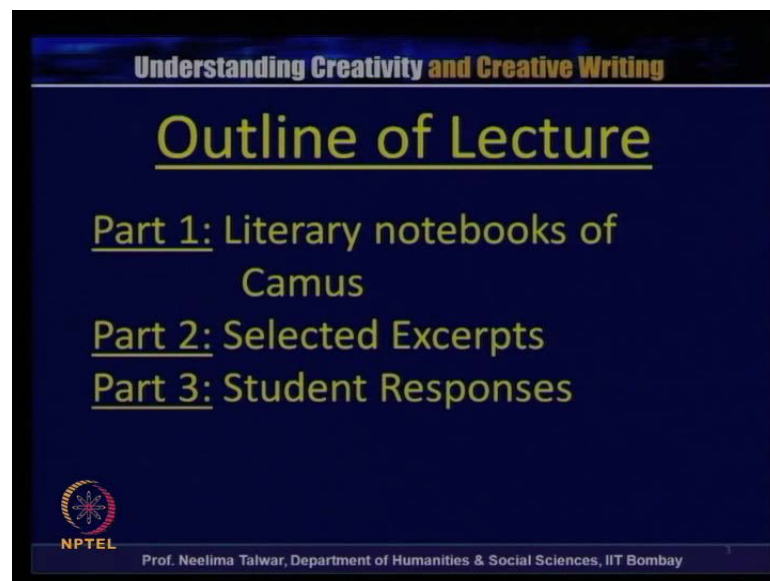


Understanding Creativity and Creative Writing
Prof. Neelima Talwar
Department of Humanities and Social Sciences
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Lecture - 18
Critical Reading of Great Writers: Albert Camus

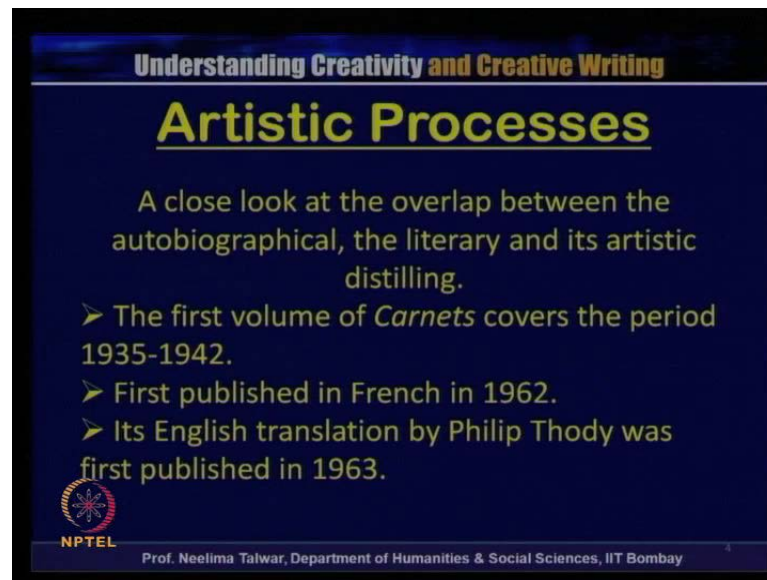
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This particular lecture is titled Critical Reading of Great Writers. We had prepared you for this particular lecture, the outline of the lecture is given for clarity. The first part deals with literary notebooks, actually as a jangra, but we refer to literary notebooks of Albert Camus the French novelist, philosopher, and we have already talked about him earlier. We will choose selected excerpts from carnets, and also provide you student responses. As I had indicated in the previous lecture, this particular approach is a kind of departure from traditional literary studies approach, where the creative writing of the writer is placed before the student.

In this case, we took the chance in terms of the fact that students may not have read Albert Camus, although some of the students had read Albert Camus in the particular group, in which it was presented. I have not been necessarily sharing all the material in every particular every teaching situation, because it really is determined by the nature of the group one has to teach.

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Understanding Creativity and Creative Writing

Artistic Processes

A close look at the overlap between the autobiographical, the literary and its artistic distilling.

- The first volume of *Carnets* covers the period 1935-1942.
- First published in French in 1962.
- Its English translation by Philip Thody was first published in 1963.

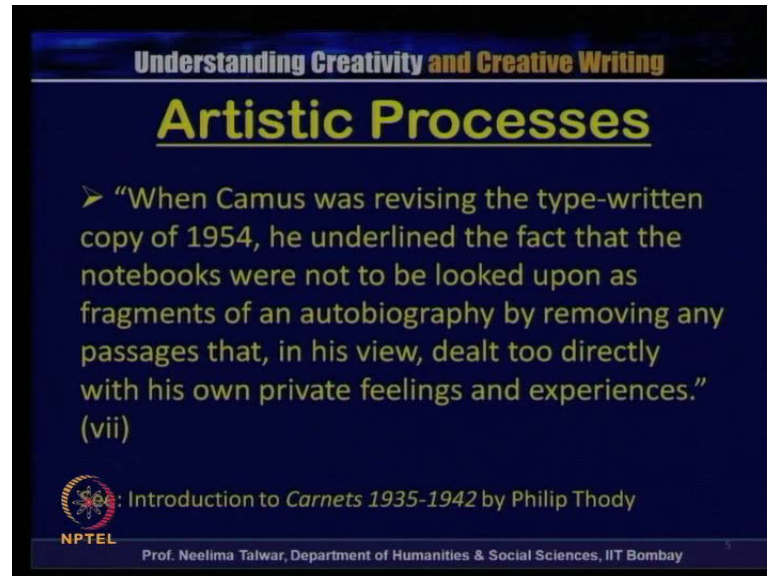
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So therefore, now let us see how this unfolds. First of all, we look at that the you know carnets, in terms of what it offers us? I think, it offers us a close look at the overlap between the autobiographical, the literary, and its artistic distilling. Now that is a complex interwoven pattern, but I think this is the fascinating insight into how a great writer like Camus worked out this process. As I had indicated, in the last lecture this particular notebook, the literary notebooks really were not meant for publication. They were his jottings and subsequently he was persuaded to type it out and also you know share it with his readers. The first volume of the carnets which is what we are exploring it covers the period 1935 to 1942, it was first published in French in 1962 and its English translation was undertaken by Philip Thody in 1963 and he also provided an extremely useful I think insightful introduction to carnet's first volume.

