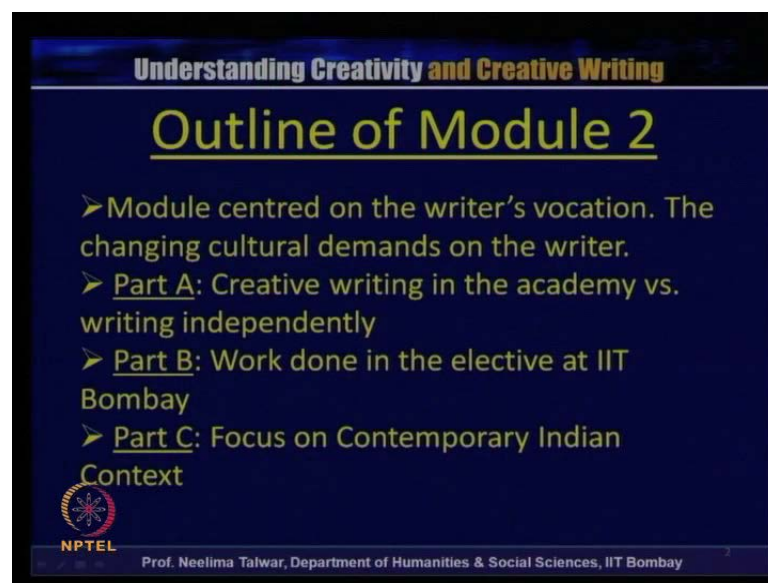


Understanding Creativity and Creative Writing
Prof. Neelima Talwar
Department of Humanities and Social Sciences
Indian Institute of Technology, Bombay

Lecture - 15
Creativity, Writing, Creative Writing: Recent Viewpoints

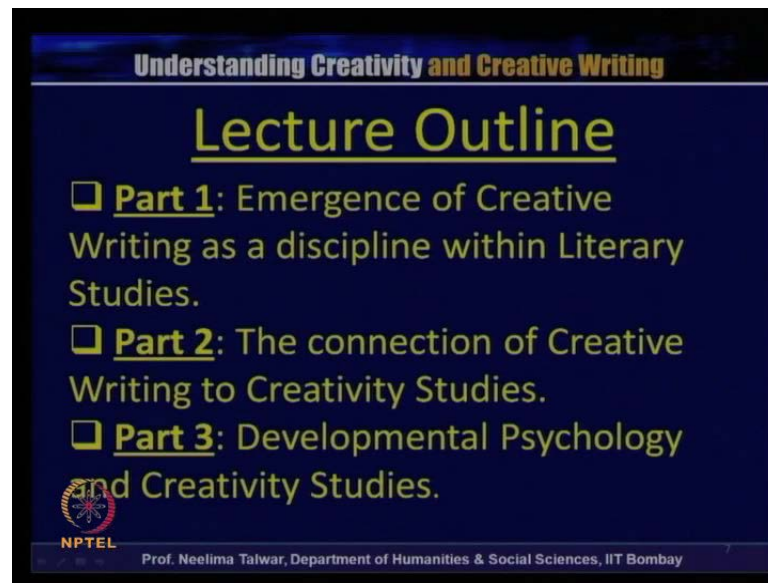
So, this is the 2nd module, and we are on to the 2nd lecture of this 2nd module.

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I thought it will be beneficial, if I give you an overview of the set of lectures that are going to be given to you, shared with you. This will enable some kind of clarity as we move along. This module of course, is centered on the writer's vocation, the changing cultural demands on the writer that is what we would focus on. The first part of this module deals with creative writing in the academy, versus writing independently, and when we use the word writing independently, we actually referring to freelance writing. So, we will look at institutionally, in the second part we will deal with the work we that has been done in IIT Bombay in the course title creativity and creative writing. The third part deals with our focus on contemporary Indian context and the idea is to generate new possibilities and share new voices with you.

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So, now I will move towards the 2nd lecture, which is titled creativity, writing, creative writing, recent viewpoints. Within this again what I have done is to deal with emergence of creative writing as a discipline within literary studies, I have also looked at the connection of creative writing to creative studies, that is another field which has started which has shaped the emergence of this term creative writing. And also brought together some of the issues that we had handled in module 1 regarding developmental psychology and it is focus on human potential. And so, with these convergences I have try to provide you a way of looking at your own creativity. So, it is not merely a report of institutional discussions and terminologies, but it is also a way of helping you understand, the underlying issues, that impinge on the creative venture.

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The slide is titled "Understanding Creativity and Creative Writing" and "Creative Writing & Literary Studies". It lists three bullet points: "The rise of Creative Writing programs in different countries.", "Debates about their genesis and growth.", and "Scepticism about their value and varying quality." At the bottom, it references "See Paul Dawson's *Creative Writing and the New Humanities*" and identifies the speaker as "Prof. Neelima Talwar, Department of Humanities & Social Sciences, IIT Bombay". The NPTEL logo is also present.

- ❑ The rise of Creative Writing programs in different countries.
- ❑ Debates about their genesis and growth.
- ❑ Scepticism about their value and varying quality.

See Paul Dawson's *Creative Writing and the New Humanities*

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So, now let us look at some of the important studies that have been published very recently, regarding the issue of creative writing, and its sort of place within the institution of literary studies. When we use the term literary studies, we are referring to the fact that literary studies require critical analysis, there is been a certain tradition of studying literature. And it has been more or less an analytical tradition, which goes back to the Greek, ancient Greek philosophical systems of thought what a Paul dawson has done. However, is to locate the rise of this term creative writing and it is tied to this analytical discourse of literary studies. So, obviously there is tension between these two, because creative writing is you know focused on creating something new, something new, which is an esoterically exciting is is also different kind of mode of communication.

