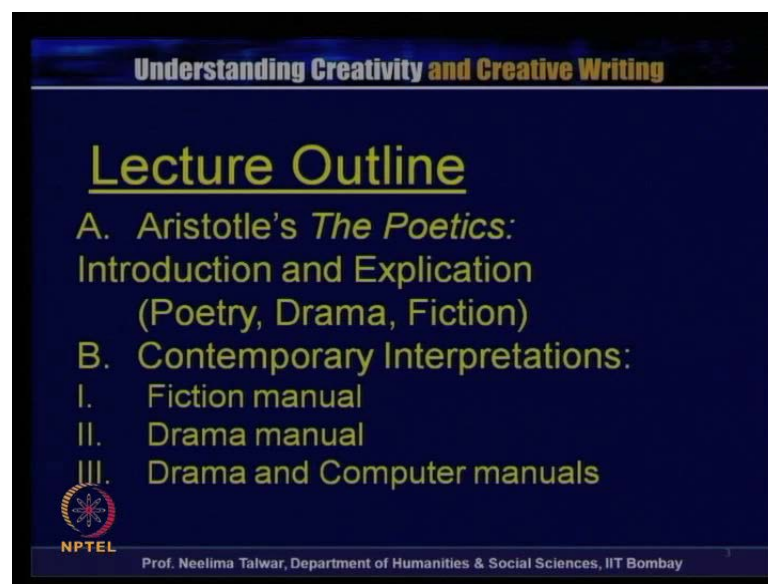


Understanding Creativity and Creative Writing
Prof. Neelima Talwar
Department of Humanities and Social Sciences
Indian Institute of Technology, Bombay

Lecture – 27
Western Classical Theory

Hi, this lecture is titled Western Classical Theory of Drama, and we have divided it into two distinct parts.

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In the first part, we will examine Aristotle's poetics, in which he had tried to present the nature of artistic literary forms, and also the laws that govern them at that time. The term poetry in that sense is a use to refer to artistic aserek use of language for expressive purpose.

So, we will examine this, these very fundamental concepts and ideas from Aristotle. And in the second part, we will look at free contemporary explorations of Aristotle and Aristotelian positions in a fiction manual, in a drama manual and in a manual devoted to drama and computer science.

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Understanding Creativity and Creative Writing

Aristotle's *Poetics*

"Creative writing's tale begins in Athens, with Aristotle (384-322 BC). It originates before that because Aristotle's *Poetics* is an account of creative practices accepted and used for years, and is no more than a fragment of knowledge he gathered for study."

See: David Morley's *Introduction to Creative Writing*

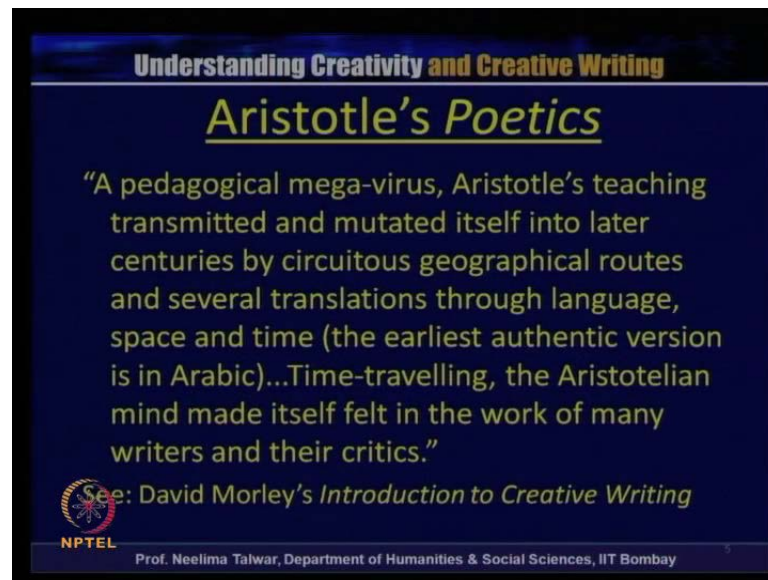
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Prof. Neelima Talwar, Department of Humanities & Social Sciences, IIT Bombay

It is really interesting to note that in a recent study, David Morley while talking about creative writing today, he started with this statement. He pointed out creative writing's tale begins in Athens with Aristotle 384-322 BC. It originates before that because Aristotle's poetics is an account of creative practices accepted and used for years, and is no more than a fragment of knowledge he gathered for study.

If you recollect, we had started this module with the understanding of performative forms in pre-writing culture, civilizations and historical stages. It is important to note that Aristotle gives us an understanding of the post literacy phase in human culture. But of course, as Morley points out, this is based on work that already had been a completed, achieved, and in that sense what it refers to is, the pervasive presence of this form in the western culture. We have also noted earlier that performative forms exist in every culture, it is almost co-existent with the human condition.