There are many more volume available now, but I think this one has a kind of freshness that perhaps other volumes really do not have. So, this is what we would have before you and as I said last time also we would like you to remember that it is not possible for us to give very detailed quotations from the text that we are looking at because of copy right reasons. And also because we would actually like you to read the material yourself first time and decide if you really care for it, or not because we are not really imposing this material on you it is only sort of prescribed reading, not prescriptive reading, that please keep that in mind very carefully. The important sort of explanation that Camus give to

Philip Thody when he agreed to share this literary notebook with the reading sort of public he pointed it out very clearly and I have the quote here from Thody.

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He says that, “When Camus was revising the type written copy of 1954, he underlined the fact that the notebooks were not to be looked upon as fragments of an autobiography by removing any passages that, in his view, dealt too directly with his own private feelings and experiences.” This is not to say that actually, there are no private feelings that come into being; obviously, when a writer is writing, he or she would have very strong feelings about events, experiences, observations. But at the same time, as I said this notebook provides you a sense of this distilling that goes on, and from that point of you. Whatever, he retain by way of strong, emotional, responses to people there lots of those, I wish I could read all of it, because I myself have been greatly fascinated by carnies and what it provides, what the kind of insights it provides us, in terms of writing process in general, and Camus sensibility in particular.


So, there are very strong emotions about people, observations about people, passions that people feel and also, me of the passion that I shared across different kinds of people. But obviously, he is interested or he was interested in retaining certain kind of transmutation that took place that is the sense of the writer as a person is withdrawn from this documentation.

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Understanding Creativity and Creative Writing

Camus's Approach to the Literary Notebook

- Not to be read "as exercises in style" (viii)
- The writing processes that led to his aim to be an 'objective' writer.
- "Yet it is first and foremost as a writer that Camus interests us, and for the light which the *Carnets* throw on the way he worked that they are most valuable." (viii)

 Introduction to *Carnets 1935-1942* by Philip Thody

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Thody goes on to point out that on the one hand of course, you know he did not want the autobiography element to dominate in any way, but also it should be noted that these are not exercises in style. What Camus wanted to achieve was something, which is very paradoxical, but anyway he wanted to be an objective writer and when I said this is some of that paradoxical I think it is related to the whole energy of existentialism as a philosophy, which actually thrives on the subjective. You know whenever existentialism is talked about it is contrasted with an analytic tradition. So, in some ways existentialism and also existentialist philosophy I suppose which he was a participant within that process of philosophizing about existence, about the meaning of existence, about the agency of the individual in providing meaning in two existence.

Because there is no pre-given meaning according to the existentialist outlook. Of course, I also pointed out that Camus did not like this label at all, but if you look at the writers he was reading, the philosophers he was reading, certainly some of the existentialist terminologies and preoccupations dominated his outlook also. However, intuitive that may have been at that time he was writing because at that time he was writing in this way he was a very young man sort of who was in search of a philosophical outlook that sustained him, that energized him, that provided meaning to him personally also. But in any case, because he was interested in being an objective writer Thody points out that certainly, this diary does not show what he was doing by way of the style of writing. Again, according to Thody it is first and foremost as a writer, that Camus interests us and

for the light which the carries through on the way he worked, that they are most valuable.

So, I think Thody does provide an extremely simple thetic and also extremely clear hided introduction to carries and if you begin to look at all the reviews, and evaluations, and scholarly comments, on different aspects of Camus work you know fine that there is very little available in terms of the carries. And that is because in the traditional literary framework these are not seen as significant innovative direction that he had worked out. So, one has to really remember these. According to Thody, this particular volume the first volume of his literary notebooks can be divided into three parts and again that is very useful sub division. The first division within which he has club three different things according to my assessment of this introduction this can be labeled as philosophical ideas.

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Understanding Creativity and Creative Writing

Thody's Subdivision

1. Philosophical Ideas:
 - I. "the fragments of descriptions, the scraps of conversation overheard at home or in the street" (viii)
 - II. Incorporated by Camus in his fiction as well as essays without major changes.
 - III. Revision of the drafts of fiction, plays, essays to work out 'bare, classical outline'


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Now, the term philosophy as a I had also suggested to you last time you need not feel uncomfortable with it, because it really basically deals with the attempt to understand human experience to provide concepts, clarifications, that helps us understand our own very complex and number of experience. So, in his opinion fragments of descriptions, the scraps of conversation over her at home, or in the street these are in example of this act of philosophizing. I think this has much to offer to us as people who are interested in the writing process it is sort of in a way tells us how to take our own self seriously.

So, obviously, these notations, these descriptions, these are fragments, but you know it is like inverse you notice something fascinating, something which troubles you, and again sometimes conversation that, you hear they seem to have a kind of wait for you are being. And from that point of you this I think is very interesting sort of insight or interesting aspect of the carnies that you may take a note of and see what you feel about it. So, know there all these descriptions which really do not necessarily sort of you know provide coherent meaning, but they are there, you know it is like date is given and there are these you know aspect that are present in the notebook.

The second thing that is very interesting about this notebook is the fact that many of the sentences that Camus in co-operated or noted down in the dairy are also incorporated in his fiction almost without any major changes. So, this means that whole process of distilling was working at a very, very rapid and furious space for Albert Camus. The third aspect that Thody indicates is related to revision of the grasp of fiction plays essays that he was also trying to work out and some of that process also is visible by bringing it to a bare classical outline. For example, there are few adjectives in Camus writing. So, he wanted very a bare classical outline because again as I said he wanted to be an objective writer.

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Understanding Creativity and Creative Writing

Thody's Subdivision

2. Camus's reading: to explore philosophical questions about the meaning of life:

- I. Nietzsche, philosophical essays pertaining to nihilism in particular;
- II. Dostoyevsky's fiction and other writing: the life of ideas and its relationship to the self.

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The second sub division that Thody has made it relates to Camus's reading: to explore philosophical questions about the meaning of life. And again I like you to take back to

the last lecture, where I pointed out to you that we are trying to find common ground for our discussion, and one of the ideas that we have emphasize both in module 1 and in the 2nd module is related to reading process. So, whether you are a writer like Albert Camus, who actually was not type down to the literary establishment or creative writing, teaching Scenario, in any way or you are freelance writer, the fact remains that reading is an extremely vital part of your vocation as a writer.

And if you notice Camus himself, was then outside this framework of any of the literary establishments and therefore, his writing, his reading, was governed by the questions that persisted in his mind. So, one of the philosophers whom he read with great sense of involvement was the German philosopher Nietzsche the 19 century German philosopher. Who actually had (()) the notion of god if you read Nietzsche yourself you will discover more about it. But at this pointed time, I may just mention that some of the concerns that Nietzsche really dealt with in great detail were related also to the ensuring nihilism that is, if you do not really had a sense of God or if you do not find this notion of a unifying force that provides all the meanings to you for your life. Then, there is the kind of wide that is created and therefore, the term nihilism it relates to the sense of purpose you know the absence of sense of purpose that the nihilist feels suppose to a person who really has many of the explanations about you know existence that the person finds fairly acceptable.