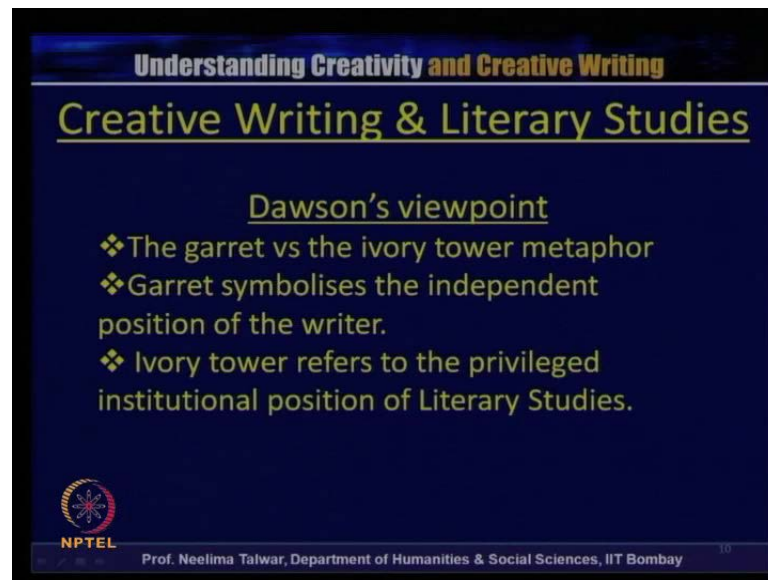
And literary studies thrives on scholarship analysis, although there are theoretician's who also have define these boundaries, within the critical discourse specially within the phase of rise of theory. So, I am not suggesting that this is what a tied separation nor is Paul dawson on suggesting that, in fact he tries to show how these creative writing programs show a very deep tussled within the literary studies establishment. Right from its earliest formalization in terms of the creative aspect of literature, that is the esthetic aspect of doing creating something new and analysis of that. So, there has been that kind of tension right from the out set.

And therefore, let me also point out that when he uses the term literary studies he actually refers to the 20th century frame work. And therefore, perhaps one can say that he is locating it, within the rise of formalism where there was great focus given to the internal dynamics of what you write, how you write, what are the metaphors, what are the rhetorical devices that are used, so on and so forth. After which there was the sharp rise of theory with continental influences.

So, he places the rise of creative writing within the rise of theory, they by suggesting that actually theory; the reaction to theory is you know expressed in terms of the rise of creative writing as a discipline, because it goes back to the creative exotic roots of literary studies that is that seems to be his contention. Although you know subsequently there are many other issues that have come up. And that I have influences creative writing courses, one is the canon debate, the other is also the you know, notion of culture and cultural wars between different value systems.

And then also the issue of institutional location where are you located, which country, which kind of academy what are the possibilities of doing creative work within that academy. So, he brought all these issues into the discourse therefore it makes study very, very important and very interesting. So, he has looked at these issues and indicated that they on one hand has been rise of creative writing courses, but they also has been the great deal of scepticism about their quality or about their value. And so, I think we will pick up one or two issues, that he has identified or one or two metaphors that he has evoked in order to show, why there is this gap in terms of dialogue between literary studies and creative writing.

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The slide has a dark blue background with yellow and white text. At the top, it says 'Understanding Creativity and Creative Writing' in yellow. Below that, 'Creative Writing & Literary Studies' is written in yellow and underlined. The main heading is 'Dawson's viewpoint' in yellow. Below this, there are three bullet points, each preceded by a yellow diamond symbol. The first bullet point is 'The garret vs the ivory tower metaphor'. The second is 'Garret symbolises the independent position of the writer.' The third is 'Ivory tower refers to the privileged institutional position of Literary Studies.' At the bottom left is the NPTEL logo, and at the bottom right is the text 'Prof. Neelima Talwar, Department of Humanities & Social Sciences, IIT Bombay' and the number '10'.

Understanding Creativity and Creative Writing

Creative Writing & Literary Studies

Dawson's viewpoint

- ❖ The garret vs the ivory tower metaphor
- ❖ Garret symbolises the independent position of the writer.
- ❖ Ivory tower refers to the privileged institutional position of Literary Studies.


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He seems to suggest that will goes into a goes back into perhaps notion from romanticism about the writer and the agony of the writer. I remember one particular line from (()), which always haunted me, I fall upon the thorns of life I bleed. So, that it is sort of his seems to suggest that from then on they has been the separation in terms of the metaphor of the garret and the metaphor of the ivory tower.

And the writer you know is kinds of link to the garret, because it is the writer who inhabits the garret and the ivory tower refers to the privileged position of academicians, who are somewhat protective from the ups and downs of life. There is the kind of stabilized existence that they lead.

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Understanding Creativity and Creative Writing

The Garret


- ❑ An attic or a room in or near the roof of a house.
- ❑ Allows for retreat for a writer, free from distractions.
- ❑ Associated with the writer's necessary distance from the world at large.
- ❑ Linked with writing.

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I thought it will be use full for you to look at the word garret and also you know, you can also look lots of paintings and pictures and we will also refer to some music, that evokes this notion of the garret. As a romantic idea from when I say romantic idea I am referring to notions from romanticism this whole literary movement called romanticism, but in terms of the word itself I tried to identify some of the it actually in terms of it is concrete a meaning it is an attic or a room in or near the roof of a house.

