

C H A P T E R 1

THEORETICAL FRAME - WORK OF THE PRESENT STUDY

CHAPTER - 1

THEORETICAL FRAME - WORK OF THE PRESENT STUDY

CREATIVITY IS A
MANY SPLENDoured THING
GUILFORD (1950)

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CHAPTER 1

THEORETICAL FRAME WORK OF THE PRESENT STUDY:

1.1. INTRODUCTION:

The history of human civilization reveals that once an unknown thing becomes a known fact, a mystery, a reality, it becomes very ordinary and common place. As such the highest mountain peaks once unattainable are now conquered, the dark worlds are brought under the bright sun, the invisible planets are now visualised, and the fathomless depths are dived. Creativity is such a concept which was considered to be a mystery and magic once, but now slowly shedding its fog and mist by becoming amenable for research, analysis and cultivation, and as knowledge has been increasing by leaps and bounds and its horizons are getting widened, education in order to be more dynamic and progressive should take the new challenges and dimensions. Hence the concept of creativity is traced in this chapter from various angles since the present study has its roots in the basics of its theoretical background.

MULTI-DIMENSIONAL CONCEPTUAL BACKGROUND

THE EARLIER CONCEPT:

The concept of creativity has been passing through strange vicissitudes. In the past it had an aura of exclusiveness since it has had its roots in the very act of creation of God. Naturally creativity as a prerogative of man was considered to be the humble human counterpart of God, and hence it was believed that the prophets and poets were inspired by that divine spark of creativity.

THE SCIENTIFIC OUTLOOK:

The above traditional concept of creativity continued until Charles Darwin (1859) stormed the world with his scientific explanation of creativity which was supplemented by the theory of creative evolution by Henri Bergson (1889).

THE MODERN CONCEPT:

Later on it was Guilford (1950) that pioneered the new and modern concept of creativity, who accounted the divergent thinking abilities of sensitivity, originality, fluency, flexibility and elaboration to creativity. Since then the concept of creativity has been taking different meanings.

SOME DEFINITIONS OF CREATIVITY:

The word creativity has its origin in the Latin word 'Creare' which means simply 'to create'. But eventually the term was defined in various ways by various people. Some psychologists like Simpson (1922) and Guilford (1950) stressed the cognitive structure, Torrance (1964) and White (1949), the associational ability and Jones (1958) and Rogers (1922), the resultant product.

1. Simpson (1922) stresses the quality of originality and uniqueness of thinking. He says 'creativity is the initiative, which manifests by its power, to break away from the usual sequence of thought, into an altogether, different pattern of thought.'

2. Torrance (1964) observes, 'creativity is a process of becoming sensitive to problems, gaps in knowledge, missing elements, disharmonies and so on'.

3. Jones (1958) stresses the components of creativity and the resultants of it. According to him 'creativity is a combination of flexibility, originality and sensitivity to ideas which enables the thinker to break away from the usual sequence, the result of which gives satisfaction' to himself and possibly to others'.

However, all agree that creativity is something unique although the nature of the uniqueness once again is not decided. It looks as though the uniqueness of the creative product is to be judged in terms of the individual, the society and the time of its production.

SOME THEORIES OF CREATIVITY:

Accordingly psychologists came out with numerous theories of creativity as per the birth source of the creative product, of which the 'divine inspiration and the serendipity theories stand out as they are not yielding to any scientific explanation. However, they are most common and popular among the scientists and the poets as well, as they often speak about either some divine force prompting them or some luck factor favouring them in the generation of their creative work. These two theories have their origin in the religious concept of creativity mentioned earlier.

Coming to the rest of the theories of creativity they do describe

the creative thinking processes of a creative person in general.

1. CREATIVITY AS MADNESS:

People like Plato(16C) Dryden(18C) equate it to madness. Nietzsche (1844) felt that there must be a chaos within to give birth to a dancing star and that mental abnormality is a prerequisite for a creative artist.

2. CREATIVITY AS INTUITIVE GENIUS:

According to Barron (1968) Plato (16C) creativity is nothing but a highly developed form of intuition and that it is natural and therefore cannot be taught.

3. CREATIVITY AS A COSMIC LIFE:

Biologists like Darwin (1959) observe that human creativity is the manifestation of the creative force, inherent in life and in all organic matter. It is conceived to be an expression of the Universal Creativity.

4. CREATIVITY AS ASSOCIATION:

This theory has its basis in the associationism or the stimulus and response theory of psychology. People like Koestler (1964) hold that creativity is the result of the association of the ideas which were unrelated before.

5. THE GESTALT THEORY:

Gestalt is a German word which means a pattern; as such creativity

9. THE MOTIVATION THEORY:

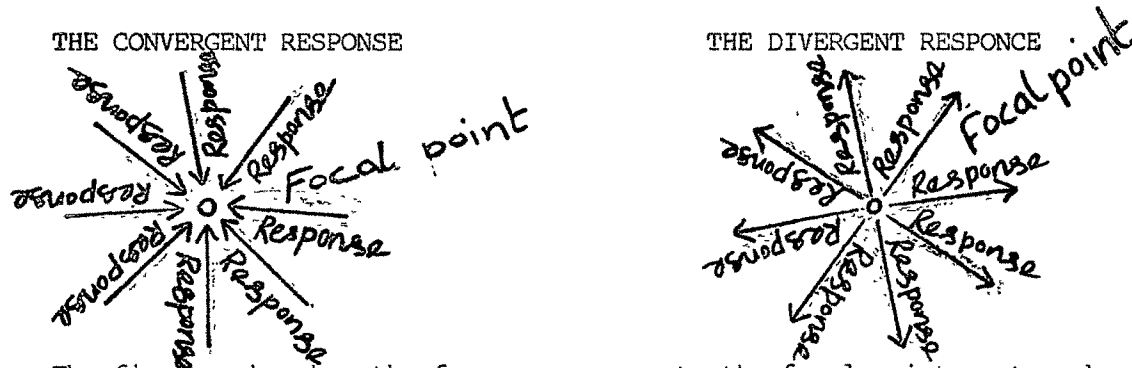
This is based on the concept of man's thirst, quest, or curiosity to probe into the new and the unknown, as it was proved in the case of the first woman Eve or Pandora. Arieti (1959) is very much for this view, while Kandwala (1984) holds an inner motivation theory. He says necessity is the mother of invention and a creative person is compelled by his inner motivation or need which is responsible for his inventions and innovations.

These and many other theories not only bring out the nature or the source of creativity, but also established indirectly its separate identity from the concept of intelligence, and convergent modes of thinking which are the main characteristics of the present day education scene of learning.

CREATIVITY AND INTELLIGENCE:

Research in this field beginning from Thurston (1952) and Louis Terman (1968) to Guilford (1958) Torrance (1964) Getzels and Jackson (1966) Hudson and Mackinon (1978), revealed that creativity and intelligence are not identical in as much as the former involves a divergent response while the latter, the convergent response which could be illustrated as follows:

FIGURE 1.1. THE CONVERGENT AND DIVERGENT RESPONSES.



The figures show how the former converge to the focal point or to a known or an established fact, while the latter figure illustrates how the response of a creative person diverges from the focal point of a conventional fact or an idea. This concept has a great bearing for education for it not only clears the misconception of a high intelligent child as the high creative, but also suggests the need for creative education.

1.2 THE NEED AND IMPORTANCE OF CREATIVE EDUCATION:

The need for creative education in the world is felt because of three reasons: (1) the present day crisis of the world's annihilation, the new awareness of man's immense intellectual potentialities, and the individual and the social obligatory functions of creative education which are elaborated here under a little further.

1.2.1: THE PRESENT DAY WORLD'S CRISIS:

Creativity is a double edged sword which is both constructive and destructive; which can bless the world with the pleasant fruits of development, progress and prosperity and also can bring a curse to the world in the form of a nuclear holocaust. Therefore, the fostering of creativity is needed both to facilitate the former goal and to avert the space

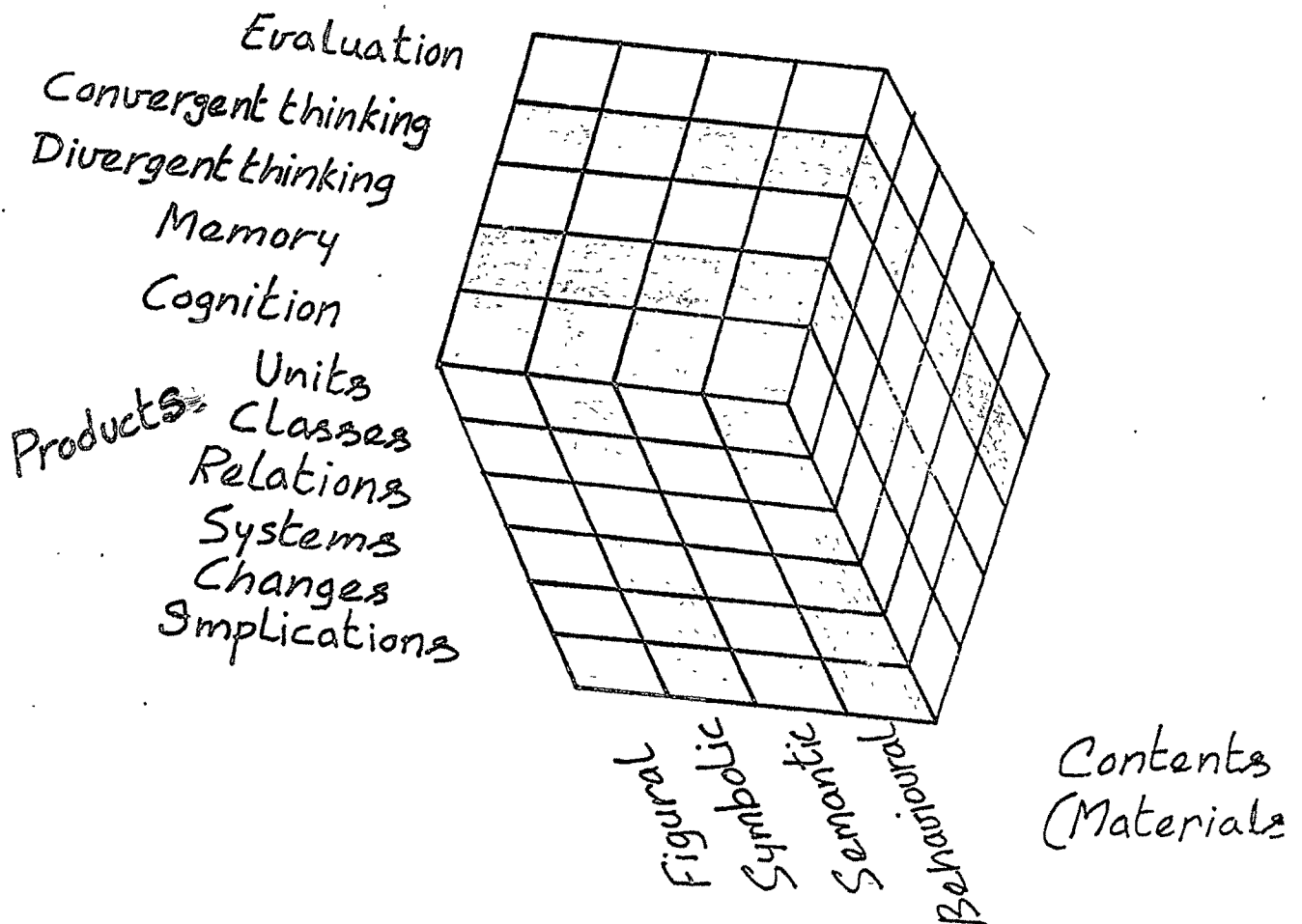
wars and dangerous missiles which pose a great threat to the peaceful coexistence of the world's nations and to the survival of the mankind at large: To achieve a creative advance to counter this danger, one creative person's brain won't suffice. Several creative genius should come together to work for the much needed solution, and the training of such large scale creatives is only possible through education.

1.2.2. THE NEW AWARENESS OF MAN'S IMMENSE INTELLECTUAL POTENTIALITIES:
AND CREATIVE EDUCATION:

The structure of the Intellect model given by Guilford (1950) illustrates the new mental abilities discovered by him.

Operations

FIGURE 1.2: THE STRUCTURE OF INTELLECT GUILFORD 1950.



Of One hundred and twenty one mental abilities, Guilford identified about sixty, which he classified them as cognitive abilities, convergent abilities, memory operations, productive thinking and the evaluative processes. And of all these mental abilities, the divergent thinking abilities have got greater implications for education. The fact that they are more productive in nature calls for the new dimension of creative education. For if they are not cultivated, they tend to remain dormant, which implies a tremendous waste of human resources and talent which the New education policy is considering. In fact the secondary Education Commission (1952) and the Kothari Commission (1966) reports highlighted this immediate need of raising the thinking, inventive and creative individuals in our schools and colleges as early as 1952 and 1964 respectively.

2.2.3. THE INDIVIDUAL FUNCTION OF CREATIVE EDUCATION:

It is obvious that of all the creatures, human child is unique with his power of reasoning, intellect and imagination. Sir Radha Krishna (1960) observes that man has been endowed with a spark of creativity. Frederich Nietche (1844) calls man a being stretched between the animal and the superman' while Saiyidain (1977) asserts the presence of the creative impulse in every child and therefore, the task of education is to cultivate this creative potential when he comes to the school and to help actualise his inner potentialities. Froebel (1946) says that education is the unfoldment of what is already enfolded in the germ and hence if education has to take the tone of progressivism, it has to cater to the needs of these special children. Heist (1968) rightly observes "if deplorable waste of human talent is to be prevented and if creatively

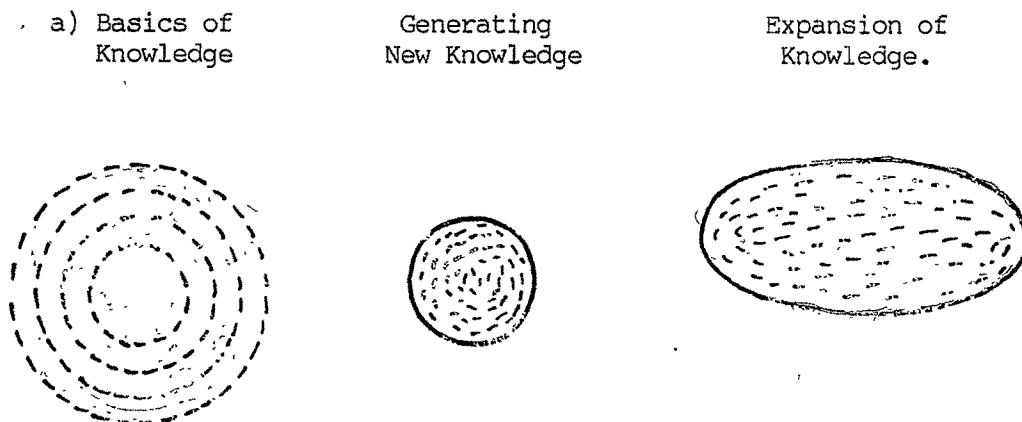
gifted children are not to choose the paths of delinquency, mental illness, or at best the life of mediocrity, and realise potentialities, it becomes essential that serious attempts are made to identify creative talent".

