ocean of life, we pass and speak one another, only a look and a voice, then darkness again and a silence.
- Heights by great men reached and kept were not obtained by sudden flight but, while their companions slept, they were toiling upward in the night.

- Every man has his secret sorrows which the world knows not; and often times we call a man cold when he is only sad.
- It is difficult to know at what moment love begins; it is less difficult to know that it has begun.

LITERARY WORKS:

Longfellow wrote predominantly lyric poems, known for their musicality and often presenting stories of mythology and legend. He became the most popular American poet of his day and also had success overseas. He has been criticized, however, for imitating European styles and writing specifically for the masses. His famous poetry collections are as follows:

- *Ballads and Other Poems* (1841)
- *Poems on Slavery* (1842)
- *The Belfry of Bruges and Other Poems* (1845)
- *Birds of Passage* (1845)
- *The Seaside and the Fireside* (1850)
- *The Courtship of Miles Standish and Other Poems* (1858)
- *Tales of a Wayside Inn* (1863)
- *Household Poems* (1865)
- *Flower-de-Luce* (1867)
- *Three Books of Song* (1872)
- *The Masque of Pandora and Other Poems* (1875)
- *Karamos and Other Poems* (1878)
- *Ultima Thule* (1880)
- *In the Harbor* (1882)

“URDU WRITERS”

- **SIR DR. ALLAMA MUHAMMAD IQBAL:**

(November 9, 1877 - April 21, 1938)

Sir Muhammad Iqbal was a Urdu poet and philosopher born in Sialkot, British India (now in Pakistan), whose poetry in Urdu and Persian is considered to be among the greatest of the modern era. He is commonly referred to as Allama Iqbal (Allama lit. Scholar).

Iqbal's first work published in Urdu, the Bang-e-Dara (The Call of the Marching Bell) of 1924 was a collection of poetry written by him in three distinct phases of his life. The poems he wrote up to 1905, the year Iqbal left for England imbibe patriotism and imagery of landscape, and includes the Tarana-e-Hindi (The Song of India), popularly known as Saare Jahan Se Achcha and another poem Tarana-e-Milli (Anthem of the (Muslim) Community), which was composed in the same metre and rhyme scheme as Saare Jahan Se Achcha. The second set of poems date from between 1905 and 1908 when Iqbal studied in Europe and dwell upon the nature of European society, which he emphasized had lost spiritual and religious values. This inspired Iqbal to write poems on the historical and cultural heritage of Islamic culture and Muslim people, not from an Indian but a global perspective. Iqbal urges the global community of Muslims, addressed as the Ummah to define personal, social and political existence by the values and teachings of Islam. Poems such as Tulu'i Islam (Dawn of Islam) and Khizr-e-Rah (Guide of the Path) are especially acclaimed.

Iqbal preferred to work mainly in Persian for a predominant period of his career, but after 1930, his works were mainly in Urdu. The works of this period were often specifically directed at the Muslim masses of India, with an even stronger emphasis on Islam, and Muslim spiritual and political reawakening. Published in 1935, the Bal-e-Jibril (Wings of Gabriel) is considered by many critics as the finest of Iqbal's Urdu poetry, and was inspired by his visit to Spain, where he visited the

monuments and legacy of the kingdom of the Moors. It consists of ghazals, poems, quatrains, epigrams and carries a strong sense religious passion.

The Pas Cheh Bayed Kard ai Aqwam-e-Sharq (What are we to do, O Nations of the East?) includes the poem Musafir (Traveller). Again, Iqbal depicts Rumi as a character and an exposition of the mysteries of Islamic laws and Sufi perceptions is given. Iqbal laments the dissension and disunity among the Indian Muslims as well as Muslim nations. Musafir is an account of one of Iqbal's journeys to Afghanistan, in which the Pashtun people are counseled to learn the "secret of Islam" and to "build up the self" within themselves. Iqbal's final work was the Armughan-e-Hijaz (The Gift of Hijaz), published posthumously in 1938. The first part contains quatrains in Persian, and the second part contains some poems and epigrams in Urdu.

He died on 21 April, 1938. His tomb is located in front of Badshahi Mosque Lahore.

