

Chapter - 1

PROBLEM AND ITS SIGNIFICANCE

1.0 Introduction

Education is the most important input for the development of an individual, society and nation. All the values- ethical & aesthetic, social & cultural, moral & spiritual are inculcated by education. Teaching is a process which involves two human elements- the teacher and the taught.

Language plays an important role for the transaction of various elements between the teacher and the taught. According to **Ravel (2006)** -“In school curriculum, language plays a vital role. Language as a vehicle of communication is very crucial in the whole process of education.”

All the creatures communicate through a language. Natural language is the language of cries, laughter, and tones, that of eyes, nose, mouth, the whole face; the language of gestures and postures. The child's cry tells of its wants; its sob, of grief; its scream, of pain; its laugh, of delight. The boy raises his eyebrows in surprise and his nose in disgust, leans forward in expectation, draws back in fear, makes a fist in anger, and calls or drives away his dog simply by the tone in which he speaks.

However, feelings and desires are not the only things we wish to communicate. Early in life, we begin to acquire knowledge and learn to think, and then we feel the need of a better language. For instance, we have formed an idea of a day; could we express this by a tone, a look, or gesture? If we wish to say the fact that yesterday was cloudy, or that the days are shorter in winter than in summer, we find it wholly impossible to do this by means of Natural Language. To communicate, then, our thoughts, or even the mental pictures called ideas, we need a language more nearly perfect. This language is our mother tongue. We learn them, also, from our friends and teachers, our playmates and companions, and we learn them by reading; for words, as we know, may be written as well as spoken. This Word language we may, from its superiority, call 'language Proper'.

Language is one of the unique possessions of man. It is language, which makes a man good or bad. What distinguishes a man from an animal is the language. By using a language, a person can win the hearts of others. With the same language, he can degrade himself in the society. Language helps a person in the development of his personality. But it does not exist in vacuum. In fact, it gives rise to society and the society in turn reshapes and remodels the language according to its needs and

desires. Both language and society are deeply related with each other. Without a language, the human society is unthinkable. Language is the flesh and blood of our culture. It helps in the preservation of culture and civilization of the people. It is also needed to secure national integrity and solidarity. The quality of education depends, to a large extent, on the quality of teachers involved in its development and delivery. A quality teacher will acknowledge the needs and interests of the pupil, permit the pupil to learn at his/her own pace, encourage learning through doing and where necessary provide remedial and enrichment instruction. Involving the learners as agents of change in their personal growth through education impacts the curricular process. In following a predetermined curriculum, the teacher tries to find the most effective ways to convey the information to the students: a one way process. A key factor in the participatory approach is flexibility, in that the teacher must be willing to be open to student involvement, dialogue, and possible criticism, and ready to make adjustments in the class curriculum. The student must be permitted emotional expression in order that he may be taught to discipline his emotions. His shy fancies must be drawn out of him for the good of his soul. There is a necessity not only to teach but also learn properly both these languages to express oneself and to perform day-to-day functions which can be done by providing exposure for Creative Writing.

One cannot experiment with language and explore its infinite possibilities. Creative writing cannot be explained as a normative science. Poetry is fusion of thought and feeling and often yearns to communicate beyond language and manifest where language fails and where poetry has probable successes in more than one ways. (Patel, 2011).

1.1. Scenario of Hindi Language in India

Hindi can be traced back to as early as the seventh or eighth century. The dialect that has been chosen as the official language is Khadiboli in the Devnagari script. Other dialects of Hindi are Brajbhasa, Bundeli, Awadhi, Marwari, Maithili and Bhojpuri.

In any nation, the national language has to be its own language and which could be understood by maximum number of its people. According to **Radhakrishna, Ramdaat, & Ambalal, (2006)** “In case of India, it is Hindi which is spoken by about 60% of its people.” In addition to this, its great relevance with so

many other language in India like, Gujarati, Marathi, Urdu, Sanskrit etc. Moreover, Hindi is not a language of scholars like Sanskrit or language of rulers like English; rather it is a language of common people. It is for such reasons that Hindi was recognized as national language of India on 14 September 1949. Nevertheless, it is known as official language in India.

It may be mentioned here that, Hindi was recognized as national language in the Indian constitution in the year 1949, but it is English which is working as our national medium to a large extent till today. The efforts made by Bal Gangadhar Tilak, Mahatma Gandhi and Mahatma Gandhi to create a good will for Hindi are worth appreciating.

In order to maintain national unity, language is a very good instrument. It is Hindi, which must create feeling of mother India in all citizens of the nation. Thus, Hindi has to play a very vital role as national language in India.

The constitution of India (Article 343) recognizes Hindi as the official language of India. Hindi is also the main language in many States of India, namely, Haryana, Rajasthan, Uttar Pradesh, Uttarakhand/Uttar Pradesh, Bihar, Madhya Pradesh, Chhattisgarh and Himachal Pradesh. More than 437 million people in the world speak it.