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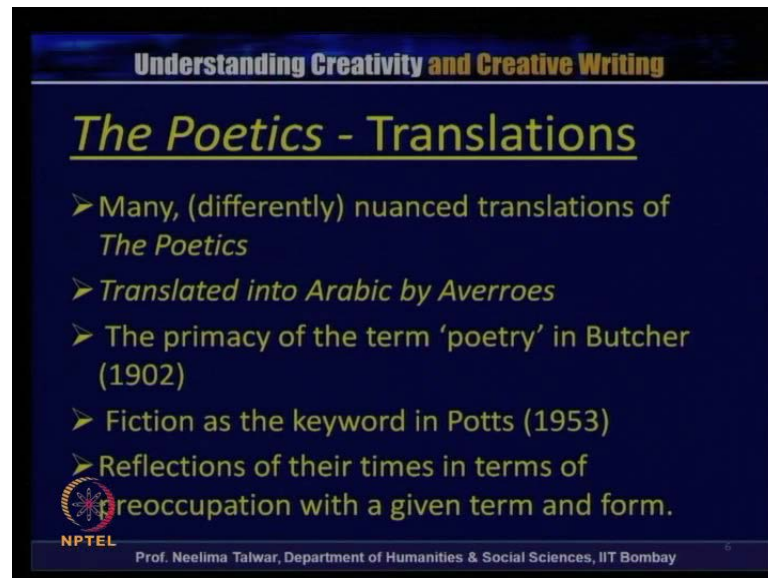
Morley goes on to point out that Aristotle's poetics is a pedagogical mega virus, and he goes on to point out that his teaching transmitted and mutated itself into later centuries by circuitous geographical routes and several translations through language space and time. And we interestingly the first authentic version is in Arabic, goes on to say time travelling the Aristotelian mind made itself felt in the work of many writers and their critics. So it is this Aristotelian mind that we are interested in exploring it is a mind I suppose which shows inclination towards mapping, the literary territory that has its own limitations and strengths because once literary regimentation occurs then creativity may slip out.

So that is why the Aristotelian mind is very important, very powerful presence but at the same time you will realize gradually that Aristotelian ideas have been critic but without Aristotelian frame work, it is very difficult to talk about many, many you know aspects of creative writing and the creative literary mind.

So therefore, let us also look at some of the translations that are available. Before I begin to talk about the ideas as such, let us look at the translation. There are just so many of them and let us see what we have here for you. In terms of these translations, we noticed the-they are new in a sort of different way. For example, we of course, don't know how the Arabic translation unfolded, but certainly in Butcher's translation of Aristotle poetics, just published in 1902, then there is definitely primacy of the term poetry and in that

sense, it is close to Aristotelian traditional frame work and the way the terminology was used at that point in time and poetry was the key term that Aristotle seems to have used.

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The slide is titled "Understanding Creativity and Creative Writing" at the top. Below that, the main title is "The Poetics - Translations". It contains a bulleted list of points:

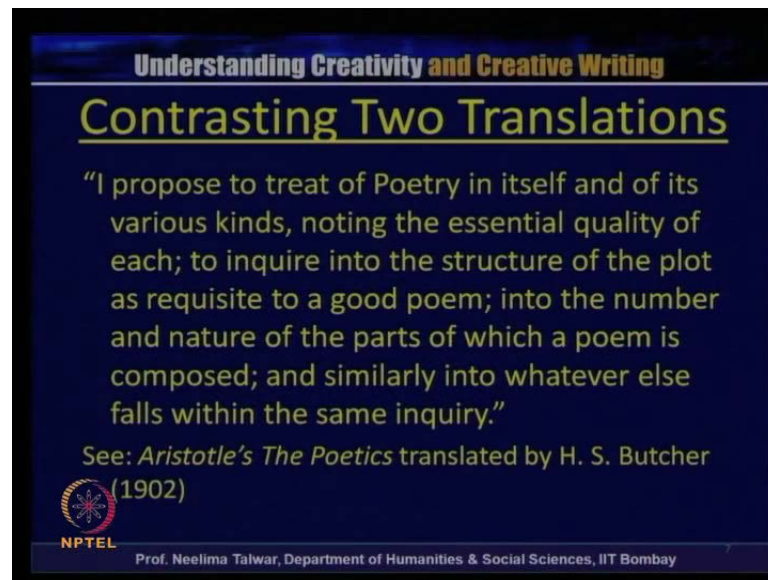
- Many, (differently) nuanced translations of *The Poetics*
- Translated into Arabic by Averroes
- The primacy of the term 'poetry' in Butcher (1902)
- Fiction as the keyword in Potts (1953)
- Reflections of their times in terms of preoccupation with a given term and form.

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".