• **Altaf Hussain Hali: (1837–1914)**

Altaf Hussain Hali known with his honorifics as Maulana Khawaja Hali, was an Urdu poet^[1] and writer. Hali occupies a special position in the history of Urdu literature. He was a poet, prose-writer, critic, teacher and reformer. He was a close friend of Sir Syed Ahmad Khan.^[citation needed]

Hali has an important place in Urdu literary history. He is one of the Aanasar-e-Khamsa of Urdu. He has written the Musaddas-e-Hali which occupies an important position in Urdu literature.^[citation needed]

Born in Panipat, Haryana in 1837, circumstances did not permit him to attain formal education in a school or college, yet he managed to acquire, through sustained self-effort, perfect command of Urdu, Persian and Arabic, and a good working knowledge of English. He later moved to Delhi where he wished to study the Islamic theology and poetic tradition. As a poet he did not confine himself within the narrow bounds of the ghazal, but exploited the other poetic forms such

as the nazm, the rubai, and the Marsia. More particularly, he harnessed his poetic abilities to the higher aims of social and moral edification. His famous long poem, Musaddas-e-Hali, examines the state of social and moral degradation prevalent in the then contemporary Muslim society. His prose treatise, Muqaddama-e-Shair-o-Shairi, is a pioneering work of literary criticism.[citation needed] It dwells on the limitations of the traditional ghazal, and points to what he considered the hollowness of its hackneyed themes and imagery, especially when the form is handled by other poets and versifiers.[citation needed]

In 1886, he was chosen to be a member of the first teaching faculty at Aitchison College, Lahore. The College holds an Urdu elocution competition called the Maulana Altaf Hussain Hali Challenge Cup, in honour of the poet.

LITERARY WORKS:

After this turning point in his life, he drifted from job to job for several years, arriving eventually in Lahore in the mid 1870s, where he began to compose his epic poem, the Musaddas e-Madd o-Jazr e-Islam ("An elegiac poem on the Ebb and Tide of Islam"), at the request of Sir Syed Ahmad Khan, under the new pseudonym of Hali ("The Contemporary"). The Musaddas, or Musaddas-e-Hali, as it is often known, was published in 1879 to critical acclaim and heralded the modern age of Urdu poetry.[citation needed] Hali also wrote one of the earliest works of literary criticism in Urdu, Muqaddamah-i Shay'r-o-Sha'iri.

Musaddas e-madd o-Jazr e-Islam describes the rise and fall of the Islamic empire in the sub-continent. It speaks about the Islamic empire at its best and worst and aims to forewarn the Muslims of the sub-continent, make them more aware of their past and help them learn from their forefathers' mistakes. Some scholars of Pakistani nationalism also consider the Mussadas an important text for the articulation of a future Muslim nation.[2] Regarding Musaddas-e-Hali, Sir Syed said: "If God will ask me that what have I achieved in life then I will say that I've achieved The Mussadas written by Hali.

Hali has also written biographies of Ghalib, Saadi Shirazi, and Sir Syed Ahmed Khan,[3] entitled respectively, Yaadgar-e-Ghalib, Hayat-e-Saadi, and Hayat-e-Javad. His poem "Barkha Rut," describes the beauties of nature in the rainy season. "Hub-e-Watan," underscores the virtues of patriotism. "Bewa ki Manajaat" focuses on the plight of widows in Indian society.

• **Munshi Premchand: (July 31, 1880 - October 8, 1936)**

Munshi Premchand was a writer of modern Hindi and Urdu literature. His original name was Dhanpat Rai Srivastava, was born on 31 July 1880, in village Lamahinear Varanasi, where his father was a clerk in the post office. Premchand's parents died young - his mother when he was seven and his father while he was fourteen and still a student. Premchand was left responsible for his stepmother and step-siblings.

Early in life, Premchand faced immense poverty. He earned five rupees a month tutoring a lawyer's child. He was married at the early age of fifteen but that marriage failed, later he married again, to Shivrani Devi, a balavidhava, (child widow), and had several children, she supported him through life struggles.

Premchand passed his matriculation exam with great effort in 1898, and in 1899 he took up school-teaching job, with a monthly salary of eighteen rupees. In 1919 he passed his B.A. with English, Persian and History.

Later, Premchand worked as the deputy sub-inspector of schools. Premchand lived a life of financial struggle. Once he took a loan of two-and-a-half rupees to buy some clothes. He had to struggle for three years to pay it back.