At the State level, Hindi is deemed to be the official language in the States of: Bihar, Jharkhand, Uttarakhand, Madhya Pradesh, Rajasthan, Uttar Pradesh, Chhattisgarh, Himachal Pradesh, Haryana and Delhi. Each of these States may also additionally assign a “co-official language”. In the same manner, Hindi is accorded the status of co-official language in several States.

In order to make Hindi language an extensively accepted one, the Indian government has boosted much to mirror it in virtually all Indian households. Leaving English and its so-called ‘status’ aside, Hindi has been unanimously accepted throughout India, the language itself has been successfully bridging the regional dialectical gaps since time immemorial.

In modern perspective in the southern part of Rajasthan- Dungarpur, Banswara, Udaipur and the border area of Madhya Pradesh (M.P.) where 'Vagadi', 'Mewari' and 'Malvi' dialects are spoken, the people inhabitants are very much interested in folk songs, folk dances and 'Kavisammelan'. The Hindi poetry plays an

important role in their life to understand to another feelings, emotions, and affection very well that make them able to lead a happy and awesome life together in peace.

Syntax of Hindi Poetry Teaching in India

Hindi Poetry Teaching in India, as it obtains today, is mostly as follows:

1. Model Reading of the Poem.
2. Follow up reading of the poem.
3. Comprehensive Questions on the poem.
4. Exposition in terms of word meaning, devise and uses.
5. Arriving at central idea through questioning.
6. Then the students are asked to compose a parallel poem.

1.2. Poetry and its importance

Poetry enables teachers to connect with their students in new ways. Teachers can show students that "poetry is something people do to capture thoughts, feelings, and experience." When poetry is incorporated across the curriculum, students learn to make discoveries by looking at their environment in new ways. Poetry stands apart from storytelling and language lessons because of its ability to inspire personal expression. Montessori said that the teacher must "entice the children." Through poetry, a teacher may find a way to entice children in wondrous ways not before realized. A teacher can "entice" children with the varied rhythms and creative language of a poem. However, the teacher must also have an enthusiasm for poetry before introducing it. Hence, it is essential for the teachers to know about it and for removing shyness, boredom and make the lesson interesting, poetry should be included for motivation.

If creative writing is usually an introduction to commercial writing, and poetry is never a paying proposition, why include poetry? What's the object — to get the creative juices flowing, or simply develop a more adventurous and flexible prose style?

Poetry is the workshop of language, the most acute and comprehensive way we have of expressing ourselves. And in poetry the medium is words. Prose may employ ready-made phrases — generally has to, given the needs of a busy world — but poetry works at a deeper level. One essential distinction between poetry and prose lies in the more sustained and elaborate attention paid to its constituent parts. Words for poets have meanings, appropriate uses, associations, connotations,

etymologies, histories of use and misuse. They conjure up images, feelings, shadowy depths, and glinting surfaces. Their properties are marvelous, endless, not to be guessed at from casual inspection. And each property — meaning, association, weight, colour, duration, shape, texture, etc.-changes as words are combined in phrases, rhythms, lines, stanzas and completed poems. Out of these properties the poetry is built, even if the end cannot be entirely foreseen but grows out of the very process of deployment, that continual, two-way dialogue between poet and poem.

Poems start in odd phrases, an image, a tune in the head, a deeply incoherent pain. How these develop is the poetry. There is nothing difficult in stringing words together-not the exacting research a good journalist must undertake, or the backbreaking labour of novel writing. It's in responding to what has been written, feeling it, understanding it, and extending its possibilities with imagination, honesty and sensitivity. But that means very fine discriminations. Verbal originality, wide sympathies, generosity of heart, and a compassion for the human condition are essential for poetry, but they are nothing without extended toil. Poetry trains the character needed to be an artist, the infinite capacity to be honest and take pains.

Poetry also calls for self-criticism, which becomes essential as the talents of a writer develop. Literary criticism hones many skills, and those, which the practicing poet needs, are close reading, explication and evaluation and the first two because poems commonly fail through lack of care. The originating emotion still clots the lines or, in striving for originality, the work becomes muddled, pretentious or incoherent. The incomprehensible can always be taken for the profound of course, and much no doubt gets published for that reason, but only the beginner will see publication as the sole purpose of writing.

Then there is literary theory. Poetry is a dense and compact medium. It is also an art form, serving no practical end. What better medium exists to ask such questions as: What purpose does language serve? How does it mediate between us and the outside world? No doubt the answers are hard to arrive at. Humanism believed in the perfectibility of man. New Criticism had a simplistic psychology. Structuralism drew up fanciful analogies between literature and society. Semiotics misread its originators. Post-structuralisms continue to push theories contrary to common sense and the authorities quoted. But all speculation gets the writer

thinking, and there is surely a need for some theoretical support in a career that is not overly rewarded or well-regarded.