So, slightly separated space within a house it allows for retreat for a writer, which is an also freeze the writer from distractions and it is associated with the writers necessary distance from the world at large and there four it is linked with writing. So, this sense of certain separation that the writer needs whether it is in the mind or it is in the physical space. And also there four certain amount of deprivation, certain amount of scarifies that the writer has to make, this is associated with this idea or metaphor of the garret as a posed to the ivory tower metaphor which again you know shows a certain heightened ground from which academics is under taken a or is done.

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Understanding Creativity and Creative Writing

The Ivory Tower

- ❑ A lofty location.
- ❑ Ivory as an ambivalent symbol perhaps linked to its exclusiveness and rarity.
- ❑ Ivory tower as a symbol of protected activity at a heavy price? Or elitism? And disciplinary rigidities?

Linked with Literary Studies.

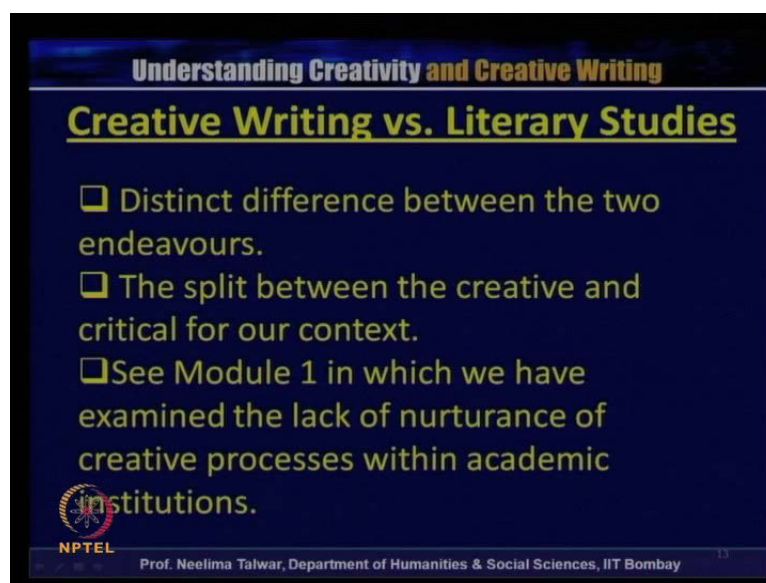
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So, it is a lofty location ivory happens to be a very ambivalent symbol and my sense is the perhaps, that is because its link to exclusiveness and rarity it is also symbol of protected activity. Perhaps at a high price or may be elitism or disciplinary rigidities and it is be the associated with academic world actually, in general and seems we are focused on literary studies.

And therefore, he seems to suggest there is this somewhat her style kind of a standard between these two metaphors and deep actually gain a very different sense when creative writing is located in the academy. So, you know if suppose the lotion garret existed is because, the writer was not part of the academy. So, this is a very change scenario and he still locates the kind of lack of dialogue that still exist between creative writing as an academic venture and literary studies as a venture. There is not too much of give and take according to him and also some of the reasons studies that have come out the also established same ground.

So, now so, far as we see it you know from outside, because Dawson is talking about non Indian institutional location I am not suggesting it is only western, because he will I think also it is not exactly place in the same way. But, certainly it is non Indian institutional frame work. So, when we look at it we are a interested in looking at what it holds for us, there is of course, distinct difference between the two activities that one would have to admit.

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Understanding Creativity and Creative Writing

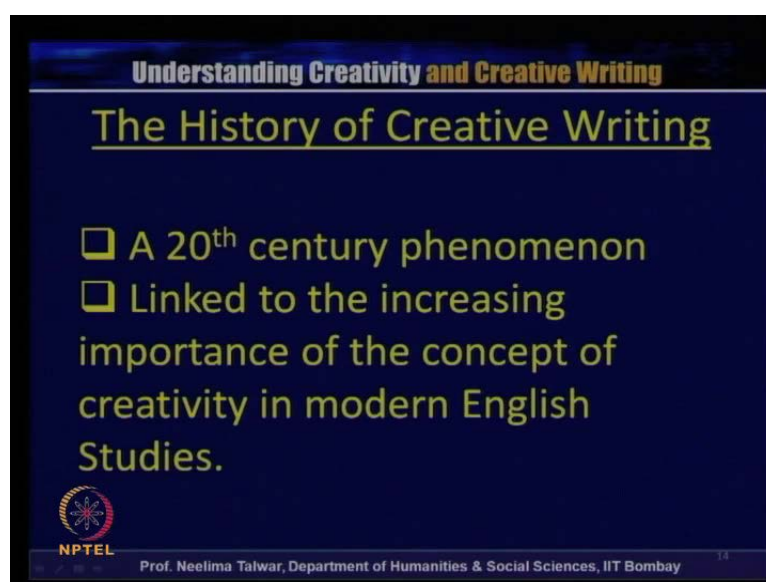
Creative Writing vs. Literary Studies

- ❑ Distinct difference between the two endeavours.
- ❑ The split between the creative and critical for our context.
- ❑ See Module 1 in which we have examined the lack of nurturance of creative processes within academic institutions.

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And therefore, the methodology is of teaching, the methodology is of undertaking discussion these vary and so, that needs to be negotiated. And can within our institutional frame work the split between creative and critical is the sharper one I feel. And in module one, we have actually examined this issue you know in terms of the lack of nurturance of creative processes within our own academic institutions.

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Understanding Creativity and Creative Writing

The History of Creative Writing

- ❑ A 20th century phenomenon
- ❑ Linked to the increasing importance of the concept of creativity in modern English Studies.

