

Creative Writing

A Quick Guide To Illustrate the Basic Principles

ir. Emile M. Hobo – 24 April 2021

E-mail: e.m.hobo@hotmail.nl

Contents

Core principles.....	1
Motivation	1
Visceral writing	2
Metaphors	2
How to start.....	3
Literature	3

Core Principles

Creative writing initially disregards the global construct of a story, because it's a different discipline. Creative writing focuses on how you put the words on paper and what causes these words to take shape. The global construct of a story for a large part is the result of these principles: sound fundamentals that illustrate how you can discover what you mean to write and how you mean to write it.

Creative writing applies to all fields of writing: books, newspaper articles, stage plays, screenplays, poetry, lyrics, anything you can imagine. Some of these types of writing, like writing newspaper articles, will emphasize realism over expressionism, impressionism, surrealism, and abstraction. Nonetheless, the three basic creative writing disciplines find their way into all kinds of writing at some time or another.

The three disciplines of creative writing are (1) motivation, (2) visceral writing, and (3) metaphors. All of these three disciplines make use of two basic principles: (1) a unity of opposites and (2) dynamic writing instead of static writing.

Dynamic writing means that you write what does and static writing means that you write what is. It relates to the principle of a theorem. A theorem consists of a theme and a rheme. The theme is the subject and the rheme is what the subject does.

What I just wrote isn't creative: it's an analysis of what already exists and as such is. Creative writing is about what can or will be or what you would want to be.

Motivation

Motivation identifies for each of the actors involved in the story, for as far as it contributes to the story, what the intent is of the actor and how it conflicts with the need of said actor. In a screenplay, book, or other story, you have to ask, "What does every character want and how does it conflict with the needs of this and other characters?"

One example would be my character Quint wanting to make it in Rock'n'Roll, but due to a treacherous former bandmate that only cares about himself, he has an outstanding debt with a drug dealer, and what he needs is to stay away from the drug dealer.

Sometimes it's not a parallel subplot, but everything relates directly to the main plot, which is often called a high concept story. That's a story without subplots.

You might for instance have characters traversing space, traveling to the moon, because they want to make it to the moon and back, but they don't want their spaceship to explode, implode, get a leak, or be otherwise malfunctioning to the extent that the characters die or don't make it to the moon like for instance in the 1995 movie "Apollo 13."

Visceral Writing

Visceral writing means writing for the senses. You step out onto the gravel and it presses into your feet. While you were asleep, some of your co-travellers that have by now also ditched you, whom you thought you had a good time with, took your shoes off your feet and drilled holes in their soles before they put them back on. You have a thirty mile walk ahead of you.

In case of visceral writing, to practice it, you focus on writing a scene that you have been through, which may be as simple as a walk in the park or through the city. Things happen around you and the weather and the lay of the street, proper or crooked or absent, the state of the houses or the trees or the animals, the way they approach you, work their way into your senses.

Write everything so it works its way into the senses of the audience without telling them what to feel. Focusing on the community of emotion, pointing out to the audience that we all feel like this sometimes, without sketching a scene that makes us feel a particular way, is cheap writing.

What you write, what you say, what you sing, it isn't just about your voice, it's also what you do with it. It's about the story you have to tell. So tell your story. It's only moving when it moves. Write from opposition and show how either you overcome it or how it overcame you: comedy and tragedy.

Metaphors

Metaphors take one thing that has a particular character and have it not *be* but *do* the exact opposite of what you would expect it to do. First exercises include those that offer nouns and adjectives or verbs that typically don't mix and match, like "steel" (iron) and "caring."

You need to consider how to make it work visually also.

For example, I might write something like this, "My blushes may be of bleak autumn roses, but my petals cut through rock and stone, digging through the Earth to you, silently sneaking into your chest and cradling your heart to keep it warm at night." Petals can't do that for real, but here they do.

That's a metaphor that says, "Nothing will stop my love for you!" and as you can tell the description is both visual and visceral, as in perfectly adaptable to screenwriting.

When you write a fictional story, a book, play, song, or otherwise, the entire story is a metaphor for something else. Fiction both entertains and inspires. It may inspire bravery, kindness, love, and many other things. It has purpose.

When it's a newspaper article, someone else's life as real as it is forms a parallel and as such a realistic metaphor for the experiences of many others. It's often the same principle, that of identification, the desire to identify, or the desire not to be identified with something similar, for instance hoping not to be the victim of the same crime.

How To Start

Creative writing starts with finding your motivation. What is the story you mean to tell and how do you mean to speak to the audience? This story gives rise to the motivations of the actors involved, visceral scene descriptions, and metaphors.

When you have fun with your writing, you'll find that dialogue also will flow more naturally than when you stick to a whole bunch of "don't do"-rules. These so-called rules don't tell you what to do and in practice limit your creativity.

"Don't do"-rules are the result of creative industries being further industrialized and infiltrated by non-creative men and women that want you to oversimplify by boiling it down to one thing and one thing only. They will forget about the wants and call everything a need. They will favor "having to see it" over actually seeing it.

When you allow these people to tell you what to do, you can forget about efficiency, creativity, and anything healthy. The result is simple: a generation or two down the road, their children man the streets of skid row offering their bodies for cheap. Spread out, discover, create, and don't allow your creativity, as in the story you have to tell, to be limited.

There is no incrowd. There is only people. That's an analytical, not a creative conclusion.

Literature

Pat Pattison (2009) "Writing Better Lyrics" : Writer's Digest Books * Cincinnati, Ohio.

Lajos Egri (1942) "The Art of Dramatic Writing" : Simon & Schuster * New York.