Pakistan Social Sciences Review
www.pssr.org.pk

RESEARCH PAPER

English Literature Teachers' Views on Lexical Choices, Syntax, and Morphology in Creative Writing in Pakistan

¹Amna Shahid*, ²Dr. Humaira Irfan and ³Dr. Muqaddas Butt

1. PhD Scholar, Department of English, Division of Arts & Social Sciences, University of Education, Lahore, Punjab, Pakistan
2. Associate professor, Department of English, Division of Arts and Social Sciences, University of Education, Lahore, Punjab, Pakistan
3. Assistant Professor, Department of Education, Division of Education, University of Education, Lahore, Punjab, Pakistan

*Corresponding Author	amnaww@yahoo.com

ABSTRACT

The paper explores the perception of English literature teachers about the use of unique lexical, syntactical structures and morphological variations in creative writing. The data were collected from the semi-structured interviews with 26 English Literature teachers from public and private universities in Pakistan. The findings explicitly reveal a diverse understanding of Pakistani literature teachers' perspectives on creative writing. Despite varying opinions, there are common perceptions, emphasizing creative writing as a space for imagination, self-expression, and emotion. Language choices, including word selection and sentence structures, play a pivotal role in shaping narratives and evoking mood and atmosphere in the text. Pakistani creative writers contribute cultural elements and enrich their work with Urdu words. Creative writing significantly influences Pakistani English and serve as a powerful means of expressing cultural identity. The study recommends implementation of teacher development programs to enhance creative writing skills among students and foster collaborative idea-sharing. Additionally, it advocates for integrating creative writing into standard curricula to promote diversity and preserve cultural identity through the use of unique lexes, syntactical structures and morphological variations. Lastly, the recommendation includes promoting a student-centric approach through personalized feedback, imaginative assignments, and creative writing competitions for motivation and recognition.

Introduction

Creativity is a key factor in bringing up fresh and meaningful ideas and communicating effectively. It's about being able to create remarkable, clear, and innovative thoughts. (Bowden, 2016). Creative writing is all about making unique pieces of literature by expressing personal thoughts and ideas with a mix of imagination (Ramet, 2007). Engaging in creative writing not only allows students to express themselves and their experiences in an original manner but also cultivates essential skills such as planning, criticizing, interpreting, deciding, and evaluating (Uzun, 2015). This engagement fosters creativity and motivation for effective problem-solving (Goma, 2001), empowering students to navigate high-stakes environments, including workplace settings (Holmes and Marra, 2011). Moreover, creative writing serves as a platform for identity negotiation (Simpson, 2011). Creative writing functions as a self-empowering to achieve specific social position and boost self-esteem (Zhao, 2014), it is recognized as an

engaging and motivating skill (Niemi, H., & Multisilta, J., 2016), that goes beyond the mere act of writing. In addition, creative writing addresses linguistic inequities by establishing a unique space for personal identity negotiation and promote second language development (Garvin, 2013). It breaks down linguistic and cultural barriers and biases and enables students to address complex and controversial issues in meaningful and relatable ways, ultimately it increases cross-cultural understanding (Taylor et al., 2015). Furthermore, creative writing facilitates a profound understanding of culture, emotions, and linguistics (Chamcharatsri, 2013) and constructs students' viewpoints to facilitate the semiotic process from sensation to narration (Liang, 2015).

In the broader context, creative writing not only contributes to the development of a writer's voice, emotional engagement, and a scientific approach (Hanauer, 2015) but also plays a pivotal role in helping writers establish their unique voice (Iida, 2012). Overall, it serves as a complex tool that enhances individual expression, critical thinking, and cultural understanding.

The complicated relationship between lexical, syntactical, and morphological features in written language serves as a rich source of information for understanding text characteristics and quality. Nation (2001), highlighted that various linguistic elements such as word length, frequency, lexical richness, part of speech, syntactic complexity, and dependency can serve as crucial indicators in creative writing. Word choice, frequency, and lexical density have a more significant impact on the overall text than the uses of syntactic structures (Novikova, et al., 2019). Ortega (2015) found that higher-rated writing tends to exhibit greater complexity and diversity in both lexical items and syntactic structures. the lexical and syntactic features determine writing quality and complexity (Bulté, et al, 2014). Syntactical complexity in writing can be enhanced through training, instructional intensity and feedback (Zhou, et al., 2022), while the good understanding of morphosyntax can effectively enhance students' writing skills (Mukarromah, et al., 2019). Morphological processing influences written word production by affecting the speed (writing latencies) and duration of writing, (Chaussoy, et al., 2022)

Literature Review

Creative writing is an intricate dance of words, where lexical choices, syntactical structures, and morphological variations intertwine to craft narratives that captivate the readers. In the diverse tapestry of global literature, the cultural context plays a vital role in shaping the artistic expressions of writers.