However, in a more recent translation by Potts, fiction is the key word and that is quite its surprising. But in some ways, even in the title Potts has used the term fiction in translating poetics. But I think what we do have to reckon with is the fact that the translator reflects the preoccupations of his or her times and in that sense, there are favorite literary forms in different points of time. And perhaps, it is not a very big surprise if Potts use the term fiction all the term fiction also needs to be examine because it has kind of flue it presence. But certainly, we can keep that in mind because you may read different translations and get different kind of flavor. For example, if you were to compare and contrast Butcher and Potts for the same sort of starting point of Aristotle poets Aristotle poetics, you will notice that Butcher has a very different way of articulating the main ideas and Potts is more fluid and he takes a few liberties also.

So let us see by way of this comparison before we come to the ideas and structure of ideas, which we will examine in greater detail. But this introduction also gives you a sense of the vocation of the artist as to, what is the poet do and also a sense of verity of literary forms that and not only literary forms but literary informative forms that Aristotle was trying to understand place and map.

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Understanding Creativity and Creative Writing

Contrasting Two Translations

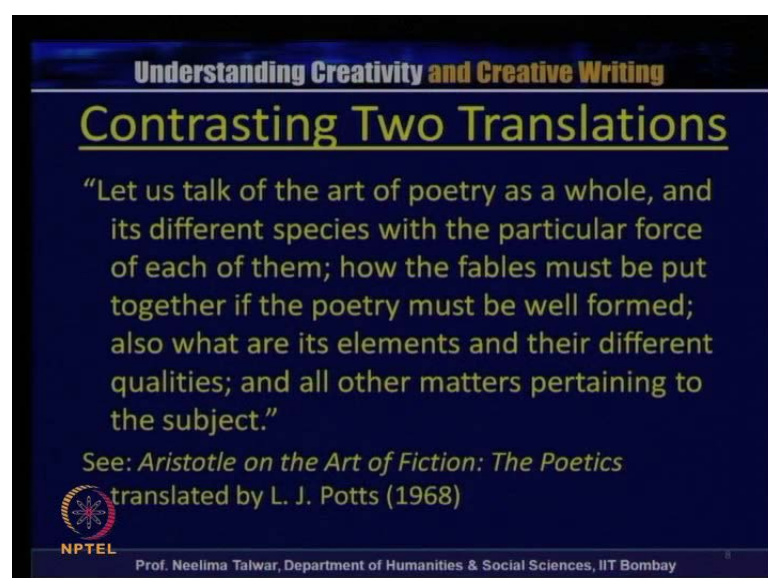
"I propose to treat of Poetry in itself and of its various kinds, noting the essential quality of each; to inquire into the structure of the plot as requisite to a good poem; into the number and nature of the parts of which a poem is composed; and similarly into whatever else falls within the same inquiry."

See: *Aristotle's The Poetics* translated by H. S. Butcher (1902)

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So let us look at butcher translations first and this is how it reads. I propose to treat of poetry in itself and of its various kinds. So poetry in itself of an of various kinds, noting the essential quality of each to inquire into the structure of the Plot, as requisite to a good poem into the number and nature of the parts of which a poem is composed. And similarly, into whatever else falls within the same inquiry. So this is what Butcher as pointed out. Now more or less, I mean in fact the same part but that has been translated in a very different way, it feels easier to read the second translation. It is closer to our times, but I think the certain liberties have been taken here.

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Understanding Creativity and Creative Writing

Contrasting Two Translations

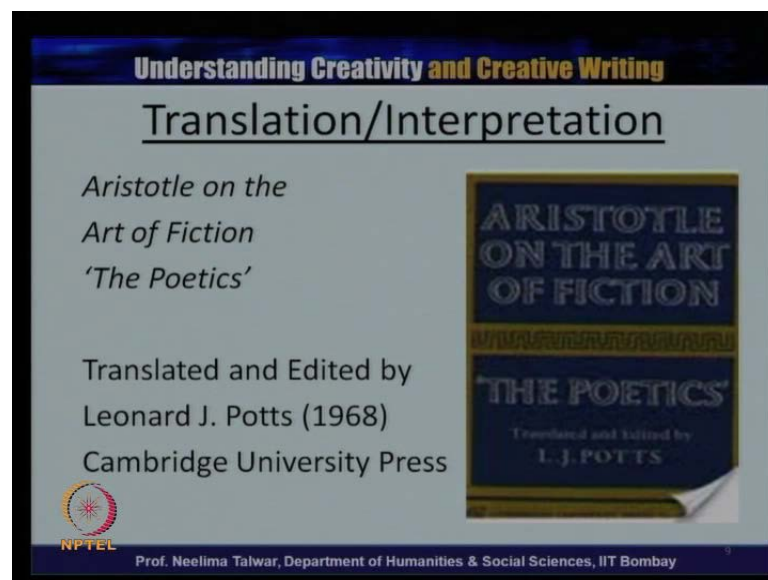
"Let us talk of the art of poetry as a whole, and its different species with the particular force of each of them; how the fables must be put together if the poetry must be well formed; also what are its elements and their different qualities; and all other matters pertaining to the subject."