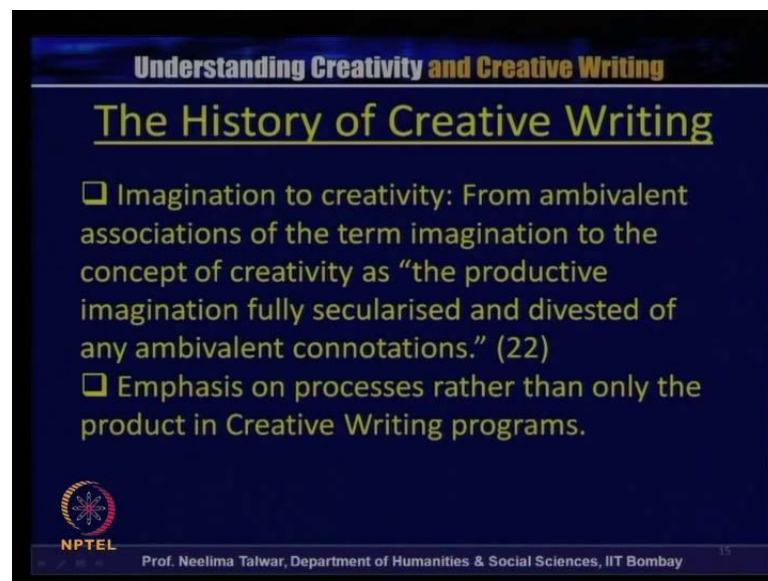
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But, what Paul Dawson is trying to do it is also give us a historical over view of this somewhat new phenomenon of teaching of creative writing. People have always in

creative and they always written what they believed in writing. But they it is new location within academic institution, which means IT is now being main streams as an important activity his he is in work provides rational historically new reason for it and so, this is what I will now share.

So, there is distention that we have already noticed through the metaphor of the garret and the ivory tower, his trying to suggest that it should not be such a compartment live scenario, because the two are deeply inter connected and we agree it that point of view. He says that it is a 20th century phenomenon, you know teaching of creative writing and according to him and this is the very interesting point. He says that it is link to increasing importance of the concept of the creativity in modern English studies later on he goes on to point out. Not only in modern English studies, but also in many others fears of you know activity and knowledge generation this term has become a very, very central term of enquiry. So, let us see what he has to say about creative writing within literary discourse.

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He according to him there was shift from the focus on the key term imagination to creativity, because the term imagination, which again itself is a post an lightenment term, which was link to literary activities. But, that began to sort of also have fairly ambivalent associations, not necessarily association that shows the strength of this term. Or the

strength of the imagination as a way of getting into or expressing events are the around the writer or any other imaginative person.

So, according to him this ambivalent slowly let to the replacement of the term imagination, by this term creativity, which is according to him the productive imagination fully secularized and divested of any ambivalent connotation. That is point it is enough to say, that creativity replace the term imagination, because of his positive association and this is something that Raymond William's also pointed out and we had evoke that definition were he said that the term creative.

And creativity is one of the most positive words in the English language with absolutely no negative association of any kind. So, again it is corroborated what he has to say Dawson has to say it is corroborated by what Raymond Williams also pointed out and that is fairly important endorsement. So, now, according to him, the other thing that one can take note of is the fact that when this focus on creativity shifted and the term became very popular. It also actually was a term that was link to the study of processes rather than only the product, so especially with reference to creative writing programs.

And since we are also focused on the processes, I think that is why we have again picked up this idea from Dawson, in terms of the historical frame work that his he has developed. The second connected discussion that we have identify and separated is of course, related to creativity studies, now this also Dawson has himself mentioned. So, we are actually also examining some of those ideas from our own prospective. Creativity studies in some ways you can say how can you separate it from you know developmental psychology, because this is also a branch of psychology and cognitive sciences you know and that is absolutely true.

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Understanding Creativity and Creative Writing

Creativity Studies

- ❑ A new, distinct field of study.
- ❑ J.P Guilford's concept of a structure of intelligence which involves a number of mental processes.
- ❑ Divergent thinking as opposed to convergent thinking.
- ❑ Creativity as a latent faculty in everyone and applicable to every field of human endeavour.

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But, the reason we have separated this is because, this indeed seems to have it is very distinct trajectory, very concrete distinct sort of orientation starting J P Guilford's very famous essay title creativity which was published in 1950 in American psychology. And that seems to have opened this whole field of creativities studies in a manner, that had not happened prior to that. At the same time the reason we have separated this out is because, a the cognitive sciences are also involved in this whole out look of a towards creativity.

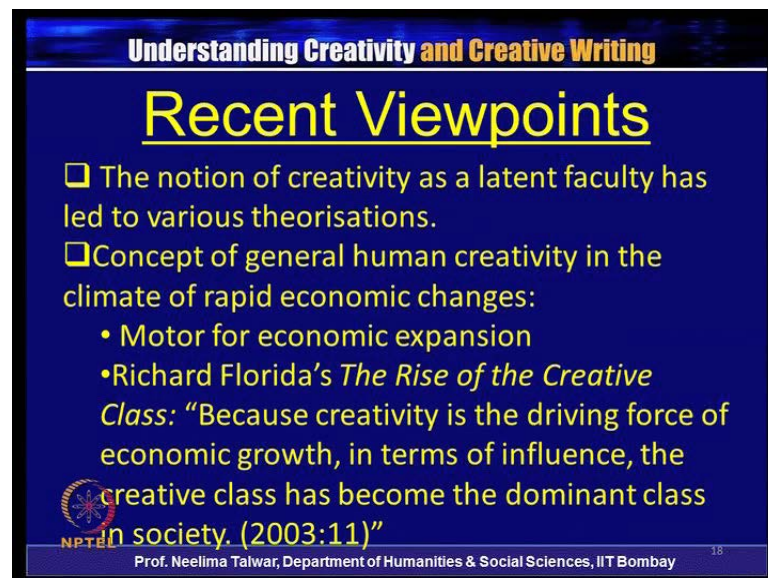
So, Guilford is credited with the inauguration of this massive interest in creativity studies and the key concept that he himself developed was the concept of a structure of intelligence, which involves a number of mental processes. So, he was not really completely focused on creativity itself a grad you know, but he was interested in understanding the structure of human intelligence.