1.2.4. THE SOCIAL FUNCTION OF CREATIVE EDUCATION:

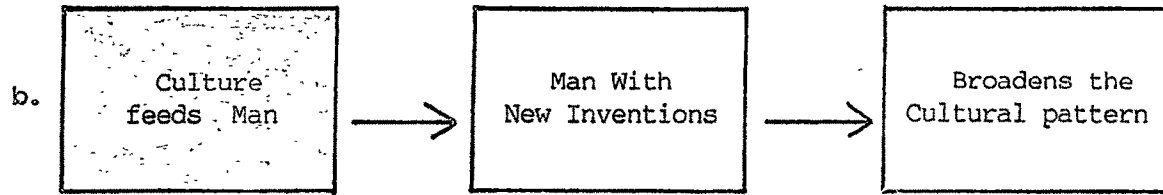
Another significant obligation of creative education is to raise a better social order and creativogenic cultures and societies. Lengyel (1959) says that the promise of democracy lay in extending opportunities for more and more men to become free individuals to develop their natural powers and potentialities and to become uncommon men. Jefferson (1918) and Adams (1856) expects education to encourage a natural hierarchy in the place of the artificial one which is based on wealth, honour and status, by cultivating virtue and talent in the citizens.

In fact Gray (1966) and Kroebar (1944), Spencer (1873), and White (1949) all beautifully observe the inter dependency and the complimentary nature of the creative individual and the creative society.

Figure 1.3. THE CREATIVE INDIVIDUAL AND THE CREATIVE SOCIETY.



Therefore



The above figure explains how a creative person generates new knowledge in that discipline and how the new knowledge is expanded. Figure b explains how culture feeds a creative person and how he comes out with new innovations, thus adding one more fact and broadening the horizons of cultures.

Thus it all amounts to say that creativity is culture-bound and that education should raise open, free and rich cultures that can feed the creativity gifted child who in turn would contribute to enrich societies. In a nut shell it is to say that the concept of creativity is extended to the process of education, and how it entered the threshold of education. Therefore it is a high time that the national system of education is revised keeping man's survival, the creative child's and the Society's needs in the forefront.

But certainly it is not to say that creativity implies only the mathematical creativity. The broader concept of creativity also includes the aesthetic creativity, and a true and complete education should balance the three and bring about harmony because, human brain is capable of both the functions, analytical and aesthetic.

1.3.1.NEED FOR SCIENTIFIC VERSUS AESTHETIC CREATIVITY:

The world of today is craving for the fruits of the scientific

creativity. But equal importance could be given to the aesthetic creativity in view of the very structure of the human brain, its functions, and greater achievements which contribute to the culture and civilization of mankind. The question here is, in what way the aesthetic creativity differs from the scientific creativity. The scientific creativity is based on facts, and quite objective in nature with a very little scope for personal idiosyncrasies, and the product is tangible and materially useful, while aesthetic creativity is fantastic, odd, bizarre due to the subjectivity of the artist.

It is exclusively a personal experience the expression of which gives pleasure and satisfaction to the artist. As per the nature of the quality level of creativity Bronovsky (1958) observes: 'a fact is discovered; for example Columbus discovered America'; 'A theory is invented'; for example Bell invented the telephone;' but a masterpiece is created, for instance, Shakespears created 'Othello'. The researcher feels it true for, as Plato (16C) says, the creation of a poem calls for the primary sources of mind. Even Coleridge (19C) mentions imagination as the prime source of literary creativity, while Scientific creativity, involves association, and restructuring of patterns and an insight into the problem.

What is Scientific creativity and Aesthetic Creativity? The Scientific creativity includes creativity in all sciences and Mathematics while, the Aesthetic creativity comprises the artistic as well as the literary creativity. The word 'aesthetic' said to have been discovered by a German philosopher, Baumgarten about the year 1750. The Chambers Dic-

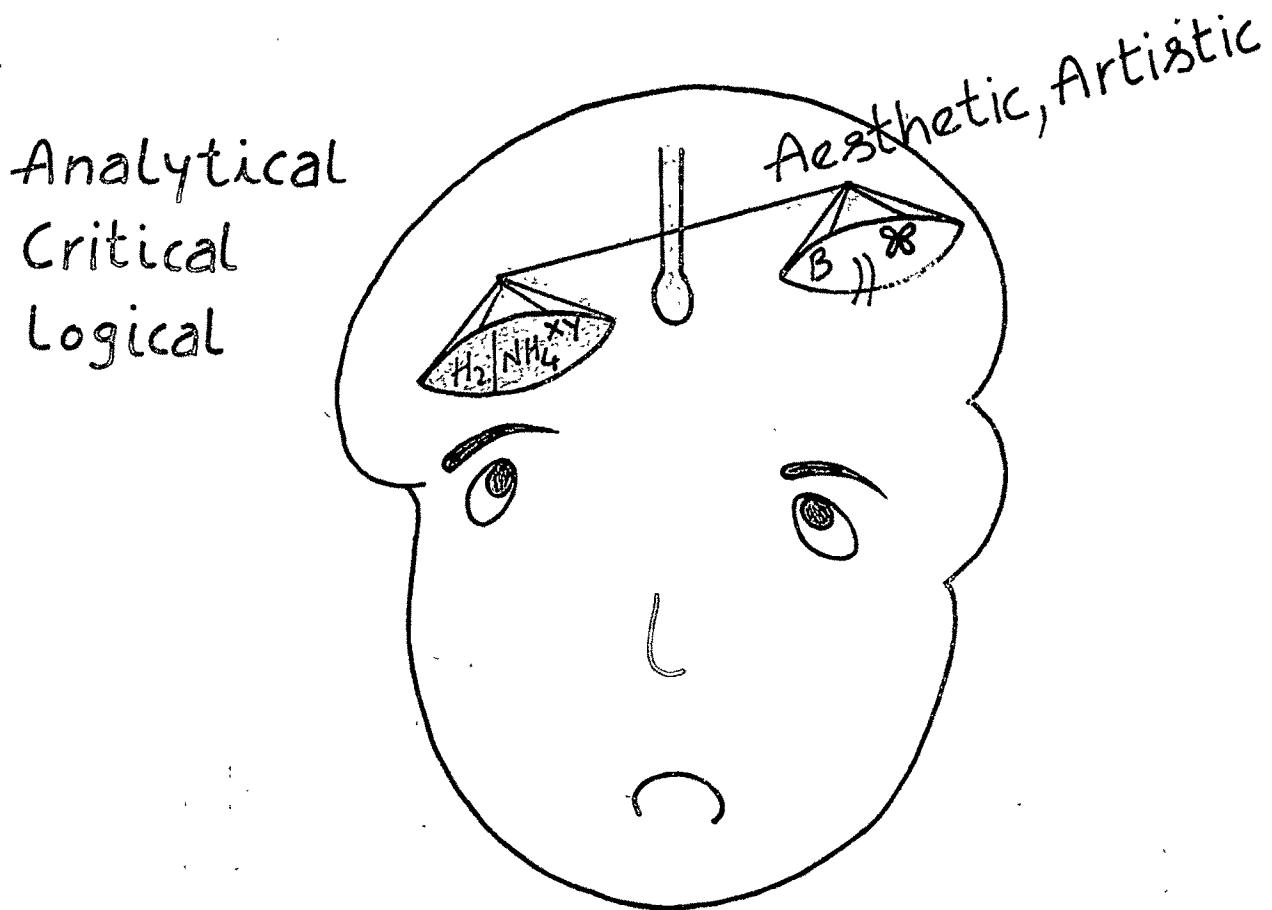
tionary-meaning of 'appealing to senses' and the oxford dictionary meaning of sensuous perception will explain the concept clearly while the word Scientific creativity stands for rationalism. The former belongs to the Affective as well as the Cognitive domains while the latter, to the Cognitive domain alone. And education if it is to be comprehensive should cater itself to the Cognitive as well as the Affective domains. But unfortunately, in this world of Science and technology the balance is completely tilted towards the rational and scientific abilities. Thomas Robert and Francis Lark, (19C) the transpersonal psychologists stressed the need for the 'optimal education' which cultivates all para-normal abilities', in a harmonious and balanced manner. They say that great achievements result from the functioning of both the hemispheres of the brain. They define the optimal educational environment as one, that stimulates and nurtures the intuitive as well as the rational, the imaginative as well as the practical, the creative as well as the receptive functions of each individual. Historically, education has concentrated on the development of the rational or the left-brain powers, while virtually ignoring the affective or the right brain development. Therefore, education, should seek to balance the Affective and the Cognitive domains of the individual as to acquire the highest creative achievements because they are the products of the complementary functioning of the two modes of the brain.

Creative thinking is not the same as analytical thinking. They can be distinguished as follows:

Table 1.1. Analytical thinking vs. Creative Thinking.

ANALYTICAL	CREATIVE
1. logical	imaginative
2. results in few answers	many possible answers or ideas
3. Convergent	Divergent
4. Vertical	Lateral

FIGURE 1.4. THE RIGHT AND THE LEFT CEREBRAL BRAINS:



Although Analytical Thinking and Creative Thinking are complementary to each other, they are different in their products, process, scope and role. Analytical Thinking produces solutions, while the latter, a large number of ideas from which the solution can be picked up. The convergent and divergent thinking indicate the mental process of which the former is called vertical thinking as it involves a deep and narrow probing to solve a problem, while the latter is called lateral as it includes a wide range of ideas, wise or foolish, in solving a problem. The characteristics of an analytical man are barriers to the creative thinking such as - the self-imposed conditions, patterns, or one unique answer, conformity, for example, a junior following the senior, not challenging the obvious but accepting, evaluating too quickly for the fear of looking a fool. Thus everybody has a creative ability, but it is nipped and buried by the others with expressions like 'that is silly'. Therefore education should foster both ways of thinking in a balanced manner, since, the solution of a problem requires both analytical and creative thinking.

The figure 1.4 clearly shows how education is drawing out or cultivating more the analytical, logical and critical powers in the child while, the aesthetic abilities go almost unheeded. In the educational goals and curriculum a balance and harmony are to be achieved. There were glorious periods in the past reflecting the aesthetic creativity. Great models and monuments like the Ajanta Caves, the Tajmahal and several temples, many master pieces of painting and literature, the art of dancing and music all speak of the nurturing of the aesthetic creativity. Either kings or the society patronised arts, encouraged and provided proper

environment for enhancing it. Even now there may be some schools, societies and clubs encouraging the fine arts and literary creativity. But they are private and small-scale in nature. Education, now being recognised as a most potential and convenient instrument or agent for reaching the millions, can revise and revive these activities as a part of the educational curriculum and see to their implementation if neglected in practice. For aesthetic creativity in the form of religion, literature and fine arts does contribute not only to the culture of the society but also to the culture of the individual which includes 'all the fine graces of life'.

1. 3.2 Creativity and the Language Arts:

Creativity in the Language Arts is also called as Creative Writing or literary writing which is a part and parcel of the aesthetic creativity. This is another neglected area as the 'New Republic' of America report puts it: 'who cares to paint a picture now, or to write any poetry or to search the meaning of the language, or speculate about the constitution of matter? It seems like fiddling when Rome burns...'. What is true of America during the second World War is true of the present day India also. This is the age when science, industry and technology are receiving utmost importance, the key words being development, progress and productivity. Development of creative writing is regarded as a luxury. But material benefit alone does not answer the question of human development. 'Man does not live by bread alone'. A more lasting, fine and enduring values are there. It is literature that preserves the nation's culture and values. It presents the essence of all human life-its

thinking, passions, traditions and values. It is the flowering of human intelligence in relation to language. Although a language is mainly spoken and meant for daily communication, the creative expression provides pleasure and delight and teaches truth.

A general survey of the language teaching in schools and colleges will reveal that, a language is a skill-oriented subject it has got two dimensions - the practical and the creative. On the whole the language goals and curriculum and methodology are centred round the practical communicative level, and mastery of the language which consists of the 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 and answers and reproduce them in the examination. Lesser scope is given for original expression; the compositions are either teacher-dictated or the guide-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 those elements. So the English language teaching tends to become dull, dry and monotonous, coloured by a pragmatic approach. This is why students lose interest in languages. Naturally low goals result in low outcome.

The following table will illustrate the argument:

Table. 1.2. Language teaching

LANGUAGE LEARNING	
Basic level	Higher level
Language Acquisition	Literature
a) Listening	a) Appreciation
b) Speech	b) Creative Expression
c) Reading and	c) Criticism
d) Writing	
Goal: 1. Utilitarianism	1. for Pleasure
2. Practical Communication	2. Self-expression

The present goals, curriculum, and methods of language teaching, do not allow the gifted to reach the higher goal of Creative-writing. They are putting restraints on the creative urge or impulse or self-expression of the students.

Therefore, in view of the human abilities, both cognitive and aesthetic, and since the avenues of creative expression are very many-scientific-mathematical, artistic, poetic, philosophic, religious, political, social etc. opportunities for self-realisation should be given to the gifted in language which is as much important as in the case of other content subjects.

The above discussion also leads to a suggestion that it is worthwhile to integrate the study of language with the study of literature; that the goals of language teaching in general could be led from the narrow perspective to a broader, higher and more enduring dimensions

adding the creative and stylistic functions of the language; that 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 etc.; that there can be some creative exercises through which their aesthetic sense is triggered up and get to a start of writing creatively; which hopefully, in the long run results in making of a poet who would contribute his own mite to the nation's literary heritage.

A survey of the teaching of the first language in the schools and colleges would reveal how sadly it is abiding oneself to the traditional ways of Grammar and word to word teaching of the meanings in prose and poetry. Very little scope is given for the students productive and expressive writing. Here the student experiences no language difficulty as much as so, a higher goal of encouraging creative expression is in the fitness of things instead of the common goals for all languages. Opportunities could be provided for the creatively gifted in expression.

1.3.3 Creative Writing Ability in English in a Second or a Foreign Language Situation.

Coming to the researchers area of English Education, literary creativity deserves as much attention as the Scientific or the Mathematical Creativity by virtue of its importance as an international language and as a language of Science and technology and, in view of its position or status in the educational curriculum as a second or a foreign language, in other words, in a bilingual situation. But what is literary crea-

tivity ? how to define it ?

The concept of literary creativity:

Literary Creativity is a part and parcel of the Aesthetic Creativity which in turn is one dimension of the general creativity. Dutt (1977) defines Creative-writing as 'the spontaneous translation of experience into words'. Yes, the writer takes the medium of words to express his creative writing potential just as the artist does his colours. It is considered to be an outcome of an urge, a desire to express and communicate his experience and hence it is called as Communicative or expressive writing. It is often called as the recreative writing too, as it re-creates for the reader the experiences of the author. But what is an urge for creation ? Professor Rugg (1966) an American Educationist defines it in his book on New Education. He says, "The urge to create is one with the urge for self-expression'... and no language stands as a barrier for such expression . It is the impelling desire to translate an experience, a fleeting inner image into an outward form, to leave significant impression upon material, to convey a feeling or refine a feeling that has been lived before only in imagination.... The criterion of the creative act is that it shall be the artist's own original and completely integrated, portrayal of what is in his own imagination." Tudor Powell Jones (1958) observes "Creativity may mean many things to various people. But in our context, it means a product something different from the common place and ordinary, arises from the writer's desire to express, and is original, based on his thoughts and feelings.". He adds "It is a piece of spontaneous self-expression, involving the writer's thoughts, imagina-

tion and feelings. And this expression takes many forms such as stories and descriptive paragraphs, Jokes and riddles, Diaries and letters, skits and plays, Fables and Myths, Short stories and Books, Ballads and Songs, Prose, Poetry and fiction at large.

1.3.4. The English Language Setting in India.

A brief review of what is the English language teaching like and its objectives, worth presenting here, before stating the need for creative--writing in English. English language was regarded as a priceless gem washed on to the shores of India by the accident of history. The Macaulay's Minutes of (1835) were responsible for the introduction of English and the Wood's Dispatch (1854) augmented its status in the curriculum as a medium of instruction and since then, it enjoyed a privileged position in every walk of Indian life. It was a language of administration, law and court, trade and commerce, the lingua franca, the national language and the medium of instruction at every stage of education. It was further regarded as a 'Sine Quanon of culture' and hence was on the 'prima Donna' of the school time-table till August 1947. But in the wake of Independence, it got to play a different role - as an international language, as an associate official language, as the medium of instruction at higher and professional levels of education as a language of science and technology, and as a library language for a long period to come - which constitute our main national goals in continuing the study of English in free India even though it is a foreign language. Therefore, English at present is studied not as a national language but simply as an

important foreign language and hence is highly coloured by the pragmatic outlook.