See: *Aristotle on the Art of Fiction: The Poetics* translated by L. J. Potts (1968)

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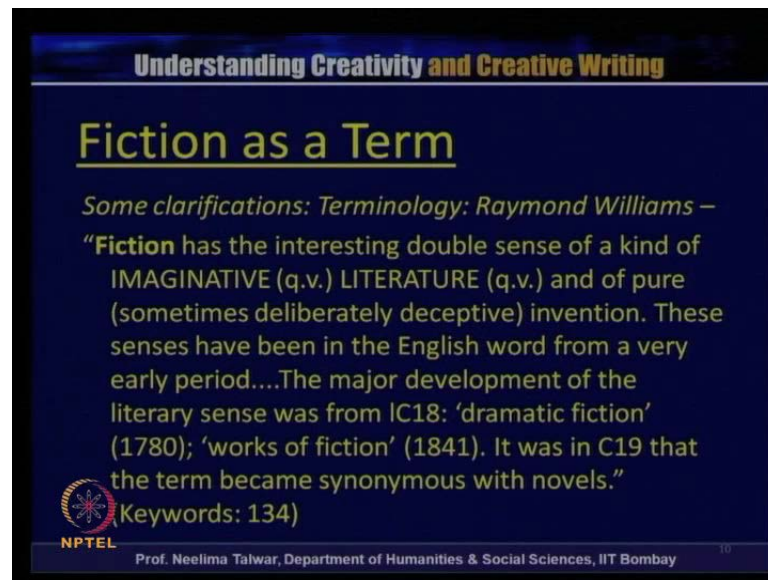
So Potts for the same part, this is what how he translates it. Let us talk of the art of poetry as a whole and its different species. With the particular force of each of them, how the fables must be put together. Now this is a new idea, how the fables must be put together, if the poetry must be well formed also what are its elements and their different qualities and all other matters pertaining to the subject. So I think the key difference is that the word is essential qualities has not been used by Potts instead he talks about the particular force of each literary form, and also how the fables must be put together. And if you would notice, you will also see that the title of his translation also is distinctly different.

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This is the title page of the book, and this is how the translation is presented. Aristotle on the art of fiction the poetics, and you know one would (()) surprise because fiction now be associate with the novel form. But as I said fiction has been a fluid term and it may be useful at this point to go back to Raymond Williams and see how he has explained the changing destiny of this term in English. This is what Raymond Williams had pointed out in key words.

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Understanding Creativity and Creative Writing

Fiction as a Term

Some clarifications: Terminology: Raymond Williams –

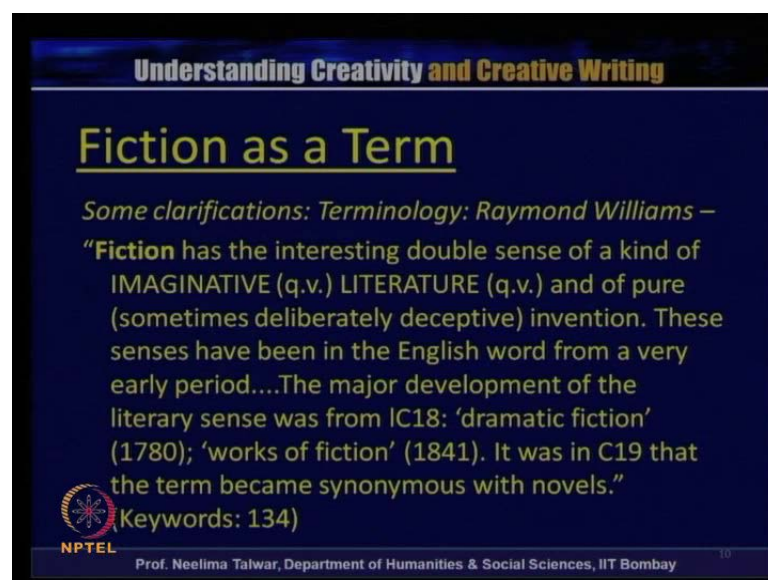
"Fiction has the interesting double sense of a kind of IMAGINATIVE (q.v.) LITERATURE (q.v.) and of pure (sometimes deliberately deceptive) invention. These senses have been in the English word from a very early period....The major development of the literary sense was from LC18: 'dramatic fiction' (1780); 'works of fiction' (1841). It was in C19 that the term became synonymous with novels."

 Keywords: 134)

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He said that fiction has the interesting double sense of a kind of imaginative literature. So the kind of imaginative literature, so it can replace the term poetry in that sense because it refers to imaginative literature. So it could be poetry and in that sense it is an extension of a general term or can be an extension of a general term and I think that is what Potts has done and this is what we find in many of the manual subsequently.