And he developed along with many other ideas you know there is long list long inventory of what he considers very, very vital in terms of this structure of intelligence and these mental processes. He identified it he has also fine tuned it and they have been lots of very important debates about it. But, for our purpose, what he also proposed was a divergent thinking as an extremely important component of this whole process and what divergent thinking involved was the ability to generate multiple solutions to our problem. You know and therefore, it also was used as synonym for creativity.

So, for our purpose this term diversion thinking becomes extremely important, because it enables us to understand, how creativity requires you know this opening up and generating multiple possibilities. Now, this can we discuss later on in different ways, but Dawson has undertaken some kind of explanation, which we will look at. Now, conversion thinking is also an important attribute of human intelligence, but what it does is too actually focus on the ability to deduce a single solution to our problem.

And it is more bound by rules as a post to diversion thinking, that actually opens up any particular problem situ solving situation you know in it opens it up for numerous prospective. So, it is not rule bound to that extent. Now, in creativity studies another think, which is I have really notable is it is a believe for it is you know not only just believe you know these are scene as a scientific studies. And what they try to suggest is that there is creativity is a latent faculty in everyone, and it is applicable to every field of human in the world. And they are that we have also discuss with you in module 1 in our own you know open ended intuitive fashion, but these are no systematic studies. So, if you are interested in any of these ideas you you can really perceive this line of thinking.

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The slide has a dark blue background with a lighter blue header. The header text is 'Understanding Creativity and Creative Writing' in white. Below the header, the title 'Recent Viewpoints' is written in large, bold, yellow font. The main content is a list of bullet points in yellow font. The first bullet point is 'The notion of creativity as a latent faculty has led to various theorisations.' The second bullet point is 'Concept of general human creativity in the climate of rapid economic changes:' followed by two sub-bullets: 'Motor for economic expansion' and 'Richard Florida's *The Rise of the Creative Class*: "Because creativity is the driving force of economic growth, in terms of influence, the creative class has become the dominant class in society. (2003:11)".' At the bottom left of the slide is the NPTEL logo, and at the bottom center is the text 'Prof. Neelima Talwar, Department of Humanities & Social Sciences, IIT Bombay'. The slide number '18' is in the bottom right corner.

Understanding Creativity and Creative Writing

Recent Viewpoints

- ❑ The notion of creativity as a latent faculty has led to various theorisations.
- ❑ Concept of general human creativity in the climate of rapid economic changes:
 - Motor for economic expansion
 - Richard Florida's *The Rise of the Creative Class*: "Because creativity is the driving force of economic growth, in terms of influence, the creative class has become the dominant class in society. (2003:11)"

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The consequence of this notion of creativity as a latent faculty has also like to lots and lots of theorizations. One of which is a related to some of the recent articulation that I thought I would share with you, because we have been talking about globalization and some of the new possibilities, that have emerged in this very cerotic face of our history.

So, one of this is related to the concept of general human creativity in the climate of rapid economic changes.


A creativity becomes a key term and it also becomes a motto for economic expansion this is one way of looking at it, but I thought I would shared this with you, because Dawson goes on to court Richard Florida and his study the rise of the creative class. In which he very emphatically points out that creativity, because it is a driving force of economic growth, in terms of influence the creative class become the dominant class in society.

So, it gives a very different color to what we are saying no doubt, because when you enlarge it in this manner, there are other political issues of a dominant class, whether it is right to have a dominant class like this, whether it is right to have a definition like this. There are whole lot of political issues that emerged, but I at the same time think it is valuable to look at these discourses, because we are also, so intermeshed in the arrow globalization.

That it is important for us to see how different people look at different endeavors including creativity which is, so close to human temperament. And at the same time what are the institutional beneficiations, what are the institutional definitions of this. Actually Florida he went on to in club many different groups within this frame work of notion of creativity being the generalized human endive. He felled, at the core of creative class includes people in science engineering, architecture and design education, arts, music and entertainment; whose economic function is to create new ideas, new technology and or new creative content.

So, so this is how he defines it, he also says that around this core, there oscillates a border group of creative professionals in business and finance, law, health care and related fields that is a enlarged definition. And Dawson has suggested that this whole milieu of creative concerns has influence, the notion of creative writing courses also. Although it actually immerges from within the discourses of literary studies, but there are also these other areas of knowledge which have influenced it; and also made it extremely popular.

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Understanding Creativity and Creative Writing

Dawson's Reading


- Application of Creativity Studies to Creative Writing
- The writing workshop:
 - as a metaphor for the mental process of divergent thinking
 - provides writers with a range of different options offered by fellow students thus training them to internalise this process in the act of composition. (46)

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So, now, what I would like to do is to point out, how Dawson has looked at the teaching of creative writing, in terms of the notion of diversion thinking. He feels that much of creative writing teaching takes place within the workshop module, which actually is a metaphor for the mental process of diversion thinking, because it provides different writers who part of that class room situation.