Consequently, the objectives of teaching English were formed from the practical point of view. A language is generally learnt from two points of view - practical mastery of the language and literature. The All India Seminar on the Teaching of English held at Nagpur in (1957) emphasized the utilitarian value of learning English and hence framed the following objectives: to develop four languages skills at the basic level - listening- comprehension, speaking, reading and Writing. While the main stress is on the language acquisition and it also recommended an initiation of the child into literary appreciation.

Objectives of Teaching English at the Secondary School level:-

- i) that the primary aim of teaching English in (India) Secondary Schools should be to enable pupils to learn as well as , to understand, speak, read and write the English language;
- ii) that, with in a period of six years of the high school course, the pupils should be enabled to attain a working knowledge of English, giving them mastery over about 250 basic structures and a vocabulary of 2,500 essential words.
- iii) that the course in English be organised in such a way that it be self-contained, bearing in mind the needs of those who will not pursue their studies beyond the high school level.

iv) that, while keeping these aims of Teaching English as the chief objective throughout the Secondary stage, an attempt should be made to initiate the pupils in literary appreciation or cultural enjoyment of the English language in the last two years of the high school course. The material used should be adapted to the general character of the course and should be simple from the linguistic point of view.

It is quite evident from the above recommendations that the emphasis is on the development of the basic skills in English, and working knowledge of English. Which is all for practical communicative abilities. The third objective implies the 'survival value of studying English, which means that the knowledge of English should yield benefit to the pupils even if they discontinue their studies at the school stage. This utilitarian point is still transparent in stating the aims of teaching English in India. The committee declares 'so long as creative thought in every department of knowledge is not as active in this country as in the West, it would be rash to cut ourselves off from a language which keeps us in continuous contact with the latest thought in Europe in every field of life and culture.' About the literary goal, the committee limits the goals to 'appreciation' and cultural enjoyment', even in the last two years of the school, as though it is thoroughly impossible to work out at creative expression or creative-working.

And the following are the standards or the specific skills that should be reached under each skill. (Quoted from Prabhavathi 1978)

Table 1.3

Specific standards to be reached in each skill

S.No.	Objective / Skill	Standards/Specific Skills

1.	The Listening Comprehension	<ol style="list-style-type: none">1. To be able to understand English when it is spoken;2. to follow the lectures and talks;3. to be able to follow the All India Radio (A.I.R.) and the Television News and programmes in English;4. to be able to follow and enjoy the English music and movies.

2.	The Speech Skill	<ol style="list-style-type: none">1. to be able to communicate with others as the situation demands;2. to be able to express ones ideas, feelings, and emotions;3. to be able to speak in simple, grammatically correct and live-English;4. to be able to speak on the topics of interest;

5. to be able to speak with internationally acceptable and intelligible pronunciation and accent.

3. The Reading Skill
 1. to be able to read with a reasonable amount of ease and speed;
 2. to be able to read the news-paper, journals, magazines and books;
 3. to be able to read with good comprehension;
 4. to read and understand short stories and novels etc.

4. The Writing Skill
 1. to be able to write with a reasonable speed
 2. to be able to write simple, current and idiomatic English.
 3. to be able to write all types of letters business and personal.
 4. to be able to write applications, and to develop a good and a legible hand writing.

5. Literary Appreciation Skill
 1. to be able to understand the theme of the poem or the experience of the poet.
 2. to be able to appreciate the beauty of the theme and the creative expression.
 3. to enjoy the music of the poem.

4. to identify the rhyming words.
 5. to identify the word images and figures of speech.
 6. to become sensitive to sights, sounds and tastes, smells and touch, and
 7. to get at the message of the poet.
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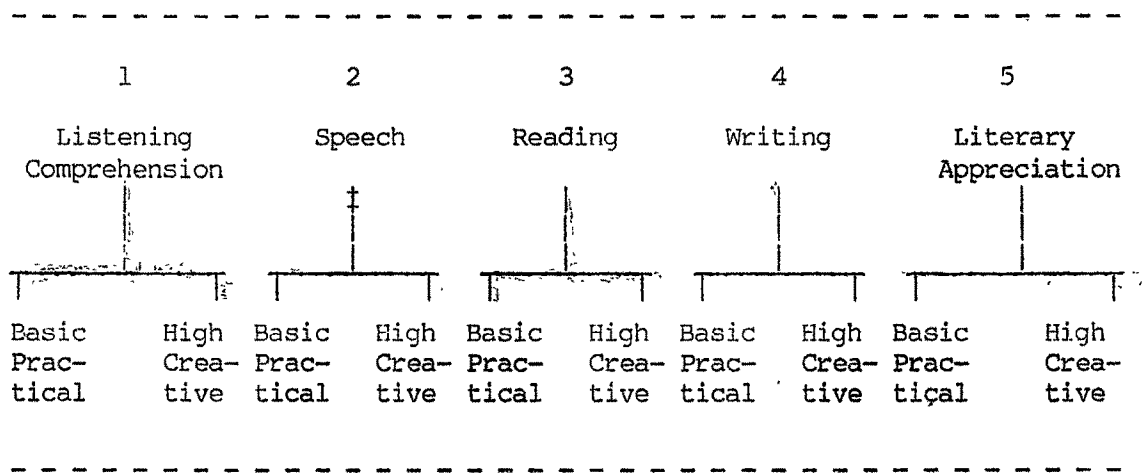
But none of the committees on the English language teaching recommended the development of the creative writing skill. Naturally the English curriculum, the English Methodology and the teacher-training programmes are all conditioned by the above objectives. The structural-syllabus is based on the Behaviouristic psychology of the Stimulus and Response theory and the language learning is treated as nothing but a mechanical process of a habit formation by the language drills and constant practice; and the class-room teaching consists of the teaching of grammatical correctness and right usage both orally and in the written composition, besides some listening and reading comprehension exercises. The teacher training programmes naturally deal with the development of the above skills in the pupils through prose, compositions and grammar teaching exercises. The objective of literary appreciation through poetry is also realised at the basic level only that is the appreciation level. In a word the English teaching is governed strictly by the 'bread and butter aim' and the commonality and uniformity of the curriculum.

1.3.5 How is Creative-writing related to the language skills?

There are four basic skills as mentioned above which should be developed in the young learners as per the goals of teaching English as a foreign language. Each of them have the practical and creative dimensions, and the creative-writing ability comes under the fourth skill-writing, which is also called as the literary and romantic writing or even the imaginative writing. The following figure will vividify the notion.

Figure 1.5

Creative-writing and its Relation to the Language Skills



Of the five skills mentioned above, listening comprehension and reading Comprehension are grouped as the comprehension skills while, speech and writing are grouped as the expression skills which constitute two main mediums and channels of communication : one is oral and the other is written or graphic. It is the fourth skill that the researcher is con-

cerned with which is both practical and creative as shown above. But all the students irrespective of their ability are stopped at the basic level of these skills without any discrimination. The high and the low creative ability students are levelled up through a common objective and curriculum, which is quite tantalising to the creative children.

But the question is how are the above two skills distinct in nature? Walter T Petty (1965) includes elements of form and mechanics of writing under the former, while they need not be there in the latter, which is primarily a spontaneous expression not meant for audience and the purpose of such an exercise or activity is 1) to give a chance to the pupils to use language that is their own; 2) to give an opportunity to express because of a real desire, feeling, or a purpose or a need, and 3) to make the expression different from the common place and unimaginative. It is quite evident from the above points that practical writing deals with day-to-day life situations such as writing letters, applications etc. while creative-writing envelops the students original language, urge for expression, the unique and the imaginative form of expression. In a word it is the release of the creative impulse in the students.

Saying that the kinds of writing basically are two - the practical, which deals with the formal matters of communication, and the creative, which is highly personal and subjective, Burrows, Ferebee, Jackson and Saunders (1952) very clearly distinguished them as follows: "..... We recognise that there are two fundamental kinds of writing one is practical and the other is personal. There is gratifying sense of power that comes

to any individual when he can fulfil the practical writing demands of his life, whether it be the first brief direction that goes from school or the lengthy treatise that terminates an original study. And even more thrilling, in its expansive effect is the personal writing that wells up out of the depths of the spirit."

'Practical writing thus is functional dealing with formal matters of communication such as the writing of invitations, formal business letters notes of appreciation, thanks and the like which also can be creative, but there are the accepted norms and the cultural form restraints. It is when the heart is added to writing that it becomes creative.' The nature of creative-writing is further illustrated by Burrows and others as 'when children begin to coin words, when they manipulate and explore them, when they begin to draw analogies, when they paint word-pictures and become unique and novel in expressing themselves, we have creative-writing.'

As per the purpose of encouraging the creative-writing ability in the young learners of English, Mckee (1955) observes that such an exercise 1) gives the child an opportunity to express his own intimate thoughts and feelings concerning experiences with which he comes in contact, 2) it makes provision for those children who possess literary talent to secure encouragement and appropriate instructions, 3) it arouses and maintains a sensitiveness to an interest and appreciation of good literature, and 4) it is more conducive to the development of language ability than are the traditional procedures. This view is also supported by Mearns (1931) who says 'the creative way of learning is easier and effec-

tive', and creative learning implies learning without an effort according to her.

The distinction between the Practical and Creative-writing could be broadly summed up as follows, although the expression of a few students would be creative even in the letter writing.

Table 1.6

Practical Writing and Creative-Writing --A Distinction

1. Functional, and formal	- Pleasure and enjoyment, subjective
2. Mechanics of writing (mostly)	- free expression of the intimate thoughts and feelings
3. Writing letters - business and personal	- Unique and imaginative - writing
4. Writing invitations, thankings and appreciation notes	- Coining words and use of the Meta- phor
5. Writing applications-for leave job and other needs	- Urge for expression-the creative- impulse Release
6. Mechanical	- a heart is added (sensitised)
7. Utilitarian	- gratification of the soul
8. More cognitive as per the form	- self - actualisation

I 3.6 What is wrong with our English teaching ?

The very goals of teaching English are set out at the basic or lower level. No doubt, English is learnt as a foreign language, but the students have been learning it as a compulsory subject at every level of

education, and more intimacy and a lot of vocabulary doesn't mean the creative urge. Nor is it more quantitative in the mother tongue. The gifted students in a democratic society should be allowed to reach higher goals, without prescribing fixed standards. The curriculum should enable the learner to actualise his mental abilities. The methods adopted in the English class-room should aim at realising the creative impulse in the youngsters. It is true a language is mainly spoken and meant for communication. But this communication should be taken from the practical aspect to the creative expression, through teaching of English.

Moustakas (1967) observes 'the modern philosophy of life is pondering into the interior regions of man; insisting upon the materialistic incentives and accomplishments but neglected the aesthetic side. Creative-writing is akin to the expression composition, the root word of which being 'to compose' which means writing something new. But the composition classes in the schools and colleges neither encourage nor attempt this original expressions. Therefore, as Jones (1958) puts it, that the schools hitherto are concerned about the development of four basic skills, should now adopt a free approach and encourage original expressions in place of memorisation and reproduction ' and ' the language which hitherto had been a vehicle of communication with others, now becomes also the means by which the pupil can advance his own thoughts and feelings. A. Taylor (1964) remarks about the inevitability of education for creativity as follows : "It seems that if we want to promote creativity on a larger scale, it is more promising to do so through the edu-

cational system, during childhood, adolescence, and youth." It is true, private coaching and training of creative-writing can enhance but it is neither practicable nor economic, since most of the time the pupils are in the school and with the teacher and a good environment and competence are imperative for developing the creative writing ability in the young learners.

I 1.3.7 The Need and Importance of Developing Creative-Writing ability in the students

The need and importance of developing the creative-writing skills is asserted in view of the following reasons:

1. A language teaching should develop all the skills needed:

To start with, no language learning is justified, if it does not develop all the essential mental abilities and skills. Creative-writing ability as a common denominator, takes the form of effective communication. At this juncture what J.A.Smith (1973) told about the American Public School is also true of our Indian schools; that the basic objectives of teaching English were centred largely around the teaching of the correct use of language which implies a grammatically correct sentence and a well-punctuated sentence. In such a case, effective communication does not take place. Effective communication is more than this. It means the ability to speak and write clearly, imaginatively, sensitively, beautifully and effectively, whenever the occasion demands. So at the higher level, the language should take a creative approach and develop the creative-writing potential in the students at every stage-boy, adolescent and

youth-in the school, college and university. 'The aspect' as Burt (1976) says 'we have unduly neglected'.

2. The Sixth dimension should be developed :

From the human personality development point of view, the sixth dimension namely the 'aesthetic sense' the others being physical, mental, spiritual, social and ethical - should be developed. This aesthetic ability is peculiar to human beings alone. An animal is not capable of it. For example, on the sight of a rainbow in the sky after a beautiful shower in the hot summer, only a human child could exclaim:

"My heart leaps up with a joy when
I see a rainbow in the sky." (Wordsworth)

How is a buffalo bothered however beautiful the rainbow may be? Another poem by William H. Davis and Tennyson (18 C) reflects man's longing for beauty, leisure and enjoyment. They say that life is simply poor and mechanical if it is devoid of joy and beauty. Davis complaining about the mechanical nature of life observes:

What is this life ? full of care
No time to turn at beauty's glance,
And watch her feet, how they can dance,
No time to wait till her mouth can
Enrich that smile her eyes began.
A poor life this if, full of care,
we have no time to stand and stare.

Creative-writing can give this joy and pleasure...So education has every

obligation to cultivate this aesthetic sense through poetry, arts and crafts. (On Leisure)

3. Education should develop the child for future:

Education has not only the goal of preparing the child for the present but also for the future. In this world of science and Technology it is likely that the child has to face many critical problems. Therefore, it should be not only trained for conformity and knowledge but also in original thinking and imagination which help solve the problems in life. One of such problems would be the problem of 'leisure' which can be best overcome by pursuing the creative - writing activities as a hobby. Maltz(1967) shows how serious is the problem of leisure time. He says 'if you don't know what to do with your time, it is a terrible problem; Tolstoy and Franklin show a solution to this 'that man's happiness in living is involved in his work'. Franklin enquires 'Dost thou love life? then do not squander time, for that is the stuff life is made of, continues Maxwell quoting. "Would you empty your wallet or pocket book into a trash can ? Then why throw away time which is also valuable. Use and utilise time productively, energetically and creatively to enhance your self image. Then he says leisure time is as important work time and it should mean some creative activity. To enjoy yourself you must have goals and life is a series of goals. Thus, Maxwell (1967) suggests that creative activities would provide the best pastime.

4. Contribution to the world :

Another fact that necessitates the development of the creative-writing ability is - education has to perform three significant roles, Preservation, transmission and contribution to the culture of the society. Creative potential should be tapped in every gifted child to enrich our cultural heritage. Taylor (1964) as early as ¹⁹⁶⁴ observed "to give a fair chance to potential creativity is a matter of life and death to any society. This is all important because, the outstanding creative ability of a fairly small percentage of the population is mankind's ultimate capital asset...." He stresses the duty of the society in giving and enhancing the chances of creativity. "If society sets itself to neutralise outstanding ability, it will have failed in its duty to its members and it will bring upon itself a retribution for which it will have only itself to blame."