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Understanding Creativity and Creative Writing

Fiction as a Term

Some clarifications: Terminology: Raymond Williams –

"Fiction has the interesting double sense of a kind of IMAGINATIVE (q.v.) LITERATURE (q.v.) and of pure (sometimes deliberately deceptive) invention. These senses have been in the English word from a very early period....The major development of the literary sense was from LC18: 'dramatic fiction' (1780); 'works of fiction' (1841). It was in C19 that the term became synonymous with novels."

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So the term fiction to go back to Raymond Williams it has the double sense of imaginative literature and of pure sometimes deliberately deceptive invention and these

senses have been in the English word from a very early period. The major development of the literary sense from the 18th century, so the term remarry fiction and then works of fiction, it was in the 19th century that the term became synonyms with novels. So in some ways, for our own purpose and our onward or our future discussion of short story in novel etcetera, we would have to keep this changing fluid nature of the term fiction in mind and see how each of the author or thinker that we are discussing how that person uses this term. So the Potts translation really quite actively uses the term fiction in his generalize sense, as a post to the generalize sense of the term poetry.

Now let us go on to look at the way the structure of the ideas unfolds in Aristotle. I would read this statement from Potts and then I would begin to summarize the ideas as clearly as possible, so that you are able to use them later on more critically.

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Understanding Creativity and Creative Writing

Aristotle's Poetics – Discussion

Chapter 1:To begin in the proper order, at the beginning. The making of epics and of tragedies, and also comedy, and the art of the dithyramb, and most flute and lyre art, all have this in common, that they are imitations. But they differ from one another in three aspects: the different kinds of medium in which they imitate, the different objects they imitate and the different manner in which they imitate."

(Translation by L.J. Potts)

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So he points out to begin in the proper order at the beginning the making of epics and of tragedies and also comedy and the art of the dithyramb and most flute and lyre art all have this in common that they are imitations. Now this is an important part of Aristotelian point of view that the art forms they imitate reality, but I think it would it was not a mechanistic point of view, they also indicate he also indicated how it is the artist who you know modifies that mimetic activity in order to present his or her point of view also.

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Understanding Creativity and Creative Writing

Aristotle's Poetics – Discussion

Chapter 1:To begin in the proper order, at the beginning. The making of epics and of tragedies, and also comedy, and the art of the dithyramb, and most flute and lyre art, all have this in common, that they are imitations. But they differ from one another in three aspects: the different kinds of medium in which they imitate, the different objects they imitate and the different manner in which they imitate."

Translation by L.J. Potts)

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As he says here but, they differ from one another in three aspects the different kinds of medium in which they imitate, the different objects they imitate and the different manner in which they imitate. So each one has a very different mode of imitation also, we want go into this because I think we would right away move towards the definition of tragedy and comedy and more drama oriented discussion. But I think it is very important to remember that it has wider ramifications and we will not be able to discuss epic or the dithyramb the flute and lyre art at this point in time.

According to Aristotle, you know the, the two forms of drama that he identified then impact he polarized these forms, these tragedy and comedy. Tragedy as you may already know was considered by Aristotle as high art and comedy was considered low art. It is very important to remember that Aristotle was mapping the territory as it existed in his times and the times that he reflects are quite formal and also there is a very strong sense of the social order, there is a strong sense of homogeneity also and therefore, tragedy has all the attributes that are associated with the great and mighty characters and people of that time. But interestingly enough it is not an act of eulogy, it is an attempt to find the limitations of their destiny, their limitations of their human condition.

So there are these paradisiacal elements, on the one hand, this sense of finality with which he considered tragedy as high art and comedy as low art, this does reflect the value system of his period, but on the other hand, it continues to offer us very powerful


insides into the failures of the great you know personages or characters or protagonist of that period.

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Understanding Creativity and Creative Writing

Explication

- Tragedy is the “imitation of an action” (*mimesis*) to *show* (not tell) what *may* happen given a set of circumstances.
- “It is...the function of the poet to relate ...what may happen - what is possible according to the law of probability or necessity.” (Butcher)

 <http://www2.cnr.edu/home/bmcmanus/poetics.html>

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So according to Aristotle let see what he has to say about tragedy, tragedy that is an art form kind of drama which is labeled has tragedy is the imitation of an action to show not tell, now this is again a very important phrase which later on many of the practitioners of creative writing used as a mantra almost. If you remember earlier we had discussed some of the recent studies of creative writing in American academy and we also notice that this show don't tell was almost a key element of all the teaching word that was done in some of the early phases of American creative writing schools. But, this comes from Aristotle in some ways. So tragedy, which is a form of drama, is the imitation of an action to show not tells what may happen given a set of circumstances.

