

CHAPTER 6

THE OUTCOME OF THE STUDY

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"All of us are both creatures and creators, but we vary both in quality as a creation and in our power to create."

Frank Barron: Creative person and creative Process (Ch.2 P.19)

C O N T E N T S :

- 6.1. The Theoretical frame work of the creative writing process.
- 6.2. Some tips and clues to develop the creative-writing ability through Education that emerged out of the present study.
- 6.3. Criteria for Assessment and judgement of the creative-writing ability in the younger generation.
- 6.4. The external validity of the student-teacher's questionnaire.
- 6.5. The high and the low creative background.
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6.1. The Theoretical Framework of the creative writing process.

Objective-1:

- a) The creative-writing process as conceived by the past writers and experts.

It is far too difficult to generalise the process of creative - writing on one example because every poet goes about his work in his own way and experiences the creative-writing moment in an unique way; critics, researchers, philosophers, sociologists and psychologists interpret the very act of creative-writing in different ways.

Ghiselin (1954) described the creative person and his work in the following manner. "A creative person is one who is struggling to realise the unrealised. What he wants to accomplish is something still outside of anything he can as yet conceive, but it is there in its vaguest outline at the periphery of consciousness. The creative person may spend a life time in struggling to find a medium through which he can realise the objective of peripheral awareness. Many never find it or may not recognise it as columbus." Jean Cocteau describes the nature of the unconscious work in the artist and the overpowering force with which it demands to find expression. 'These unknown forces work deep within us, with the aid of the elements of daily life....and when they burden us and oblige us to conquer the kind of somnolence in which we indulge ourselves like invalids who try to prolong dream and dread resuming contact with reality, in short when work that makes itself in us and inspite of us demands to be born, we can believe that this work comes to us from beyond and is offered us by the gods.' (Cocteau 1952). Arieti calls this creative thinking process as 'the

'magic synthesis of various elements in the unconscious mind. Antony Storr calls it an integration of disconnected elements in the mind.

Several poets speak of inspiration as their source of creative - writing. I.B. Singer speaks of an imp that inspires him drop by drop. Others referred 'to something in the back of their mind, that is arranging the material in a particular way: Stephen Spender (1946) saying 'inspiration is the beginning of a poem and it is also its final goal', observes, "My own experience of inspiration is certainly that of a line or a phrase or a word or sometimes something still vague, a dim cloud of an idea which I feel must be condensed into a shower of words".

Poet's experience of writing seems to be in the past also of two kinds one a flash of word or line accompanied with a great sweat and toil in completing as seen in the case of Stephan Spender, and the other is an effortless dictation of the poem as in the case of Coleridge and Rainer Maria Rilke. Coleridge (1854)s observes in his preface to 'Kublakhan' that the author in his profound sleep of three hours consequent upon taking two grains of opium, could not have composed less than from two to three hundred lines; if that indeed can be called composition in which all the images rose up before him as things, as parallel production to the correspondent expressions without any sensation or consciousness of effort. On awaking he appeared to himself to have a distinct recollection of the whole, and taking his pen, ink, and paper, instantly and eagerly wrote down the lines that are here preserved...

The German poet Rilke described how he felt the primitive force of inspiration which came to as it willed, and could not be commanded. He started his 'Duino Elegies, with a line that came to him, seemingly out

of a storm as he paced to and fro outside his residence in the winter of 1912. He wrote them now and then but struggled terribly to give a good conclusion till 1922. He described the creative moment with emotional charge and the passion. He wrote Jubilantly to Princes Mario Von Thurn and Taxis Hohenlohe "All in a few days there was a nameless storm, a hurricane, in my mind (like that time in Duino) everything in the way of fibre and web in me split--eating was not to be thought of. But now it is IS. Amen".

(Rilke 1939, introduction by J.B. Leishman)

But even for the dissent of inspiration, the poet should it seems have good concentration for an elaborate vision. Rilke needed the quiet isolated country mansions, Schiller, the smell of rotten apples hidden in his desk and a liberal supply of coffee. Balzac needed coffee and wet towels round his head to help him to write at midnight. Dr. Johnson with a purring cat and some orange peel beside and plenty of tea to drink.

And lastly, the psychoanalysis advocated that the unconscious desires and wishes are responsible for creative expression; that they make their appearance in spite of the ego at the pre-conscious level which actually lets out the creative expression. Socialologists believe creative-writing ability to be an inner directed energy which seeks actualisation.

Thus there is a tremendous variety of thinking and experiencing the creative moment by the writers, researchers and psychologists in the past. The observations made in the present study will add a few more hints and clues to the theoretical frame of the creative-writing process.

B. THE CREATIVE WRITING PROCESS ACCORDING TO THE PRESENT STUDY:

There is no single and straight answer to the question what is the creative experience like. To many of the creative-writers the main purpose of their writing is their 'strong desire or urge' for expressing their feelings and emotions and communicate their experiences or ideas. Some writers reported that they love to write and obtain enjoyment out of the very activity. Some others said that their 'creative ego or potential' is responsible for their expression. However, a few of the writers also frankly admitted that they also write for 'fame', 'money' and as a 'therapy'. It is true that many writers want to make a name as a writer for 'creativity gives power and dignity' in the society. Then which fool does not want money. The writers do long for both 'name and money' in the form of awards and honours. A few writers like Heine, the German poet said 'by creativity I would recover, by creating I become healthy' a psychoanalytic concept of creativity. Freud, Jung, Kubie, Ottoman, Kris and Rankman and others more or less hold this regression in the service of the ego, that a creative writer finds a safe channel in the form of poetry to pour out his antisocial and unfulfilled desires or his pent up emotions like love, hatred, anger etc. This concept of poetry as therapy is pronounced by a few creative-writers and hence, it is not a common notion. The researchers however do not agree with the protagonists of psychopathology either as neurotism or insanity. But as a symbol of a sound health and a disciplined and controlled mind. Arieti, Antony storr and Maslow were also displeased with this notion of therapy as an autonomous goal for the writer. Stanley Rosner and Laurence E.Abt, feel that perhaps that creative-writers solve their conflicts in the mind in a constructive way through creativity .