Speaking about the importance of education of the gifted, Dutt (1977) warns the society as follows : "It is a high time that we realise this wonderful ability that can help make new inventions, find solutions to challenging problems. Creativity provides a novel and an attractive turn to the history of a nation, a community and in fact, to that of the whole humanity. He further asserts that the 'humanity's bright sunshine is owing to the creative efforts of these few creatively gifted. He concludes this point saying that 'a handful of gifted individuals rather than teeming millions of ordinary people, could play a more important role in the renaissance and progress of the nations such as Italy, England,

France, India etc. Speaking about the future of the Indo-Anglican literature, Gokak (1964) predicts that till now the West has been looking towards India for philosophy and spirituality but in future it may turn to the Indo-Anglican poetry.

5. Equal opportunities to the creative child :

From a political point of view, a democratic society, should encourage the creative writing ability through freedom and equality. Freedom for the individual to grow, equality for opportunities. Society should not interpret equality herein terms of finance or the uniform curriculum. But in terms of the equal opportunities for any individual to grow and develop himself, and freedom in terms of the freedom for the individual 'to rise and fall' according to his own ability. Plato (16 C) speaking about the building of an ideal society stressed the individual differences by birth. He says as per the physical features, human beings are all the same but as per the inward potential and powers, men are highly different. He says 'you, citizens, are all brothers. But the God who created you has put different metabolism - gold, into those who are fit to be rulers, silver into those who are to act as their executives and into those whose task will be to cultivate the soil or manufacture goods, he has mixed iron or brass ? Galton's (1961) mental inheritance theory in the modern days is in line with this. Therefore, equal stress and importance should be given to the special children that Plato said that is the education of

the creatively gifted along with the intellectually weak and abnormal children. Political justice also requires that the education of this 'minority' is attended to. There is remedial teaching for the slow learner so also there should be a creative writing course for the creative child. At this juncture what Dutt (1977) remarked is worth quoting.

"It is good to polish the pebbles

but let us not dim the diamonds."

Of the four types of pupils - the average, the gifted, the weak and the handicapped or the abnormal - education is taking care of all types except the creatively gifted. It should not use the same yardstick for all.

6. Consideration for merit and quality :

Another factor on the basis of which creative-writing should be encouraged is, merit and quality, so uniformity of the curriculum will not help the creatively talented or merit students. Although education is a personal thing, it is essentially the sort of the thing to which the concept of equality does not apply says Lucas (1975 : 39, 40, 60) and Parkin (1973,117,8) stresses the need for inequality in education, the purpose being not to raise a classless 'society' but one of giving everyone a better chance of being reclassified socially on the principle of merit. He saysinequality of reward is a necessary feature for any complex society, since it is a key mechanism for ensuring that talent is utilised in the most effective way... Under conditions of equalization, there would be a danger that key positions in a society would be filled by its less gifted members whilst, the most talented languished in equally well rewarded of course, but less socially significant positions.

Therefore, the most able creative students must be identified early and be educated to the hilt of their potential, quite irrespective of their origins.

7. Need for self-actualisation :

The need for introducing creative-writing in the English teaching is also justified from the view point of self-actualisation; or fulfilment or realisation of one's potentialities. But what is the nature of self-actualisation ? Maslow (1958) and Rogers (1922) are the chief protagonists of this concept. Arieti (1956) identifies it with the concept of the 'Divine discontent' in man, which was demonstrated in Prometheus. He says man is never fully satisfied; his 'Divine discontent' forces him to seek other paths to joy. He explains how the parable of Prometheus illustrates this creative self-how it is an urge to rebel against the oppressive powers, to bring light to mankind, to discover a new truth or share it with men at the risk of life itself-these are elements in 'Promethean drive'. Why did he take such a risk fighting with gods to bring fire to the mankind, why did he put up with such a long punishment is to be answered by his creative self. He realised his self in doing the act and derived pleasure. The same opinion is reflected in the Freudian psychology which observes that the creative person wants to bring light to the world and liberate himself, and that he is heliotropic by nature and hence, like a plant he travels towards the light.

Self-actualisation became a greathumanistic trend in the modern world. Hemaclek (1968,P 173) defines that 'Self-actualisation' is that 'one seeks to be and is as much as of what he can be and wants to be as is possible.' It implies a satisfaction with the self and the world; also reflects an openness to new experiences and awareness of ones deeper feelings; Bhatia in his Chapter on 'the Need for Self-Actualisation' in his book 'A Text Book of Education Psychology' describes the concept vividly. 'Self-actualisation' is a complex need' says he, and it is also termed as Self-Expression and 'Self-Realisation'. Every individual thinks'he elaborates, 'that there is something for which he is best fitted and is not happyuntil he gets opportunities to do what he is best fitted for."

But what is the Self of an individual? Lengyel(1915) defines that a self is a man's personality - his character, ego, spirit, anima, soul; it has ben described as a bundle of conditioned reflexes, an electro-chemical manifestation of matter, a changing pattern projected by the brain, a pushing grow of awareness, or a flöwing stream of consciousness. (What ;a beautiful, lucid description!) Thus, generally, the self is regarded as a process - a process of perpetual change, moving through the cycles of growth and decay - rather than a fixed state of being'.

Freud (1908) goes a step forward and divides this Self into three components: 'Ego the conscious self, 'Id' the part of the unconscious self and the super Ego. And creativity according to him is a defense

mechanism or an expression of the conflicts in one's sub-conscious mind which is an abode of repressed desires and wishes. Therefore, his concept does not indicate the sanity of mind and the creative-writing process, which is too much to be accepted by a more reliable and progressive thinkers. It is Maslow and Rogers that gave to the world of intellectuals a healthy perspective of the creative self. They declared that creativity stems from the attempts of self-actualisation, which is an indication of a healthy mind. Maslow (1971 b) observes 'My feeling is that the concept of creativeness and a fully human person seem to be coming closer and closer together, and may perhaps turn out to be the same thing.' Self-Actualisation according to Maslow (1970) is the desire of self-fulfilment - the desire to become everything that one is capable of. 'Saying so he distinguished the 'Special talent Creativeness, which is confined to a few genius, (who may be mentally ill) and 'Self-Actualising Creativeness, which is due to independent health.' But that Maslow's phrase 'may be mentally ill' does not answer the creative potential of Einstein and Shakespeare. One need not become mentally ill just because he has the paranormal mental powers. It could be a chance factor; what the researcher thinks is that the creative person may be having some idiosyncrasies as in the case of Samuel Johnson (18c) and Freud (19c) himself. But that does n't mean that they are insane or abnormal.

However, this concept of self-actualisation has provided a new dimension to human personality and education. Creative-writing, provides such opportunities for those who have a disposition to write to actualise

his own personality, or to express himself, or realise his creative potential.

Creative-writing; a cathartic value:

8. From the psychological point of view, creative-writing acts as a catharsis, letting out the pent up emotions of some people. Freud (1908) and Jung (19) even Plato (16c) advocated this idea - that literary appreciation and creative self-expression have a cathartic value. They act as a purgatory of emotions and hence have a therapeutic value as it provides an outlet for the pentup emotions, thus keeping the individual's mind and personality in equilibrium, steady or balanced. Jung (1924) especially uses the creative potential as a method of healing the neurotics. But it is not true in all the creative people; a few might get relieved of their tensions, grievances and discontent or anger or hatred through presentation of the same, indirectly in their creative works - Poetry, Music and art also have this quality. But in the majority of the writers it is a means of communication and pleasure.

Need for cultivating emotional sensitivity:

9. Development of the emotional sensitivity or Self-awareness is another reason that establishes the need for creative-writing in English. Sensitivity to beauty, sights, sounds and tastes and all emotions. Otherwise man is no better than a log of wood or a stone, and his life would be all dull, dry and drab. That is why Pestalozzi (1941) a great Swiss Philosopher says that a true human education cultivates not only the head but also the heart and hand.

Delight in self-expression:

10. Above all the child is overjoyed when he is able to write something of his own. In fact this is the factor that creates interest in the child to learn the English language even though it is a foreign tongue, rather than the dull, dry and mechanical prose lessons for grammatical correctness and daily usage. If education could hit at this hidden potential or rouse the aesthetic sense, Mayhofer (1959) says, it will be like a spring season that fills the earth with all splendour of beauty. She says:

"As spring agitates the earth
to bestow greenery,
blossoms and
gentle breeze on it,
So is a man
Shaken and endowed
When he becomes aware of the
Creative force in him."

Such an awareness might result in the production of a masterpiece after some class-room instruction and exercises in future. This is called as the 'Kavi Dharma' the poet's duty. What is a poet's Dharma? One of the poems of poet Iqbal quoted by Saiyidain (1958)p.45 illustrates the nature of the Kavi Dharma. He expresses the attitude of the poet in whom creativity and art find their noble expression and in whom is seen a vivid manifestation of the creative nature of human evolution, it's a ceaseless quest for beauty, for better and more expressive forms. What shall I do? My nature does not take kindly to rest,

I have an inconsolable heart like the breeze in the poppy fields;
Whenever, my vision lights over a lovely form
The heart yearns for one lovelier still;
In the spark I look for the star, in the star for the sun -
I have no thought of a goal, for rest to me spells death!
I seek the end of that which is without end.
With an insatiable eye and longing heart."

The poet speaks of his restlessness of heart, his eternal quest for beauty, his imaginative power to fancy things, and his search for immortality, the keen eye and the longing heart - are all the components of his Kavi Dharma.' It is nothing but creative writing, a sustained urge that would result in great works by some Milton or Shakespeare, contributing to the richness of English literature. And what is the value of such a literature. Dr. Radha Krishna (1960) says: (in sanskrit)

"Samsar Visa Vrkshasya,
Dve phale amrtopam; Kavyamrta,
Rasawada saliapa sajjana saha."

The English version is 'To this poisonous tree of the world, there are two fruits of incomparable value; they are 'Kavya i.e. the immortal essence of the great classics and, communication with great men'.

In view of the above reasons, it is desirable that education should take creativity into its purview; the whole process- the goals, the curriculum, the methods and the teacher should be permeated or oriented towards the release of the creative potential in the students and, creative-writing in particular should find a genuine place in the English language teaching at all levels of education. In conclusion, the researcher thinks it is desirable to nourish and nurture creative-writing,

through the system of education and hence, bringing about a revolutionary education or a progressive education would be the need of the hour. For, as Krober(1966) and others observed, Potentiality for genius is much more frequent than the occurrence of genius, but this potential should be activated by proper environment and the 'urge' which is present in everyone especially the realisation of it is constrained or enhanced by the biological, historical, psychological and sociological determinants. So creativity in general, and creative-writing in particular should be honoured and encouraged. For, as Plato(16c) says:

'What is honoured in a country,
Will be cultivated there.'

Another point that should be taken care of is 'balancing the Scientific and Aesthetic Creativity with special reference to Creative-writing because even a superman needs a heart, a feeling, morals and humanness, lest he become an intellectual devil devoid of all morals" transforming himself into Dr.Jekyll and Mr.Hyde.

1.4.1. The Creative-Thinking Process:

Having established the need for developing the creative-writing ability, the researcher wants to examine the nature of creativity and creative-writing-creativity of all types - Scientific or aesthetic is primarily a process that occurs in a creative person in an appropriate environment resulting in some verbal, figural or symbolic product. So the act of creativity is the culmination of four aspects - the creative person, the creative thinking process, the press or the environment

and finally the product; Hence they viewed it from these four different angles. Some emphasised the uniqueness of the creative person and hence tried to disclose some of the creative personality traits which according to them contribute to creativity. Some stressed the uniqueness of the environment that stimulates the creative potential; some others insisted upon the product in absence of which creativity was supposed to be useless, while a few probed into the very psychic process of creativity, so that it may yield some clues about the creative moment.

Graham Wallas as early as 1926 suggested four clear steps or stages in the process of creativity, which, he experienced in his experimentation on problem-solving. He has shown four major steps - Preparation, Incubation, Illumination and Verification. There is however, a fifth one that is the intensive effort which figures next to preparation, involving much concentration, tension, discomfort and frustration. But the four major steps are described below as conceived by not only Wallas but also by other researchers or by creative writers themselves.

Preparation: This stage is concerning the collection of raw materials and acquainting oneself, with background facts and knowledge. This is also called as the 'exposure stage' which includes the process of intellectual education with its training in experimental and logical procedure. For one of the prerequisites of creativity is an abundance of material and an accumulated experience. Catherine Patrick(1935) quotes Szekely who found a fundamental relation between knowledge or the previous experience and productive or creative thinking. Gessel(1922) (quotes

Barron) echoes the same in saying "Genius may have effort less moments, but these moments are usually preceded by prolonged periods of reading, thinking and perfecting one's skills." (R.B.Lal quotes in his article Creative Thinking in Bhavan's Journal 'The Art of Efficient working Volume 27). Brewster Ghiselin(1952), citing the examples of Edison and Einstein said, there should be more than an average mastery of the subject whatever field the creative person is working in. Edison (quotes Barron, 1922) himself said "Creativity involves ninety nine percent of perspiration and only one percent of inspiration." Freeman(1971) also observed 'Creativity does not occur in the vacuum; it occurs in areas of experience, interest and work to which the person has been 'intensively committed' in his conscious living.' Yes, it sounds quite reasonable that one should have a command over the subject to become creative.

Incubation:

Incubation is the period where, there is withdrawal of the topic, renunciation or recession, a period, marked by the absence of 'over activity', in the creative effort. The root word of this noun 'incubation' is a verb 'to incubate' meaning 'to lie down' thus carrying the meaning of purposive relaxation. But in the present context the term covers the phenomenon by which ideas well up into our consciousness. Norman L.Munn quotes Patrick (1935), who gave a testimony to this facet of the creative process. She says "the idea smoulders in my mind until, I completed. I have an idea in the back of my mind for long time, sometimes a week or two. I don't think constantly about it, but it keeps coming back (Patrick 1935 P.P.30, 31). This implies that while the creative thinker is turning his attention to other matters, his problem is

incubating or brooding, or being solved unconsciously or simmering." 'It is a temporary pause' says Wallas, when experiences, mill and flow freely within the mind, interlink various relations and find certain solutions.'

Illumination:

The next stage that follows Incubation is a very distinctive and a useful and fruitful stage of Illumination - illumination of an idea, solution or an answer to a much puzzled question or a riddle. It is a sudden appearance of creative ideas, after the period of incubation which occurs when disappointed or least expected which, we also call as an insight, ureka, or Ah! experience. This is the stage when a hunch or a desired idea neatly flashes upon the mind. So maturation seems to be a slow process, but inspiration whether, in the field of art or science, is instantaneous, sudden and spontaneous. As per the question of the duration of the creative inspiration and the person's control over the process, it is observed that duration of the inspiration is sometimes long and at others short. But the stage of illumination is not directly under one's control and there is no known formula which can help to evolve new ideas at will. Therefore, the maximum of inspiration is 'work', 'stop', and 'rest' from time to time and await the new ideas. Illumination is also called as a moment of insight or a flash of genius or a period of luminous surprises. Poetically, John Masefield has painted a picture of stray ideas as 'butterflies' fluttering in through our mind windows. But it is very difficult to draw a demarcating line between these two stages- Incubation and Illumination, because they are overlapping and interlinked.

Verification: Evaluation, assessment, examination, confirmation or verification are necessary for any task, project or any activity in life. So also in creativity. As the creative idea gets the final form or the implicit experience is transformed into objective symbolic form, testing the validity of the concept is in the fitness of the things. This particular step is also called as an Execution, Evaluation or Elaboration. This is the period when the creative person evaluates, tests or revises new ideas whether or not the inspiration is correct, workable, wild or needs revision. This procedure of verifying and testing differs from discipline to discipline. In scientific creativity, the idea should be tested in the laboratory, while, in literary production and art, the form and the finishing touches should be taken care of respectively. But this verification of whatever nature it may be, takes weeks, months or even years as in the case of Tolstoy's 'War and Peace', Adam Smith's 'Wealth of Nations' or Gibbon's 'Decline and Fall of the Roman Empire'. Even Wordsworth who was known for his spontaneity of expression, seemed to have taken six weeks to revise and finish, a single poem and many of the Keat's Odes too have taken a long period for finishing up. Most glaring is Napier's work which took twenty long years to complete logarithms.