So in a way, what his talking about is the fact that a play write chooses certain situations, so it is not mechanistic blind act of imitations. Very significant aspects of the life of the character or the protagonist or other characters are chosen because they crystallize some important aspect of that social frame work. They also in, in a sense then reflect the rest of the social framework, it does not isolate the protagonist in a very significant way. But it is true action, the action that unfold what is chosen are these are actions, what the protagonist did, so there is great deal of emphasis on what can be described as the external patterned of behavior.

But, he goes on to say that it is the function of the poet to relate what may happen, what is possible according to the law of probability or necessity. And this very clearly shows a very deep sense of the artistic vocation here, because the poet and as I said the term poet or the term poetry is used in his generalize sense although it is also true that Greek drama especially high art was constructed in poetic format, but certainly he's also talking about the play write. So all the literary artist, so it is the function of this play write or the literary artist to also considered the probabilities of certain actions that would unfold. In other words, it is an imaginative act, it is in inventive act when characters are presented in a play, it is not a direct reflection of what has happened actually in life. It is an act of interpretation so there is that very clear sense of the artistic vocation and also a lot of value associated-associated with this act of artistic interpretation and representation.


It is pointed out and now I am shifting to a web site, which is a teaching web site, and the reason I refer to this teaching web site is to help you, you know depend to these you know web sites to read better, but much of the material that we are coating is free from copy write constrains and therefore I think we are in a good position so far as this this material is concern and quotations from this material. But basically what Aristotle went on to say is related to the medium of tragedy, which is drama and not narrative.

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Understanding Creativity and Creative Writing

Explication

- The medium of tragedy is drama, not narrative. History simply relates what has happened, whereas tragedy shows what may happen.
- Tragedy deals with the universal.
- Therefore, tragedy arouses not only pity but also fear, because the audience can envision themselves within this cause-and-effect chain.

 <http://www2.cnr.edu/home/bmcmanus/poetics.html>

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He also felt that tragedy deals with universal concerns, and this I want to explain in terms of what Albert Camus had said while writing collage and other place in that anthology

that we discussed. I think in the first lecture, he felt that for him at the Greek tragedy was the sort of module that he wanted to emulate and that is because he felt that Greek tragedy dealt with human destiny. And in his place, Camus wanted to deal with the sense of human destiny. So they would be a certain sense of magnitude he felt if he followed the Greek module of tragedy, and he had also considered this as a limitation all because in his fiction he was much more experimental.


However I think, it rings a bell here because when Aristotle point out the tragedy deals with the universal his trying to sort of indicate that you know it is a protagonist and the down flower of protagonist is also link to certain facets of the of human nature, which cut across classes and nations that is how I read it, you know when he talks about significance of tragedy I think it is this democratic sentiment that is dominant in Aristotle's mind.

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He also goes on to say therefore, tragedy arouses not only pity but, also fear because the audience can envision themselves within this cause and effect chain. And this was again an quite deliberate intension of tragedy to evoke pity and terror in the mind and heart of the audience. After this, you know Aristotle went on to to you know map the structure of tragedy and one of the key elements in Aristotle and also controversial element is related to the primacy attach to the notion of Plot. And many critics have pointed out that may be related to the fact that great Greek tragedy actually also dealt with action-external action, what the protagonist did and not so much on the internal life of the characters.

But definitely, what he had to say about Plot continues to evoke many many ideas and also sense of possibility, because it gives a kind of weight to artistic activity that you know continues to hold or attention today.

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Understanding Creativity and Creative Writing

- Plot is the "first principle", the most important feature of tragedy. "For Tragedy is an imitation, not of men, but of an action and of life, and life consists in action... its end is a mode of action, not a quality. Now character determines men's qualities, but it is by their actions that they are happy or the reverse."
- "The most powerful elements of emotional interest in Tragedy - Peripeteia or Reversal of the Situation, and Recognition scenes- are parts of the plot... Thus Tragedy is the imitation of an action..."

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So according to him Plot is the first principle the most important feature of tragedy. For tragedy is an imitation not of men but of an action and of life, and life consists in action its end is mode of action not a quality. Now character determines men's qualities but, it is by their actions that they are happy or the reverse. So this is the controversial you know point of view where character is not given as much important as Plot which means the causal external set of situations which govern the actions of the protagonist and those related to the protagonist.