As per the birth of a poem or a creative-writing piece, most of the creative-writers declared that they get their piece of work suddenly and spontaneously unaware . True poetry and first rate poetry is that sort according to Plato and Aristotle. For some, creative-writing comes to them while brooding or in reverie. Yes, in case of short-story and novel writers, even in the case of a few poets, reverie or meditation seems to precede actual writing of the creative-piece, Wordsworth stresses recollection in tranquility. it is also not uncommon that a few writers like Stephen Spender sitting at the table and type-writer forcing the visitation of creative impulse or ideas. The transcendental psychology, Siddhi, Zen creativity is of this sort where meditation is advertised as the way to the further reaches of mind. A few writers also declared that the birth of the creative-writing takes place in their dreams or day-dreaming, which is a semi-awaken stage. 'Coleridges' 'Kublakhan' is of this category. Critics do commend that this is the purest form of poetry. Many scientists also found solutions to their poems in dreams and on waking the poem came to them as it it was dictated by somebody and so clearly they remember that. Most of the creative-writers reported that they remember their compositions well and could recall them when needed.

As to the question what time do these creative-writers compose their poems or write their works, most of them found the early hours of the morning very conducive for writing. Perhaps the morning's freshness of the mind supply them with good ideas and better expression. Some writers declared that they prefer the midnight quietude. Perhaps the calm and quiet midnight gives them better concentration. A very few creative-writers revealed that they do write in travel, also in walk or journey. It seems there is no fast and rigid rule for inspiration. Robert Frost

composed 'Stopping by the Woods on a Snowy Evening' in a walk, Housman in the bus. Still a few creative writers declared that they are lucky to get inspiration to write even when they are surrounded by the public. Perhaps poetry writing becomes a habit with them which only a genius could do. We have very many examples of this sort in the famous Indian poets like Srinadha and Tenali Ramakrishna in Telugu who proved their worth by doing Ashtavadhan and Satavadhan.

There are two schools of thought about the writer's concern for the form while composing a poem---1) organic or innate and 2) as the discipline of the poetry or conventionalism. Majority of the writers pronounced that they believe in the organic form, the form or shape that comes with the soul or content of their poem, without any conscious thinking, while a few do think and specially care for a form. The writers substantiated their arguments by saying that a conscious thinking of the form would result in the anemic nature of poetry without emotion, naturalness and spontaneity of expression, and a conscious thinking of the form would result in a dignified and systematic presentation for the readers. The researcher in this connection sees two forms of poetry--poetry by inspiration (Where there is no scope for thinking of the form for it is all sudden and spontaneous. However, a subtle under current of music and harmony touches the reader as in the case of Tagore's Gitanjali) and poetry practised as an art or craft where, form figures very important at the cost of emotion and spontaneity. This is the sort of poetry that Plato severely criticised saying 'poetry is an imitation of imitation thrice removed from reality'. Therefore, too much mechanics and artificiality will be noticed in such works.

in majority of the creative writers the first glimpses of poetry

or creative-writing appeared in their school days of the adolescent period for a few in their college days but very few in their post graduation. It seems creative-writing makes its early appearance in the adolescent period and gradually disappears with the burden of the class room, learning and academic achievement. The reasons for this might be either lack of encouragement or defect in the system of education where the very goals, objectives, Curriculum, methods, men and materials are knowledge oriented and hence not suitable for the sustenance of the creative-writing ability in the students.

The creative-writers described their feelings on the production of their first piece of writing in terms of a relief or release of the impulse, awesome wonder, a sense of gratification and achievement, and finally the self discovery as corollary of creativity. They say the creative impulse makes them in the beginning restless, tense and heavy in heart and they get a feeling of relief only after expression. Some of them wonder it seems after writing whether it is they that wrote the poem or not. A few feel gratified and content in the soul, some gain a sense of achievement and others discover their real or the poetic self of them.

Most of the writers declared that the editor and the publisher are most potent agents of discouragement of their first creative efforts. Next they seemed to have been discouraged by their parents and teachers. This longing for appearance of their work in the mass media is the part and parcel of the creative writer's purpose of writing for communication and recognition. This common complaint could be reduced by accommodating more and more creative writing in the mass media and leave it to the taste and evaluation of the reader.