So, Nietzsche had explored the notion of god and there by questioning any coherent sense of objective truth or meaning and this let to multiple perspectives that were possible. So, this is one philosopher whose work Camus read very extensively and in the dairies from time to time he notes down some of the statements from Nietzsche. The second reading list of Camus actually refers to works by Dostoyevsky's the Russian novelist who leave between 1821 and 1881 and in fact Dostoyevsky devotion novelist is often seen by many philosophers as precarsar of existentialism this philosophy that I have talk to you about in terms of philosophy that abash Albert Camus and Simandibuva many of them really explode developed and debated.

Of course, Camus did not like that label, but the fact remains that he was exploring ideas of nihilism, which existentialism has explode ideas of meaning of life. that Dostoyevsky has explored and also he extensively read Dostoyevsky and translated his work also adapted his work also, and primarily he interested in many of the ideas the Dostoyevsky

fixed a lies about you know in terms of the turbulence of his own historical period and how many new ideas defined and consume the characters. And therefore, what was the sense of being that emerge out of that turmoil. These are all time great novelist and therefore, it is not surprising, that Albert Camus was grip by Dostoyevsky. There is another part of this literary notebook that Thody comments on and he says that there was this resultant writing reading all these philosophers, and writers, and In fact, actually he clubbed writing and philosophy he had said in carnies that if you want to write a novel philosophies or we a philosopher.

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Understanding Creativity and Creative Writing

Thody's Subdivision

III. Resultant writing:

- a) Responses to travel and outbreak of war
- b) Recurrence of the theme of "the finality of death, the immense value accorded to physical life and to intellectual lucidity, the rejection of any religious belief" (ix)

3 Entries not used in his published work.

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So, this resultant writing is related to response to his travel and outbreak of war. Those of few are more historically governed I think you will find this very useful in terms of mapping out that period. There is this recurrence of the theme of the finality of death. So, in existentialism the notion of death and life they become extremely powerful notions from which all the philosophical constructs are made. The immense value according to physical life so, if there is no sense of purpose in life, then your physical life, that gains a kinds of intensity that sense that within this motel experience, with no meaning provided that sustains you your physical life becomes much more important. Intellectual lucidity so, that is hard really. So, the one hand there is no sense of coherence and then you try to achieve this coherence through your writing.

So, then writing takes on much more of a philosophical role, then usual and there is rejection of any religious belief. There are also entries in Camus which he did not use subsequently in his publish work. So, there is much that has been addicted out by Albert Camus in terms of pursuing some of the ideas.

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Understanding Creativity and Creative Writing

Thody: “reading between the lines”

Camus’s internal conflict: Carnets exhibit the struggle between Camus’s “intellectual recognition of the need for discipline and [...] the profound anarchy of his temperament.” (ix)

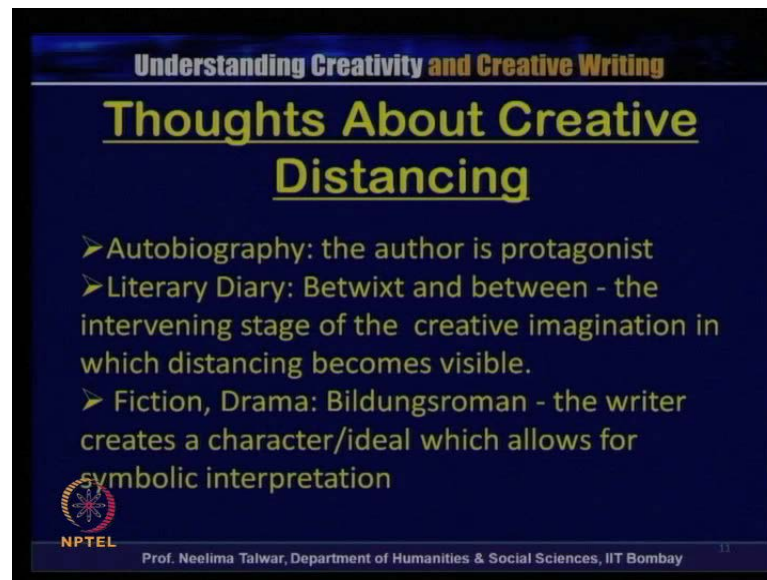
See: Introduction to *Carnets 1935-1942* by Philip Thody

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So, what is discarded also may be of interest to those who begin to feel a passion for Albert Camus writings. Finally, Thody points out that there is great deal of the internal conflict that one can read between the lines that is visible while reading Camus and he pins it down as conflict related to the inter actual recognition of the need for discipline because without discipline you really cannot sit-down and write and at the same time the profound anarchy of his temperament. So, now, I think what we need to do is to look at this jangra of literary notebooks and I think it is important If you are really getting serious about writing, because autobiography that this is not a autobiography so, but because in the autobiography the author is the protagonist.

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The slide is titled "Understanding Creativity and Creative Writing" and "Thoughts About Creative Distancing". It lists three types of writing: Autobiography, Literary Diary, and Fiction/Drama. The slide also features the NPTEL logo and the name of the professor, Neelima Talwar, from IIT Bombay.

Understanding Creativity and Creative Writing

Thoughts About Creative Distancing

- Autobiography: the author is protagonist
- Literary Diary: Betwixt and between - the intervening stage of the creative imagination in which distancing becomes visible.
- Fiction, Drama: Bildungsroman - the writer creates a character/ideal which allows for symbolic interpretation

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The term protagonist refers to the fact that writer or a person becomes the central character. So, in the autobiography whoever is writing the autobiography is the protagonist of that narrative, but the literary diary is you know you should see it with reference to both autobiographical writing and fiction or drama that is creative work that is created out of this process the literary diary is betwixt and between this two poles autobiography and fiction. Because it is certainly an intervening stage of the creative imagination in which distancing becomes visible that is you look talking only about yourself you are talking about characters you have constructed.

So, there is a kind of distancing, a kind of separation, there is a different process that unfolds here. And in that sense, I would suggest that you can go back to the first module in which we talked about Bildungsroman, and also the fact that Bildungsroman gives you the sense of how a writer creates the character, or an ideal which are loves for symbolic interpretation. There are so, many varieties those are available within that so, in some sense, I think this diary the first volume provides you the sense of how Bildungsroman also unfolds. So, it makes it infinitely more interesting when you sit-down with details, and sit-down with your own possibilities, I think it becomes fascinating process. Now, we would only choose some excerpts from Albert Camus diary because I think one of these is just amazingly you know fascinating.