1.4.2.

The Creative-writing Process:

These four stages of creative thinking however, take a specific meaning and connotation in the creative-writing process. Preparation implies the knowledge of English, the knowledge of the components of writing a poem or a story such as rhythm and plot construction, the cultivation of sensitivity to the sights, sounds and smells and touch,

the development of emotions and perceptions of beauty and love, the literary appreciation skill etc. In a story-writing it also means the preparation of the story setting, designing of the plot, and thinking of the characters. While incubation is to be understood as reverie, meditation or a brooding. Over the theme, characterisation or for the poetic inspiration. The stage of illumination here is to be understood as inspiration where the poet or the author comes out with a flow of ideas, feelings and emotions; the state which is not in his control. Lastly, Verification is the process where the writer polishes or revises his expression, form and format of his own creative - writing piece.

The above said process of creative-writing still differs in the poetic composition where only the last three stages prevail - the reverie the inspiration and verification which does not actually include the creative moment of the poet. But in a story and in its related forms of creative writing, preparation is also of immense importance in the act of writing.

1.4.3. Forms of Creative-Writing:

In fact, the composition of the poem and a story, novel or an essay writing differs not only in their process but also in their form and components. Therefore, although there are a number of forms of creative-writing such as poem, story, novel, essay, drama, article or a book; a poem stands in contrast to the rest. Therefore, a little discussion about the two main forms Poem and Story seem to be imperative at this juncture, since the poem and story are used as criteria to identify the creative-writing ability of the student-teachers in the present study.

The Poem and the Story as conceived by the Poets, Writers and Literary Critics:

The Concept of a poem:

This unit deals with such aspects as the nature, definition, and a form of a poem of the traditional as well as the modern poetry as conceived and described by the poets and the critics. It will discuss the questions 'what is a poem and what is a story and how they differ, although, they are two media of the same creative expression. Now to start with' What is a poem?

Coleridge (19c) while praising Wordsworth observed "Poetry was the Union of deep feeling with profound thought; the fine balance of truth in observing with the imaginative faculty in modifying the objects observed; and above all, the original gift of spreading the tone, the atmosphere and with it the depth and height of the ideal world around, forms, incidents, and situations of which for the common view, custom had bedimmed all the lustre, had dried up the sparkle and the dew drops."

The artist (poet) says Shiv Kumar in his literary criticism on "British Romantic Poets", is that man who, with the power of bringing new artistic concepts into reality, as the philosopher, brings new ideas into reality who, being supremely gifted simultaneously does both. Furthermore, the artist is the man who creates a symbol of truth. He can think metaphorically. Thus, the common use of literature refers to any kind of composition in prose or verse which has for its purpose not

the communication of fact but telling of a story (either wholly invented or given new life through invention) or the giving of pleasure through some use of the inventive imagination in the employment of words. But the Greek word 'Poesis' or the German word 'Dichtung' have different meaning of 'products of the literary imagination.'

Jacques Maritain (1952) in his 'Creative Intuition in Art and Poetry' defines poetry as a particular art which consists not only in writing verses, but also, a process. He observes, poetry is the intercommunication between the inner being of things and the inner being of the human self which is a kind of divination, for, the Latin word 'vates' means 'both a poet and diviner.' Plato called the poet 'mousike'.

For some people in the past poetry was not only a vehicle for literary truth but also moral truth. 'The distinction between both' says David Daiches (1977) in his 'Critical Approach to Literature', 'was often blurred, since all discourse in the ancient days was conducted through a kind of symbolism, all statement was metaphorical, and, the imagination is always on hand, to describe and interpret the world.' This is what Shelley meant when he said the following in his 'A Defense of Poetry' (1821);

'In the youth of the world, all discourse was in a sense of poetry. Their (the primitive men's) language is vitally metaphorical; that is, it marks the before unapprehended relations of things, apprehended and perpetuates their apprehension.'

Plato in his 'Ion' presented the poet as the inspired rhapsodist through whom, God speaks, a man lacking art and volition of his own, a passive vehicle merely. In his opinion, poetry, of the first rate, is divine inspiration, poetry as an art is second rate and third which is possessed by muses is madness. The ancient notion of poetry as pure inspiration is the notion which has a long history, has gone through many modifications which survives even today. "Great minds are sure to madness near allied" wrote Dryden in Absalom and Achitophel nearly two hundred years later, while Shakespeare a hundred years before Dryden noted:

"The lunatic, the lover and the poet
Are of imagination all compact."

Plato is cynically a philistine as far as poetry as an art is concerned. He says "Poetry is an imitation of imitation and thus twice removed from reality." and "that art corrupts passions by the theory of Katharsis, purgation and hence has therapeutic value." Aristotle contends both the views saying that the poet does not merely imitate but he is the maker of 'a golden world.' He works according to the law of probability: He contended his (Plato's) second theory of Katharsis saying that a tragic poem opens up new knowledge, gives satisfaction and a better state of mind.

Longinus (1971) opened up a new approach, the 'sublime' theory or the first affective theory which, counts on a pleasurable effect on the reader or the audience. 'Sublime' is a Greek word meaning literally 'height or elevation.' According to this meaning, poetry is something that carries away the reader, or transports or moves to ecstasy by the grandeur and passion of the work.

But in late 18th and early 19th century, the romantists introduced the concept of self-indulgence of the poet with an object or nature itself as a sufficient criterion for poetry. Wordsworth says poetry is the 'image of man and nature'. In fact, the romantic poetry is characterised by 'a love of the exotic, a vindication of the individual, a liberation of the unconscious; imagination being the main spring. According to it, the world of imagination is the world of Eternity'. While Coleridge observes. "The primary imagination, I hold to be the living power and prime agent of all human perception, as a repetition in the finite mind, of the eternal act of creation in the infinite 'I Am'. Sir Maurice Browne assumes creative imaginations to be fantasies divorced from life.

Shakespeare's Theseus speaks of it:

The poet's eye in a fine frenzy rolling,
Doth glance from heaven to earth from earth to heaven,
And as imagination bodies forth,

The forms of things unknown, the poet's pen
Turns them to shapes, and gives to airy nothing,

A local habitation and a name.

Thus, While, Coleridge found his finest inspiration in dreams and trances, Shelley lived among soaring ideas. That is why, he is criticised as 'an ineffectual angel beating in the void'. Thus the poets can

"See a world in a grain of sand,
And a Heaven in a wild Flower,
Hold infinity in the palm of your hand,
And Eternity in an hour".

William Blake's observation consolidates the above opinion that

through visible things the poet reached a transcendental state. He adds: "One power alone makes a poet; i.e., imagination, the Divine Vision". The lyric poets say that they bring 'songs from honeyed fountains, culling them out of the gardens and dens of the muses, winging their way from flower to flower like the bees'.

As per the modern concept of poetry; P.Lal and Raghavendra Rao(1959) came out with eight principles:

1. Poetry must use a vital language.
2. Poetry must deal in concrete terms with concrete experience; the experience may be intellectual or emotional but it must be precise and lucidly and tangibly expressed;
3. Poetry must be free from propaganda;
4. Discipline is valued but the effort to experiment is commended,
5. All forms of imitation are condemned;
6. The phase of Indo-Anglian romanticism is ended with Mrs. Sarojini-Naidu;
7. A full time nature of the poet's vocation is to be realised
8. Lastly, they emphasised the need for the private voice, because this is an age that tends easily to demonstrations of mass approval and hysteria and therefore, the lyric form is preferred as it makes a direct appeal to that personality, and not to the mass psychology that poetry must really appeal.

Thus, the concept of poetry has been undergoing an altered opinion from time to time - as a divine inspiration, expression of literary truth and moral truth, pleasure principle, imaginative expression and lastly, dealing as one that was with a concrete experience in concrete terms with a direct appeal of personality.

As per the definition of poetry, Dryden observes: 'A poetic fiction is a just and lively image of human nature'.

Pope reflected the expressionistic point of view of poetry: that poetry was "What oft was thought but never so well expressed".

Wordsworth says: 'Poetry is the image of man and nature'.

It is a spontaneous overflow of powerful feelings;
recollected in tranquility.'

Mathew Arnold : 'Poetry is the criticism of life.'

Nietzsche : Poetry is music of thought conveyed to us in music of language.

To put it in a nut-shell, poetry is the language handled differently and possesses two essential qualities as Paul Verghese puts it:

1) 'Curiosafelicitas' meaning the use of apt words in such a manner as to create an experience of a thrill in the mind of the reader;

2) And as an ideal beauty which imply an expression of something great and sublime, which lies within the range of intellectual faculties. So

'Poetry is a thing of beauty and beauty is truth' as Keats describes.
Schiller, Spencer: Poetry is an outgrowth of play impulse - playing with
words.

Shelley: A poet is a nightingale, who in darkness sings to cheer his own
solitude with sweet sounds and we are lifted to emotional
heights.

The form of the poem:

The question of form and content is an age-old problem, still unresolved. Plato as mentioned earlier considered poetry by art or technique an imitation. T.S.Eliot says "the poet has not a personality to express, but a particular medium.....". The poet's medium is, of course, language, and all critics agree that poets use language rather differently from those who write simply to convey factual information. Coleridge in his 'Biographia Literaria' speaks that poetry and prose use the same medium... the medium of words but what distinguishes poetry from prose is the way of arrangement or the form or structure. Robert Pen Warren in his lecture on 'Pure and Impure' poetry says 'poetry does not inhere in any particular element but depends upon the set of relationships, the structure, which we call the poem." Hence a good poem is believed to be 'so organised that the interplay between its elements sets up a complex meaning in which the poet wins through to his final utterance.' In brief Prose is seen as best words in order. While, poetry is 'best words in best order'. Dryden defined a play as a just and lively image of human nature, in which 'lively image' refers to the form says Daiches. But what is a form? It is, throwing the parts together into a

shape or a pattern; the poet puts the whole composition together, to achieve dignity and elation.

However, all critics and poets did not agree that the poet's way of using language constitutes his sole or his major distinguishing quality. Coleridge believed in the organic unity, the use of the language or medium bound up with the way of his imagination, called, 'the organic form'. Poets like Wordsworth emphasised the poet's state of mind rather than the other problems.

In spite of all this discussion on the form and content of the poem, the traditional poetry believed strongly in the following conventions of poetry.

The Traditional Poetry:

The Traditional English poets strictly followed the rhythm and the metrical system of poetry. Dryden, Pope and Samuel Johnson adhered to those classical modes and styles. To define Meter, it is that which occurs in recurrence of units, or feet, composed of stressed and unstressed syllables. A regular meter or rhythm consists of the following patterns. There are four common English feet:

- | | | | |
|------------|---|-----|------------------|
| 1. Iambic | - | xx | a lone (UI) |
| 2. Trochee | - | xx | Never (IU) |
| 3. Anapest | - | xxx | Lem on Ade (UUI) |
| 4. Dactyle | - | xxx | Obvious (IUU) |

And four major types of meter:

- a) Trimeter - lines with three feet
- b) Tetra meter - " " four "
- c) Penta meter - " " five "
- d) Hexa meter - " " six "

The Blank Verse:

But Shakespeare adopted the Blank verse for the purpose of convenience of elaborate expression and to give the effect of conversation in his drama. He found the traditional metrical system quite rigid and artificial and so fully exploited the blank verse which facilitated his elaborate description, imagery and style depending on the thought content or meaning. (It is blank because no meter and rhythm or rhyme). Nevertheless, Blank verse is a difficult medium to handle, with its noble themes, diction, style, elaborate metaphors and similies and a high flown language, with profound thought and technical devices but little music. As T.S.Eliot puts it the 'Elizabethans, the resources of blank verse, and the subsequent poets, notably Milton, in exploiting it for non-dramatic purpose, have robbed it of its flexibility, as to give an appearance of grandeur and loftiness.'

The Free Verse:

Later, the Romantic poets used free verse which was free from all fetters of conventionality and rigidity of style, diction, theme, and

meter of the preceding Neo-Classical period. It gives importance to emotional sensitivity and effective communication and expression of feelings, ideas and thought in simple language. Tagore also used free verse. He says 'I wrote prose poems' without any rhyme and metre'. The essence of free verse is in the heightened moment of poetic expression forging out a music of its own - 'not the music associated with verse forms based on the rhythm of metrical feet, but cadence which was bound to no counted syllables or even lines that rose and fell with emotions and the flow of words. Free verse, in other words is an attempt at aesthetic organisation. This is what Ezra Pound calls 'a subtle under-flow.'

This critical survey of the poem speaks about the effectiveness of the poem as a tool to assess creative-writing, and answers such questions 'what is the original form of creative expression, what is the purpose of writing on the part of the poet, what is the definition of a poem? What are the different elements of a poem? And what is the nature of the form? The analytical description would also yield some clues in regard to the creative writing process, and a criteria against which the creative-writing pieces could be assessed. The survey of the opinions also reveal that poetry was the original and a primary form of creative expressions, that the poets vocation is to write not for propaganda but for conveying the truth to the society, the pleasure principle in writing that a real creation of poem requires the primary sources of soul, that

poetry by inspiration is the first rate, poetry by craft, the second-rate and that which by the Muses is madness. It also depicted the characteristics of the traditional or the classical poetry, the rigidity of the traditional form, the grand style and noble theme of the Blank-verse type and the free verse which is free from all rigidity and conventionalism giving importance to the expression of thought, beauty, feelings and experiences which is very convenient and suitable for the beginners in poetry-writing in identifying the creative-writing ability of the students.

The Story-writer's Conception:

This sub-unit briefly presents the nature, form, elements and operational aspects of a short-story writing as conceived by writers and critics. Short story is the form which is widely used. Thomas Hardy, Bendete, Conrod, Gissing, Kripling, Wells, Moors are some of the famous short story-writers. Henry James is the greatest short-story writer in English. Another writer who greatly influenced his future generations was 'Saki', Hector Hugh Munro (1870-1916) whose writings in epigrammatic style aimed at mocking the Middle class pretentious authoritarianism. In the beginning the short story was found to be particularly suited to tales of detection and the supernatural.

Taylor (1958) in his Creative English, Sibil Marshall and Thomas N.Turner (1976) provided certain guidelines as to how to write a short-story. Each followed different approach. Thomas N.Turner says that the characters which define or describe written work as creative are not the

special property of any particular form of writing. Poetry is no more creative intrinsically than prose; neither is fiction, more creative than factual writing. He adds, if some forms are considered 'Creative ones', it is because their organisation and content are freely fabricated from the imagination, or perhaps, it is because, they more easily allow the writer to express ideas of his/her own. A descriptive account of a real experience, holds the writer to describing a real experience. However, it may demand more imagination on the part of the individual than a fairy tale to create that truth, so that it can be seen by the reader. It is not the form, but the personal commitment to Creative writing which, makes the writing take on the personality and style of the writer. This is the crucial ingredient, which makes a piece of writing creative according to Turner.

Then Taylor describes the qualities of creative writing:

1. it is an attempt to give thought, permanance by writing it down.
2. It is an expression of idea or ideas.
3. It is an attempt to put thinking in an order or system.
4. It is a response to a problem or an attempt to solve a curiosity.
5. It is a refined and a reworked thought.
6. It is a communication to any audience.
7. It is a channelling of curiosity, and
8. It has elements of imagination, fantasy, originality and inventiveness.