A wide variety of motivating sources have been mentioned by the

creative writers. Nature seems to be the main stimulating agent as in the case of the Romantic poets in England and nature poets in India like Tagore, Mrs. Sarojini Naidu et al. For some, 'the person' seems to be the subject of their creative-writing. Most of the biographical sketches, preludes and elegies, and epics are seen to be of this nature. In the case of a few writers, their creative expression is the resultant of their 'internal conflicts'. Perhaps Freud sounds true in their case for, most of the fiction writers are self-expressive, some of the writers boldly revealed that 'intimate love' was the subject of their writings, while a few reported that it was their love for nation and society that makes them write. And lastly, a few creative writers also mentioned that it is their dissatisfaction with the society, its customs, practices, traditions, the very social phenomena, that makes them come out with certain observations. It is true the poet is an idealist who is disappointed by the unjust ways of life in the society and hence agitates through his writings.

The motto of the creative writers in liking a poet or an author seems to be a 'Universal poet'. There seems to be no discrimination and were not carried away by any narrow barriers of region, nation, language or time or age. They seem to have been impressed with both the ancient and modern, east or west, regional or foreign literature. Same is the trend with regard to their influence on them. The creative writers mentioned all kinds of writers mentioned above. Francis Galton also found that the great geniuses were influenced rather inspired by eminent men and women—Newton was influenced by his uncle, Victor Cousin, by his mother and Michel Faraday by Humphry Davy. Among the creative writers, Milton was influenced by the Greek epic poets of Homer, Virgil and Goethe, Dryden by Milton, Eliot by Johnson and Dryden. It seems to be a continuous circle of influence.

Some of their literary qualities that the creative writers impressed with are -- emotional aspect, organisational, stylistic, imaginative, thought content, imagery, the use of satire, metaphor, rhythm, and a good dialogue technique.

Majority of the creative-writers expressed that English eventhough a foreign language is no barrier for their creative-writing. They say what is important, is that creative urge or impulse. Creative expression discovers its own medium or language within the range of the vocabulary that one possessed. It is true practical experience tells that there are very many who are proficient in English but they are not writers. Perhaps English is foreign geographically but entered the very life and soul of the Indian life. Much depends upon one's own habits of reading, speaking and thinking also. A strong, though not equal, opinion was also expressed about the fitness of the mother tongue as the medium of creative expression in view of the writer's facility in expression, and cultural roots of his society. The researcher doubts very much whether the creative - writer has any time to choose this or that medium if creative-writing is by inspiration. It descends on him unknown and unaware in whatever language he is well versed. The quality of expression might differ as Sarojini Naidu was advised but that poetic 'feel' will be there in their writings. Also it is no exaggeration to say that some of the Indian writers are quite at home with English and English Literature. However, the whole problem is not about the fitness of the mother tongue as the medium of creative-writing but the adequacy and desirability of English language for the same purpose.

Most of the creative-writers announced that they can recall their compositions whenever needed in their public talks and conferences. It seems the writers treat their works as their children and so they can't

afford to forget them. However, a few creative writers expressed their inability to recall their compositions. Perhaps they do write when inspired and never bothered to remember.

C. MEANING, CONCEPT, DEFINITION, STAGES AND SOURCES OF CREATIVE WRITING:

The word creativity meant different things to different creative writers. Three types of responses reflected three different degrees of creativity---inventing, innovating and problem solving. One team considered it as adventurous thinking --- a break through from the common tradition. Even creative-writing is thought to be an adventure into the unknown and the poet little knows what comes out of his writing. Divergent thinking a related opinion was upheld by a very few writers. They don't seem to have understood the term very clearly. But there is a general consensus on the meaning of 'to create something new and novel'.

The creative-writers pronounced their belief in almost all concepts of creativity held by the philosophers, psychologists, sociologists and Biologists and traditional poets and critics. Majority of the creative - writers see it as an association of ideas or connecting the remote or the disintegrated elements. For some it is a creative intuition 'or an impulse. For some more it is an 'intuitive genius' which is opposite to rational thinking which is a philosophic proposition of creativity. A few creative-writers see it as a means of self actualisation, while a few others hold the traditional concept of 'giftedness' and divine inspiration even today. They believe that creative-writing ability is a gift given by gods or the result of the inspiration by some divine force to a chosen few. A very few creative writers mentioned creativity as a cosmic force. Creativity according to this view is basically reproductive ability in men and animals and this is the secret of the evolution of the world, and man

as such is endowed with this spark of creativity. A special attention, should be paid to the last belief of creativity as madness which is worth the discussion here. It traces back to Plato and Dryden and Shakespeare's unthoughtful statements or generalisations. Plato says that the Poet's are possessed by some unknown force. Dryden says 'Great wits (genius) are sure to madness near allied. And thin partitions do their bounds divide,' Shakespeare says, the bird watcher, the lover and the poet are all alike insane.

But these statements are not to be understood literally. They refer to the creative force or burst or flow of ideas in a spell bound moment of inspiration. The psychoanalysts attributed poetry to neurotism or psychopathology. But poetry is not the prattling of a mad man, nor the poet is out of his mind, he has a control of his mind and what he writes is sense and sensible. And thank God none of the creative writers held this concept of creativity. For research in this field revealed that creativity is the symbol of a healthy mind and a neurotic cannot produce great poetry. The Sanskrit slogan 'Non rishih Kuruthe Kavyam' (poetry is a disciplined activity) reveals the nature of the poetic composition which requires certain control of the mind and expression.

The creative-writers saw creative writing from three view points --something which is non rational, an expression of feelings and ideas, and as a source of joy and satisfaction. To quote them (1) creative writing is a mode of writing which is less critical, less analytical but more inspiring, more aesthetic and harmonious, in nature. A second definition is that creative writing is an expression of the writer's feelings and ideas in a unique form. The third definition stressed the resultant joy, advance, release and a sense of achievement as the corollary of creativity.