It provides them with the range of different options offered by fellow students, often on the same idea that is being discussed; thus training them to internalize this process in the act of composition. So, this is again very, very interesting important idea it also sort of enables us to look at possibilities, diversities, pluralities in a much more you know productive manner.

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Understanding Creativity and Creative Writing

Observations about the Literary Mind

□ David Morley: Reference to “the arguments of cognitive science: that ‘the literary mind is the fundamental mind’, not a separate kind of mind. Alongside many other neuroscientists, Mark Turner contends, ‘*Story* is a basic principle of mind,’ and ‘the parable is the root of the human mind – of thinking, knowing, acting, creating, and plausibly of speaking’ (1996:1)” (8)

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Another idea that I think we in now want to refer to and this is not part of Dawson frame work, this is related to some other issues from complete sciences, that we again wanted to share with you. This is again you know, these are part of our reports on the way this branch of knowledge has grown. David Morley, he refers to the arguments of cognitive science that the literary mind is the fundamental mind; according to Morley the literary mind is a fundamental mind.

Now of course, we are not saying the literary mind is the exclusive preserve of those who go to the university, we are saying that we also suggesting that there is certain kind of universal presence of literary, linguistic activity which is very, very expressive in nature. So, along with that he says that it is not separate kind of mind alongside many other neuro scientist Mark Turner contents that story is a basic principle of mind. And parable is the root of the human mind.

Now, I think you know the word parable, but if not you can check out its meaning and what actually it rep refers to is this whole. You know pre occupation, are human pre occupation with narrating a story which has an implied meaning or implied value, it is close in some ways to metaphoric ability also. So, he says that story is a basic principle of mind and parable is the root of the human mind of thinking, knowing, acting, creating and plausibly of speaking.

So, that is also very interesting for you to think about and also see you know for your creating characters for your novels or short stories or plays you know. Whether how one can capture this ability also because after all it is not really as I said exclusive preserve of only those who write or who go to the university.

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Understanding Creativity and Creative Writing

Observations about the Literary Mind

- ❑ We are neurologically *changed* by our experience of writing as much as we are by reading.
- ❑ Creativity and metaphoric thinking are ubiquitous.
- ❑ "For a writer, metaphor is an art of attention-seeking, of asking you to perceive something afresh." (9)

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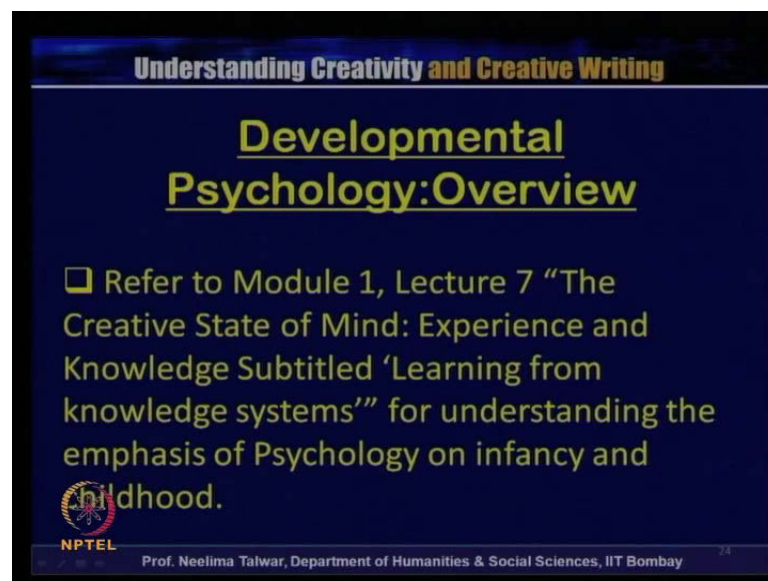
The other observation which is very, very interesting and it comes from the combinative sciences is related to how neurologically we are changed by the experience, our experience of writing as much as we are by reading. And creativity and metaphoric thinking are ubiquitous and although that is so, but a writer fine tunes it and therefore for a writer metaphor is an art of attention seeking. So, the more powerful metaphor you would create, the better you would be able to convey what you want to convey.

And writing comes out of this great creative attention between what you experience and how you want to articulated. So, this is a way of attention seeking of asking you to perceive something afresh that is the demand on writing. Now, I would shift in somewhere shift back to developmental psychology, which also is very close to creativity studies as I said you know you can even say contests why we have separated the two.

But, I think we separated the two for the reasons that I gave you earlier and we are suggesting an interface between these two. And the idea is to extend what Dawson have to suggest by adding our own insights and also then finding a blend which works for us

better, because we are really located in a very, very different institutional frame work and its never enough to do only academically look at ideas, if you want to be creative will have to be rigorous, but at the same time will have to take our own chances. So, from that point of view, I am going refer to the ideas we had ref refer to earlier regarding developmental psychology. And add one or two ideas further, so that we have a blend of possibilities or we have the possibility or kind of blend.

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So, in terms of developmental psychology we had talked about the creative state of mind and experience and knowledge in the lecture title learning from knowledge systems. And in that lecture the whole you know emphasis of developmental psychology on infancies childhood stages that we have try to bring out. The purpose of those ideas and placing them in the first module was really related to helping the students take their own personal experience seriously.

So, this was the way of bringing systems of thought that endorse the complex set of things that happen to different individual. The trajectory indeed is unique in each case, but the human sciences or you know sciences like psychology, what they do is to give you a generalize sense of some universal patterns. This is again a very contested feel, because what are can anything be call universal, but within a broad area of agreement, I think there are notions of developmental psychology that cut across national variation. So therefore, with that assumption, we had already discuss these ideas with you.