When asked why he does not write anything about himself, he answered: "What greatness do I have that I have to tell anyone about? I live just like millions of people in this country; I am ordinary. My life is also ordinary. I am a poor school teacher suffering family travails. During my whole lifetime, I have been grinding away with the hope that I could become free of my sufferings. But I have not been

able to free myself from suffering. What is so special about this life that needs to be told to anybody?".

During his last years, he became terribly ill. The money his wife used to give for his treatment was used in running his press "The Saraswati". He was also writing a book "Mangalsutra" which would never be completed. All this had serious impact on his health leading to his early death on 8th October 1936, at the age of 56.

LITERARY WORKS:

Premchand has written about 300 short stories, several novels as well as many essays and letters. He has also written some plays. He also did some translations. Many of Premchand's stories have been translated into English and Russian.

Godaan (The Gift of a Cow), his last novel, is considered the finest Hindi novel of all times. [2] The hero, Hori, a poor peasant, desperately longs for a cow, a symbol of wealth and prestige in rural India. Hori gets a cow but pays with his life for it. After his death, the village priests demand a cow from his widow to bring his soul to peace.

• DEPUTY NAZIR AHMAD: (1830-1912)

Nazir Ahmad Dehlvi, also known as "Diptee" (Deputy) Nazir Ahmad was an Urdu writer, social and religious reformer, and scholar. He was a pioneer of Urdu literature whose novels are today a basic part of the educational curriculum in the Indian sub-continent. Ahmad came from a family of religious scholars, maulavis and muftis of Bijnor (Uttar Pradesh) and Delhi.

His father was a teacher in a small town near Bijnore. He taught Ahmad Persian and Arabic, and in 1842 took him to study with Abd ul-Khaliq at the Aurangabadi Mosque in Delhi. In 1846, Ahmad had the opportunity to enroll at Delhi College. He chose its Urdu section, he later said, because his father had told him "he would rather see me die than learn English". He studied there until 1853. During

this period he also discreetly arranged his own marriage, to Abd ul-Khaliq's granddaughter.

He began his career as a teacher of Arabic. In 1854 he joined the British colonial administration. In 1856 he became a deputy inspector of schools in the Department of Public Instruction in Kanpur. And at the end of 1857 he was appointed to a similar deputy inspectorship in Allahabad. Later, for his superb translation of the Indian Penal Code in Urdu, he was nominated for the Revenue Services. He was posted as deputy collector in what was then called the North-West Provinces (i.e. modern Uttar Pradesh), which is how he acquired the nickname "Diptee Nazir Ahmad" by which he is popularly known.

In 1877 Ahmad accepted an administrative position in the princely state of Hyderabad. He remained there until 1884, when court politics forced him to resign and return to Delhi, where he lived for the rest of his life. He died of a stroke in 1912.

LITERARY WORKS:

Mirat-ul-Uroos (Arabic for "The Bride's Mirror"), written between 1868 and 1869, is regarded as the first novel of Urdu.

After its release in 1869, within twenty years it was reprinted in editions totalling over 100,000 copies, and was also translated into Bengali, Braj, Kashmiri, Punjabi, and Gujarati. It has never been out of print in Urdu from that day of its first publication. In 1903 an English translation was published in London by G. E. Ward.

Bina-tul-Nash ("The Daughters of the Bier", a name for the constellation Ursa Major), was his second novel. It is also about the education of women and their character building.

Taubat-un-Nasuh ("Sincere Repentance") was written in 1873 and 1874.

Fasaana-e-Mubtalaa (1885) was another novel for developing the moral values of young people.

• **ASHFAQ AHMAD: (1925-2004)**

Writer, intellectual and playwright **Ashfaq Ahmed** was born on August 22, 1925 in Muktasar district of Ferozepur in India. Javed Tariq, Mr Ahmed's nephew, told Daily Times that his uncle got his early education at Ferozepur, and then did his BA from Lahore and Masters in Urdu from Government College in Lahore. He started writing stories in his childhood, which were published in Phool magazine.

An important aspect of his personality was his simple but convincing way of preaching values and virtues of Islam, which directly touched one's soul. He got recognition as broadcaster after he started his radio programme Talqeen Shah, projecting a man of dual personality and exposed hypocrisy in the society. From 'Talqeen Shah' to TV talk show 'Zavia', his personality virtually transformed into a 'darvesh' and a mystic from a modern and progressive writer. His TV drama series 'Aik Muhabbat Sau Afsaney' represented his prime qualities of head and heart and earned appreciation not only in Pakistan but also in India. For his excellent literary work, he was awarded President's Pride of Performance and Sitara-e-Imtiaz. He won various literary awards as well. He has also authored about 20 books on Urdu literature. In his death, not only the literary circles have lost a great writer, whose works can easily be compared with those of Manto, Chughtai and Krishan Chander, but the nation has also been deprived of a great reformer and a man of intellect and wisdom. Composure and contentment were his asset.