Pakistani university teachers believe that creative writing is an expression of feelings and emotions. It involves imagination, originality, and novelty of ideas and it encourages the discussion of social problems prevalent in society. (Khan, 2012). The school teachers in Izmir, Turkey believe creative writing is "the completion of an unfinished story" they also stated that creative writing has many advantages and almost no drawbacks (Akkaya, 2014).

Indonesian school teachers find creative writing, particularly drama writing, to be a valuable tool in addressing tolerance-related issues. Through creative writing, students can explore various aspects of tolerance, including religion, ability, gender, ethnicity, and socio-economic background. (Eliyanah, et al, 2022).

- Iraqi Veteran teacher perceive creative writing as a powerful tool that forces individuals to view the world not as it is but how it could be. Creative writing

does not only create writers but creates thoughtful and reflective communities and create cultural coherence. (Hill, et al., 2019).

- South Korean teachers perceived strong consideration for ethics in creativity. They considered 'time' to be a very important environmental factor in fostering creativity. To them creativity is teachable teachers' attitudes, knowledge, and skills of teaching for creativity could be achieved through professional workshops, (Azamalah, et al., 2023). There are strong connections between creativity as a teacher skill and creative writing as a personal practice. Community, feedback, confidence, and challenges were some themes. (Jones, 2023).

- UK schools' teachers are aware of the value of creativity in the class rooms particularly with reference to poetry. all teachers agreed that poetry is an important aspect of English as it allows students to engage in discussion, to empathise and to experience language through playing with it as well as exploring varieties of meanings and interpretations and extending vocabulary. Teachers face issues due to time constraints, a lack of emphasis on creativity and the heavy focus on assessment (Diehl, 2021).

Creative writing engages a reader through the voice and appropriate word choice of author. This involves reflexive decisions relating to personal, structural, and cultural emergent properties. Predominantly creative writing is about more engagement with the expressive self, emergent identities, and relationships to places and people and than a series of perfectly formed sentences in a recognisable structure. Without quality education in creative writing, society is at risk of losing an art form that is important for cultural practice and expression (Barton, et al., 2023).

Material and Methods

The study was purely qualitative. Qualitative research is best utilized for open ended critical inquiry projects that embrace ideologies and evolving ideas (Denzin & Lincoln, 2018). The sample comprised of 26 university English literature teachers (11 males and 15 females). The teachers were sampled from KC (Kinnaird College for women) and UOE (University of Education). To identify the perception of teachers about the role of lexical choices, syntactical structures and morphological variations in creative writing semi-structured interviews were taken, (See Appendix A). According to George, T. (2022), Semi-structured interviews provide comparable and reliable data and allow the flexibility to ask follow-up questions.

Data Analysis

Pakistani English Literature Teacher's Perception about Creative Writing

In exploring the essence of creative writing, Pakistani literature teachers shared diverse viewpoints, each contributes to a mosaic of understanding. While their definitions vary, common threads emerged from their opinion offer a collective insight about creative writing. According to the creative writing is **"a realm where imagination takes flight",** it is "**an art of expressing oneself".** It "**thrives on originality**", "**celebrates uniqueness in voice and style**", **"provokes emotional responses in readers"** and "**involves artistic skills",** such as figurative language to produce evocative narratives. One participant described creative writing as **"an avenue to transmit relatable emotions to the world",** other suggest creative writing as **"ideas", "expression", "creativity",**

"fiction". "style", "opinion", and "novelty". These perspectives collectively illustrate that creative writing serves as a medium for personal expression, the creation of innovative content, and a medium for evoking emotions and developing connections with readers.

Influence of Words on Readers

The participants emphasized the profound impact of word choice on readers. They shared instances where the selection of words had the power to create either positive or negative impressions, ultimately influence the readers' emotions and thoughts. For example, participants acknowledged that the use of descriptive and positive words, such as **"vibrant", "joyful",** and **"exquisite",** can create a positive impression and can evoke positive emotions in the reader. On the contrary, the use of negative words like **"outdated", "inefficient", and "lackluster"** can generate a negative impression. Such words include a negative emotional response. The participants also recognized the role of connotations in word choice. They emphasize words carry layers of meaning that can create both positive and negative impressions. For instance, words like **"blooming", and "fragrant"** conjure images of colorful flowers, buzzing bees, and pleasant aromas, leads to positive associations. In contrast, words like **"creaky", "dilapidated",** and **"haunted"** convey decay and fear and results in negative impressions. Moreover, they also highlighted that the selection of words could impact readers' emotions significantly. For instance, the phrase **"could you please give me a glass of water"** evokes a sense of politeness and softness, while **"give me water"** appears more direct and neutral. The participants pointed out that the use of euphemisms has the ability to create a positive and soft impression, for example, to provide feedback as **"you failed to attach the document"** creates a negative and harsh impression, whereas saying **"improve your handwriting"** offers constructive and gentle feedback while the use of slang and inappropriate language could have the opposite effect and leads to negative perceptions.