The creative writers further described the four important forms of creative-writing as follows a) POEM: All the creative-writer's descriptions of the poem amounted to the Wordsworth's definition of poetry. That it is a spontaneous overflow of powerful feelings recollected in tranquillity (b) The story-writing was thought to be creating some characters taking some incident as the topic and coming out with certain moral precepts. (c) An essay is thought to be an outcome of a deep research study, or giving words to one's mind, and it is a kind of story that is controversial and never ends. (d) the novel is described as a long story of character or, all fiction-dealing with and elaborating the feelings of the character, and takes the whole life as drama.

A much diverse opinions were also expressed by the creative-writers about the nature of the creative-writing potential. For majority of them it is a talent rare, for some it is an intuitive power', for some more who practise it is an art 'is an acquired ability'. A less but equal opinion is also rested on the concept of 'Heridity' and mystery. Accordingly some creative-writers seem to believe in the ancestral heritage of literary genius or culture which is traced back to Galton's theory of genetic transmission of genius. Lastly, there are a few writers still in the modern days who associate the mystic element to creative writing which according them is beyond one's grasp, and analysis.

The creative-writers distinguished various steps and stages of writing a poem and a short-story. The process of writing a short story is described in four stages---(1) A flash of an idea (2) electing the subject (3) Scattering the important incidents all over the story (4) and then actual drafting and fair copying. The stress is more on the preparation and planning, in other words on plot construction and organisation of the

various elements. The composition of the poem seems to be quite simple the essence of which is inspiration which is beyond their control and is preceded by a reverie or a contemplative mood. Therefore, the process of composing a poem is described in terms of (1) reverie or the contemplative mood (2) inspirational flow of ideas, words and lines (3) and taking a note or writing the lines as they come to the poet from unaware as if dictated by some spirit or force, the duration of which is not in the poet's control, lastly (4) polishing or revising the poem in terms of the choice of the words, rhythm and rhyme, stanza form and the message to the reader.

In a nut shell the creative-writer's description of the process of writing is accounted to the four stages of Graham Wallas -- Preparation, Incubation, Inspiration and verification. Only thing is they are not so clear cut and not so sequential and therefore, should be understood differently in the story and in poem writing. Preparation in the broad sense might be acquiring knowledge in the related field, but here in the story context, preparation of the story-material and planning it counts. Before that, the writer should experience a flash of an idea or a subject. Incubation is done with regard to the organisation, Plot construction, characterisation etc., while verification is done in the form of revising and rewriting of the story.

In the case of the composition of the poem, the stages are still distorted. It starts with incubation or the brooding or contemplation, then the inspiration follows like the flow of a fountain which is sudden and unplanned and lastly verification in the form of polishing the poem.

As per the origin and source of inspiration, majority of the creative-writers attributed it to some 'divine force' perhaps they could

not otherwise understand the sudden descent of inspiration on them. Some spoke environment, the outside factor as the source of their inspiration. Some more thought of the subconscious mind as the origin and the well spring of inspiration, and for a few more writers the dissatisfied or the angry soul of man is the source of creative expression. Therefore, some seek the source of expression within and some without, the subconscious mind and the divine force within that prompts, and the environment and the society without are believed to be triggering their creative impulse. A lay man is not supposed to deny even the first opinion because several Greek, English and Indian writers both ancient and modern invoked gods, muses and imps to visit and bless them with well-springs of poetry to reach the sublime heights of imagination. The practice is still there in the case of dancers, at present. They invoke the blessings of Nataraj for a superior performance. The process perhaps brings them more concentration of the mind. Nor can the lay people deny the subconscious as the originating source of creative expression. If Freud's sublimation theory is not acceptable, one has to get convinced that some 'magic synthesis' of various elements, and constructs of knowledge is taking place. Again the topic is not so simple. There is a notion of the 'theta' rays of the mind generating the creative process; there is the psycholinguistic theory of Noam Chomsky of the Language Acquisition Device in the child's brain which is capable of generating the language patterns and creative expression. The researcher personally feels that there must have been a potential aesthetic centre' in the brain of a creative-writer which is triggered up by some peak experience of joy, sorrow, love, hatred, or by the beautiful nature, or effected by the mystic or the supernatural element in nature or environment; or if Tagore's philosophy of the Universal soul is correct, poetry comes to the writer when the inner spirit or soul encounters of

or visualises the universal soul that is thought to be pervading the whole nature and cosmos. In fact, the pantheistic philosophy of Shelley is an echo of this.

D. THE COMPONENTS AND FACTORS OF CREATIVE-WRITING.

In response to the question which factor--the cognitive, the conative, the imaginative, the biological and the mechanical -- plays a dominant role in creative-writing, most of the creative writers declared that it is 'heart' the seat of the passions that plays a dominant role: equal number of responses accounted creative-writing to the 'heart' as well as 'intellect' and the intuitive power'. The first view of heart is an old and traditional concept since creative-writing is the expression of the writer's feelings and ideas, and is expected to rouse the same in the reader.