Ashfaq Ahmed did diplomas in the Italian and French languages from the University of Rome and Grenoble University, France. He got special training in broadcasting from New York University. He was a lecturer at Diyal Singh College for two years and was later appointed professor of Urdu at Rome University. When he returned to Pakistan, he published his literary magazine Dastan go. He was also the editor of weekly Lail-o-Nehar for two years. He was appointed director of the Markazi Urdu Board in 1966, which was later renamed the Urdu Science Board. He remained with the board until 1979.

LITERARY WORKS:

Mr Ahmed became a prominent short story writer in 1955 when his short story Gadariya was published. He used Punjabi literary words very well in Urdu and introduced a new kind of prose, which was unique to him. His command of story writing was also rare. Aik Mauhababt So Afsaanay and Ujlay Phool are his early short story collections.

“CREATIVE WRITERS OF 21ST CENTURY”

- **J.K. Rowling: (Born 31 July 1965)**

Joanne "Jo" Rowling pen name J. K. Rowling is a British novelist, best known as the author of the Harry Potter fantasy series. The Potter books have gained worldwide attention, won multiple awards, and sold more than 400 million copies. They have become the best-selling book series in history, and been the basis for a popular series of films, in which Rowling had overall approval on the scripts as well as maintaining creative control by serving as a producer on the final installment. Rowling conceived the idea for the series on a train trip from Manchester to London in 1990.

Rowling has led a "rags to riches" life story, in which she progressed from living on social security to multi-millionaire status within five years. She is the United Kingdom's best-selling author since records began, with sales in excess of £238m. As of March 2011, when its latest world billionaires list was published, Forbes estimated Rowling's net worth to be US\$1 billion. The 2008 Sunday Times Rich List estimated Rowling's fortune at £560 million (\$798 million), ranking her as the twelfth richest woman in the United Kingdom. Forbes ranked Rowling as the forty-eighth most powerful celebrity of 2007,[14] and Time magazine named her as a runner-up for its 2007 Person of the Year, noting the social, moral, and political inspiration she has given her fans. In October 2010, Rowling was named the "Most Influential Woman in Britain" by leading magazine editors. She has become a notable philanthropist, supporting such charities as Comic Relief, One Parent Families, Multiple Sclerosis Society of Great Britain and Lumos (formerly the Children's High Level Group).

Literary Works:

Harry Potter series

- Harry Potter and the Philosopher's Stone (26 June 1997)
- Harry Potter and the Chamber of Secrets (2 July 1998)

- Harry Potter and the Prisoner of Azkaban (8 July 1999)
- Harry Potter and the Goblet of Fire (8 July 2000)
- Harry Potter and the Order of the Phoenix (21 June 2003)
- Harry Potter and the Half-Blood Prince (16 July 2005)
- Harry Potter and the Deathly Hallows (21 July 2007)

Other books:

- Fantastic Beasts and Where to Find Them (supplement to the Harry Potter series) (2001)
- Quidditch Through the Ages (supplement to the Harry Potter series) (2001)
- The Tales of Beedle the Bard (supplement to the Harry Potter series) (2008)
- The Casual Vacancy (27 September 2012)
- Harry Potter prequel (July 2008)

• SHERMAN JOSEPH ALEXIE: (born October 7, 1966)

Sherman Joseph Alexie, Jr. is a poet, writer, filmmaker, and occasional comedian. Much of his writing draws on his experiences as a Native American growing up on the Spokane Indian reservation. He currently lives in Seattle, Washington. Some of his best known works are *The Lone Ranger and Tonto Fistfight in Heaven* (1994), a book of short stories, and *Smoke Signals* (1998), a film of his screenplay based on *The Lone Ranger and Tonto Fistfight in Heaven*.

His first novel, *Reservation Blues*, received one of the fifteen 1996 American Book Awards.[2] His first young adult novel, *The Absolutely True Diary of a Part-Time Indian*, is a semi-autobiographical novel that won the 2007 U.S. National Book Award for Young People's Literature and the Odyssey Award as best 2008 audio

book for young people (read by Alexie). His collection of short stories and poems, entitled *War Dances*, won the 2010 PEN/Faulkner Award for Fiction.