Participants also shared personal experiences where they employed positive words to motivate students that result in students' improvement in their performance. These examples vividly illustrate how word choice can shape readers' perceptions, emotions and opinions. So, thoughtful selection of words can create a potential impact on readers and creative writing. The responses highlight that the selection of words in creative writing is capable of generating a broad spectrum of emotional responses. The significance of words cannot be overstated as words carry the weight of writers 'emotions, beliefs, and perceptions. Every word carries connotations, that weaves a tapestry of positive or negative impressions in the minds of readers. The words have incredible power, they hold the potential to leave deep scars on a reader's soul, especially those who have painful life experiences.

The Use of Concrete and Abstract Nouns

Participants show acknowledgment that **"nouns definitely influence the theme"** reflects their awareness of the importance of nouns in shaping the narrative. Several Participants provide specific examples from literary works to support their points. For example, in **"The Yellow Wallpaper"** the author uses abstract nouns to describe the wallpaper as an animate object. Participants strongly express recognition that the choice of nouns, whether abstract or concrete, is linked to emotions, themes, and the overall tone of the text. An example like **"the lump in throat"** directly connects a concrete noun to the emotional impact it conveys. Responses presents a variety of perspectives, including literary examples, personal opinions, and observations from

different genres and contexts. For instance, discussing the use of concrete nouns in **Khalid Hosseini"s novels** provides a genre-specific viewpoint. Khalid Hosseini employs concrete nouns in his novels and creates a vivid and profound sense of place and time. In **Keats" "Ode to Autumn"**, concrete imagery enhances the reader's connection to the themes explored in the poem.

Many Participants acknowledged that language choices, particularly the use of vivid nouns, play a crucial role in shaping the reader"s experience and understanding of the text. An example like **"Life is not a bed of roses"** and **"Life is a struggle"** reflects an understanding of how the choice of concrete nouns contributes to convey a specific message and to evoke broader themes and ideas.

Some responses go beyond a simple acknowledgment and engage in critical analysis, discussing how specific words contribute to the narrative, themes, and character development. For instance, one participant referred Mohsin Hamid's use of the word **"tragedy"** in **"Exit West"** demonstrates a deeper understanding of the impact of abstract nouns and set an emotional tone that captures the tragic events that unfold throughout the novel. These abstract nouns are crucial in guiding the reader's interpretation and emotional engagement.

A few responses offer practical tips on how to use nouns effectively, they suggest that the awareness of this linguistic element can contribute to improve writing skills. For instance, the advice to use **"vivid and concrete nouns"** for a creative and materialistic effect provides actionable guidance. As in works like Ernest Hemingway's **"The Old Man and the Sea"**, the abundance of concrete nouns related to the sea and fishing, such as **"marlin", "sharks", "boat", "line"**, and **"ocean",** not only adds to the realism of the narrative but also influences the thematic undertones of the story. Authors skillfully employ abstract nouns to explore the core of a theme, for instance, Thomas Hardy's **"Tess of the D'Urbervilles",** where he artfully uses words like **"doomed".** Such abstract language evokes an overwhelming sense of melancholy and effectively establishes the emotional background of the novel, lay the groundwork for the main narrative.

Impact of Lexical Choices on the Perceptions and Thoughts of Readers

The responses collectively affirm that the selection of words and language by creative writers undeniably influences readers' perceptions, thoughts, and emotions. According to responses the use of language can influence the perception in theses ways. **Holistic Impact:** For instance, in **George Orwell's "1984",** the deliberate use of oppressive language and a bleak tone shapes a dystopian worldview, illustrate how language extends beyond individual words. **Expressive Attraction:** J.K. Rowling's **"Harry Potter"** series is a prime example. The magical and imaginative language not only tells a story but captivates readers and exemplify language as an expression that attracts. **Inherent Power:** In William Golding's **"Lord of the Flies",** the words describe the descent into savagery hold immense power and leave a lasting impression on readers, presents the inherent power of language. **Creating Relatability:** J.D. Salinger's **"The Catcher in the Rye"** uses everyday language, allow readers to relate to the struggles of adolescence and illustrate how language creates relatability. **Balanced Word Choices:** George R.R. Martin's **"A Song of Ice and Fire"** series strikes a balance between familiar and unique terminology, maintain a natural flow while introducing readers to a fantastical world. **Emotional Resonance:** Khaled Hosseini's **"The Kite Runner"** evokes emotions through emotional words and descriptions, leave readers with a sense of satisfaction, horror, and catharsis, as mentioned in the responses. **Structures Shape Thoughts:** Gabriel Garcia Marquez's **"One Hundred Years of Solitude"** uses language