He also sets a standard saying, that 'a piece of writing need not possess all of them, but some or at least one. He then, proceeds to say that before starting any story one should question himself and be sure of

the answers for the following:

1. What does he want to write about and what does he want to say?
2. How best can he say it?
3. How can he fit it all together? and
4. How can he improve his expression?

In other words, the thinking and planning process regarding the ideation, expression, animation and refinement is stressed.

Next he discusses about the elements in the craft of writing a short story. The ideational process deals with inventing, imagining topics as central themes of writing, idea selection from a swarm of exciting ideas, fluency of ideas with a number of alternative titles and plot sequences by brain-storming; The expression part includes considering several ways of saying the same thing, and spinning the story on two wheels - the theme or mood and conversational expressions, communicating assumptions and premises or letting know the reader what happened previously or in the past; elaborating expressions which add important information or feelings, mood building or creating, a 'feeling' with the story that enhances the reader's emotional identification with the purpose or idea and character-building in a most impressive way.

As per the mechanics of story-writing, Turnor lists, idea sequencing problem creating, tension building or increasing the reader's excitement gradually, climaxing action or resolving tension or solving the problem in a way satisfactory to the reader, and building inter-relationships or connecting various parts of the plot line, and character development, as important.

Then he suggests^{to} the evaluation or verification process or polishing or giving the final touches such as reducing unnecessary expression, removing the 'surplus', distracting and non-contributing words and phrases, rewording the expression with appropriate and more effective or powerful or potential words like Eliot's, restructuring of sentences and paragraphs, and replacing words with more effective ones in relation to mood creation.

Gordon Taylor adds some more techniques and devices of story-writing to the above, with proper illustrations and examples. He says that indirect description is effective say 'the broken glass piece glittered' instead of 'the moon is shining' as Chekhov did, because, the writer's task is to create an illusion of reality. As per the knotty problem of the raw material, the plot, the characters and incidents he says 'observe people and think what kind of story you can build around the man that you met'. He quotes Somerset Maugham in this connection.

"I could not spend an hour in any one's company without getting the material to write, at least one readable story about him..... . I have taken living people and put them in situations tragic or comic, that their characters suggested. I might well say that they invented their own stories". "Reverie" he adds "is the ground work of creative imagination."

'But a story does not ~~get~~ written' says Taylor, 'just at an attraction of a few guinies or on a distinguished writer's advice, but because the author feels compelled to write it. Some facet of character, has so disturbed him emotionally and imaginatively that he can find no peace, until he has given his experience or vision, effective expression.

Gordon Taylor puts it this way: 'Writing power is produced only, when the author's imagination, emotion and sensibility have been so excited or disturbed, that he is driven to seek relief and release in words'. 'Because', he says 'We are writers not from choice but by urgent inner compulsion'. Reverie is necessary as long as your passivity is necessary to allow additional material to bubble up into one's consciousness, and the more active part of brooding is to feel with the characters and incidents in creation until they become more real and vivid than the people and events in the external world.'

Taylor furnishes a beautiful illustration to one situation:

"If in your story you have to depict a crowd, he says, you must brood on crowds until, you can feel the man behind you breathing down your neck, and the folks at your side crushing your Chocolate in your pocket', and when your hero cuts his finger, you must bleed; you have to brood on your subject until, you are possessed by their characters. From such possession alone flow the words of power'. This is how he speaks about the problem of getting to a start of the story or the preparation in brief;

Operational Process of writing a short story:

Having arrived at the point of writing a story and the skill to

write, one has to think and decide from whose mouth the story should proceed - the author, hero, spectator or the characters and incidents themselves? Then one should decide the mood of the story - serious, humorous, satirical or ironical? Then about the form or shape or pattern he says "Inherent in the material at your disposal is a pattern or a shape which is struggling to manifest 'itself', "Then our task is more to discover than invent, that form or shape or pattern, into which, your material must naturally fall, and to help in to assume that form". He illustrates the point by citing his reaction to the story 'The Sailor' the first story of Pritchett's "Collection of Stories". "After two fascinating introductory pages, the sailor" he reports, "seems to fall in pieces, almost as if the author had lost all sense of purpose and direction. Taylor wondered all the while, why the author left the sailor adrift without giving any purpose or direction, and after a week found an answer to this 'that the weakness of the story is actually Pritchett's strength' in so much as he left his hero bewildered by the world.

Then he proceeds to say about the beginning, and ending of the story. The opening sentence should rouse the enthusiasm of the reader, be concise in writing and have clarity and effect in presentation, and the story should captivate the reader's interest in the first few paragraphs, sustain his curiosity and eagerness by suspense, holding him till the end. As per the technical devices he observes "genius consists in not dispensing with technique, but in concealing it: for, "the essence of art is to conceal art". Thus the things that we should look for in a story are: 1. incident, 2. theme, 3. character, 4. form, 5. tempo and 6. diction, all fused into perfect unity.

Taylor (1958) ends his discussion in an interesting note: He says 'if you are discouraged by your own work, think of the clumsy work of your models - Shakespeare, Chaucer, Keats etc. But if you are bored, you should abandon the struggle to become a writer, for you lack the essential talent. And if in spite of failure and discouragement continue to write be of cheer. For, you may not be 'a born writer, but you are a writer, who 'sooner or later will be born.'

Thus a critical survey of the short story reveals how it is 1) equally creative but different in form, and gives scope to the writer to be elaborate in expression, characterisation, more imaginative and takes the personality of the writer. 2) It also explains the thinking and planning process of story-writing in terms of ideation, expression, animation and refinement. 3) The elements that go into the ideation process are - the topic or the theme, selection of the ideas, fluency of the ideas, alternative titles and plot sequences. 4) The Expressive element includes, beautiful expression, the mood, conversational expressions, elaborate descriptions, character-building. 5) About the mechanics of story-writing, it reveals certain techniques such as 'idea-sequencing, problem creating, tension-building, climaxing action and resolving the problem to the gratification of the reader, and knitting the separate threads of the plot at the end. 6) Then verification or polishing includes, checking, replacing and adding powerful words and sentences, and looking for precision and condensation of the expression. 7) It also explains the utility of 'reverie' in creative imagination, how a creative piece is not produced for a few guinies but because of inner compulsion, and how it is the outcome of the writer's emotion and sensitivity: 8) It also explains how

it envisages the apathy with the characters, the speaker of the story and the inherent form, a good beginning and ending and how it enlists the essential talent to write and 9) lastly, how one can become a writer, on effort and some exercise even though he is not a born writer. 10) All these characteristics yield a criteria for the measurement of a poem and a story besides the cognitive factors such as originality, fluency etc.

1.4.4. The Components of Creative-writing.

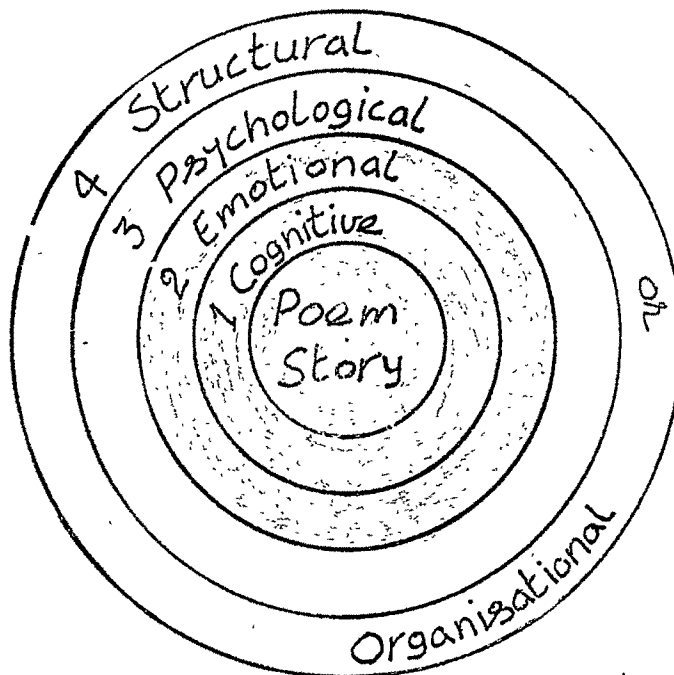
Now the question is what constitutes creative writing especially a poem and a story. Guilford and Torrance declared five cognitive factors as common denominators of all kinds of creative thinking. Psychologists like Freud, Jung mentioned the psychological attributes; poets like Plato, Aristotle, Wordsworth, and Spender pronounced the emotional factors; while the literary critics like Plato, Dryden and Diachon declared the structural and organisational elements which are listed below categorically.

a	b	c	d	
Cognitive	Emotional	Psychological	Structural	
			Poem	Story
1.sensitivity	1.mood	1.fantasy	1.title	1.setting
2.originality	2.tone	2.imagination	2.rhythm	2.plot construction
3.fluency	3.setting	3.playfulness	3.rhyme	3.title
4.flexibility	4.humour	4.openness to experience	4.imagery	4.a good beginning
5.elaboration	5.music	5.humour	5.metaphor	5.dialogue
	6.evocative language	6.playfulness	6.symbolism	6.a striking ending
		7.Psychological depth or insight	7.alliteration	7.characterisation
			8.assonance	8.effective surprise
			9.form	9.Symbolism
			10.allegory	10.suspense

* humour is listed both as an emotional and Psychological factor.

But neither the cognitive nor the emotional, the psychological nor the structural, in isolation, can make a poem or a story. Creative writing is all these four factors worked upon and blended in sweet harmony. For, there is no poem or a story without intense emotion, high imagination, psychological depth in feelings and characterisation, and an appropriate form. Only the message of the poet or the writer proceeds from the soul on the cognitive factor. However, the poem and story do differ in their form and structural elements, if not in their cognitive, emotional and the psychological factors. Therefore, the corpus of creative-writing-story or a poem-could be possibly analysed in terms of the following components which are illustrated hereunder and elaborated afterwards.

Figure 1.6. Kinds of Components of Creative-writing.



Creative writing is considered to be an integration of all these kinds of factors.

The components of the poem:

a. The Cognitive Factors as per (Guilford 1950)

1. SENSITIVITY:

Sensitivity or the intellectual awareness or perception of beauty, things, objects is the first requisite of creative awareness. In scientific research it is called as curiosity that results in questioning and probing into the problem. But in creative-writing it is sensuous perception--perception of beauty, experience taste, sound, smells, sights and touch. A veritable poet should possess this sense perception.

2. ORIGINALITY:

In general originality refers to the originality or the uniqueness of the idea, which is not convergent, traditional nor conventional but divergent, modern and new; a breakthrough. In creative-writing it means not only this but originality of the theme, or plot, expression, style, reacting to things, and the very conception or looking at the experience or object in his own way.

3. FLUENCY:

Fluency is the ability to generate from one's repertoire of knowledge or memory, stories, alternative ideas in great variety and in large quantity. Experts viewed three kinds of fluency--~~idea~~tional, associational and expressional. So, it includes fluency of ideas in the poem and story, associating or linking up those ideas, and free, easy and

spontaneous expressional ability. That flow and fluency of speech also reflects the writer's style of writing in part. Stendahl, a French Novelist remarked "I require, three or four cubic feet of new ideas per day, as a steam-boat requires Coal." A writer like a bird watcher looks for words and flashes.

4. FLEXIBILITY:

Flexibility is opposite to rigidity and a known idea or aspect, not clinging to one accepted or pre-conceived notion. This ability reveals itself in readily revising interpretations, categorisations, and uses of information. Experts analysed three kinds of flexibility--reclassifying things or objects or ideas, revising the same and making changes in uses of familiar objects or parts. In other words adaptability and making new combinations and adjustments depending on the situation. That is thinking of many alternate ideas and words.

5. ELABORATION:

Elaboration or a description of an idea, incident, experience or a feeling is a most important aspect of creative-writing. In science it may refer to the description of the process, in art elaboration or extension of the picture but in creative-writing it refers to the skill of prolonging the experience of the plot and its descriptive events and incidents.

These five are called the Divergent production abilities which are

common to both the poem and story. The rest of the criteria is described separately as follows.

6. TITLE:

The structural element as per Torrance and the title of the poem is not only a requirement of the form and attraction but also should reflect the content of the poem and more importantly its novelty, uniqueness is looked for, or should be unusual besides highlighting the essence of the poem.

7. RHYTHM: (Structural element as per David Daiches and other literary critics)

It is a flow, the pattern of movement made by the words as they follow one another. It is also a way the sentences stand in relation to one another; the way the strong and weak forms of the words beat or the way that the arrangement of the accented and unaccented syllables within each line sound on reading. In other words there are two kinds of rhythms--the structural which follows strictly the stress pattern of the English Language and the running or the natural rhythm. The outcome of a rhythm is tune or music. What is expected is not the regular rhythm or metre by arranging the strongly stressed and unstressed forms but writing in free verse which will yield more rhythmic effect that is associated with the words and emotion--' a subtle underflow' found in Tagore's 'Gitanjali', which gives an aesthetic pleasure', 'a continuous excitement', accent and tone of voice. It is a 'cadence' which ties the common

words of the poem. It is the rhythm and rhyme that gives music to the poem and distinguishes it from prose. Gordon Taylor(1955) defines poetry as a sustained rhythmic speech pattern which evokes from human beings a powerful or emotional response'. Mere words like dark, horror, and fear do not constitute poetry. It is a certain pattern that yields music which smoothens even the savage breast.

8. RHYME: (Structural and musical element)

Rhyme is referred to the ending rhyme where the last words of the lines give similar sound. The Rhyming pattern can be--the first and the third, the second and fourth, the first and second, the third and fourth lines--rhyming together. But they should be natural or spontaneous and meaningful. There is also an internal rhyme, that is the recurrence of a similar or identical sound within a line. Dryden says rhyme is like an embroidery to the verse and it is useful in bringing control and judgement. He says: 'Imagination in a poet is a faculty so wild and lawless, that like an high raging spaniel, it must have clogs tied to it, lest it out turn the judgement.

9. WORD IMAGERY: (Structural element)

Imagery is seeing a picture in the mind, or, as Laurence(1921) puts it, the ability to think in pictures. Hunter calls it sensory, like experiencing. Jung(1926) describes imagery as the language of the unconscious that may be tapped through altered states of awareness. Evich Fromm(1966) calls it a universal language. Imagery is nothing but picturing things. That is, evoking and creating images in words or sensory

impressions of sight, sound, taste, smell, and touch vicariously portrayed by poetic imagery, for example, the cold evening was described by Keats in 'The Eve of St. Agnes'. He says that the owl, the hare and flock were cold, trembling and were silent, in the frozen grass. Imagery is one form of imagination which is the process of producing and experiencing images, while imagination is the capacity to produce and reproduce several symbolic functions. The function of imagery is to act as a vehicle for coding information, during the process of thinking, reasoning and remembering. Singer suggests that imagery helps people to be more creative and flexible in solving problems. Taylor sums up saying 'an image is a mental picture in which some happening, object or process in the external world is used to symbolise or parallel, or help to illuminate, the private thoughts and feelings, we find it difficult to convey clearly to the minds of the others'. Through Imagery the experience becomes concrete, perceptible and palatable.

10. FIGURES OF SPEECH: (Structural element)

They are used for vivification and effectiveness of the picture or an idea. The student-teacher can use any of the figures of speech simile, Metaphor, Personification, Metonymy, Synecdoche, Antithesis, Apostrophe, Irony. To think in a Metaphor is a special ability which makes the creative expression effective, concrete and interesting, vivifying impressions by comparisons. The ability to think in a metaphor is a significant cognitive variable. 'All conversation was in verse and metaphorical in the past', says Dryden. Using figures of speech is also ornamental to the style of the poet.