1.3. Hindi Poetry

Poetry is a form of literary art in which language is used for its aesthetic and evocative qualities in addition to, or in lieu of, its apparent meaning. Poetry may be written independently, as discrete poems, or may occur in conjunction with other arts, as in poetic drama, hymns, lyrics, or prose poetry.

Early attempts to define poetry focused on the uses of speech in rhetoric, drama, song, and comedy. Later attempts concentrated on features such as repetition, verse form and rhyme, and emphasized the aesthetics, which distinguish poetry from prose. From the mid-20th century, poetry has sometimes been more loosely defined as a fundamental creative act using language.

1.4. Types of Hindi Poetry

In Hindi literature, poetry is widely divided into five areas, which are given below:

1. Based on Moral and Spiritual Devotion (Neeti avam Bhakti)
2. Based on Beauty of Nature (Prakriti Soundarya)
3. Based on Philosophy of Life (Jeevan Darshan)
4. Based on Fun & Joy (Hasya Vinod)
5. Based on Motives and Energy (Prerna , Veerta)

Acharya Ramchandra Shukl denoted that “ जिस प्रकार आत्मा की मुक्तावस्था ज्ञान-दशा कहलाती है, उसी प्रकार हृदय की मुक्तावस्था रस-दशा कहलाती है। हृदय की इसी मुक्ति की साधना के लिए मनुष्य की वाणी जो शब्दविधान करती आई है, उसे कविता कहते हैं।”

Therefore, Rasa is the soul of Poetry. These are nine Rasas in Hindi poetry namely-

Rasa	Sthai Bhava
Sringara	Rati
Hasya	Hasa
Karuna	Shoka
Raudra	Krodha
Veera	Utsah

Bhayanaka	Bhaya
Beebhatsa	Jugupsa
Adbhutha	Vismaya
Shanta	Nirveda

Sringara Rasa: Rati is the Sthai Bhava of Sringara. The basis is gender differentiation. The main theme of Kavya is human life, which mostly centers around the relationship between man and woman and this is the primary emotional force. Naturally Sringara is dominant in its description in Kavya.

Sringara has got two aspects – Sambhoga and Vipralambha (union and separation).

E.g. $\text{nf[k l h l k k l q k i l o k}$
 $\hat{\text{a}}\text{n}; \text{l j l g r o p u u v l o k}$

Hasya: The Sthai Bhava for Hasya is Hasa. Hasya is produced when confronted with the meaninglessness of what is perceived. It is Atmasta when seen on oneself and Parasta when perceived in others.

E.g. $\text{yf[k g j x u c l y s e l k d b}$
 $\text{u l d n l f l g i H q l q j r k b Z}$

Karuna: This Rasa is produced by Sthai Bhava, Shoka. The Vibhava for this Rasa are so many in life, such as, bereavement, death. The Anubhavas to be followed are, such as, weeping, state of fatigue. The Vyabhichari Bhava is pensive mood, fear, and disinterestedness.

E.g. $\text{l f[k] o s e q l s d g d j t k r s}$

Raudra: The Sthai Bhava is Krodha. The Vibhava are abusing, unpleasant utterances, and harsh words. The Vyabhichari Bhava are enthusiasm and choking of words.

E.g. $\text{J h d". k d s l q o p u v t q d k k l s t y u s y x A}$
 $\text{l c 'k d v i u k H y d j d j r y \& ; q y e y u s y x A}$

Veera: The Sthai Bhava is Utsaha. Determinations, sense of justice, self-control are the Vibhava. The Vyabhichari Bhavas are courage, pride, and rising of hair.

E.g. $\text{d k j r q n k u s g h m R i k r e p k k}$
 $\text{v j j l e > d j f t u d k s v i u k F k k v i u k k}$

Bhayanaka: Bhaya is the Sthai Bhava. The Vibhava are devils, jackals, and murder. Perspiration, shivering of limbs, change of voice are the Sanchari Bhavas.

E.g. $\text{g l g k d j g y k d h u e; j d f B u o t z g k r s F k p j A}$
 $\text{g q f n x l r c f / k j H k k k j o c k j \& c k j g l k k F k d j A}$

Beebhatsa: Jugupsa (aversion) is the Sthai Bhava. The Vibhava are seeing abhorrent objects and withdrawal of body organs. Tension, vomiting, stiffness are the Anubhavas.

E.g. $fj i q v k r u \quad d h \quad d q M y l j \quad d f j \quad t \quad k x u h \quad p c k r$

Adbhutha: Vismaya (surprise) is the Sthai Bhava. Trickling of tears, perspiration, rising of hair are the Vyabhicharis.