structures with magical realism to shape entire cultural and historical perspectives, aligning with the idea that structures shape thoughts. **Visible Impact:** Arthur Conan Doyle's **"Sherlock Holmes"** series demonstrates the visible impact of language, where the precision and clarity contribute to readers' deductive experiences, aligning with the notion in the responses. **Cognitive Influence:** Fyodor Dostoevsky's **"Crime and Punishment"** provides a psychological depth where the choice of words profoundly shakes readers inwardly, aligning with the idea of cognitive influence. **Connection with Purpose:** Harper Lee's **"To Kill a Mockingbird"** addresses racial injustice, and the choice of words not only influences the narrative but also readers' perspectives on social issues, aligning with the idea of connecting with purpose.

Participants explained how the arrangement of syntactic structures can establish a mood and atmosphere in writing. The responses indicated that elements such as lexical choices, phrases, repetition, sentence length, punctuation, setting, internal character thoughts, and figurative language all contribute to shaping the mood. Participants acknowledged that writers employ various techniques to create moods, such as eerie, suspenseful, joyful, whimsical, romantic, melancholic, and reflective. The examples presented in the responses demonstrated how authors use these elements to engage readers emotionally and immerse them in the desired atmosphere. The responses strongly assert that the selection of words and language in creative writing is a potent force that goes beyond mere expression; it changes perceptions, influences emotions, and contributes significantly to the reader's overall experience.

Syntactic Structures Employed by Pakistani Creative Writers

From the responses, it appears that there is a diversity in the syntactic structures employed by Pakistani writers. According to participants the diversity in Pakistani writing is apparent through the varied syntactic structures employed by individual writers, the landscape of Pakistani writing is not homogenous; there is a range of syntactic structures used based on the writer's artistic inclinations and the intended purpose of the text, each text reflects unique styles and preferences of writers. A notable trend is the preference for simplicity, where many writers opt for straightforward language and uncomplicated sentence structures. For instance, in Faiz Ahmed Faiz's poetry, clarity and accessibility are maintained through the use of simple language. Some writers embrace a mixed approach, they incorporate both simple and complex structures. In Kamila Shamsie's novel "Home Fire" for instance, shorter sentences convey immediacy, while longer, more complex structures are utilized during reflective moments.

The influence of post-modern literature is acknowledged as a factor that may lead to more complex sentence structures that contributes to the overall sense of writing complexity. Moreover, Participants asserted that when Pakistani writers express themselves in English, they exhibit a deliberate consideration for cultural representation to bridge cultural gaps effectively they prefer descriptive and simple language. Mohsin Hamid's "The Reluctant Fundamentalist" exemplifies this balance. However, some writers prefer complexity to align with their artistic or stylistic preferences.

Arrangement of Syntactic Structures

The responses uniformly affirm that the arrangement of syntactic structures has a substantial impact on establishing mood and atmosphere in a text. The following conclusions are derived from the responses. All responses agree on the vital role of syntactic structures in shaping a text's emotional and atmospheric dimensions. Different

viewpoints emerge regarding the influence of these structures, with some highlighting their impact on imagination and ambience, while others focus on their mood-establishing role. Many responses stress the significance of combining grammatical elements, including lexical choices, phrases, repetition, and stylistic features, alongside syntactic structures. This holistic perspective suggests that a harmonious blend of these elements contributes to the overall effect. Examples provided in some responses, such as pauses, dashes, ellipsis, and specific diction, showcase an understanding of literary devices that enhance mood and atmosphere. The multifaceted nature of syntax is recognized, encompassing factors like sentence length, punctuation, setting, internal thoughts of characters, and figurative language.

Participants illustrate their points through examples, demonstrating how specific syntactic elements can create tension, calmness, urgency, or other emotional resonances in the text. They acknowledge that authors intentionally construct syntactic structures to evoke specific reader perceptions and emotional responses, highlighting an awareness of intentional construction.

A unique perspective is offered by one participant who emphasizes the impact on the reader's mind, connecting the narrative to personal experiences and underscoring the reader's immersive journey with the characters.

Creation of Moods in Creative Writing

The participants collectively highlight the diverse array of moods that writers create in their writing. Writers are adept at crafting a wide range of moods, including **"gloominess", "hope", "apprehension", "romantic", "suspenseful", "action-packed", "curious", "reminiscent", "joyful", "eerie", "reflective"**, and more.