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Understanding Creativity and Creative Writing

Diaries, Notebooks

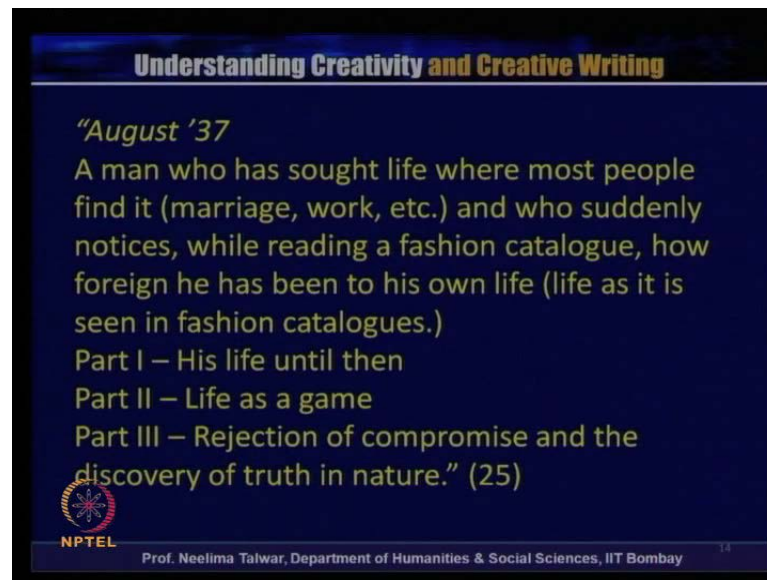
- Amorphous nature of experience
- Fictionalising to find points/moments of significance
- Kundera on the realm of experience that fiction searches and represents
- Preliminary stages of a fictional shape emerging
- Entry in *Carnets* about the unnamed characters' experiential awareness of absurdity

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And before that let me also point out that diaries or notebooks that we are talking about, these do touch on the amorphous nature of human experience. Fictionalizing is the way to find points and moments of significance. So, it is like out of the most of experience there are some points that revile some sharp sense of meaning. I would definitely place before you Kundera's definition of fiction as a form where he points out that it really touches on the realms which is left out by analyses. So, experiential realms related to the sense of the being the human being how he or she feels. And it is very very hard to really talk about it in that sense I think you really would benefit from reading Kundera also. But all you can begin to see how some kind of a preliminary shape of fictional work begins to emerge in Camus and this I want to substantiate.

So, know one thing, one emotion that dominated Camus consciousness is related to the experience of absurdity. As I said this is the philosophical term, please look at it as a philosophical term, and not as a loose term that it is used in general. So, what is this sense first of all, and then I will give you a quote different kind of interlinked quote August 37th this is what Camus has note it down.

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Understanding Creativity and Creative Writing

"August '37"

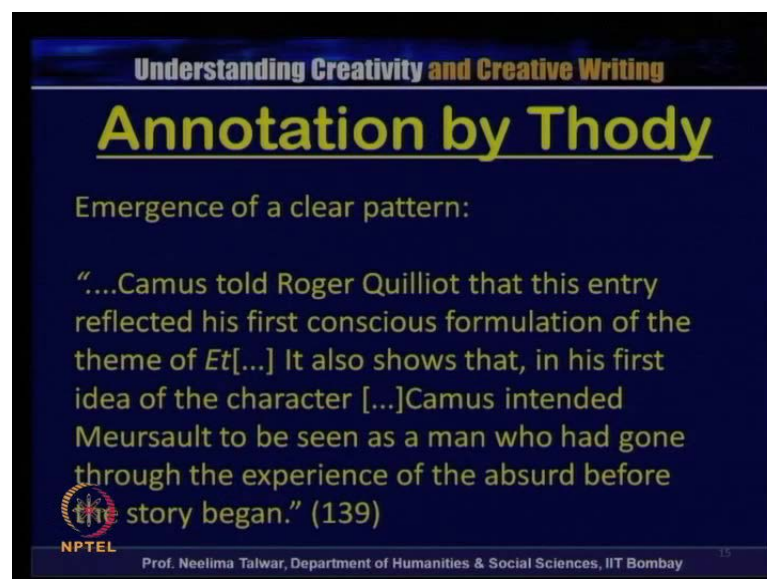
A man who has sought life where most people find it (marriage, work, etc.) and who suddenly notices, while reading a fashion catalogue, how foreign he has been to his own life (life as it is seen in fashion catalogues.)

Part I – His life until then
Part II – Life as a game
Part III – Rejection of compromise and the discovery of truth in nature." (25)

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A man who has sought life where most people find it marriage work etcetera and who suddenly notices while reading a fashion catalogue, how foreign he has been to his own life. Like as it is seen in fashion catalogues part 1- his life until then part 2 - life as a game, part 3 - rejection of compromise and the discovery of truth in nature. So, this moment when the person discovers or is plays depending on your point of view by this sense of absurdity. So, this was the pre occupation in Albert Camus.

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Understanding Creativity and Creative Writing

Annotation by Thody

Emergence of a clear pattern:

"....Camus told Roger Quilliot that this entry reflected his first conscious formulation of the theme of *Et[...]* It also shows that, in his first idea of the character [...] Camus intended Meursault to be seen as a man who had gone through the experience of the absurd before the story began." (139)

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In an interview given to Roger Quilliot he had pointed out that this entry reflected his first conscious formulation of the theme of the outsider. It also shows that, it is first idea of the character and the character he is referring to is the protagonist of the outsider, the famous novel, the character is called Meursault. He said it also shows that in his first idea of the character Camus intended Meursault to be seen as a man who had gone through the experience of the absurd before the story began. That is the very important point for those of few who have been reading Albert Camus this is an extremely important point. And so, now I think what I can do is to take you to some really important interlink reading and this is a diary entry that I am placing before you. Those are few who have read some of his work with immediately recognize it.