The second view of the combination of the 'heart and intellect' is the discovery of Guilford who accounted the divergent thinking abilities for creativity, the third opinion of 'intuitive power' is that of the psychologists who believe that a poet is far removed from reality, lingering in the imaginary worlds and he leaps over the rational mind or his super ego by his imaginative or intuitive faculty. Some creative-writers upheld the philosophic construct of superior genius or intellect which plays a significant role in great products and achievements. A few responses even recognised the knowledge of the elements or the mechanics of form, style, techniques and devices playing a significant role in creative-writing process. Perhaps these are the people who believe in the conventional poetry or poetry practiced as an art. A fifth opinion is that of the biological chemistry--that the human being who is endowed with the creative power through Plasma in his blood to reproduce a similar being after his own image, is also responsible for creative-writing. A few writers

also resorted to a comfortable thinking that creative potential is all mystery and unknown to the writer himself. Then which is true? Perhaps a single, right royal answer is just invisible to man. Since creativity is a combination, a blending or a synthesis of many factors. Mainly the aesthetic sense, the cognitive, the emotional, the imaginative factors and the skill of stylistic devices that would result in a mystical spell of creative inspiration or illumination like a lightning. It is a very precarious and dubious process where the whole man is involved.

E. THE WRITERS REACTION TO THE CRITICISM AND PHILOSOPHY

The creative-writers look upon the offer to write from the editor or the publisher in three ways--Majority accept the offer as a credit or a rare-opportunity. In fact, a reasonable number of them announced in the earlier section that they do write for fame and money. Some of them seem to be honest to their vocation. They said that they don't feel like writing on force or compulsion; and some others expressed their practical difficulty of struggling for ideas and expression. Many writers in the oral interviews expressed how their writing takes a long time with a stamp of artificiality. Hence it is better to await a true inspiration.

Criticism is the stepping stone for betterment and quality. Majority of the creative-writers informed that they would take critical remarks positively, while a few indicated that they would take the criticism casual or remain indifferent or don't care at all. This depends upon the mental make up of the writer. Some people cannot face criticism, others don't heed to it because they write for writing sake and for their own pleasure. A few creative writers admitted that they do get annoyed and some, even discard the very writing. This sort of writers must be either bad tempered or easily annoyed type lacking confidence in themselves.

In responding to the critics, the creative writers would mostly

invite the suggestive comments, some, only the favourable comments while a few even the adverse remarks. This again reflects the writer's personality mould. A normal man does take the positive remarks, a proud and egoistic writer can relish only praise and flattering, while a few stable and steady minds are not perturbed even by the adverse remarks.

Thus creative-writing process is not a Unilateral process nor a bilateral process. It is a highly unique, individualistic and subjective process and hence much controversial in nature. And yet the universals of the creative-writing process are drawn from the majority opinion with minority opinions as exceptions to the general rule.

6.2: SOME TIPS AND CLUES TO DEVELOP THE CREATIVE-WRITING ABILITY THROUGH EDUCATION THAT EMERGED OUT OF THE PRESENT STUDY. PREDICTORS OF THE CREATIVE WRITING ABILITY:

A. WRITERS' BIOGRAPHICS

1. If a person is bestowed with a creative-writing disposition' he would under any circumstances shows it up -- he may be an advocate by chance but by choice he would be a writer. A society like the English might be conservative, but nothing can stop or lower the quality of the writer. As Goethe says neither gods nor kings can lower creative person and his product.

2. The Short story and poem seem to be the most familiar forms with the creativewriters which reflect the reading interests of the public.

3. Prizes, awards and honours certainly work as incentive to reinforce the creative-writing activity in the writers.

4. The creative-writers are fond of hobbies. They engage themselves in a variety of hobbies. But they are related to the literary primarily and secondarily to the aesthetic activities. They seem to have a positive effect on the development of creative-writing ability.

5. The creative writers may or may not be top achievers in academic learning. They don't seem to be keen, nor does the convergent, formal classroom learning is upto their aptitude. They may be highly intelligent but only on proper motivation and instructional methods they can reach the maximum level of achievement. And that great achievements in society are possible when their superior intelligence works in combination with their creative-faculty.

6. Heridity seem to have some role in the creative disposition of the children. The literary heritage of the parents and grand parents would certainly influence the writer.

7. The creative-writing could be encouraged in English since the creative-writers did not find it strange and foreign completely, rather, expressed their homeliness and flexibility of expression in English.

8. That in creative-writing what is of utmost importance is the urge or the impulse or the ability. Having been assured of this, linguistic expression will take care of itself and that a creative mind explores its own medium of communication.

Thus the biographical inventories would serve as predictors of creativity.

B. FROM THE WRITER'S EXPERIENCE OF CREATIVE WRITING:

The creative - writing experience of the writer would help the educators and the teachers to set conditions to stimulate and help releasing of the creative potential in students, and the following are some of such points.

1. That the creative person seeks expression and communication of his feelings, ideas and experiences. Some, they simply write for love and

enjoyment. So also would be the student poets.

2. That early hours of morning or the midnight quietude are favourable for the creative moment.

3. If creative-writing is basically an emotional writing or the expressive writing the form and convention or mechanics should not be insisted upon in the beginning.

4. That creativity makes its vague appearance in the adolescent period and disappears thereafter on dearth of encouragement, education and opportunity.

5. It is important that the editor, publisher, the teacher and the parent take cognizance of the first creative-writing efforts of the child, to help continuity of the potential.

6. Exposure to new experiences and nature's beauty is important to sow the seeds of aesthetic sensitivity and some common topics and themes could be suggested for creative-writing.