The responses highlight literary work creates emotional mood like joy, pain, happiness, eeriness, and suspense. Examples from literary works are used to illustrate this concept. For instance, George Orwell's "1984" creates a tense and foreboding mood through surveillance and propaganda, while Kamila Shamsie's novels evoke nostalgia for Karachi.

There's a recognition that authors intentionally shape moods to evoke specific emotions in readers. Examples like the joyful mood in J.K. Rowling's Harry Potter series and the gloomy atmosphere in Franz Kafka's "The Metamorphosis" show how authorial intent influences emotional experiences. Some participants discuss the literary techniques employed by writers to create moods, for instance tone, imagery, narrative voice, word choice, pacing, and setting. Examples were given from classic literature, like Edgar Allan Poe's "The Tell-Tale Heart" and F. Scott Fitzgerald's "The Great Gatsby," to contemporary novels like Kamila Shamsie's works.

Certain responses express uncertainty or lack specific examples, suggest that the perception of moods in writing can vary among readers. While some offer specific instances, others take a broader perspective, acknowledged that writers can create different moods based on their unique styles and the content of their works.

Pakistani Creative Writers Incorporate Innovations, Cultural Variations, and Emotional Expressions in their Writing:

The responses collectively suggest that Pakistani creative writers are actively incorporating innovations, cultural variations, and emotional expressions in their

writing. For example, Salman Rushdie's "Chutnification" from "Midnight's Children" serves as a notable example of linguistic innovation. Additional examples include Muhammad Hanif's "Exploding Mangoes" and the use of indigenous sounds like "oye" and "aray" as mentioned by one participant.

Writers incorporate a range of cultural variations, present the diversity of Pakistani literature. Examples include Bapsi Sidhwa's exploration of the partition in "Ice Candy Man", Mohsin Hamid's narrative in "The Reluctant Fundamentalist", and Kamila Shamsie's examination of contemporary issues in "Home Fire".

The incorporation of emotional expressions is evident in Pakistani creative writing that reflect the depth and complexity of storytelling. For instance, "Home Fire" by Kamila Shamsie as a work that explores themes of love, politics, and identity, express emotional depth. Examples of indigenous terms and expressions highlighted by participants include **"Naga Qanoon", "Zavia", "rehra", "badmash", "aray", "botheration", "kotha", "shikar", "jalabies"** and **"oye".** Writers are addressing contemporary themes and issues, such as post-9/11 life, identity, politics, and societal norms. Examples like "The Reluctant Fundamentalist" and "Home Fire" demonstrate the relevance of Pakistani literature to global discussions.

Some participants acknowledged that some writers may be are inspired by older works and express a mixture of tradition and innovation. Specific examples like **"Coat Patloon"** by Saadat Hassan Manto, **"Kartography"** by Kamila Shamsie, and references to traditional food items like **"samosas"** and **"pakoras"** highlight how Pakistani writers infuse cultural specificity into their narratives. Some participants mention the use of unique words like **"botheration"** and **"nikahified"** in Pakistani creative writing that reflects the linguistic creativity of Pakistani writers. A few participants mentioned morphological variation. " unbeyanable" from Anwar Massod poetry. Others words like, "taqatful", "rodainy", "topies", "friendun", "toyaun" etc.

Pakistani Writers Use Urdu Words to Fill Lexical Gaps

The responses collectively affirm that Pakistani writers frequently employ Urdu words in their writing to fill lexical gaps and express emotional and cultural aspects. Salman Rushdie's use of "Chutnification" in "Midnight's Children" serves as an innovative example of incorporating Urdu-derived terms to convey cultural nuances. Urdu words like "naga qanoon", "zavia", "rehra", "badmash", and "Pakistani Idiom" are cited as instances where writers introduce linguistic diversity into their narratives.

Pakistani writers, such as Tariq Rahman in his short stories, strategically use Urdu words like **"chacha", "bhabhi", "sigaar", "muhalla", and "sahib"** to enhance the cultural depth and emotional resonance of their storytelling."Mohsin Hamid's "The Reluctant Fundamentalist" and Kamila Shamsie's "Home Fire" exemplify how Urdu terms like "guzishta" and "mamta" are woven into the narrative, enrich the expression of complex emotions and cultural ties.

The use of Urdu words is seen as a contemporary and relevant practice, aligning with the portrayal of post-9/11 life, identity, and societal norms in works like "The Reluctant Fundamentalist". Contemporary themes are explored using Urdu terms, as seen in Bapsi Sidhwa's incorporation of words like **"member-sazi" and "dhoti".** The incorporation of Urdu words enriches the lexicon, provides depth and authenticity to characters and their experiences. Writers utilize Urdu words like **"yaad", "mohabbat", "ghar", "mehndi", "nikah", and "ishq"** to convey emotions and cultural complexity that

might be challenging to express solely in English. The use of Urdu words acts as a bridge between cultures, encourage readers to connect more deeply with the cultural nuances embedded in the narratives. The choice of Urdu words, such as "**halal**" and **"khaki"** in "The Case of Exploding Mangoes", adds layers of meaning that contribute to a more immersive reading experience.