In 2005, Alexie became a founding Board Member of Longhouse Media, a non-profit organization that is committed to teaching filmmaking skills to Native American youth, and to use media for cultural expression and social change. Mr. Alexie has long supported youth programs and initiatives dedicated to uplifting at-risk Native youth.

LITERARY WORKS:

Alexie's career began with the publishing of his first two collections of poetry in 1992, entitled, *I Would Steal Horses* and *The Business of Fancydancing*. In these poems Alexie uses humor to express the struggles of contemporary Indians on reservations. Common themes include: alcoholism, poverty and racism. Although he uses humor to express his feelings, the underlying message is very somber and serious. *The Business of Fancydancing* was very well received, selling over 10,000 copies. Alexie actually refers to his writing as "fancydancing," which is the name given to the changes made to the traditional dances by Native American veterans from World War II. To him, it is the mental, emotional, and spiritual outlet that he finds in his writings. Leslie Ullman commented on *The Business of Fancy dancing* in the *Kenyon Review* where she wrote that Alexie "weaves a curiously soft-blended tapestry of humor, humility, pride and metaphysical provocation out of the hard realities...: the tin-shack lives, the alcohol dreams, the bad luck and burlesque disasters, and the self-destructive courage of his characters."

Alexie's other works of poetry include:

- *Old Shirts and New Skins* (1993)
- *First Indian on the Moon* (1993)
- *Seven Mourning Songs For the Cedar Flute I Have Yet to Learn to Play* (1994)
- *Water Flowing Home* (1994)

- The Summer of Black Widows (1996)
- The Man Who Loves Salmon (1998)
- One Stick Song (2000)
- Face (2009), Hanging Loose Press (April 15, 2009)

• **UMERA AHMAD: (born December 10, 1976)**

Umera Ahmad is a Pakistani author and screenwriter. She was born on December 10, 1976 in Sialkot. She began her writing career in 1998 with her initial stories published in monthly Urdu digests. She has written 16 books, ranging from complete novels to compilations of short stories.

Later she became an English language lecturer for the students of O and A levels at Army Public College, Sialkot. However, she left the job a few years back in order to devote her full attention to writing. Both her novels and her plays have been adapted for television. In 2007 Ahmad attended a discussion meeting organized by Geo TV regarding new ways of being creative in television.

She began her writing career in 1998 at a quite young age. Her initial stories were published in monthly urdu digests and later came out in the form of books. She has written about 16 books , comprising of complete novels and compilations of short stories. However it was her novel "Peer-e-Kaamil (S.A.W.W)" which became her identity.

Umera Ahmed earned a big name in showbiz industry as well in a very short span of time. Many of her novels like Man-o-Salwa, Lahasil, Amar Bail, Husna Aur Husn Ara, Meri Zaat Zarra-e-Benishan, Darbar-e-Dil, Thora Sa Asmaan, Mein Ney Khwabon Ka Shajar Dekha Hai, Daam and Sauda have been adapted by television and aired by different tv channels. Whereas her other tv plays like Uraan, Qaid-e-Tanhai, The Ghost are based on her scripts. Her plays have been as much of a success as her novels, as they are watched by the families together.

Her works depicts her pragmatic and mature approach . Her stories revolves around many social, domestic and spiritual issues; comprising colours of true love, friendship, suspense and tragedy. What differentiates her from others is her dynamism, resourcefulness and ambition of bring to light certain controversial issues . Her admirers include people from all categories: students, housewives and professionals, who find themselves reflected by some character or other.

Literary Works:

Novels:

- Lahasil 2000
- Iman, Umeed Aur Mohabbat 2001
- Hasil 2001
- Amar Bail 2004
- Pir-e-Kamil 2004
- Darbar-e-Dil 2005
- Thora Sa Asmaan 2006
- Man-o-Salwa 2007

Compilations of Novelettes and Short Stories:

- Meri Zaat Zaraye Benishaan 2000
- Sahar Aik Istaara Hai 2001
- Main Ne Khawabo Ka Shajar

Dekha Hai 2002

- Hum Kahan Ke Sache They 2003
- Zindgi Gulzar Hai 2004
- Husna Aur Husnara 2005
- Meray 50 Pasandeeda Scenes
- Harf Say Lafz Tak

Compilations of Plays:

- Wapsi 2006
- Doraha 2009
- Qaid-e-Tanhai 2011
- Uraan 2011

• **FARHAT ISHTIAQ: (born June 23, 1980)**

Farhat Ishtiaq is a Pakistani writer, author and screenwriter. She is best known for her romantic novels Humsafar, Mata-e-Jaan Hai Tuand Woh Jo Qarz Rakhty Thay Jaan Per. She mostly focuses on the social and culture of Pakistani society. She was born on June 23, 1980 in Karachi, Sindh. She studied civil engineering at the NED University of Engineering and Technology, Karachi.