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Understanding Creativity and Creative Writing

Developmental Psychology: Overview

- Also refer to the discussion of Csikszentmihalyi in the same lecture which shows the focus of developmental psychologists on growth potential of individuals.

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We had also discussed Csikszentmihalyi's ideas in order to show, how with that orientation of developmental psychology, some of the autorotation and practitioners have been focus on the growth potential of individuals. So, how do we define certain states of mind or being, that help us understand our potential and to tap it further. So, that is what we had done in that first module.

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Understanding Creativity and Creative Writing

Review of ideas explored

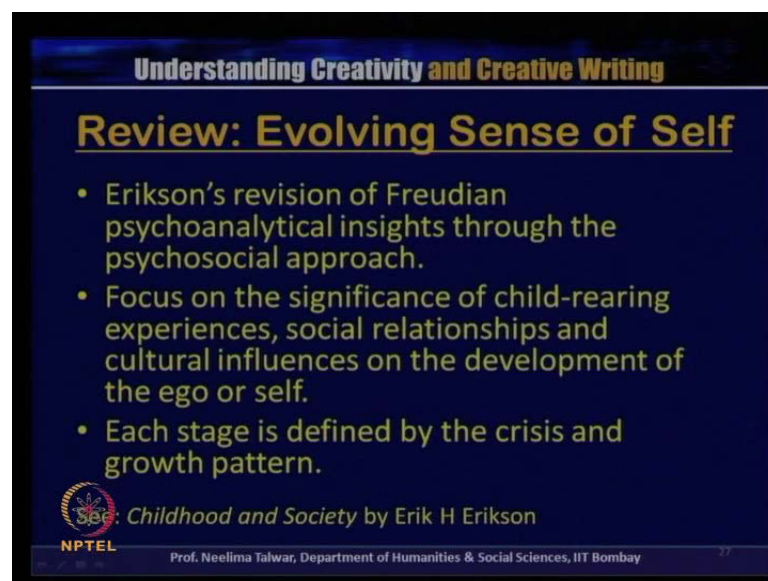
- Diversity and its blends in languages, cultures, academic realm/domains through a focus on the evolving sense of self.
- Exploring notions of play, creativity & enjoyment to strengthen the sense of self. See Csikszentmihalyi's "Flow; The Psychology of Optimal Experience."
- Contextualising the evolving sense of self.

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And at the same time we were extremely keen on talking about are own context the diversity of our cultural diversity, blench of languages, academic realm through a focus

on the evolving sense of the self. So, we looked at all these, you know the language issue, the academic issue, the larger diversity of our frame work, but our idea was to help. You know locate yourself within this complex situation in order to again find your own sense of what your potential is all about, that is always it can be a difficult thing some time it is not, sometime it is very difficult. So, next idea that we had also looked at was csikszentmihalyi's you know notion of the psychology of optimal experience, mainly from this prospective of finding your bearings.


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Understanding Creativity and Creative Writing

Review: Evolving Sense of Self

- Erikson's revision of Freudian psychoanalytical insights through the psychosocial approach.
- Focus on the significance of child-rearing experiences, social relationships and cultural influences on the development of the ego or self.
- Each stage is defined by the crisis and growth pattern.

 *Childhood and Society* by Erik H Erikson

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And evolving sense of self and for evolving sense of the self we had looked at Erikson's revision of freud's psychoanalytical insights through psychosocial approach, this blend of the psychological, which is self directed and social which is other directed. So, we had picked that up for your scrutiny and again the focus was on the significance of child rearing experience, social relationships and cultural influences on the development of the ego or self.

And what we had also highlighted was this issue of crisis and growth pattern which unfolds in each stage. And that was kind of interesting because on the one hand one is growing in terms of the physical changes and at the same time there are social frameworks. An institution that are available through, which these changes can be worked out. In fact, they are created in order to take care of these changing needs of the human being. So, we had looked at that and also the, we had focused on the crises and growth pattern.

So, it is not just crises that we had looked at, but also the growth pattern attending a particular stage of crises without which growth cannot occur. So, in otherwise idea was to sort of established the fact that you have to engage with activities, you have to engage with contradictions paradoxes apposing pulls in order to you know move forward. Even should not really feel afraid of dealing with these kinds of issues, often times one is thought not to deal with complexity, but to sort of develop convergent thinking above sharply. So, then finally, I would say that, what we have then in that segment and earlier in terms of developmental psychology.

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Understanding Creativity and Creative Writing

Liminality & Transformation

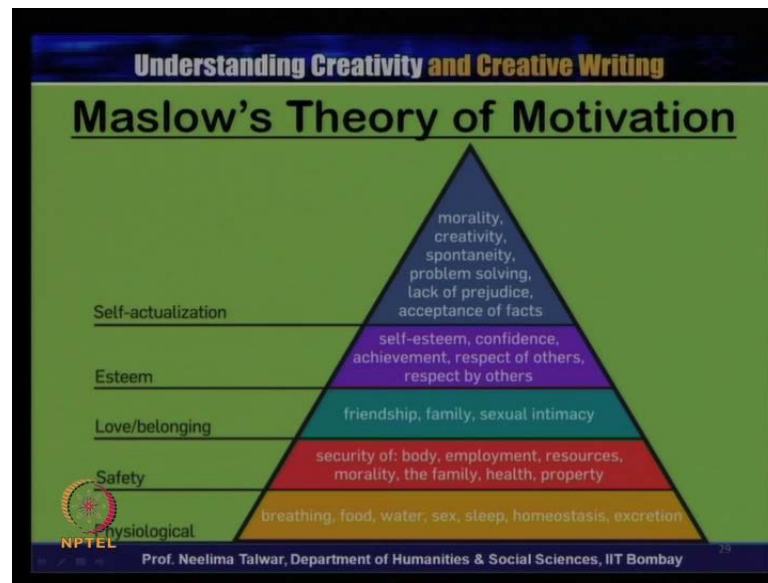
- Authenticity, reflection and exploration of one's autotelic drives.
- Abraham Maslow's notion of self actualization: The discovery and fulfilment of one's full potential.
- See Module 1, Lecture 9 "Creative Cultural Space for Students"