7. It is important to inculcate the aesthetic and literary appreciation by the readings of great writers.

C. MEANING, CONCEPT, STAGES AND SOURCES OF CREATIVITY:

1.. That the newness and novelty of the product of the student should be judged from the subjective value of creativity (that which is new and novel to him only) rather than to the society (objective creativity).

2. That through the educational curriculum and instruction, the productive, inventive and innovative levels of creativity could be fostered.

3. The problem-solving aspect of creativity could be developed

through the brain-storming-sessions or some other play way methods.

4. It is of utmost importance that the contributory factors or the divergent thinking or the cognitive abilities such as- originality, sensitivity, fluency, flexibility and elaboration are cultivated through the process of education. And hence the goals, methods, teacher training and curriculum should be given rethinking.

5. Stress in the curriculum should be on the development of the associative and adventurous thinking and opportunities should be provided to help actualise ones self of music, dance, poetry or painting.

6. In this age of science and technology cultivation of passions and aesthetic sense is important to avoid monsters and have happiness in life.

7. Some practice in reverie, meditation, contemplation or brooding over a subject or transcending over the conscious self can fetch greater intellectual benefits.

D. COMPONENTS AND FACTORS OF CREATIVE WRITING:

1. Education for developing the imaginative and intuitive ability, sense of humour, open thinking is important to the child.

2. Instruction in the mechanics and elements of writing poetry or story or a novel such as rhyme, rhythm, form, symbolism, imagery, metaphor and plot construction, organisation and techniques of story-writing in the class room could help remove diffidence on the part of the child.

3. Brain alone does not make a complete man. Therefore, cultivation of the heart and hand along with head is important.

E. REACTION AND RESPONSE OF THE CREATIVE WRITERS TO CRITICISM:

1. That a constructive criticism enhances the creative writing effort
2. That the writings, experiences and cocurricular activities imaginative thinking exercises, problem solving sessions would reveal the creative writing potential of the students.
3. That the creative persons generally are highly independent, self confident and optimistic to life.

OBJECTIVE-2 A

A) IDENTIFICATION OF THE CREATIVE WRITING POTENTIAL IN THE
INDIAN STUDENT TEACHERS.

1. It is established on the whole that the Indian student teachers, do possess the creative-writing potential in English even though it is a foreign language. About 81 per cent of them exhibited an above average creative-writing potential. They showed more aptitude than attitude towards creative-writing. Therefore, this is a good point of prediction for cultivation of the creative-writing ability in student-teachers. Speaking about the aptitude of the child David Best beautifully observes 'no amount of' coaching in technical skills will make a Wimbledon Champion out of some one who simply lacks an eye for a ball".
2. The previous experience of the student-teachers in creative - writing seems to be very little and hence, the need for actualisation of the potential is reflected.
3. Among the five cities an increased attitude should be developed in the student teachers of Madras and Guntur, a better aptitude in Calcutta, Madras and Guntur, and more actualising of the potential in the student - teachers of Guntur, Bombay and Delhi.
4. Among the 23 colleges of education, the student teachers of 15 colleges, 14 and 10 colleges showed the creative attitude, aptitude and

previous experience respectively which are above the average of the total Indian group, and hence is a favourable condition for developing creative-writing.

5. On the whole the student teachers of India are obtaining little encouragement both from the teacher and the parent. And that of the teacher especially in the class room is still less. Only 46 and 54 per cent of the student-teachers are getting the teachers and parent's encouragement respectively. The environment may not enhance the creative - writing ability but it would certainly stimulate the creative potential or urge or the aesthetic impulse.

6. The difference between the mean values of the north (Delhi, Calcutta, Bombay) and the (South Madras and Guntur) is found to be significant in every aspect of creative writing-attitude, aptitude and environment.

7. A positive correlation is found between the creative potential and the creative environment of the student-teachers. Hence, the need for parent's and especially the teacher's encouragement is affirmed.

8. No significant difference is observed between the creative potential of the males and females. But the difference (in the creative potential) is obvious between the English and regional medium students, between the high and the middle, the high and the low economic groups, and between the post-graduate and uneducated post graduate parental back ground student-teachers. It implies that the males and females are equal in their innate capacity for creative-writing. But language, the economic status and the education of the parent are creating differences. May be because of better acquaintance with English and cultural variation.

B) THE CREATIVE-WRITING ABILITY OF A POEM.

1. 77 Per cent of the total sample could attempt a poem, of them 67 per cent of the student teachers exhibited a good creative writing ability which establishes the fact that the Indian student teachers are capable of writing a poem of their own in English.

2. The above observation hints at fostering of creative writing even in English as a foreign language.

3. The student-teachers scored better in the contributing factors of creative-writing such as sensitivity, originality, prayfulness, fluency, flexibility, psychological insight, elaboration, rhythm, uniqueness of title, mood etc. This shows a favourable condition for developing creative-writing in student teachers.

4. It is noticed that the student-teachers on the whole scored low in the mechanics of writing poetry such as rhyme, allegory, imagery, metaphor. Hence the need for class room instruction in this area is confirmed.

5. Even though the males and females showed equal potential, the females did perform better in writing a poem. So also the English medium; and a significant difference is seen between the High and middle class students and between the uneducated and undergraduate, and uneducated and the post graduate students.

C. CREATIVE-WRITING ABILITY OF THE STUDENT-TEACHERS IN WRITING AN IMAGINATIVE SHORT STORY.

1. 81% More number of people attempted the short story when compared to the poem and their performance is also better in story writing.