She began her writing career in 2004. Initially she wrote stories for Urdu language digests. She has written books ranging from complete novels to compilations of short stories. Her most popular book is Woh Jo Qarz Rakhty Thay Jaan Per.

The leading characters of the urdu novels of Farhat are highly qualified. Often they are engineers and go abroad for higher studies. Farhat Ishtiaq herself is a civil engineer from NED, Karachi. She was a highly intelligent student. In fact, she graduated with distinction. So again, it is not a surprise that her characters of

Urdu novels are often civil engineers or architects and they always are highly intelligent.

The characters of the Urdu novels of Farhat Ishtiaq mostly reside in Sindh, especially in Karachi or Nawab Shah Etc. Again, it is not a surprise that Farhat herself resides in Karachi.

Literary Works:

- Abhi Kuch Din Lagein Gay
- Bin Roye Aansoo
- Chanda Mama
- Dil Se Nikle Hain Jo Lafz
- Diyaar-e-Dil
- Humsafar
- Hum Khawab Kion Dekhien
- Junoon Tha Ke Justju
- Kab Hath Main Tera Hath Nahin
- Khusboo Badal Chand Hawa
- Kuch Pagal Pagal Se Hum
- Mata-e-Jaan Hai Tu
- Mohabbat Ek Sagar
- Pal Bhar Rasta Tay Kernay Main
- Mere Humdam Mere Dost
- Safar Ki Shaam
- Tum Hastee Achee Lagtee Ho

- Ultee Ho Gain Sab Tadbeerien
- Wo Ek Aisa Shajar Ho
- Wo Jo Qarz Rakhtey Thay Jaan Par
- Wo Yaqeen Ka Naya Safar
- Yeah Khawab To Ik Seerab Hai

- **FARHAT ABBAS SHAH: (born on November 15, 1964)**

Farhat Abbas Shah was born on November 15, 1964 in the same district Jhang in Punjab, Pakistan where Nobel Prize winner in physics Dr Abdus Salam was born. He received his education at Jhang and after completing his master's degree in MSc Psychology, he came to Lahore for further education. In Lahore he completed his master's in Philosophy. Mr Shah was first recognized nationally as a martial artist. He became the first young master in Burmese Martial Arts (Bando) after being trained by grand master Ashraf Tai and other recognized masters of the Bando Arts. In the 1990 national Horse and Cattle Show, Mr Shah for the first time in the world broke 11 blocks of snow. To date it is a world record. At present there are over 200,000 students who had learned from Mr Shah the art of martial art of Bando and are now teaching it in different parts of the world. Mr Shah also has a unique distinction of introducing changes into the traditional martial arts of the sub-continent like Bana and Gatka.

Farhat Abbas Shah has made name in the fields of literature, journalism, broadcasting and music. A few people could have been so versatile and multi-dimensional at such a young age. He had reached the top whatever field had chosen to work in. He is working for poverty alleviation in Pakistan as a grass root expert and community mobilize.



CHAPTER: 3

“GETTING STARTED”

How to get started:

Many people think that just because they have read a lot of creative material and literature, so they should be able to write creatively. But as “Nigel Watts” writes: “There is common belief that because most of us are literate and fluent, there is no need to serve an apprenticeship if we want to become a successful wordsmith (creative writer). That’s what I thought until I tried to write my first novel. I soon learnt that a novel, like a piece of furniture, has its own set of requirements, laws of construction that have to be learnt”.

In light of above quotation, it is clear that some rules need to be followed to learn effective use of words and creative ideas. Following are some of the rules for creative writing:

“DRAMAS, NOVELS, NOVELLETTE, and SHORT STORIES”

1. Obey the rules of grammar, usage and punctuation:

Creative writers should use language inventively, but they do not have a license to ignore the basic rules of good English. Readers will be patient with a demanding stylistic technique (like stream-of-consciousness narration) as long as the rewards it offers justify the work of reading it. Hold up your end of the bargain, and help the reader wherever possible. Carelessness is not art.