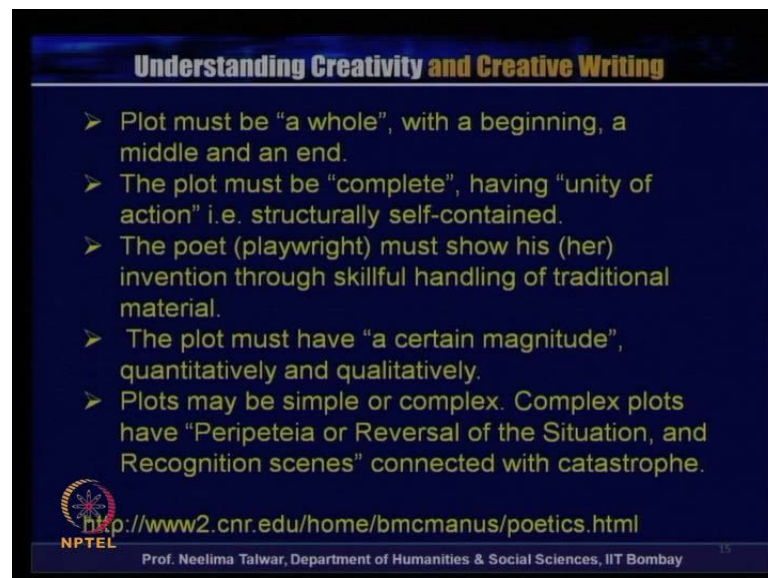
The most powerful elements of emotional interest in tragedy is peripeteia or reversal of the situation. And recognition seems at parts of the Plot thus tragedy is the imitation of an action. Now this again to me is very very powerful idea, where he says that the most powerful elements of emotional interest in tragedy is reversal of the situation. See in other words, when we look at the structure later on of the Plot, the Greek Plot later on the Shakespearian Plot, we notice that erase the sort of changing situation or you know that really is the key element of the power of tragedy that is initially a situation is chosen, which crystallizes powerful sense of crises a kind of crises that either the protagonist or societies facing. And then subsequently a point is reached where there is concentration with these antagonistic forces and the protagonist changes his or her point of view.

And it is this transformation, which then holds the you know, key to how the issue is resolved. This element of transformation that is shown within the plot of a tragedy, I

think that is again and extremely important and vigorous part of artistic activity, whether we look at drama fiction a poetry, but in drama in particular it has had some very interesting ramifications. Again the sense of plot it is very important, because later on you will realize that in many of them manuals of creative writing, these ideas are thought and debated, and even if you are a writer who wants to retained his or her spontaneity. The fact still remains that you would have to sort of distance yourself from your writing, in order to see whether what whatever you want to articulate, it reaches the reader or not and also in terms of your own internal process, plot is not a mechanistic device, it is a way of finding a structure and a core to your own very spontaneous desire to write, so in other words


I hope you want to look at this terminology as something belongs to books in the library, I think these are still operative terms and they are being used and explode, so stay with this with certain amount of patience, because many of these engine trutises, they somehow begin to create a distance between the young reader and the book the young reader and his or her desire to write

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Understanding Creativity and Creative Writing

- Plot must be "a whole", with a beginning, a middle and an end.
- The plot must be "complete", having "unity of action" i.e. structurally self-contained.
- The poet (playwright) must show his (her) invention through skillful handling of traditional material.
- The plot must have "a certain magnitude", quantitatively and qualitatively.
- Plots may be simple or complex. Complex plots have "Peripeteia or Reversal of the Situation, and Recognition scenes" connected with catastrophe.

 <http://www2.cnr.edu/home/bmcmanus/poetics.html>

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so according to Aristotle plot must be a whole with the beginning a middle and an end. This should be the sense of completeness, and also this should be this unity of action should be structurally contained, and poet or play write must show his or her invention through skillful handling of traditional material. The plot must also have certain

magnitude, this I have already explain to you, that the situation of crises that is chosen or in experience that holds the attention of the writer. It is chosen with the sense that it has tremendous value for the author or the play write, and again plots can be simple or complex this we need not worry about at this point, but what he has to say about character has really...

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Understanding Creativity and Creative Writing

Aristotle's Poetics

Character:

- Character has the second place in importance.
- In a perfect tragedy, character will support plot i.e. personal motivation will be intricately connected parts of the cause-and-effect chain of actions producing pity and fear in the audience.

<http://www2.cnr.edu/home/bmcmanus/poetics.html>

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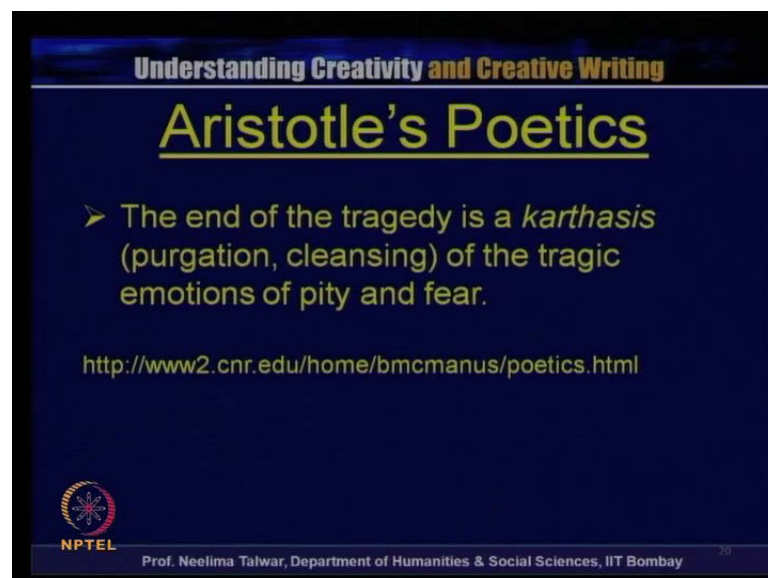
Let to a lot of disagreement that character has the second place in importance, and I think we will leave this here, right now or if you want, we can just quickly look at this statement in a perfect tragedy character, will support plot that is personal motivation will be intricately connected parts of the cause and effect chain of actions producing pity and fear in the audience.