11. MOOD: (Emotional element, Jones 1958)

The poem should convey a mood by auditory effects, imagery, figurative language, or symbolism. Mood is the dominant emotional expression--sorrow, emotion, happiness or rage. A poem should communicate a genuine emotion which is directed by some truth of some underlying idea. Mood or emotion is the elation exaltation of the spirit. So, by reading the poet one should experience that. Emotion is a state of individual; it is a stirred up state, when as Blake puts it, the whole being of the organism exalts. It is the emotional quality which is soothing, ennobling, exalting when at its best that is considered to be the fundamental theme of a poem. It should heighten the reader's emotion. After all, a poem is the outcome of 'a spontaneous overflow of powerful feelings'. The poem-writing should be by impulse, not by wish and hence it should be surcharged with emotion. For, a poem is not born of intellect but by emotion. Only the message comes from the soul.

12. FANTASY: (Psychological element)

Fantasy in other words is imagination, 'a make-belief'. While imagery is picturing things, fantasy is an imaginative play. Recent research revealed that fantasies have a survival value. Fantasies about the home and family made the prisoners endure torture and deprivation in North Vietnam it seems Piaget was the champion of this view. Singer (1980) found that high fantasizers told more creative stories than their peers.

13. PLAYFULNESS: (Psychological element)

Play is one of these autonomous activities which the individual enjoys for its own sake. It requires no external motives or ends. One plays for the sake of playing and the pleasure is not derived from outside but from the activity itself. It is a psychoanalytic trait which describes the Child's tendency to play with words and sounds making their combinations. The same characteristic is obvious in a poet or a writer who toys with words and also ideas. Although play is pathological and Fantasy, a neurotic symptom to psychoanalysts, in art it is of immense virtue. Thus it is an ability to toy with elements and concepts. Here in this context of creative-writing, it is an ability to play spontaneously with ideas, colours, shapes, relationships--to juggle elements into impossible juxtapositions, to shape wild hypotheses, to translate one form into another, to make the given problematic, to express the ridiculous, to transform into improbable equivalents. It is from the spontaneous toying and exploration that there arises the hunch, the creative seeing of life in a new and a significant way. It is as though out of wasteful spawning of thousands of possibilities, there emerges one or two evolutionary forms which are of permanent value.

14. SYMBOLISM: (Structural element)

Symbolism is the vision that the poet opens for the reader, beyond

the surface reality or the particular experience presented in the work. This is quite explicit in Blake's 'The Tiger', the soul militant against worldly experience; Shelley's Ozymandias; and Stephen Crane's 'The way Farer' the allegory of path to Truth. There are three levels of symbolism (1) surface meaning (2) underlying symbolism of specific elements; and (3) symbolism of the whole as in 'the White Whale' or 'Moby Dick' by Herman Melville, and the 'Faerie Queen' by Spencer where, the Dragon stands for Error, while the Red Cross Knight for Holiness.

15. ALLITERATION: (Structural, emotional element)

It is the repetition of the same consonant, usually initial, at short intervals, which has not only a pleasing sound to the ear but also has a structural value or effect in emphasizing the importance of the alliterated words for the mood, imagery, or thought. For example, Allen Poe in his poem 'The Raven' says, "what this grim, ungainly, ghastly, gaunt and ominous bird of yore
Meant in croaking 'nevermore'" (the consonant 'g' is repeated and the words are picturesque describing the atmosphere of the poem).

16. ASSONANCE: (Structural-emotional element)

It is the resemblance or similarity of sounds between vowels followed by different consonants in stressed syllables. For example if ring-sing are rhymes, wake-hate are examples of assonance. It adds to the music of the poem and hence appeals to the ear.

17. FORM: (Structural element)

Form or shape is nothing but throwing different parts into one

presentable, compact, comprehensive and a meaningful whole; to bring some order, precision and to make a unit readable. There are several classical modes of expression such as a sonnet, Ode, Ballad, Elegy etc. What is a form? It is the division of the poem into different stanzas, each constituting a certain number of lines. There is a lot of controversy about the form. Some poets and critics say it is imperative and others approve not for whom the expression or the content is more important than the mechanical elements of the poem. Expression in a form, is needed so that the reader may recognise, understand and feel his art. "He who shall simply sing, he, I say" says Poe, "has yet failed to prove his divinity". "The work of art", says Oscar Wilde, "is to dominate the spectator."

18. STYLE:

The style of the poem or any literary piece is like the garment of the King's daughter, which is a fine material marvellously worked upon. It is the outside, the visible sign of an inward spiritual grace. The style of a work of art manifests itself at two levels -- firstly, not by what we say, but the manner in which we say it, and secondly, matter and manner cannot be separated. If the content is something about showing middle class artificial culture, the style would be ironical and quite humorous. There seems to be three rules as mechanics of style: 1) basing one's style on natural speech, 2) avoiding the fat of words and the fat of ideas, and 3) for punch and power, using a periodic sentence or a line. Style is the man, so, with the writer. Only he can write a poem in such a manner and no other and no similar one because a poem is the outcome of one's soul, imagination, impulse, experience and thought in a

highly specialised manner. Elaborate descriptions and figures of speech also add to the poet's style of presentation.

19. TONE: (Emotional element)

It is the poet's attitude towards his subject or theme which may be philosophical, approving, condemning, humorous, ironical etc. The tone and mood may sometimes be different as in the case of the 'Righteous Anger' where the narrator expresses a mood of indignation, but conveyed the goods in a tone of amusement. It could be tragic, comic, tragi-comic or false sympathy, mocking the fallacies and vanity and vain glory.

20. ALLEGORY: (Structural element)

Allegorical poems are those which intend to give some message, or truth, or reality. So they are mostly moral and spiritual. For example, the poem 'To an Unborn Pauper Child' by Thomas Hardy, 'The Ancient Mariner' by Coleridge, where the unborn child was exhorted of this sinful world the mariners were punished by God for the guilt of killing the 'The Albatross', the symbol of life in that region. Here the poet's duty as a moral teacher is obvious.

21. LANGUAGE: (emotive factor)

Proficiency in English is the first requisite of an easy, free and spontaneous expression. An eye for a good and apt expression, facility in using the alternatives, creating word-images, using a right word in a context which is pregnant with meaning and coining new words are essen-

tial for creative expression. Economy in the use of words in poetry is another virtue. "Words have association beyond their dictionary meaning" says John Ciardde(1946): He observes:

A word is not a meaning
but a complex of meanings
consisting of all its possibilities
It is an ability to identify something
the images it releases in making that identification.

Shakespeare and T.S.Eliot are known for their skill in language and Milton is known for his word coinages. Often Eliot is referred as 'one that taught us to use the words' because he is gifted with a feeling for the emotive value of words and elegance.

22. PSYCHOLOGICAL DEPTH AND INSIGHT:(Psychological factor)

It is not enough if the poet has learnt to sing in more words and sounds, sing about the birds, clouds, beauty, or apples. The experience should reflect some depth of feelings and insight into the problems and the portrayal of one's feelings and characterisation, his conflicts and clashes in life. Depth and evidence of an intense intellectual and emotional struggle is important for poetry. 'The objects should become the symbols of human conditions otherwise it will have a cloying effect on the reader' says D.H.Laurence. Edwin H.Sauser observes: 'Literature is an aesthetic shaping of human truth, of course, pleasure is its immediate purpose'. The writer should hint at the eternal values or philosophy of

life and give some message to the society. It is also essential that whatever he describes or expresses should have a depth of feeling and emotion and appeal to the reader.

The above twenty two criteria are the components of poetry arrived at by the researcher on consulting literature, research and English experts themselves.

The Components of the Story: Although the components of story writing are more or less the same except for the organisational factors a separate treatment is given in relation to the story;

1. SENSITIVITY:

Sensitivity is ideation or inventing or imagining topics or the central theme. The writer has to look a thousand ways in search of original ideas. An American novelist Somerset Maugham says he uses every object, or a travel or a conversation for collecting ideas.

2. ORIGINALITY: (Cognitive factor)

Originality here refers to the theme, the experience or the expression. No one could write in the same manner as the writer does. It speaks of independence and the stamp of the personality and style of the writer. Originality is seen in the theme, ideas, plot-construction and way of expression. So imitation will fail the writer.

3. FLUENCY:(Cognitive factor)

Fluency is referred to the idea-flow, associating or building patterns or ideas related to the central theme, looking for alternative titles and plot-sequences by brain-storming. It is not only the ideation fluency but verbal fluency which contributes to a spontaneous expression and unaffected creative-writing behaviour.

4. FLEXIBILITY:(Cognitive factor)

It is the expressive process seeing expressive alternatives or conceiving different ways of saying the same thing. The writer has to think of several possible ways of expressing the same, adapt the incidents and situations to his purpose, not conforming to the old and traditional views but adapting to the modern and new philosophy of life. For a rigid mind can never produce a great art.

5. ELABORATION:(Cognitive factor)

It refers to the elaborating or expanding expressions which add important information, or describing the beautiful scenery, feeling and reactions, events, communicating assumptions and premises as per the previous incidents and describing the characters and so on. The story has to be highly descriptive in case of the incidents, characterisation and setting. The ability to elaborate is of great value for the creative-writer. The description of the sights and scenes should cast a magic spell on the reader or be fascinating.

6. MOOD:(emotional factor)

Mood building is something related to the emotion or a particular atmosphere or feeling. It should reflect the mood or the atmosphere of the story by using an evocative language. The story has to be wheeled on two wheels the theme and mood, which can be built by an evocative language that has power to bring some scene, event or experience vividly into our consciousness.

Mood building in other words is called 'creating a feeling with the story that will enhance the reader's emotional identification with the purpose and idea'. The writer should have this 'empathy' as to carry away the reader with him. He should enable the reader to feel what he feels. It is this magical language that makes one's production great, for only those who feel strongly can write powerfully. Generally, the theme of the story decides the mood whether it is serious, humourous, satirical or ironical.

7. SETTING:(Structural element)

It refers to the setting of the story, event or an incident. It includes the description of the time, the place, colour, local or regional. It is concerning the placement or the details as per the occurrence of various details of the incidents or sequences of experience, such as morning or evening, foreign or native place, sea-shore or forest etc.

8. HUMOUR AND WIT:(Psychological factor)

Humour is regarded as the psychological defence man has developed

against misfortune. Confronted with vexations of life man can obtain a measure or relief by exploding in anger, or by bursting into tears. If one has a sense of humour he does neither. He bursts into laughter thereby extracting pleasure from experience which promised nothing but pain. His laughter is the physical expression of the mental relief consequent on the discovery of one's mistaken values.

Humour is what men see and feel when they concentrate on the funny side of life; but evil or cynical laughter is not good. Humour is of three types (a) High or dramatic Irony. For example the story of David sending Uriah to the battle to be killed so that he might possess his beautiful wife Bathshaba, or a story of the rich man wanting a poorman's single lamb. (b) Low humour which is present in vulgar, indecent, rude and uncivilised statements, and (c) A little man's mild rebellion against authority--against governments, nations, the rich, the great, the intelligent, the boss, the teachers etc. This involves grudge and contempt or a detest which consists in telling a funny joke at their expense.

Wit like humour makes an appeal to one's sense of proportion, though it is more malicious and cruel. Wit is a matter of intellect and skill in words, and is described as a tense and strikingly expressed criticism of human weakness, pretension, or folly, or a strikingly expressed comment on life, events, or experience. There seems to be six varieties

of wit--Irony and sarcasm, Innuendo (a hidden statement), exaggeration, Meiosis or understatement, Inward Innocence and Incongruity of action, Diction or form of which the first kind is more popular which is the lowest form of wit reflecting the bitterness and scorn of the speaker rather than the brilliance of expression.

Humour and wit are considered to be important ingredients of creative-writing. In literature a grave and grim situation presented humorously is always enjoyed. For example the human follies shown by Shakespeare through Falstaff, the affected Middle class behaviour through Mrs. Malaprop, the flirting weakness of women in 'The Rivals'--are all enjoyed by the reader because of the humorous way of presentation. We laugh with the writer and the characters. It is a very good technique to correct people and reform society, or to simply present life as it is with all its weaknesses and short-comings. Recently 'humour' is looked upon as one of the best ingredients of creative expression and hence the attention of the psychologists is drawn to it.

9. RICHNESS OF IMAGINATION: (Psychological factor)

The dictionary meaning of imagination is the power to form mental pictures of objects not immediately present to the senses.' The root word is the German term 'dichtung' meaning products of literary imagination. Thomas Aquinas shows the origin of imagination as proceeding or flowing from the soul through intellect. The common use of literature refers to any kind of composition in prose or verse which has for its purpose not the communication of fact but telling of a story--either

wholly invented or given new life through invention or the giving of pleasure, through some use of the inventive imagination in the employment of words. Sir Maurice Bowra says imagination is 'a bold expedition into the unknown'. Blæk (18C) says the world of imagination is the world of Eternity or God himself, while Coleridge (19C) observes " the primary imagination, I hold to human perception in the finite mind of the eternal act of creation, in the infinite I am". A poet gives a free play to his imagination and creates a world of his own. It is the physical sensibility; the world of senses awake the visionary and carry them, beyond it into transcendental order of things. Blake says "One power alone makes a poet", that is imagination, the Divine vision 'while Geoffrey Hartman says' Imagination is the capacity to transcend the self-consciousness".

Thus imagination has been described as a magic carpet, by means of which a man may transport himself hundreds of miles over mountain or into the sea, into the past or future. And one of the uses of it in daily life is, it enables the person to visualise the shape of things to come and to anticipate the feelings or reactions of others or the consequences of an act. It is the farsightedness. Napoleon says imagination rules the world and an individual's imagination rules his life itself. A writer thinks in pictures, and expresses in pictures, and imagination is considered to be a higher mental ability than reasoning. A great man jumps ahead of reason by intuition or imagination. A piece of creative-writing is the product of this imagination in the writer. He should visualise the incidents, the characters and their feelings and reactions.

10. PLOT CONSTRUCTION:- (Structural element)

It includes idea sequencing, problem creating, tension-building or increasing gradually the reader's excitement or building a tempo, climaxing action and resolving tension or solving problems in ways satisfactory to the story, building inter-relationships or connecting various parts- the main plot and the sub-plot of the plot line, developing and linking characters, reducing expression or removing "surplus", distracting, and removing non-contributing words or phrases, rewording expressions, finding more appropriate words and phrases than those that are written, restructuring sentences and paragraphs, replacing words with single words which are more effective in mood creation. Thus there should not be any loose knots or links, in effective characterisation, and superficial treatment of the incidents and characters.

11. UNUSUAL TITLE:- (Structural element)

A title should be attractive to the readers and at the same time be symbolic of the essence of the story or bear the name of the key character or his characteristic trait. The caption should be unique, novel and captivating to the readers, because, these are the key precepts in creativity. In fact, the pattern, or shape is inherent in the material and would be struggling to manifest itself, and the title is suggestive of the content as well as the form and spirit.

12. A GOOD BEGINNING OF THE STORY:- (Structural element)

A good beginning is quite essential for a story to captivate the

interest of the readers. It should be a beautiful concept or idea or quotation simply stated in short sentences and then gradually elaborated. The opening lines should rouse the interest, enthusiasm and curiosity of the readers to proceed further - giving a hint, or a clue slowly, establishing proper setting and mood and introducing the main character spontaneously, communicating assumptions and premises or letting the reader know about what occurred previously or in the past and then elaborating or expanding expressions in ways which add important information or feelings. The opening lines should strike the note of the essence and mood of the story or a novel. It should pose questions and problems, making the readers think and react on the words to live by or the famous expressions of the great writers.

Thus, the reader's interest should be captured in the first few paragraphs, sustain his curiosity and eagerness by suspense, holding him till the end.