2. Plot:

A good plot is not easy to create. There must be questions the reader wants answered, logic to the sequence of events, a conflict to be resolved, and an element of the unexpected. A story need not have a surprise ending, but it should not be predictable either.

3. Characterization:

It takes more art to create a real, complex human being than a stereotype. One of the secrets is to provide concrete details of appearance and manner that reveal attitudes, values and beliefs. Another secret is to give the character a past. Most short stories narrate only one or two incidents, but good stories often give us a sense of the characters' entire lives. Why are they the way they are? Have they been affected by the place where they live, the parents who raised them, their work, their marriage? The writer faces the challenge not only of making characters four-dimensional, but of unfolding the dimensions gradually and naturally.

4. Making Scenes:

Make your language concrete, not abstract, specific, not general. In the *Canterbury Tales*, Geoffrey Chaucer uses details as clues to character. The Knight wears a garment stained with rust from his armour, the young Oxford scholar keeps twenty volumes of Aristotle's philosophy beside his bed, the Prioress weeps when she sees a mouse caught in a trap, and the Reeve always rides last among the pilgrims. In every case Chaucer conveys an impression of the person without using any abstractions or generalizations.

5. Take care of language:

Take great care of using language and dialogues, if your characters are tough guys on the street, they should not talk like nuns. However, there are more original and interesting methods than four-letter words to show that someone is tough.

If you must describe something embarrassing (sickness, for example), describing it indirectly takes more art and shows better taste.

6. Maintain a consistent style and tone:

If your narrator is a six-year-old boy, do not use words he could not understand. If a character is a drug dealer in the ghetto, he should speak like one. If you are writing a poem in a romantic style, an unseemly word or image can spoil the serious effect.

7. Tense:

Most stories and novels are in the past tense for good reason. It sounds natural. When you tell a child the story of the tortoise and the hare, or simply report to a friend what happened over the weekend, you use past tense. Present tense narrative is not original or innovative; it has been tried often. Sometimes it only calls attention to itself and sounds awkward:

The burglar pulls the trigger. I duck, but I am too late. I am rushed to the hospital, where I lie in a coma for two months. My family fears for my life. Every night my mother sits at my bedside crying. I recover, but over the next year my personality changes gradually. I become a serial killer. I am sentenced to death. I die. My mother weeps at my funeral.

You may use present tense, but (as with any stylistic technique) you should have a good reason.

“Poetry”

1. Theme and idea:

Some poems have too little theme and lack a unifying idea, but a more common flaw is too much theme. Writers who try too hard to present a message ("war is bad"; "people of all races are equal"; "let's save the earth before it's too late") often produce heavy-handed propaganda instead of poetry, no matter how noble the message is.

Good poetry often explores rather than concludes, suggests rather than preaches. It is not fuzzy or scatterbrained, but neither is it a mathematical proof. One understated image of a bag lady can work better than a page of ranting about "poverty and injustice in our society today."

2. Poetic Diction:

A poet's medium is words, just as a sculptor's is marble. Every line should do something interesting with language. Lines like these--"Thanks, Mom, for spending quality time with me. You helped me to be all that I can be"--may express a pleasant sentiment, but as artistic use of language, they have no value.

3. Line endings:

The line is one of the basic units with which a poet works. Even if you are not using meter or rhyme, there should be reasons for line length and line breaks. End lines where the reader's breath would normally pause, or to call attention to a single word. Try ending some lines on verbs:

ELIZABETH BISHOP: The art of losing isn't hard to master.

ALEXANDER POPE: At every word a reputation dies.

WILLIAM SHAKESPEARE: And where the offense is, let the great axe fall.

4. Sentence structure:

Avoid two common flaws: a vague series of unconnected phrases, or a monotonous string of one-line sentences. Sentence structure is an important resource for a poet, like metaphor, imagery or irony. Vary your sentence structure. Use run-on lines as well as end-stopped lines. A well unified sentence that covers several lines, carefully building up to its conclusion, can be highly effective.

5. Punctuation:

Help your reader with precise punctuation. All the rules of punctuation that apply to prose apply to poetry as well. Commas, periods and other punctuation marks go where sentence structure and clarity of meaning dictate.