E.g. $v f [k y \quad H q u \quad p j \quad \& \quad v p j \quad l \quad c \quad g f j \quad e q k \quad e a y f [k \quad k r A$
 $P f d r \quad H b Z x n x n \sim o p u \quad f o d f l \quad r \quad n x \quad i y d k r A$

Shanta Rasa: It has been stated earlier that the rasas are eight. But towards the end of his detailed narration, Bharata has added Shanta Rasa as the ninth one.

According to Bharata, Nirveda is the Sthai Bhava of Shanta Rasa. Philosophical knowledge, abstinence, purity of heart is the Vibhavas. Observances of Yama, Niyama are the Anubhavas. Mental detachments, pensive attitude, firmness, neatness, are its Vyabhichari aspects.

Sthai Bhavas are the emotional contents. According to Bharata, the subtle essence of all emotions is Shanta. Emotions are projected from Prakriti to merge finally in it. All the other eight Rasas exist on the strength of the supporting materials. When the latter ceases to exist, the Rasa subsides. Then what remains is Shanta. This is the philosophical consummation of the treatise.

E.g. $d l \quad o \quad d f g \quad u \quad t \quad k \quad d k \quad d f g, A$

1.5. Elements of Hindi Poetry

Hindi poetry has mainly four elements.

1. **Emotion:** Poetry is one of the most emotionalized elements of literary form. Emotion is the soul of poetry, which is directly related with the human hearts. Poem refines the human spirits and emotions.

E.g. $e s u h j \quad H j h \quad n q k \quad d h \quad c n y h A$

2. **Intellect:** Poetry is an intellectual exercise. Poets bring some social problems to the fore through poems.

E.g. $' o k u l a d k s f e y r k \quad n w k \quad o L =] \quad H w k s \quad c k y d \quad v d q k r s g A$

3. **Imagination:** Poetry has a lot of space for imagination.

E.g. $t g k \quad u \quad i g p s \quad j f o] \quad o g k \quad i g p s \quad d f o A$ According to this line poets imagine a lot.

4. **Style:** Poetry has similar sounding words. Due to this it is easy to learn and recite.

E.g. l ȳkx vuȳkx dh vȳkx ogȳ t y l sHj iȳ rMȳ t gȳ

Following are the components of creative writing in Hindi poems:

- i. **Organization:** Sequential or spatial (or both) form in which a body of knowledge, idea, things, or other elements, is purposefully arranged. Caleridge says that "Poetry is the best words, in best order"

E.g. ge i ȳh mȳeȳr xxu dȳ geȳu cȳkȳ iȳpȳhȳ lȳ lȳ

- ii. **Originality:** Uniqueness of the idea, the idea which is statistically uncommon.

E.g. I; kȳ dk cȳc ȳ; w+gȳs x; kȳ

- iii. **Richness/ Elaboration:** The number of details supplied beyond those necessary to communicate a basic idea.

E.g. uȳy i fȳ/kȳu chȳ [ȳȳ jȳgȳk eȳnȳ v/kȳȳk vȳȳȳ

f[ȳȳk gȳs T; kȳfct yȳh dk Qȳȳ] eȳȳlou chȳ xȳȳȳch jȳȳȳ

- iv. **Assonance:** Assonance (*asonancia* or *rima asonante*) is a type of rhyme where only the vowels "rhyme" or are similar-sounding; consonants are ignored. The same as with perfect rhyme, assonantal rhyme begins with the last stressed vowel of a line of poetry, and may consist of either one or two syllables, depending on whether or not the last stressed vowel is the final syllable in the line.

E.g. pk pȳhȳz dh pȳȳȳ fdȳ.ȳ [ȳȳ jȳgȳh Fȳh t y Fȳȳ eȳȳ

- v. **Repetition:** Repetition of a sound, syllable, word, phrase, line, stanza, or metrical pattern is a basic unifying device in all poetry. It may reinforce, supplement, or even substitute for meter, the other chief controlling factor in the arrangement of words into poetry.

E.g. iȳw dȳiȳw rȳkȳD; kȳ/kȳu lȳ pȳ;]

lȳw lȳ iȳw rȳkȳD; kȳ/kȳu lȳ pȳ; A

- vi. **Rhyme:** A **rhyme** is a repetition of similar sounds in two or more words and is most often used in poetry and songs. The word "rhyme" may also refer to a short poem, such as a rhyming couplet or other brief rhyming poem such as nursery rhymes.

E.g. frȳȳȳhȳ jȳkȳhȳ frȳȳȳhȳ jȳkȳhȳ

lȳȳȳhȳ jȳlȳ] crȳȳȳhȳ iȳkȳhȳ

- vii. **Simile:** The most commonly used elements, it *directly* compares one object to another, using words “as”, “as though”, “as if”, “as”, “as”, and “like”.