Urdu Words Part of Standard Dictionary

The responses suggest a mixed awareness regarding innovative words from Pakistani creative writing. Urdu words mentioned by participants: **"chai latte", "chutney", "namaz", "azan", "dhoti", "salwar kameez", "bhangra", "tamasha", "gullu butt", "jugar"** (incorporated in the oxford dictionary) while other words are used in Pakistani English creative writing are "**cummerbund", "khaki", "pajama", "cushy", "thug", "mali", "chokidar", "pajama", "khaki", "loot", "gymkhana", "dupatta", "hukka", "jungle", "salam".** The mentioned words reflect a blend of cultural, linguistic, and everyday terms that have found their way into creative writing and, in some cases, into dictionaries. Some participants provide English words borrowed from Urdu, emphasizing the continuous evolution and adaptation of language.

Some participants express uncertainty or lack of awareness about innovative words from Pakistani creative writing being included in standard dictionaries. One participant suggests checking with a dictionary publisher or conducting online searches for the latest updates in lexicography to verify the inclusion of specific words.

Most participants didn't provide specific examples of innovative words from Pakistani creative writing included in standard dictionaries. However, one response mentioned the word "jugar" being incorporated into the Oxford Dictionary. This suggests that while it may not be a common occurrence, some words from Pakistani creative writing have found their way into standard dictionaries.

Contribution of Creative Writing in the Structure of Pakistani English (PakE)

Responses to this question highlight that creative writing contributes to the development of Pakistani English at various linguistic levels, including lexical, syntactical, and morphological. Specific examples were provided, such as the use of Urdu and Punjabi words, complex sentence structures, and the fusion of English with elements of local languages. The responses collectively present the significant role of creative writing in shaping and evolving the structure of Pakistani creative writing.

Participants recognize a dynamic and experimental atmosphere in Pakistani creative writing, where writers actively bring in local vocabulary, idioms, and phrases to enrich the language. Examples like "Shahdab" and "Zeesat" illustrate this contribution.

The complex contributions of Pakistani creative writing are evident across various linguistic aspects. For instance: At the lexical level, Mohsin Hamid's "Moth Smoke" smoothly blends Urdu and Punjabi words into English, creating a harmonious linguistic mix. Kamila Shamsie's "Home Fire" stands out for its sophisticated sentence structures, indicating a mature stage of syntactical development. Bapsi Sidhwa's "Ice Candy Man" presents morphological innovations.

Cultural fusion, blending English with elements from Urdu and regional languages, is a recurring theme in creative writing. Words like "sasta," "muhajir," "pointation," and "baradarism" exemplify this fusion. The global readership of Pakistani

writers like Mohsin Hamid emphasizes the broad influence of creative writing beyond regional boundaries.

Collectively, responses acknowledge language as a living, evolving entity, adapting to changes in the world. This recognition of continuous linguistic evolution and assimilation of diverse influences underscores the dynamic nature of Pakistani creative writing. Pakistani creative writing not only contributes linguistically but also serves as a platform for diverse expressions and perspectives, exploring cultural, social, and political themes.

Significance of Creative Writing in Pakistani English

The responses emphasize the importance of creative writing in preserving culture, sharing identity, and presenting diversity. Creative writing is seen to enrich literature, promote individuality, and present a more comprehensive view of Pakistan to the world.

Creative writing in Pakistani English serves as a powerful medium for cultural expression, bridging diverse voices and reflecting the evolving identity of Pakistan within global literature. For instance, Kamila Shamsie's novel "Home Fire" explores contemporary issues in a Pakistani-British context, providing a nuanced perspective on identity and belonging. Bapsi Sidhwa's "Ice Candy Man" presents morphological innovations, blending English with linguistic elements to convey cultural nuances. Furthermore, creative writing contributes to individuality and pride in cultural identity, as seen in Mohsin Hamid's "Moth Smoke", where Urdu and Punjabi words seamlessly integrate into English sentences, reflecting the linguistic diversity of Pakistan.

This literary richness enhances cross-cultural understanding, exemplified in works like Saadat Hasan Manto's short stories and the thematic exploration in Muhammad Hanif's "Our Lady of Alice Bhatti". Through such narratives, creative writing in Pakistani English enriches literature, offering unique perspectives that resonate globally.