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Understanding Creativity and Creative Writing

Interrelated Reading

Carnets 1935-1942 & The Outsider

"2P.
Today, mother died. Or it might have been
yesterday, I don't know. I had a telegram from
the Home: "Mother died. Funeral tomorrow.
Yours faithfully'. It doesn't mean anything. It
might have been yesterday." (59)

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The diary entry goes like this "2P. That is the way it is there today, mother died. Or it might have been yesterday, I do not know. I had a telegram from the Home: "Mother died. Funeral tomorrow. Yours faithfully'. It does not mean anything. It might have been yesterday." So now this is the diary entry and this is exactly the beginning of the outsider. If you want to really understand the outsider fully of course, you will have to read the book and I would suggest that you read this novel, which will make for some intriguing reading. Because there are very, very intriguing aspects, but I think if you place it in terms of this frame of reference of the character who had already experience absurdity that is lack of meaning in his social and philosophical framework. Then, I think you will understand the novel better and if that also does not really help you I would

strongly recommend that you see the 1967 film *The Stranger* which is based on the outsider. This is an Italian movie, but the English version or it is I think been dubbed into English. That is also available on YouTube in which (()) has been played by the famous actor (()) is the fantastic film and I think that will also help you understand the dynamics of what is being explored by this great writer.

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Understanding Creativity and Creative Writing

Interrelated Reading

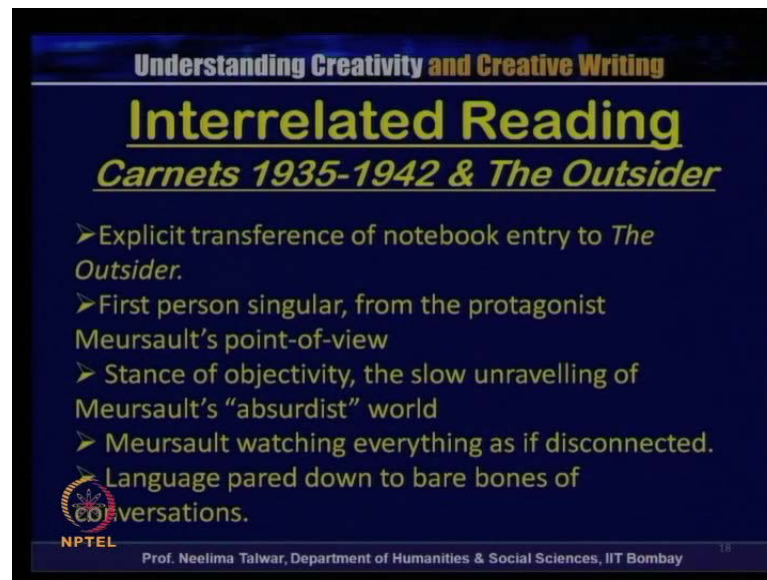
Annotation by Thody

"Page 59. 2P. What subsequently became the opening sentences of *Et* were written straight out without any corrections. The note '2P' (second part?) gives the impression...that Camus may originally have intended to describe the kind of person Meursault was before the discovery of the absurd and his mother's death." (144)

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On page 59 according to Thody this particular statement that we just read out he has a few observations about it. He says that what subsequently became the opening sentences of the outsider were written straight out without any corrections. The note 2P gives the impression that Camus may originally have intended to describe the kind of person Meursault was, before the discovery of the absurd and his mother's death. Again, that is the exercise that do yourself can undertake a creative exercise, in order to see, what if you know you had captured Meursault is the fictional character before the death of his mother, and before he had experienced absurdity, that would be a very useful exercise for creative composition.

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Understanding Creativity and Creative Writing

Interrelated Reading

Carnets 1935-1942 & The Outsider

- Explicit transference of notebook entry to *The Outsider*.
- First person singular, from the protagonist Meursault's point-of-view
- Stance of objectivity, the slow unravelling of Meursault's "absurdist" world
- Meursault watching everything as if disconnected.
- Language pared down to bare bones of conversations.

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Now, in terms of inter related reading, one can point out that, there is explicit transference of notebook entry to the outsider, but what it teaches us is also the use of first person singular. Because from autobiographical writing where a writer is the protagonist to this distilling that we talked about. Now, we have the novel in which the narration is from the point of view of the protagonist Meursault and it is first person point of view. There is also the stance of objectivity, and slow unravelling of Meursault's absurdist consciousness. Meursault continuously watches everything as if disconnected with I would say very, very disastrous consequences that also have become contravention and I suppose you can bring in *Leviathan*, and have a sort of reading of this particular novel from the position of Algerian point of view. That will also give you some interesting and important, but disturbing questions the language also of this novel is pared down to bare bones of conversation.

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The slide is titled "Understanding Creativity and Creative Writing" and "Fiction and Drama". It contains the following text:

- Camus's entry titled On the Absurd?
"Kirilov is right. ..." refers to the character of Kirilov from Dostoyevsky's *The Possessed*.
- Dostoyevsky's portrayal of life of ideas and how characters are consumed by ideas. Kirilov – philosopher-engineer, a nihilist who believes that one can conquer fear of death by killing oneself. A truly absurdist character.
- Camus adapted this novel for the stage in 1959.

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So, very, very bare and it is very, very stark and very, very lucid from his point of view. There is an entry in this diary on the absurd itself it is titled on the absurd and this is what Camus has to say almost as if he was talking to himself. Kirilov is right and then he refers to the character of Kirilov from Dostoyevsky's possessed you remember we mentioned Dostoyevsky the Great Russian writer Kirilov who had influenced Camus in a very profound way. So, he refers to the character of Kirilov not any other character, but this character from the possessed the Dostoyevsky's portrayal of life and ideas and how characters are consumed by ideas be already refer to, now Kirilov is the philosopher engineer and he is also nihilist that is the person who does not find there is any pre given meaning in life. So, life is devoid of any given meaning.

So he is a nihilist who believes that one can conquer fear of death by killing oneself. In that sense, is it truly observed his character. So, those of you who have started reading the mythos of you will see how this notion of death, life all these issues are explored philosophically by Albert Camus in the myth of (()). Camus went on to adapt this novel for the stage in 1959, as I said to you earlier the writers do not really make a sharp separation between literary, drama and certainly, I think sometimes they do not even know which form will work for them. So, Camus was really actually pre occupied with drama as a form I think that sat very well with his own desire to find public places for discussion and for you know interaction and transformations.

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Understanding Creativity and Creative Writing

Camus & Theatre

- ❑ Involved in various aspects of theatre.
- ❑ Pervasive influence of drama on Camus's literary creativity.
- ❑ In addition to adaptation of *The Possessed*, Camus acted the part of Ivan in Copeaus's adaptation of Dostoyevsky's *The Brothers Karamazov*.
- ❑ *Camus's Manifesto of the Théâtre de l'Equipe...* 'The theatre is an art [...] demanding an exceptional degree of understanding between movements, voices and bodies.'