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What we have try to do is to look at the transformations that are possible and therefore, sense of authenticity that you feel through reflection and also through exploration of your inner drives. From csikszentmihalyi we had use the term autotelic, now we want to add just one more idea, which we had discussed in the first module with reference to some of the books and films about growing up that we had discussed. And this is an idea from Abraham Maslow regarding then notion of self actualization, which refers to the discovery and fulfillment of one's full potential.

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We thought we would give you the sense of, you know how experiment that he has worked out and we refer to the website towards the end. Basically Maslow's point of view is that human motivation it does not stay, you know it does not remain static, there is always this edge to have multiple sort of desires fulfilled. And in a certain way he has given this hierarchy or hierarchy of needs that seems to be the bases of his module.

But he seems to have suggested that the highest point of search is sort of located in the notion of self actualization which of course, cannot occur less these other needs like physiological needs safety needs need for love and belonging esteem all of these also need fulfillment you may not have such a clean clear cut separation between them, but they sort of keep brewing within us all the time. And according to himself actualization shows human potential at its best.

So, this motivation to us self actualization which requires according to him morality, creativity spontaneity, problem solving lack of prejudice as acceptance of facts all of these show the fulfillment of human potential and this motivation again is universally present. Again we would not go into debates of you know this notion of self actualization, whether self actualization is possible in highly disturbed societies or it is a you know parameter of a very highly stabilized society.

We do not really know I do not think there are easy answers, but for us for part of felly stable academic situation, but very unstable word. I think certainly gives you a point to reflect on and two or three other quotations, we have selected, because they show Maslow's wisdom in dealing with live. Again as I said it is really not prescriptive, we are not into prescriptions, but we are only interested in sharing possibilities and also productive ideas.

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Understanding Creativity and Creative Writing

Creativity as an act of Self-Actualization

Quotes from Wisdom in a nutshell

"If you deliberately plan on being less than you are capable of being, then I warn you that you'll be unhappy for the rest of your life."

"The ability to be in the present moment is a major component of mental wellness."

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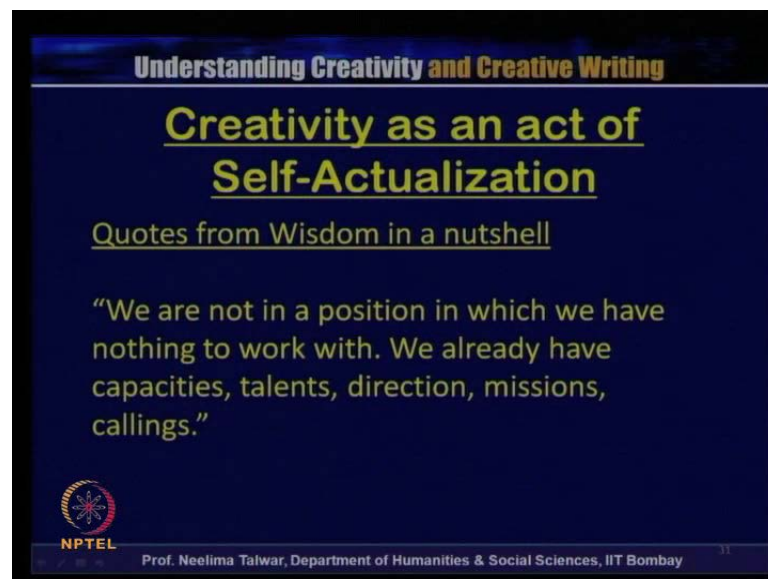
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So, here is Maslow's take on some of the life related issues, which also are issues of human potential. So, the first quotation from this web site that we picked up is related to how you view yourself. If you deliberately plan on being less than you are capable of being, than I warn you that will be unhappy for the rest of your life, you can think about it. But I do feel that his trying to suggest that we need to look at are own self in a much more dynamic fashion.

We should not under estimate our self and at the same time it is really not in easy thing, if you are placed in situation were the world judges you or your academic frame work judges you or your social frame work judges you. And that judgment does not sit comfortably with you, surely you will have a big tussle, but I think finally, the wisdom of Maslow's comes from the fact that you have to believe in yourself. And you have to in sometimes fight many adversities in the process.

The second code from Maslow's is related mental wellness I think, it is also close to what Csikszentmihalyi said about autotelic activity. The ability to be in the present moment is a major component of mental wellness, if you recollect Csikszentmihalyi talked about self you know about autotelic activity also as an activity where there is complete absorption in the given movement. And without this full concentration in a given movement, in the kind of activity you have undertaken it is really not possible to do something valuable. But he also relates it to mental wellness.

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Understanding Creativity and Creative Writing

Creativity as an act of Self-Actualization

Quotes from Wisdom in a nutshell

"We are not in a position in which we have nothing to work with. We already have capacities, talents, direction, missions, callings."

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Finally, the very encouraging thought from Maslow, we are not in a position, in which we have nothing to work with; we already have capacity, talents, direction missions, callings, and that seems to be my belief also.

Thank you.