2. On the whole 72 per cent of the sample exhibited a good creative - writing ability in story-writing which is a good condition for fostering

the creative-writing ability in story.

3. The students scored well in the cognitive factors of creativity - originality, sensitivity, fluency, flexibility and elaboration. They scored moderately in the psychological factors of playfulness, psychological insight, imagination and fantasy and found to be weak in the mechanical and technical points of plot construction and organisation of various elements in story writing.

4. As per the 'T' scores of the student-teachers who wrote both the poem and story, nearly 40 per cent performed better in story writing and 38 per cent, in poem. It seems the student-teachers seem to be quite at home with story-writing than with the poem.

5. Out of 29 high creatives, only ten student-teachers were found to be toppers in both the story and poem. It seems the ability to write a poem is different from that of the story.

6. On the whole the performing ability of the student teachers in both the poem and story falls very short of (8 times lower) the creative - writing potential in the student teachers.

7. But some consistency in the percentages of the high creative - writing potential and ability is noticed (4, 5 and 4 percentages in potential, poem and story).

8. As per the high and low creative-writing potential and ability student teachers-most of the high potential students are females, belonging to English medium, representing the high and middle classes and post graduate parental background. But there seems to be no significant effect of parents' education as far as the potential is concerned for it is present even in the uneducated and undergraduate parentage groups.

9. The number of the low potential group is less than the high potential group and they are mostly girls from regional medium representing the low and middle classes but none from the post graduate parentage group.

10. The Indian Middle class is not very much influential as is the high economic class seems to be.

11. Same is the case in regard to the high story-writing ability. Most of them are from the English medium, high and middle class and the post graduate parentage. However there are some high story writing ability students in the graduate, undergraduate and uneducated parentage groups.

12. It is surprising to see that the low creative story-writing ability students are also from the English medium, middle class and the undergraduate parentage group. However, a few are also found in the post graduate and graduate parentage groups. Therefore, mastery of the language alone does not generate creative-writing. The creative urge is the first requisite.

13. The high poem - writing ability student teachers are more than the high story - writing creative group and they are mostly females, from the English medium, High and middle class and from the post graduate and graduate parentage groups.

14. Many of the low poem - writing ability students are females, from the English medium, representing the middle and the low economic groups and from the undergraduate and uneducated parentage - groups.

15. On the whole it is found that the high potential and creative - ability groups represent the high economic class and post graduate parentage. The low creative potential and ability students represent the opposite. May be because of their linguistic and cultural deprivation.

OBJECTIVE 2 b: THE CREATIVE - WRITING POTENTIAL AND ABILITY OF THE
NIGERIAN STUDENT - TEACHEPS.

1. It seems that the Nigerian culture is more conducive for developing a better creative writing potential than that of India.
2. But the difference is not significant in their creative attitude and aptitude but in their teacher's and parent's encouragement. Therefore it can be presumed that more creative environment would result in more creative - writing or actualisation of the talent.
3. However, the Nigerian student - teachers attempted only a story, and some practice and stimulation would certainly result in the ability to compose a poem.

OBJECTIVE 3: CORRELATION BETWEEN THE CREATIVE WRITING ABILITY SCORES AND
ENGLISH ACHIEVEMENT SCORES.

1. The study found a little correlation between the creative writing ability and the English achievement. But it is a low positive correlation and hence the incidence of high creative - writing ability student becoming a high achiever in English is rare and uncommon.
2. Certainly the two seem to be distinct mental abilities, the former being the divergent thinking and the latter, represent the convergent mode of thinking.
3. It was found that the poet's and writer's were of high I Q (160) by Lewis Terman and others. But it is a wonder that their achievement is not in correspondence with their high intelligence. May be more motivation and encouragement would increase their achievement.
4. The top creative - writing ability students are not found to be toppers in the achievement. However, they belong to the above average

academic group.

5. There are even a few cases where the highest creative - writing ability students show the average academic record.

6. Therefore, the teacher is not supposed to look for a creative child in the high achiever in English and lastly,

7. Some reform in the curriculum, methods and approaches (positively creative) in teaching and learning might enable the high creatives to realise their utmost intellectual abilities.

6.3. SOME CRITERIA FOR ASSESSMENT AND JUDGEMENT OF THE CREATIVE-WRITING ABILITY IN THE YOUNGER GENERATION.

Creative - writing being subjective, qualitative, and personal, it is difficult to select an objective criteria for assessing and judging the creative - writing exercise in the process of identification of the creative - writing potential and ability. It should be amenable for group scoring which is convenient for frequencing and stastical analysis. To facilitate the scoring process the important components both the basic ingredients of creativity and the concomitants and corollaries of the creative writing act should be picked up, selected, chosen sorted out and analysed. Till now there is no comprehensive set of criteria (as far as the researcher's knowledge goes) that can go into the making of a poem and an imaginative short-story writing, psychologists like Guilford explored the divergent thinking abilities and gave them to the world as contributors of creative - writing and so the criteria used were the isolated cognitive factors of creativity such as sensitivity, originality, fluency, flexibility and elaboration. Freud, Jung, Cubie, Kris, ottoman and Rank declared some psychological factors like imagination, intuition, fantasy,

psychological insight, playfulness and ability to toy with the words and elements of creativity and humour etc. The literary critics and poets incident^{al}ly or during their interviews mentioned some emotional, formal and technical factors or in short the mechanics of composing a poem and writing an imaginative short story.