See Annotations by Thody

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So, but this particular novel was adapted by Albert Camus in three parts it has three acts. Camus was involved in various aspect of theater and it had very very deep impact on him in terms of even may be the way is fiction is shaped I cannot really make a very sharp connection between these two, but certainly to look at his own connection with theater. It may be pointed out that in addition to adaption of the possessed he acted as even in Copeaus's adaptation of the Dostoyevsky's the brother Karamazov. He was into acting, he was into production, he was also into writing place, and he wrote a manifesto of his theater where he pointed out the difference between fiction and drama. Indirectly this becomes visible he said that theater is an art, demanding and exceptional degree of understanding between movements, voices, and bodies. As you know, yourself drama is a form which is very physically governed. So, what you see or read in fiction it really influences your own imagination you have to imaginatively, vividly, reconstructed.

Where as in drama the ideas, the experiences, everything even the mauled is physicalised. And in that sense even the jesters, of our characters, their language, all of these actually cumulatively act to the presentation of the playwrights and vision of a particular kind of experience. And therefore he pointed out sharply aware of the fact that it may seem a big course as a form because they so, much of physicalization involve. But at the same time it is a form that requires a very different kind of sense of human beings move in those selected important movements, and how their voices convey meaning, how their bodies convey meaning, also. So, this is something that we can take note of

when we move to module three and four where we are also interested in looking at drama and its possibilities.

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Understanding Creativity and Creative Writing

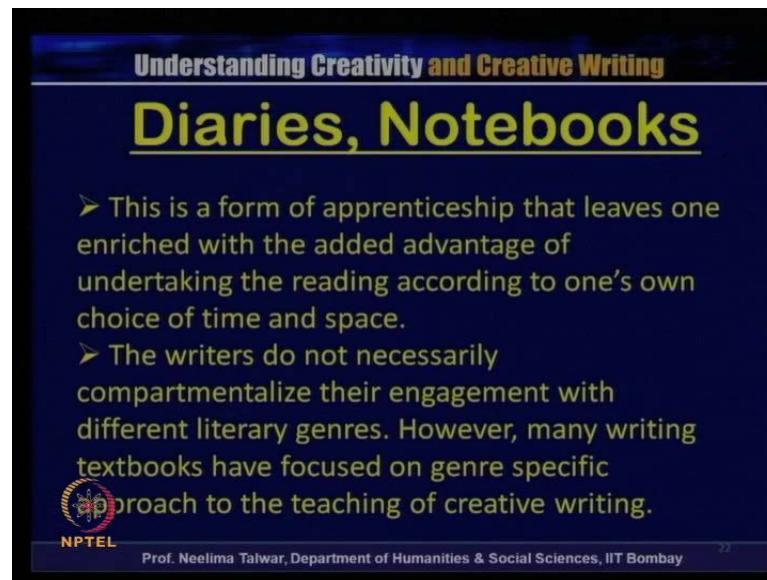
Diaries, Notebooks

- It is exciting to access this unfinished shorthand if you find a particular writer inspiring.
- One requires role models in one's field of specialization.
- Nuances of bildungsroman: formation/construction of the sense of self and society.

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I would say that it is exciting to access this unfinished shorthand, if you find a particular writer interesting one does require role models in one's field of specialization and Camus certainly could be one of those you can have your own choices. I think it provides certain nuances of Bildungsroman that you can discuss in order to see and how the sense of the self and society is constructed by us actively. We are active makers of these meanings, we are not just passive recipients of meaning.

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Understanding Creativity and Creative Writing

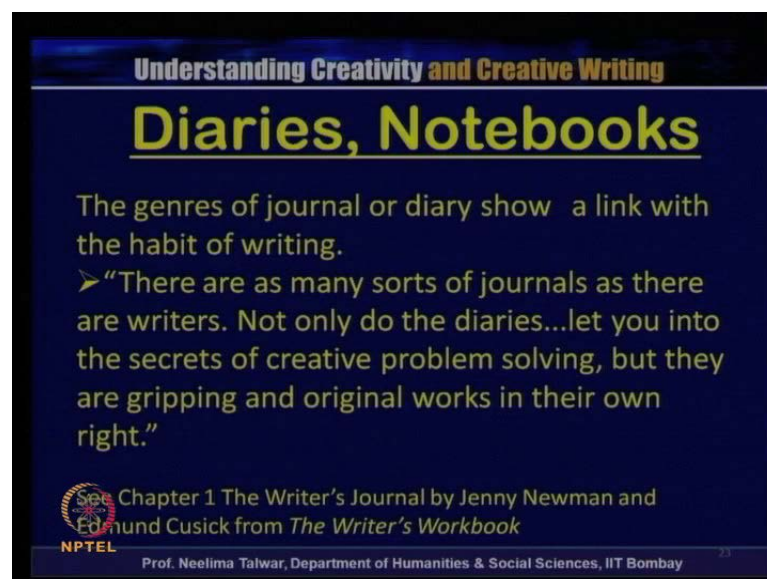
Diaries, Notebooks

- This is a form of apprenticeship that leaves one enriched with the added advantage of undertaking the reading according to one's own choice of time and space.
- The writers do not necessarily compartmentalize their engagement with different literary genres. However, many writing textbooks have focused on genre specific approach to the teaching of creative writing.

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This is a form of apprenticeship that leaves one enriched with the added advantage of understanding the reading according to one's own choice of time and space. The writers do not necessarily compartmentalize their engagement with different literary genres. However, many writing textbooks have focused on genre specific approach to the teaching of creative writing that distinction also you may just take note of and see what works for you better both have their own value.

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Understanding Creativity and Creative Writing

Diaries, Notebooks

The genres of journal or diary show a link with the habit of writing.

- "There are as many sorts of journals as there are writers. Not only do the diaries...let you into the secrets of creative problem solving, but they are gripping and original works in their own right."

See Chapter 1 The Writer's Journal by Jenny Newman and Edmund Cusick from *The Writer's Workbook*

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The genres of journal or diary shows the link with the habit of writing it also helps you how one has to see one has to regular, actually were one also has feel that fashion. Otherwise, it really does not work out according to the workbook that we had also earlier pointed out the writer's journal according to Cusick and Newman there are many sort of journal as there are writers not only do the diaries and let you into the secrets of creative problems solving. And I like that word very much problem solving but they are gripping and original works in their own right know of course, that is subject to your own a static evaluation. I am bit uncomfortable with that statement.


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Understanding Creativity and Creative Writing

Student Responses

Context: Study of writing preparation – from the urge to write to diary entries to clearer formulation leading to focused creation.