E.g. l h r k o n u p l h z l e l q h j A

- viii. **Metaphor:** It is similar to simile but uses indirect comparison. It compares two things by saying one thing is another thing. It does not use the words like or as.

E.g. t y r k g \$; g t h o u i r x A

- ix. **Hyperbole:** It is another very commonly used in poem, which simply translated means exaggeration.

E.g. g u e l u d h i m e a y x u u i b z v k x l
y a k l k j h t y x b z x ; s f u ' k p j h x A

- x. **Tautology:** Tautology means the repetition of the same word more than once in a line.

E.g. j f g e u i k u h j k [k \$ f c u i k u h l c l w]
l k u h x ; s u m c j \$ e k h e k u k p w A

- xi. **Alliteration:** Alliterations imply the repetition of the same sound or letter usually at the beginning of words. A very common example for alliteration which we would all recognize with would be tongue twisters.

E.g. p k p l h z d h p p y f d j . k
[k y j g h f l a t y f l y e a

- xii. **Personification:** Personification simply means making inanimate things behave in a very human like way.

E.g. e \$ k e ; v k l e k u l s m r j j g h
l U ; k l q h j h i j h l h / k j \$ / k j \$ / k j A

- xiii. **Onomatopoeia:** It uses the sound of whatever it is describing.

E.g. ? k u ? k e . M x j t r u l k ? k j k

- xiv. **Litotes:** This is generally used in a humorous context. It creates an impact by denying the opposite of what is true.

E.g. l c d k m d g r j k e l f u l k l j k e l k l q r e l k l q
l ; k u s

- xv. **Oxymoron:** It is a contradictory phrase

E.g. v p y g l s m B r s p p y l p i y c u t k r s v f o p y

- xvi. **Transferred Epithet:** It is an epithet which has been transferred from the word to which it strictly belongs to another word connected with it in thought.

E.g. dYi u\$ vkv\$ l t fu ml I; kj dh
l t y l q/k e\$ exu g\$ t k j i q%A

- xvii. **Antithesis:** It is the use of words with opposite meanings in the same line.

E.g. g\$ n k r k dh > y d] e q d k n h [k r h n k M e l e a

- xviii. **Anaphora:** It is the repetition of words or phrases at the beginning of successive clauses

E.g. i w d i w r k s D; k / k u l p ;]
I k w l i w r k s D; k / k u l p ; A

- xix. **Phrase:** a phrase is usually a group of words with some special idiomatic meaning or other significance.

E.g. Y k k v u y & f d j W H k y i j v k v k' k d g l u s o k y s

- xx. **Paradox:** It is a seemingly contradictory statement at first reading, but yet on deeper perusal makes sense

E.g. l j L o r h d s H M k j d h c M h v i j c c k r A
T; k [k j p s R k & R k c < f c u [k j p s ? k V t k r A

1.6 Creative writing:

Creative writing is considered to be one of the most perplexing forms of articulating thoughts and ideas on paper. It turns out to be a hard nut to crack because it requires the ability to think freely, giving thoughts a modicum of leeway, and express ideas and feelings naturally and spontaneously.

Creative writing permits the author to deviate from the specific writing style and not to be consistent with all the standards of this style, that is, creative writing gives the author leeway in terms of presentation and development of a piece of writing.

Since creative writing is not simply a matter of sitting down, putting pen to paper, following smart instructions of emeritus pundits, commence at the beginning and write through to the end. Creative approach treats all writing as a creative act that requires time, positive feedback, and inspiration to be done well. People who

engage in creative writing do not merely think freely; they view the world from freethinking perspective.

Without a doubt, creative writing is not only about inspiration and gift of the writer, and it is far from coming easy to the writer, it also needs a lot of elbow grease in order to produce a piece of writing worth the attention of the readers.

The key to success in creative writing lies in the author's ability to be frank with his readers and honest with himself. Don't be afraid to step aside from the established standards of the particular writing style, and open the door of our brain to the new ideas that cross the threshold of our imagination and knock around our mind.

Remember that process and explorations are the keystones in creative writing, rather than the finished product. Let ourselves release our inner genius and vent on paper the most bizarre ideas that amassed in our mind. The source of ideas for our creative writing can be various kinds of resources of creativity such as oral tradition, dreams, childhood memories, sense perceptions and intuition.

1.7. Forms of Creative Writing

These can be various forms of creative writing, such as, Short story, Novel, Poetry, Screenwriting, Playwriting/Dramatic Writing, Autobiography/Memoir and Creative non-fiction (Personal & Journalistic Essays). There are no limits in Creative Writing as far as genre is concerned. Students can try short stories, dialogues in short dramatic scenes and poems. The main constraint is time and therefore most texts will have to be relatively short. For this reason, it may be useful to focus on poetry as perhaps the most condensed of all the possible genres. It can be said that Poetry is that which arrives at the intellect by way of the heart. The easiest way for the students to try their hand at composing their own pieces of 'poetry' is, according to O'Dell (1998), Carter & Long (1987) "to write something with a very clear structure, such as acrostics, haiku, and limericks poems". Bearing in mind the fact that the students are between 15-19 years of age when they dream a lot and fall in love for the first time they can be given the opportunity to share their feelings associated with friendship, love, music, and life.