13. DIALOGUES:- (Structural element)

Dialogue is one of the technical devices. 'Genius consists in not dispensing with technique, but in concealing it' and the essence of art is to conceal art. So Dialogue is a good technique to bring naturalness and spontaneity of expression. In fact, the story should be spun around two wheels--theme or mood, as mentioned earlier and conversational expressions which will bring interest. The story should contain interesting dialogues which the reader looks for again and again. One should have the skill to build them.

14. A STRIKING ENDING OF THE STORY: (Structural element)

In the concluding part of the story, the writer has to unite all the separate parts of the plot and characters to be brought to the stage. The knotty problem should be resolved in a way which is gratifying to the writer as well as to the reader--comic ending or tragic or semi-comic or tragic. Some times the hero or heroine should be killed or defeated as the plot requires so, even if it is agitating to the reader. It should take an unexpected turn and an abrupt ending which makes the reader thoughtful. Such endings would make the reader think and will have a lasting effect on the mind of the reader rather than the common and expected ending.

15. NOVELTY OF NAMES AND WORD COINAGES:- Characterisation: (Structural element)

Naming the character according to his nature or personality trait is one technique such as of Shakespeare's Ariel and Shylock; or giving attractive and unusual names also by coining of new-words, as per the qualities of the characters. The names of the hero and heroine and other characters in the story should sound novel and unique.

16. PLAYFULNESS .- (Psychological factor)

It includes playing or showering many words as alternatives selecting and replacing with an appropriate word and playing with ideas-that is a word flow and idea flow, elaborate descriptions, comparisons, illustrations of events, incidents and characters etc. Playfulness is a

psychological trait, according to which the writer plays with the words just as the child with his toys. But in the literary context the artist's analogy is more appropriate. What the artist does with his colours is done by the writer with words.

17. FANTASY:- (Psychological factor)

It is imagination of a higher degree. Fantasizing is a kind of frenzy, complete absorption or entertaining some impossible, unattainable states and things. It is explicit in expressions like 'the whole sky is bidding adieu', sending a message of love or separation and tears through the clouds, the waves in the sea smiled at the heroine, the morning wind is waking all the birds, animals and men to life's routine activity etc. The writer takes his readers to the fancy worlds and ideas like the Utopian and Amazonian worlds and makes him linger there for sometime. Milton and Shelley are known for such soaring heights of imagination.

18. OPENNESS TO EXPERIENCE:- (Psychological factor)

Dr. Suite exhorts a writer, amateur or professional, to "aim to keep an open-mind, be alert for the hunches, and whenever you find one hovering on the threshold of your consciousness, welcome it with open arms. Doing these things won't transform you into a genius overnight. But they are guaranteed to help you to locate the treasure-chest of ideas." A creative person is 'open' to all his experience which is called as 'extensionality'. This is the opposite of the 'psychological defensiveness' which prevents certain experiences coming into awareness except in a distorted fashion, to protect the self. But openness means-the mind is

is open to any experience whether it is of colour, sound or a trace of memory. It is the awareness of the existential moment without looking or perceiving in pre-determined forms. In other words, instead of pre-determined concepts or ideas, he welcomes every experience.

Openness to experience also means lack of rigidity and permeability of boundaries in concepts, beliefs, perceptions and hypotheses-which means in turn a tolerance for ambiguity, and the semantist calls it 'Extensional Orientation'. This complete openness of awareness to what exists at the moment is an important condition of constructive creativity. When the openness is only to one phase of experience, the product of his creativity will be potentially destructive of social values.

In other words the writer has to take life in its totality and reality and portray the character, and should never be biased. For example, Shakespeare's Falstaff in Henry IV, and John Milton's Satan. The writer has to think, identify himself, sink and float, laugh and cry with the character to be effective; he should take several ways and possibilities of thinking to do justice to the character in hand, and not be inhibitive.

19. EFFECTIVE SURPRISE:- (Structural element)

This means giving a sudden surprise to the reader. When the story is running smoothly or in a particular line, suddenly the incident takes a different turn or an unanticipated bent of a line of action and gives a bump or a jerk to the reader's mind. For example when the hero almost

succeeded in his effort, some unexpected hurdle, impediment or a blocking stone recedes the hero or keeps him in a critical situation and later suddenly something saves or redeems him. It is mostly related to the events in plot-sequencing. It is also a tension or a tempo-building process, and the reader enjoys the thrill and excitement.

20. SYMBOLIC EXPRESSIONS:- (Structural element)

Symbolism enhances the clarity and effectiveness of expression. They convey the mood of the hero or the heroine, the incident whether it is serious, joyful, sad, pathetic or tragic. For instance the Owl's cry as a bad omen, a rainy and lightning night to forecast a bad incident, or the nightingale's song as a symbol of welcome, the Moby Dick as a symbol of purity and the hunter for cruelty in the novel of Melville.

21. PSYCHOLOGICAL INSIGHT:- (Psychological factor)

A story-writing is not simply a narration or reproduction of events. It should take the stamp of the writer's personality. He must be able to make the reader feel or appreciate what he feels and appreciates. No skimming or surface treatment can have a lasting impression on the reader. There should be depth in whatever he describes, and portrays. It should move the reader, touch his heart and appeal to his senses. The characters and the incidents, should be burdened with psychological depth and insight creating a problem but resolving it wisely, picturing a conflict in the mind but reconciling with the situation. The writer should bring out some reality inspite of imagination, give some message and teach truth--moral, social or historical--or practical wisdom though

indirectly, unlike the priest. So the story should not be aimless and directionless.

22. TITLES:- (Structural element)

Giving a number of captions to the story speaks of one's fluency and flexibility of the ideas. It is a kind of brain-storming for a number of ideas which are useful for problem-solving. A creative person is known not only by the uniqueness of the ideas but also by the fluency of the ideas.

23. LANGUAGE:- (Emotive factor)

The ability to use the language at basic level includes, correctness of usage or grammar, current and live English, simple and idiomatic English. But at creative writing level it could be a flowery language, evocative and embody the vision of the writer and facility of expression.

24. SUSPENSE:- (Structural element)

To keep the reader in suspense till the last is one of the important techniques of story writing. The writer should not give an easy way of guessing the events and ending by the reader. He should leave him in a labyrinth, encourage false guesses and possibilities and distractors. Then only the story will sustain the interest of the reader. That tempo or gusto should be maintained as per the question what will happen next and who is the actual culprit and what would be the conclusion--which is quite essential in detective stories especially.

Thus it is quite explicit that the cognitive and affective factors contribute to creative - writing while the psychological and structural elements reveal the creative - writer's personality traits and the format of thinking and presentation; and that the poem and story do differ in their structural and organisational elements.

1.5. The Creative Writing Potential and its identification:

But to write creatively either a poem or a story, one should have an inner urge or exhibit a favourable creative attitude, aptitude and instances of early writings. Creative attitude may be reflected by their likes and dislikes, wishes and interests; the creative aptitude, by things that they do usually, in relation to the components of creativity--the cognitive, emotional, psychological and structural. While previous experience indicates the students early amateur attempts of writing a poem or a story or an essay either for self pleasure or for school/college functions and magazines or even to the journals for, it is found that the first fragrance of creative writing wafts itself in the adolescent period.

Now that it is established that creativity is universally present, though in varying degrees, it is quite essential that one's real disposition to creativity whether it is scientific, mathematical, aesthetic or literary, is identified. Speaking about the importance of disposition or aptitude, Lytton(1971) observes 'no amount of coaching will make one a Wimbledon Champion, if he lacks an eye for a ball. Such an identification of the creative aptitude is crucial for providing a suitable environment which can stimulate the creative person to a performing ability, which takes the shape of some product. Poem, story or some invention or

innovation. Therefore, one can visualise a triangular relationship between the Creative potential, the environment - physical or educational and the actual performing ability in student - teachers. Thereby the role of education is quite significant in not only identifying the talent but also in releasing their creative impulse through educational practices, and it goes without saying that the teacher in the classroom and the parent at home should play an active role in actualising the talent of their wards. The teacher could act as a catalytic agent while the parent, an approving source. For as Tagore says the best teacher is one who 'inspires' his pupils and a good parent is one who gives freedom of thinking and provides more and more resourceful material and incentives.

The purpose of such an encouragement is of two fold 1) it helps the student teacher to become aware of the concept of creative-writing, and 2) it enables to discover his real self. For, a creatively oriented and a self-actualised teacher is a great asset to creative education, in discovering the talent and developing the needful skills in students of their own: In fact, whatever is imparted to the student teachers in the form of skills, content and experience, it would in due course, have a two fold dividends- 1) Self-actualisation, and 2) a professional enrichment. Because the student - teacher's (B.Ed) course is tied up with the objectives, curriculum and methods of the secondary school children. In fact a group inventory for finding interests of the students would certainly help to identify the creatively gifted students in order that

they are provided with special education as in the case of children in America.

1.6. Creative-writing and a foreign language English:

Encouraging creative-writing in a second or a foreign language poses another problem - the problem of the mastery of the language. One might reason well that when students are struggling to speak and write a single sentence correctly, how can any one expect creative expression from them. But this invites a counter argument that having obtained a good mastery of the mother tongue, how many are able to write creatively in the mother tongue. Therefore, a good mastery of the language is an asset no doubt, but certainly language ability alone cannot generate a poem or a story. What is utmost important is the creative urge, the intuition the impulse and an appropriate environment which triggers up this precious potential so that it may result in some novel product or creative expression. In fact one does not stop for a while and think about the medium of expression in the course of poetic inspiration and so the flow of thought and experience discovers it's own means of expression.

Chomsky (Lyons 1977) while speaking about child's process of language acquisition, contends the structuralists by saying that a language is not learnt merely by the trial and error method but by insight also, and that the Language Acquisition Device in the child not only helps it to acquire language but it can generate or create new patterns and sentences. Moreover, the student teacher has been learning English for a good

number of years. Hence the argument that English is barrier for creative expression is of no consequence indeed! and there is a good evidence to this fact in Tagore, Mrs.Sarojini Naidu and Kamala das who refused to discontinue their writing in English eventhough they were a bit discouraged by critics in the beginning. Instead they found English to be a most flexible and convenient vehicle of their thought and expression.

Therefore, what the student-teachers write may lack some spontaneity and apt expression. But all great professional writers were amateurs once. Therefore, before one could visualise a poet or a writer in a poet or a writer in a highly creative student in the long range which may or may not happen, he should take into cognizance the educational importance of actualising the inner potential, the releasing of the creative impulse, and above all giving an opportunity to the students to express their feelings, emotions, ideas and reactions.

1.7. Creative-writing and Culture:

One more point to be examined is, creativity in relation to the culture of the society. The relationship between creativity and culture is that of reciprocity. If culture feeds the creative child, the creative person enriches the culture. Although all Indian student - teachers share comparatively one culture, the states do represent the diverse nature of the Indian culture. They are born and bred and embedded in their own kind of culture. Therefore, creative expression would certainly

represent the cultural variation in their customs, habits beliefs and the very attitudes and modes of thinking.

A cross - cultural study is also important to know 1) which cultures are fostering creativity; 2) which kind of cultural patterns are conducive for creativity; and 3) what communities and factors in the society as a whole are inhibiting this great beneficial and benign potential.

1.8. The high Creative and the high academic achiever:

The creative child is not only fed by the society, but also encouraged by a good educational environment. It is quite explicit that the high I.Q. child is in the forefront of the educational scene, and all the panorama of education, its goals, materials, methods and men are revolving round the needs of this child. Hence the creative child is at disadvantage since it is mistaken for a high intelligent child and therefore a high achiever.

Now that the modes of thinking, the attitudes and the aptitude of creativity are found to be different, neither the educationists nor the teachers can expect a highly creative child to be a high achiever too, in as much as the former is potential in divergent thinking and the latter in convergent thinking abilities. Nor can the class room teacher expect the creative child to conform to the accepted norms and conventional thinking and learning process. Education therefore needs to put on a new

garb of creativity, reorienting its goals, materials, and the training programme in order to cultivate this valuable potential in the students.

A survey of the life histories of the Scientists, Mathematicians, Artists and Writers reveal that they could not really relish and cope up with the formal, rigid, conventional and convergent modes of the present education system. Edison complained against his teacher, Wordsworth never attended the school, and Tagore preferred nature based education. 'Up up my friends, Leave your books, And come to nature.' says Wordsworth. Lython(1971) says that a few people who were sent to Oxford University from France found it unpalatable for them and hence left the university. It is not that they lack intelligence but for want of motivation and right type of education. Therefore, education for developing the divergent thinking abilities by all means appears to be the right solution for this crucial problem of the day.

1.1.9. Creativity and the related variables:

One often wonders whether the anatomy and the metabolism of the brain of men and women differ and therefore the men are more creative than women and vice versa. It is also curious to know whether students coming from the English medium are more creative than their counterparts, whether the creative potential and ability are constrained by the economic factor and finally whether the education of the parent could influence the creative ability of the child.

Arieti(1957) sees no such discrimination of sex in the anatomy of the human brain. It carries the same number of neurons in both. But Barron (1969) found his women writers more imaginative and if more women writers are not coming forward, says he, it is because of social restraints on them. This is what Virginia Woolf(20C) described in the creation of Shakespeare's sister in her 'Room of Ones Own'. Secondly English as a medium of instruction may give more vocabulary and acquaintance with the English language. Therefore a better facility and fluency of expression. But on that accord is it good to presume that students coming from the English medium alone can write creatively? For language is only a means to the end. If one lacks the creative intuition or the impulse, no amount of language mastery would make him a poet or a writer. On the otherhand with creative urge one can explore his own means of communication within the range of his vocabulary.

From the economic background point of view, it is again a controversial question whether the creative potential is limited to a high economic class only since they are more exposed to new experiences and facilities which is a debatable question indeed. One may possess the creative potential irrespective of the class or community. But it is the environment that makes all the world of difference in the creative performing ability. Bernstein's observation of the restricted language code and elaborate code of the labour and upper middle class in relation to language acquisition and academic achievement might be true but economic class structure in relation to creativity is to be tested still.

Lastly, the education of the parent is also presumed to have some influence both from Galton's (1962) and Terman's (1930) points of view and form the view point of the atmosphere that these different kinds of families - the uneducated, the educated, the graduate and the post graduate - provide at home.

1.10. CONCLUSION:

These and many other points raised in the course of the discussion of the first chapter the theoretical conceptual background of creativity such as what is creativity, what is the creative-writing process like, can the creative-writing potential be identified before its actual achievements, can creative expression be encouraged in a foreign language situation, and whether there is any relationship between the creative writing ability and academic achievement in English, may find appropriate answers only on studying the process of creative-writing that takes place in the creative-writers, and identifying the creative writing ability in the students by using the criteria mentioned by the above writers, in English as a foreign or a second language context and in the inter cultural connotation. Therefore, the researcher has taken up the following problem for her study.

To investigate into the creative writing process, and to identify the creative-writing ability in English in student - teachers in the inter cultural connotation.

Thus the first chapter apraises the basic concepts and perceptions related to creativity such asthe evolution of the term, the meaning, definition and theories, the need and importance of creative education, types of creativity, the relative importance of the aesthetic creativity with special reference to creative writing in English, the major forms of creative-writing - the poem and story as conceived by the poets and literary critics, the components and constituents of the poem as well as the story, the nature of the creative writing process, the identification of the creative-writing disposition in students, the desirability of encouraging creative-writing ability in English in the class room, the creative child versus the intelligent child or the high academic achiever and lastly, the relationship of the creative-writing ability with some independent variables - the sex, the medium of instruction, the economic status and the parent's education.

The forth coming chapter would present a survey of the research and literature available in various aspects of creativity discussed above both abroad and in India.