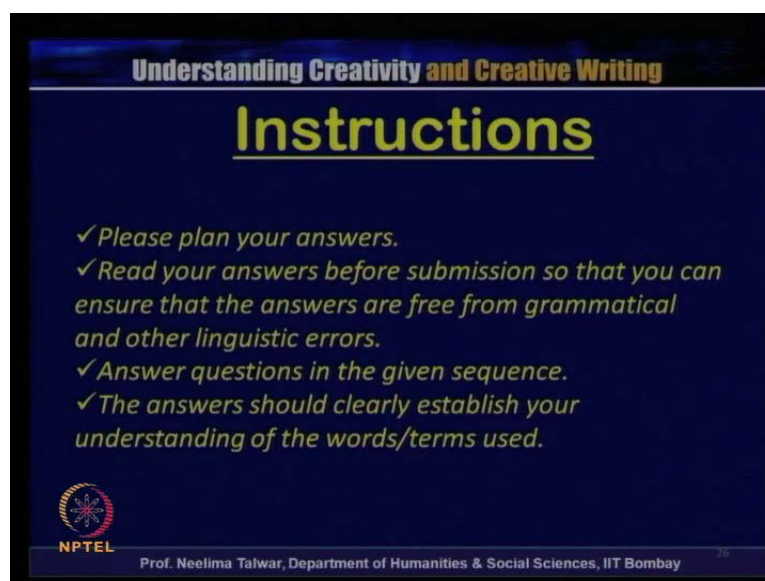
Samples of classroom work done in HS 456 : Understanding Creativity and Creative Writing

 **question paper followed by a sample answer.**

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Let us to move part three, were we would give you some samples of the classroom work that we did in this direction. What we have done is to place number of diary entries to begin with a different ways in which this has been shared with the children's, but what I have done here is to not really go into the variation of that we tried out depending on the nature of the group, but give you question paper. So, that you also know what kind of focus is required what kind of volume systems we are encouraging while undertaking such a reading exercise such a exercise of knowledge building also.

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Understanding Creativity and Creative Writing

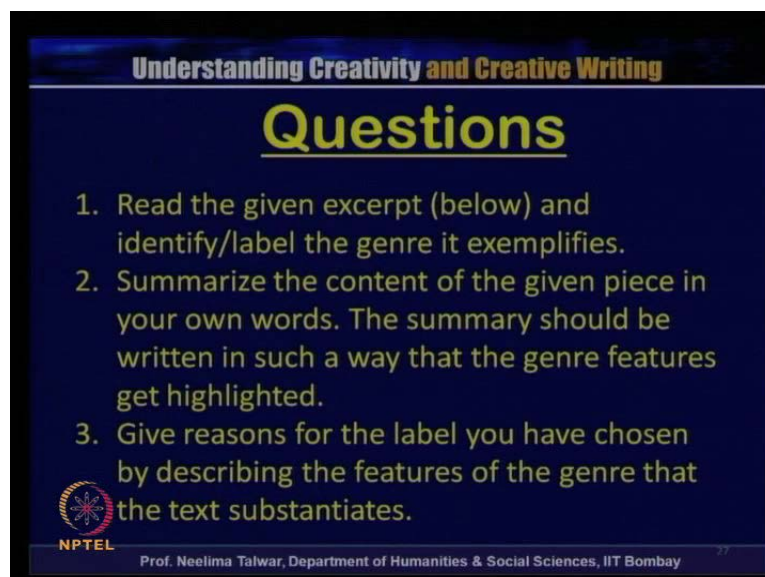
Instructions

- ✓ Please plan your answers.
- ✓ Read your answers before submission so that you can ensure that the answers are free from grammatical and other linguistic errors.
- ✓ Answer questions in the given sequence.
- ✓ The answers should clearly establish your understanding of the words/terms used.

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So, I want really read this and I just place this first part before you because it is like instruction that every instructor provides, but what you can notice is that is the emphases on the correct use of language. I think that is something that garner had also emphasized and we also believe that is very important.

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Understanding Creativity and Creative Writing

Questions

1. Read the given excerpt (below) and identify/label the genre it exemplifies.
2. Summarize the content of the given piece in your own words. The summary should be written in such a way that the genre features get highlighted.
3. Give reasons for the label you have chosen by describing the features of the genre that the text substantiates.

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The question that was pose before the students was to read the given excerpt unfortunately, I will not able to read the full except because of again copyright problems. I only read parts of it, but there was an excerpt that was given this was an open book

exam and therefore the students brought couple of books that we were dealing with couple of essays we were dealing with. And so, that point they could deep into whatever was mentioned in this question. So, they excerpt was given and I ask them to identified are label the genres it exemplifies, and also ask them to surmised content of the given pies in their own words. And the summery I had jested should be written in such a way that the john refresher are highlighted is also ask them to give rezones for the label they have chosen by describing the features of jangra that the text substantiates. So, this was the exercise as I seed it was open book exercise and the couple of these expects that of flouting rounds some books that were available for their reading and that time.

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Excerpt

Part II
A In the present
B In the past

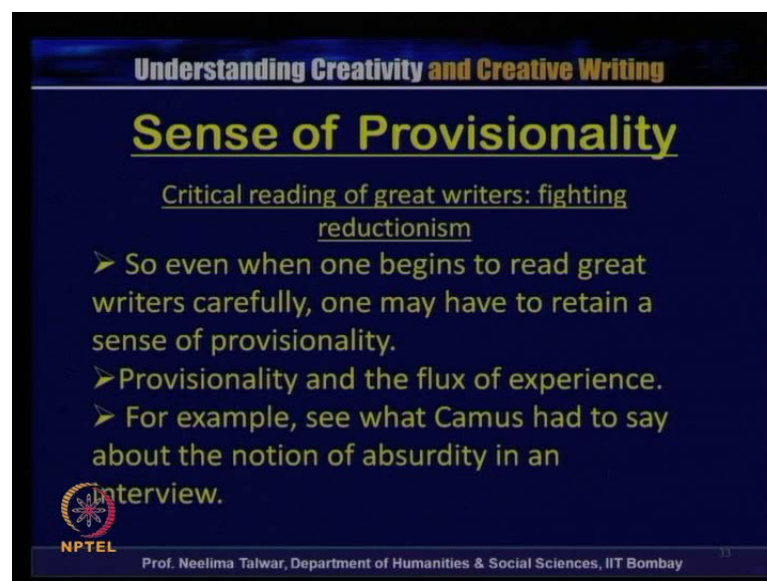
Ch. A1 – The House before the World.
Introduction.
Ch. B1 – Memories. Affair with Lucienne.
Ch. A2 – House before the World. His Youth.
Ch B2 – Lucienne tells her acts of infidelity.