1.8. The purpose of Creative Writing

Creative Writing symbolizes release from repressive discipline and is free in nature. In a world of rules and order, ways of escape are often necessary, especially for children. Make believe fantasy is an often puzzling to the child and while he may adhere to the traditional rules of society, in his imagination, he frequently enjoys a release. Writing can provide such an escape whereby he can give vent to his wildest thoughts and be a source of fun and adventure.

The focus of Creative Writing is to give the child scope to express him in a self-satisfying way and ensure a sense of competency in language which will enable him to express and appreciate not only his own writing but also that of others, thus opening the way for his fuller enjoyment of the richness of literature. The child may also be able to understand himself better through his writing.

One of the chief distinguishing characteristics of Creative Writing texts is a playful engagement with language, stretching and testing its rules to the limit in a guilt-free atmosphere, where risk is encouraged. Such writing combines cognitive with affective modes of thinking. Not only does Creative Writing offer the learners the variety they need, but it rewards them for their effort as well. Students get used to handling language better by producing their own pieces of writing. In fact, this is the only way they find that new meaning is added to the vocabulary and grammar structure they are familiar with.

The teachers of language surely have a responsibility to keep primary resource alive and well. Creative Writing seems to have an effect on the writer's level of energy in general. This tends to make teachers take interest in Creative Writing composed by students, and this inevitably impacts on their relationships with students. Any experienced teacher knows that students get easily bored unless the activities they are involved in are varied and meaningful. The activities included in Creative Writing classes can make the lesson less boring and more pleasant and useful. It is only later that teenage students would realize how much they have learnt while playing with words, rhyme, and a fixed number of lines and syllables. Of course, the younger, the students, the easier the exercises. So, they can start with guessing exercises consisting of filling in missing words or missing lines. Reordering jumbled lines is another way leading to the understanding of poetry and finally to writing it. Poets' patterns, picture suggestions, given topics take students

from guided poetry to personal productions. Creative Writing can be taught by using different learner-centered approaches, which includes group activities, and participatory approach can also be very helpful to teacher and learners in Creative Writing in which the teacher himself becomes facilitator and co-learner.

1.9. Participatory Approach

Participatory approach, also known as Freirean Approach, is a teaching strategy that incorporates themes or content area that are of interest to the learners. Freire contends that unjust social circumstances originate from illiteracy and the reason for seeking education is to empower learners to take a proactive stance in liberating themselves from their burdens (Spencer 1992). The Participatory approach is under the umbrella of Content-Based Instruction (CBI) in that it uses topics for specific purposes. The themes derive from real issues that affect students' daily lives where language learning is used as a vehicle to solve social problems. There are various activities that can be incorporated in this teaching strategy which aim to develop all language domains in the learning process. According to Auerbach (as cited in Ross, 1995), learners are also encouraged to take ownership of their learning as well as collaborate with the teacher, including participating in small and whole group activities for learning to be meaningful. However, in the participatory approach meaning precedes form.

A classroom using a participatory approach uses two-way dialogue, problem-posing, and problem-solving strategies while using language learning as a vehicle. Problem-posing and problem-solving activities support for critical thinking and creative ways to address learners' pressing social issues. Participatory approach is more process-based than product based in its outcome. With participatory approach, students are encouraged to work with fellow students either in pairs, small groups, or in whole groups for collective participation. Activities such as role plays, writing a letter to school board or city management staff, compose a poem, and other functional exponents using the target language and language domains make an important facet in the students learning because these are the tools that will help students liberate from their problems.

A participatory approach not only develops words and themes meaningful to learners, but also extends those themes and activities into action that will better the

learners' lives. Members of the literacy team spent time in the communities developing lists of words and vocabulary that were key to the life there. From these lists, they chose "generative words" that became the basis for helping learners develop basic decoding and encoding skills. Since then, his ideas have been adopted by government-sponsored literacy programs and by nongovernmental organizations throughout the world. Also called participatory or liberatory education, Freirean approaches revolve around the discussion of issues drawn from learners' real-life experiences. The term "Participatory" is often used interchangeably with "learner-centered." Indeed, the participatory approach is also a learner-centered approach in that the content and learning objectives are determined through ongoing dialogue between teacher and learners. The participatory approach, however, goes beyond a learner-centered approach because it advocates literacy as a vehicle for personal transformation and social change. Learners discuss issues in class that are significant to them and determine ways of dealing with these issues in real life. Learners are seen as agents for change, for bettering their lives and the lives of those close to them. This may involve a parent using literacy to help a child with her schooling or to advocate for the child within the school. Thus, the participatory approach extends the themes discussed in class to action outside the classroom.