Fostering Creative Writing Skills in Students

According to participants fostering creative writing skills in students involves a multi-faceted approach. This includes incorporating creative writing courses and workshops into academic programs and provide students with guidelines and motivation for practice. Encourage the expression of ideas, imaginative thinking, and thinking outside conventional boundaries is crucial. Integrating creative writing seriously into the curriculum and textbooks, along with assignments that focus on the writing process and mechanics, helps students develop a solid foundation. Prioritizing the novelty of ideas over grammaticality fosters creativity and contributes to establish creative writing in Pakistan.

Pakistani English Literature teachers suggest various methods for fostering creative writing skills in students, including:

- Add creative writing courses to school programs for a structured learning experience.
- Give clear guidelines and motivation for regular creative writing, focusing on self-expression.
- Let students freely express ideas and imagine relevant scenarios.

- Promote a culture valuing creative thinking for unconventional and innovative ideas.
- Emphasize creative writing's importance in the curriculum alongside other subjects.
- Design assignments guiding students through the writing process, prioritizing creativity over strict rules.
- Encourage the use of local expressions, idioms, and nuances in Pakistani English.
- Discourage memorization in creative writing, promoting original thought.
- Support process writing and critical thinking through situation-based tasks.
- Appreciate and tolerate the unique characteristics of Pakistani English.
- Create opportunities for students to showcase writing skills through competitions and workshops.
- Use diverse prompts and explore various writing styles and genres.
- Offer constructive feedback to help students improve their creative writing skills.
- Foster a love for reading, highlighting its connection to effective creative writing.
- Cultivate a supportive environment that encourages risk-taking and free expression.
- Organize interactive activities engaging students in collaborative and creative writing.
- Advocate for educational reforms recognizing creative writing's importance.
- Recognize individual needs and learning styles, using personalized approaches to nurture creativity.
  - Encourage students to include their cultural identity in their creative writing for pride and individuality.

Conclusion

Pakistani English literature teachers collectively emphasize the dynamic and influential nature of creative writing. Their insights show that creative writing has a diverse impact on readers. It can shape emotions through word choice and create different moods through sentence structures. The incorporation of cultural elements, use of Urdu words, and contributions to the evolving structure of Pakistani English further highlight the richness of creative writing in reflecting and shaping cultural identity. Additionally, the importance of fostering creative writing skills in students is important, emphasizing the need for a multi-faceted approach that integrates courses, clear guidelines, and a supportive environment. These perspectives collectively affirm the significant role of lexical choices, syntactical and morphological variations in creative writing in the Pakistani literary landscape, while also revealing diverse perspectives among Pakistani literature teachers on creative writing. They emphasize its role in fostering imagination, self-expression, celebrating uniqueness, and evoking emotions, highlighting the impact of word choice, nouns, and sentence structures on themes, emotions, and reader engagement. Urdu words enrich narratives, shaping Pakistani English, and creative writing serves to express culture, preserve identity, and promote diversity globally.

Recommendations

Recommendations include teacher collaboration, curriculum integration, guidelines, imaginative assignments, and fostering supportive classrooms to instil creative writing among Pakistani students.

References

Akkaya, N. (2014). *Elementary Teachers' Views on the Creative Writing Process: An. Evaluation. Educational Sciences:* Theory & Practice, 14(4), 1499–1504.

Bulté, B., & Housen, A. (2014). Conceptualizing and measuring short-term changes in L2 writing complexity. *Journal of Second Language Writing*, *26*, 42–65. https://doi.org/10.1016/j.jslw.2014.09.005

Cahnmann-Taylor, M., Zhang, K., Bleyle, S. J. & Hwang, Y. (2015) "Searching for an Entrance" and finding a two-way door: Using poetry to create East-West contact zones in TESOL teacher education. *International Journal of Education & the Arts.* 16 (21), 1-29.

Chamcharatsri, P. B. (2013). Emotionality and second language writers: Expressing fear through narrative in thai and in english. *L2 Journal: An Electronic Refereed Journal for Foreign and Second Language Educators*, *5*(1), 59-75 https://doi.org/10.5070/L25115703

Chaussoy, L., Lambert, E., & Quémart, P. (2022). Morphological processing in written word production is based on orthography rather than semantics. *Acta Psychologica*, *229*, 103670. https://doi.org/10.1016/j.actpsy.2022.103670

Denzin, N. K., & Lincoln, Y. S. (2018). *The SAGE handbook of qualitative research* (Fifth edition.). SAGE.