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This particular expect is part II, from the source were it was taken from you. I think will know identified the source A in the present B in the past. Chapter A1 - The house before the world introduction. Chapter B1 – Memories. Affair with Lucienne, Chapter A2 - House before the world. His youth, Chapter B2 - Lucienne tells her acts of infidelity. So, this sort of goes on and, actually as I said I will not place the rest of the reading material before you, but I will certainly highlight parts of this material. So, that you also have a sense of what the student was responding to and so, the plane that is given here it goes on and. In fact, it moves again to chapter A3, than chapter B4, chapter A4, chapter B5, chapter A5. And it sort of develops the A and B into Owen pattern in a sort of sustained manner so, that you can also see raising crescendo and you also see some kind of summation or conclusion of that.

But there last chapter is titled night in the stars Catherin that seems to a very favorite thing of this particular writer who I think by you know is Albert Camus. Because it really remains may also of his really powerful interring stories from exiling the Kingdom first one, the adulteress women and her you know moments out in the you know at night, all alone watching the sky, and the earth ,and you know all the experience is related to that very very ambiguous and very powerful. So, any way this is the whole piece, but also added to it is the story of potteries and his story of the man sentence to death and he is describing the man, whose bring sentence to death. As I seed death is a very important theme in Albert Camus, and also execution, you know trail, the patterns of justice, all those also are equally important. And so, he says I can see him the person who to be executed I can see him he is inside me. And so, this goes on in this fashion and he also says I know that now I am going to write this narrator there comes a time with the three after much suffering mast bear fruit every winter ends in a spraying I mast bare witness. After words the cycle will starts again.

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Understanding Creativity and Creative Writing

Sense of Provisionality

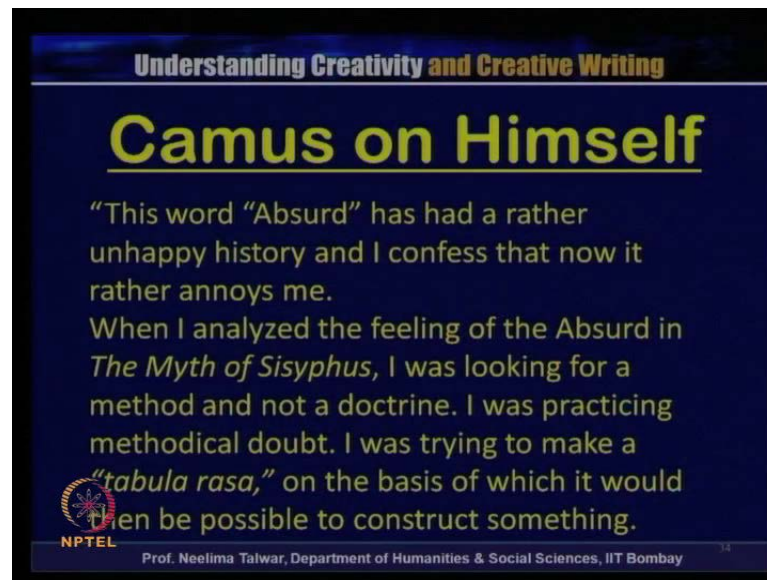
Critical reading of great writers: fighting reductionism

- So even when one begins to read great writers carefully, one may have to retain a sense of provisionality.
- Provisionality and the flux of experience.
- For example, see what Camus had to say about the notion of absurdity in an interview.

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So, even one begins to read great writers carefully I think one should keep a sense of provisionality and the flex of experience both are very important in the writing process and I think I would like end this session by pointing out what Albert Camus himself have to say about the notion of Absurd.

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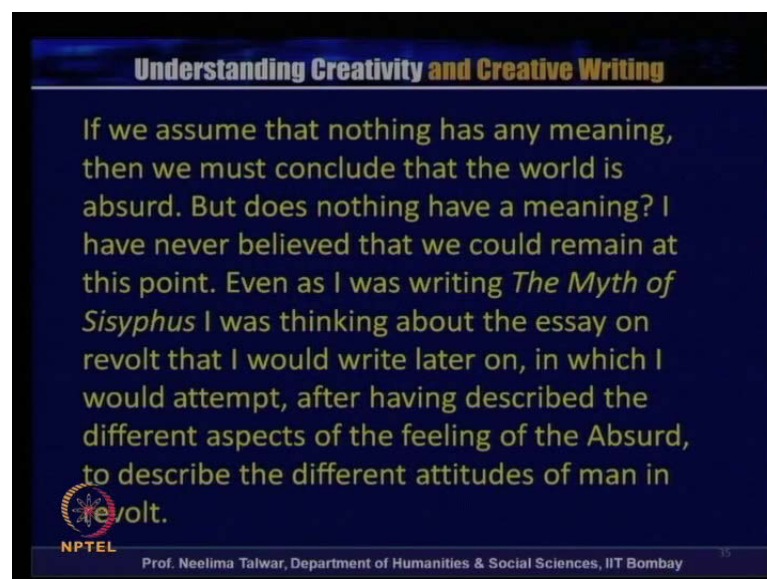
Camus on Himself

"This word "Absurd" has had a rather unhappy history and I confess that now it rather annoys me. When I analyzed the feeling of the Absurd in *The Myth of Sisyphus*, I was looking for a method and not a doctrine. I was practicing methodical doubt. I was trying to make a "tabula rasa," on the basis of which it would then be possible to construct something.

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He said that this word actually has an unhappy history and he what he was trying to do in the myth of Sisyphus. What he is actually looking for is a method and not a doctrine. I say I was practicing methodical doubt. I was trying to make a "tabula rasa," on the basis of which it would then be possible to construct something; and he goes on to say that I definitely did not think that it, I would stop with the notion of absurdity, I say he does have a nothing but does have a nothing have a meaning I have never believed that.

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Understanding Creativity and Creative Writing

If we assume that nothing has any meaning, then we must conclude that the world is absurd. But does nothing have a meaning? I have never believed that we could remain at this point. Even as I was writing *The Myth of Sisyphus* I was thinking about the essay on revolt that I would write later on, in which I would attempt, after having described the different aspects of the feeling of the Absurd, to describe the different attitudes of man in revolt.

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We could remain at this point even as a I was writing myth of Sisyphus I was thinking about the easy on the revolt that, I would write later on in which I would attempt after having described the different aspects of the feeling of the Absurd, to describe the different attitudes of man in revolt. I think it is very important you know a point that should help you understand this whole complex excise and not take writers in a you know in terms of a very fixed meaning that their woks provides us. With this I would like to end this session.

Thank you.