The central tenet is that education and knowledge have value only insofar as they help people liberate themselves from the social conditions that oppress them. The following concepts are central:

- 1.9.1 "Generative words and themes". These are the basis for conversation, reading, and writing activities. Learners begin with encoding and decoding exercises and move to more complex activities.
- 1.9.2 "Collaboration and dialogue among equals." A traditional lecture format, where the teacher talks and the learners listen passively, is replaced by a "culture circle", where teachers and learners face one another and discuss issues of concern in their lives.
- 1.9.3 "Problem posing." Using objects, pictures, and written texts, teachers and learners describe what they see, examine the relationships among the objects and people represented, and talk about how they feel about what they see. Ultimately, they articulate the problem illustrated and propose solutions. Among adult educators in the United States, Freire's ideas have

been adapted to fit diverse learners and educational contexts. The primary revision is the notion of “emergent curriculum” (Auerbach, 1992), where learners identify their own problems and issues and seek their own solutions. Teachers, freed from doing extensive research to identify problems for learners, become facilitators of class discussions and activities, and learn along with the class. Fingeret (1989) defines participatory literacy education as a philosophy and a set of practices “based on the belief that learners-their characteristics, aspirations, backgrounds, and needs-should be at the center of literacy instruction...(Learners) help to define, create, and maintain the programme”. For example, a teacher may learn from a Hispanic family that their children have been raised to value cooperative, rather than individual work. Thus, rather than viewing the child’s hesitancy to engage in competitive behaviour in the class in a negative light, the teacher appreciates this cultural difference and provides more opportunities for this child to engage in group work within the class.

1.10. Rationale for the Study

Every individual is creative in some respect or the other. Due to the phenomenal complexity of our genetic makeup and the uniqueness of each life experience, we are as distinct as snowflakes. This dissimilarity is the basis for our creativity. We each have unique perspective to express, a completely different set of talents and experiences to translate through our individual skill. It is this process of finding and listening to that individual’s perspective, which results in the expression of our creativity. Creativity thus is the translation of our self into tangible expression. Accordingly, works of art, music, solutions to problems in our careers, style in dress, hobbies, dance or other expressive activities are all acts of creativity. All have their own thoughts and ideas according to their environment. In early childhood, every individual expresses thoughts in small sentences. At times, it is in the form of rhyme. Because, children find it easy to express their thoughts in the rhymes and songs. But after childhood or in the middle of adolescence stage, all the attitudes of composing words in the shape of poems are not sustained among the children.

Classroom teaching today offers a little scope for creative works. It is mostly concerned with teaching the content than nurturing the creative abilities, instead of being centers of inquiry, classrooms still continue to be lesson hearing and note taking rooms. The activities in the classroom are generally centered on teacher and s/he is dominating the activities most of the time. The material provided to the pupils is a polished, finished product which provides a little scope to choose, think, infer or evaluate. Thus, classrooms provide a little scope for novelty, originality or innovations. The pupils have been, thus, taught to find the 'right' answer and until recently, schools provided a little opportunity to exercise imagination and alternative thinking skills (Joseph, 2001).

A language is a skill-oriented subject. It has got two dimensions- the practical and the creative. Overall, the language goals, curriculum, and methodology are centered round the practical communicative level, and mastery of the language, which consists of acquisition of the basic skills- listening, speaking, reading and writing. There is some provision for literature teaching. But it stops at the appreciation level only. Least importance is given to self expression. Students do learn certain essays, answer and reproduce them in the examination. Lesser scope is given for original expression; the compositions are teacher-dictated, little encouragement is given for original thinking and ideas. The prosody, and figures of speech teaching is only for examination purpose; rarely an opportunity is given to compose a poem using these elements. That's why students lose interest in language. The present goals, curriculum and methods of language teaching do not allow the students to reach the higher goal of creative-writing. They are putting restraints on the creative urge of impulse or self-expression of the students. The students should be given an opportunity for self-discovery, and expression of their own ideas, feelings and emotions, joy and sorrow, anger and sympathy, hatred and love. There can be some creative exercises through which their aesthetic sense is triggered up and get to a start of writing creatively. The ultimate aim of teaching creative writing is to enable a child to express thoughts and ideas correctly in a logical sequence. He should be able to present his emotions, feelings, accurately and judiciously, either orally or in writing. For this teachers should be oriented on how to teach poetry effectively. The poetry teaching, particularly for older students, has been to teach poetry through print text and to focus on finding one meaning to be dissected. In

contrast, poets emphasize the importance of hearing the poem read aloud engaging with it, and probing for deeper meaning through discussion with others. If we want our students to understand how literature, and poetry in particular, brings them to a deeper understanding of life, we need to find meaningful ways to engage them with poetry. (Janette Hughes, 2007).