Any study whether it is exploratory of the creative attitude, aptitude or surveying type of the creative writing ability through the test situations of composing a poem and writing a story, should include all the above criteria for assessing and judging the creative writing ability. The following table of two lists would reveal the criteria which was mentioned and testified by the responses of the creative-writers and the criteria that was evolved and used by the researcher to assess and judge the student - teachers ability in creative writing. The researcher's lists constitute the components of writing a poem and a story separately.

TABLE 6.3.1. THE WRITERS CHOICE OF THE CREATIVE WRITING COMPONENTS IN THE ORDER OF IMPORTANCE

S.No.	Component	S.No.	Component	S.No.	Component
1.	Originality	7.	Flexibility	12.	mood
2.	Sensitivity	8.	humour	13.	imagery
3.	fluency	9.	figurative expression	14.	Elaboration
4.	Imagination	10.	Openness to Experience	15.	playfulness
5.	Symbolism	11.	emotion	16.	fantasy
6.	thought content				

Table: 6.3.2: CRITERIA EVOLVED, AND USED BY THE RESEARCHER IN SCORING THE POEM AND STORY AND VALIDATED AGAINST THE STUDENT TEACHERS' SCORES FOR EACH COMPONENT.

POEM (MAXIMUM-44)			STORY (MAXIMUM-48)		
S.No.	Component	Marks	S.No.	Component	Marks
1.	Sensitivity	2	1.	Originality	2
2.	originality	2	2.	sensitivity	2
3.	playfulness	2	3.	fluency	2
4.	fluency	2	4.	flexibility	2
5.	flexibility	2	5.	elaboration	2
6.	psychological insight	2	6.	mood	2
7.	elaboration	2	7.	setting	2
8.	rhythm	2	8.	A good beginning	2
9.	language	2	9.	language	2
10.	unique title	2	10.	playfulness	2
11.	form	2	11.	psychological insight	2
12.	mood	2	12.	openness to experience	2
13.	tone	2	13.	imagination	2
14.	fantasy	2	14.	fantasy	2
15.	style	2	15.	plot construction	2
16.	rhyme	2	16.	a good story ending	2
17.	allegory	2	17.	effective surprise	2
18.	alliteration	2	18.	Unique title	2
19.	imagery	2	19.	suspense	2
20.	symbolism	2	20.	novelty of names	2
21.	assonance	2	21.	symbolism	2
22.	figures of speech	2	22.	dialogues	2
			23.	sense of humour	2
			24.	Number of titles	2

Scores yielded against the 22 point and 24 point criteria of the poem and story writing would reveal one's ability to write creativity, and

:600:

the high scorers are likely to become creative writers in future provided, it is sustained and nourished by education and encouraged by the teacher and the parent.

6.4. THE EXTERNAL VALIDITY OF THE STUDENT - TEACHER'S QUESTIONNAIRE:

1. An aptitude for the creative - writing ability is a good index to its cultivation. The student-teacher's questionnaire established its own reliability, and validity which is both internal and external. Therefore it could be used for identifying the creative - writing potential in the students.

6.5. THE HIGH AND LOW CREATIVE BACKGROUND:

1. From the '3' scores of the poem and story, it could be inferred that the high, average, and the low creative - writing ability student scores are more or less normally distributed.

2. From the percentage scores against each component of the poem as well as the short story, of the high and low creative student - teachers, it could be asserted that the divergent thinking abilities and psychological insight are the main contributors of creative - writing ability too.

3. As per the question of the high creative - writing ability in relation to the background factors of sex, medium of instruction, the economic status and the parents' education, the following holds a vivid picture.

HIGH CREATIVES	LOW CREATIVES
<hr/>	
a) STORY	
Majority are --	
1. females, of	1. Males and females almost equal in number;
2. English medium,	2. English Medium; of
3. of high economic class, and	3. Middle class; and
4. of post graduate parental background.	4. undergraduate parentage.
<hr/>	
b) POEM	
Majority are --	
1. females,	1. females,
2. English Medium,	2. of English medium,
3. Middle class, and	3. of Middle class, and
4. post graduate.	4. undergraduate parents.

It is quite interesting to note that the high creatives in both the story and poem are females of English medium and of postgraduate parentage but differed in the economic status. The former is of high economic status while the latter, the middle class group.

As far as the low creative-writing ability group in both the story and poem concerned, only in the sex factor they differed. But for that they are all English medium student-teachers of middle class, and of undergraduate parental background.

The knowledge of the above student's background may help the educator or the class room teacher to act accordingly.

6.6. EPILOGUE:

In short, the above points are some of the insights that the present study could provide categorically in relation to the theory of the creative - writing process, some predictors and the conditions and environment which could be set for stimulating and developing the creative - writing ability and lastly the criteria that could be possibly used for the assessment and judgement of the creative writing ability. To be more specific, the adult criteria of creative experience is adopted to identify the creative - writing ability in the student - teachers of English.

Sylvano Arieti observes on one occasion that 'a new painting, poem, scientific achievement, or philosophical understanding, increases the number of islands of the visible in the ocean of the unknown.' So also may this piece of research increase the social consciousness, recognition and nurturing of creative - writing, buzzing in the educational curriculum and give birth to a number of researches in the field of creativity in general and creative - writing in specific like the mustard seed.

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