Eliyanah, E., Nurjannah, A. A., Amri, M. M., Choiron, N. F., Zahro, A., Syafi'i, I., & Rizqi, A. F. (2022). *Writing drama, nurturing tolerance: Indonesian teachers' exploration of creative teaching methods*. Advances in Social Science, Education and Humanities Research, volume 649, 138–143. https://doi.org/10.2991/assehr.k.220304.020

Garvin, R. T. (2013). Researching chinese history and culture through poetry writing in an efl composition class. *L2 Journal: An Electronic Refereed Journal for Foreign and Second Language Educators*, *5*(1), 76-94.   https://doi.org/10.5070/L25116033

George, T. (2022, January 27). *Semi-structured interview, definition, guide & examples*. Scribbr. https://www.scribbr.com/methodology/semi-structured-interview/

Goma, O. (2001). Creative writing in economics. *College Teaching*, 49(2), 149-152.

Hanauer, D. I. (2015). Measuring voice in poetry written by second language learners. *Written Communication*, *32*(1), 66–86. https://doi.org/10.1177/0741088314563023

Holmes, J., & Marra, M. (2011). Harnessing storytelling as a Sociopragmatic skill: Applying narrative research to workplace english courses. *TESOL Quarterly*, *45*(3), 510–534. https://doi.org/10.5054/tq.2011.256796

Horng, J. S., Hong, J.C. & Chanlin, L. J. (2005). Creative teachers and creative teaching strategies. *International Journal of Consumer Studies*, 29(4), 352- 358. https://doi.org/10.1111/j.1470-6431.2005.00445.x

Iida, A. (2012). The value of poetry writing: Cross-genre literacy development in a second language. *Scientific Study of Literature*, *2*(1), 60–82. https://doi.org/10.1075

Khan, H. (2012). *English teachers' perceptions about creativity and teaching creative writing in pakistan. American International Journal of Contemporary Research,* 2(3), 57-67.

http://www.aijcrnet.com/journal/index/132

Liang, M.-Y. (2015). Viewpoints in multimodal storytelling: From sensation to narration. *Language & Communication*, 42, 23–35. https://doi.org/10.1016/j.langcom.2015.01.006

Mangion, M., & Riebel, J. A. (2023). Young creators: Perceptions of creativity by primary school students in malta. *Journal of Intelligence*, *11*(3), 53. https://doi.org/10.3390/jintelligence11030053

Mukarromah, I., Beratha, S., Artawa, K., & Budiarsa, M. (2019). Designing morphosyntax material for EFL students: Indonesian case. *English Language Teaching*, *12*(6), 140-145. https://doi.org/10.5539/elt.v12n6p140

Nation, P. (2001). *Learning Vocabulary in Another Language*. Cambridge, United Kingdom: Cambridge University Press.

Niemi, H., & Multisilta, J. (2016). Digital storytelling promoting twenty-first century skills and student engagement. *Technology, Pedagogy and Education*, *25*(4), 451–468. https://doi.org/10.1080/1475939X.2015.1074610

Novikova, J., Balagopalan, A., Shkaruta, K., & Rudzicz, F. (2019). Lexical features are more vulnerable, syntactic features have more predictive power. *Proceedings of the 2019 EMNLP Workshop W-NUT: The 5th Workshop on Noisy User-generated Text*. 431–443. https://aclanthology.org/D19-5556/

Ortega, L. (2015). Syntactic complexity in L2 writing: Progress and expansion. *Journal of Second Language Writing*, *29*, 82–94. https://doi.org/10.1016/j.jslw.2015.06.008

Ramet, A. (2007). *Creative writing, how to unlock your imagination, develop your writing skills*. How to Books Ltd Pub.

Salvi, C., & Bowden, E. M. (2016). Looking for creativity: Where do we look when we look for new ideas? *Frontiers in Psychology*, *7*, 1-12. https://www.frontiersin.org/articles/10.3389/fpsyg.2016.00161

Simpson, J. (2011). Telling tales: Discursive space and narratives in ESOL classrooms. *Linguistics and Education*, *22*(1), 10–22. https://doi.org/10.1016/j.linged.2010.11.005

Yüksel, P. (2011). *Using digital storytelling in early childhood education* [Unpublished Doctoral Dissertation]. Middle East Technical University, Ankara.

Yuksel, P., Yildirim, S., & Robin, B. R. (2016). A phenomenological study: Teachers' experiences of using digital storytelling in early childhood education. *Educational Studies*, *42*(5), 427–445. https://doi.org/10.1080/03055698.2016.1195717

Zhao, Y. (2014). L2 creative writers' identities: Their cognitive writing processes and sense of empowerment. *New Writing*, *11*(3), 452–466. https://doi.org/10.1080/14790726.2014.956124

Zhou, J., & Lü, C. (2022). Enhancing syntactic complexity in l2 chinese writing: Effects of form-focused instruction on the chinese topic chain. *Frontiers in Psychology*, *13, 1-12*. https://www.frontiersin.org/articles/10.3389/fpsyg.2022.843789