The investigator has the first hand experience of the existing situation of the undergone pre-service teachers (B.Ed. Students). Those have little knowledge about the poetry writing. In the lesson planning of poetry teaching, one of the steps is to compose the similar poem or parallel poem on the central idea of taught poem. However, it is observed that student-teachers are unable to compose the parallel poem and they take help from the guide or other books for composing the parallel poem. Thus, the investigator thought that the student-teachers must be trained on creative writing ability through poetry. Janette Hughes, (2007) has concluded that more than other genres, poetry seems to elicit the most groans from students. Often language arts teachers report feeling uncomfortable teaching poetry, either they are not sure how to teach it effectively or because they find it elusive themselves. Hence, B.Ed. training is the best platform to train the student-teachers teaches poetry or enhances the creative writing skill through poetry of the students of Secondary classes. They must know how to compose poems.

It has been observed that, generally, only a few individuals have both imagination and word power. One having only imagination power and lacking word power cannot present ideas. If one gets proper guidance for suitable expression of imagination power, h/she will be able to manifest well. The participatory approach could be a suitable approach for enhancing the creative ability of the students as well as student-teachers. Through the participatory approach, student-teachers are likely to get compatible feedback for expressing their imagination effectively. At the same time, the presentation can be made precise. What we expect our student-teachers to do is that they should not find any difficulty in communicating their creative ideas in the society freely. The creative writing abilities of the student-teachers ought to be developed through participatory approach through poems. The logical arrangement of the ideas regarding a particular topic, the vivid description of Rasas within the experience, the reasonably correct and prompt conversation, conveying a message, specifically, ventilating one's personal thinking , are some of the aspects of

composition. Student-Teachers ought to be groomed in the Science & Art of creative composition & poetic expression.

1.11. Statement of the Problem

Enhancement of Creative Writing Ability of Student -Teachers in Hindi Poetry through Participatory Approach

1.12. Research Questions

1. To what extent does the creative writing ability exist in the Student Teachers?
2. Can the creative writing ability of the Student-Teachers be enhanced?
3. Can Participatory approach facilitate Creative Writing?

1.13. Objectives of the Study

1. To analyze selected poems of Hindi in terms of components of creative writing.
2. To identify the creative writing ability of the Student-Teachers.
3. To enhance the creative writing ability of the Student-Teachers through participatory approach.
4. To study the extent of enhancement of creative writing ability among Student-Teachers.
5. To study the reactions of the Student-Teachers towards Participatory Approach.

1.14. Operational Definition of the Term

1.14.1 Enhancement of Creative Writing ability- Enhancement of Creative Writing ability among student-teachers was assessed in terms of Chi-Square contingency with the relative frequencies on the Rating Scale, Pre- and Post-Treatment.

1.15. Explanation of the Terms

1.15.1 Participatory Approach

In the context of the present study, participatory approach means Creative Writing and its analysis in the class situation through participation by the class.

1.15.2 Creative Writing Ability

Here the Creative Writing ability means expressing one's own ideas and feelings creatively in writing through composing a poem.

1.15.3 Student-Teachers

Students undergoing B.Ed. Programme.

1.16 Assumptions of the Study

1. Participatory Approach presumes that team mind is very often better than the individual mind.
2. Creative Writing ability, particularly, composing poems can be enhanced through participatory approach.
3. Germination of idea is done by an individual, whereas, its incubation and enhancement can be done through participatory approach.

1.17 Hypotheses of the Study

1. There will be no significant difference in the observed frequencies and frequencies expected against equal probability against 5 points on the scale with respect to the various components of creative composition of the model poems, namely, Organization, Originality, Richness/ Elaboration, Assonance, Repetition, Rhyme, Simile, Metaphor, Hyperbole, Tautology, Alliteration, Personification, Onomatopoeia, Litotes, Oxymoron, Transferred Epithet, Antithesis, Anaphora, Phrase, and Paradox, separately.
2. There will be no significant difference in the frequencies against 5 point scale at the pre test level and post level with respect to the various components of creative composition of the poems composed by the pupil teachers, namely, Organization, Originality, Richness/ Elaboration, Assonance, Repetition, Rhyme, Simile, Metaphor, Hyperbole, Tautology, Alliteration, Personification, Onomatopoeia, Litotes, Oxymoron, Transferred Epithet, Antithesis, Anaphora, Phrase, and Paradox, separately.
3. There will be no significant difference between observed frequencies and expected frequencies against equal probability against each statement of the five point reaction scale towards participatory approach.

1.18 Delimitation of the Study

The present study was delimited to B.Ed. Hindi Method Student-Teachers of the M.B. Mahila Teacher Training College, Dungarpur (Raj.) in the year 2014-15.