6. Rhyme:

- **Avoid words that are only there for the rhyme:**
It is obvious when a writer ends a line with a phrase ("you see," "as they say") that contributes nothing except rhyme. The best rhyme words contribute to meaning. Avoid predictable and overused rhymes: day-say, love-above, see-me-be, you-do-true.
- **Avoid letting rhyme and meter force you into awkward phrasing:**
Fold and cold might make a good rhyme, but when you read "which not being cold," it is obvious that the writer has sacrificed natural, clear phrasing for the sake of rhyme.
- **The last stressed syllable determines rhyme:**
If the final syllable is stressed, the rhyme is called masculine. If one or more syllables follow the final stress, the rhyme is called feminine.
- **The second-to-last syllable must be unstressed for rhyme to be heard clearly:**
If you need a rhyme for mouse, lighthouse or red blouse will not work, for light and red are stressed.

- **For true rhyme, the vowel and any final consonants must be identical:**
Tame does not rhyme with pain. A verb like throws or a noun like toes is not true rhyme with goes. It is usually not too hard to rephrase a sentence to have throw or toe rhyme with go, or to change go to goes.
- **Adjacent rhyme sounds should be different:**
Mind and remind do not rhyme; they are identical in sound. If you are writing a quatrain rhymed abab, or even couplets, you should avoid rhyming cried-decide and freed-need next to each other (or cried-decide and nine-design) because they are too similar to sound like separate rhymes.
- **Avoid rhymes on weak words:**
Prepositions, conjunctions and articles seldom rhyme well because they do not normally receive stress (see also PLE above on line endings).

7. Meter:

- **Avoid letting meter and rhyme force you into awkward phrasing:**
When you read "to come to home," it is obvious that the writer distorted natural phrasing ("to come home") for the sake of meter. Concentrate on ideas first, phrasing second, rhyme third (if you are using rhyme), and meter last.
AWKWARD: All night the thunder made us feeling fear
- **Do not pad a line with words to make it scan:**
Every syllable should have meaning.
PADDED: Buts morning brought a day that is so clear.
- **Do not rely too much on one-syllable words:**
They quickly become monotonous. Try for a balance of polysyllabic and monosyllabic words.
- **Avoid writing a series of one-line sentences and clauses:**
Try sentences that run on from one line to the next. Begin with subordinating conjunctions (like although and when) or prepositions (in, on, with); save the main clause until a second or third line.

“Requirements for creative writing”

An ordinary writer writes his materials in a conventional and traditional way because they do not have a flair for idioms and creative instincts. While a creative writer use literary terms effectively and he also tends to see things differently. He always thinks about new themes and ideas and he loves creating scenes out of the blues. Although creativity is a God given gift but following are some requirements for a creative writer.

1. Passion:

A creative writer must have a passion for writing. He must know how to convey his ideas by writing. There are a lot of peoples who have perfect themes and ideas but they are not able to be a creative writer because they are not passionate for writing. A man who has a writing passion can write anything, any ideas and thoughts that he have in his mind. He plays with words and them according to his own will.

2. Ideas and Themes:

Ideology is the soul of creativity. One can only write creatively when he has any idea or basic theme for what he wants to write. If he is writing a novel or any other fiction, he should have an idea for using characters and story transcript. If he wants to write poetry he must have a theme and a subject. For journalism he must have a topic about the event, thing, or person on which he is writing, to convey his thoughts about it in an effective way.

3. Research:

It is necessary for a creative writer to do research for his topic or subject. He must read widely to know what are the thoughts of other writers and how to do something different from the traditions. And he must be willing to learn from other writers. He must have a sound mind to have a firm grip of idiomatic expressions.

Research will make him conscious of what is happening around him in the society and environment. He will also learn how to take morals from the defects and faults of himself as well as other writers.

4. Have Fun:

It is necessary for a creative writer that he must write in a suitable environment according to his own mind, otherwise he will not be able to write what he wants. If he is boring himself by not following his own ideas, he will end up chewing his pen and starring at a sheet of paper or gazing at a blank screen for hours. It is more important he must follow his own ideas and themes. If is working on a topic which is boring, than he must leave that and start a completely new project, something which must be purely for fun.

**“CREATIVITY AND POWER OF IMAGINATION IS A GOD
GIVEN GIFT, ONE WHO HAVE IT, MUST USE IT.”**

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