So here, I think it is sort of redeems that position by sort of suggesting that they would be very close connection, between the cause of effect chain of actions and also the characters personal motivation, I think one would have to read specific text in order to see, how even for Greek tragedy this works out it may not work out so very completely. In the ideal tragedy claims Aristotle the protagonist will mistakenly bring about his own down fall not, because his sinful or morally weak, but because he does not know enough. There are other elements that we will only touch on briefly the other elements of tragedy a related to diction thought song or melody and spectacle, but what he has to say about spectacle. I do want to mention this quite categorically, and I hope it would not be seen

as an open remark, because many of these performance art festivals that one witness, they seem like spectacles, and this is what Aristotle has to say, and I think one needs to heed this spectacle is the last element he points out, and it is more dependent on production of spectacular effects by the art of the stage machinist, then on the art of the poet.

so it is more like an external device, rather than something that comes from the inner vision of the poet something that one can apply to one's own theater practice, and also evaluate, if this has relevance.

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The end of tragedy, according to Aristotle is karthasis, which means purgation cleansing of the tragic emotions of pity and fear, so in other words there was just total sense of the performative form, and that Aristotle displaced writing from the point of the play writing to the performance to the language of our performance the script, and also the audience reaction, and karthasis is again a highly debated concept, but the idea is that in the Greek orient, definitely this was an operative notion where, after watching Greek tragedy the orient felt a deep sense of release a static release, but also in some way certain kind of spiritual come democratic release, in terms of the basic democratic nature of existence. It may be useful to point out that whatever he said about tragedy in terms of his structure by enlarge, he said about comedy, but he definitely considered it impairer action and within the dramatic generous.

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Understanding Creativity and Creative Writing

Aristotle's Poetics

The notion of the Comic

- "Aristotle divides the object of imitation into superior action and inferior action. Within the dramatic genres comedy imitates inferior action. The proper object of comic imitation is, however, not 'every sort of fault', but 'the ridiculous, which is a species of the ugly (49 a33-34).'"
- Comic action should also contain a proper beginning, middle and end.

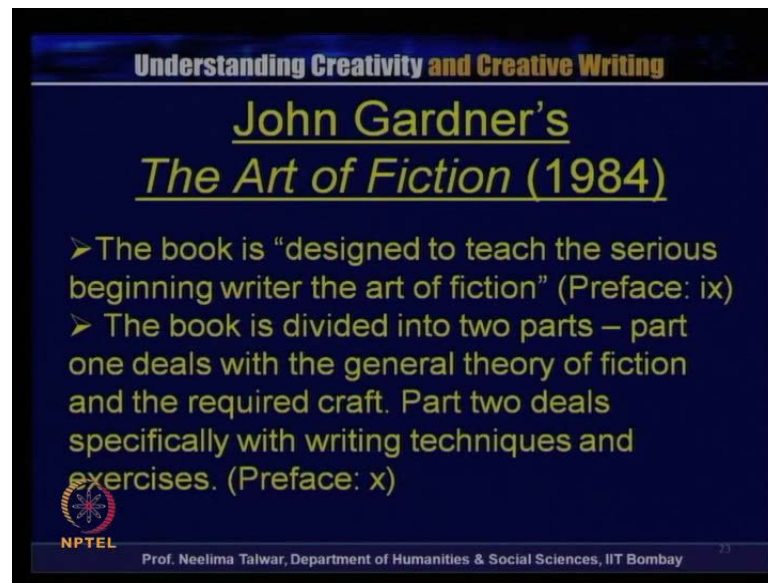
<http://www.ac.jp/~shirayama/ARISTOTELCOMIC.pdf>

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he said comedy imitates impairer action, and the proper object of comic imitation is however not every sort of fault, but the ridiculous which is a species of the ugly and the comic action should also contain a proper beginning middle and end. Write about Aristotle key point out that this division of tragedy and comedy was dismissed by moron writers write from (()) onwards and you see different blend of the tragic and the comic later on.

And therefore, be defiantly not or a commending this kind of polarization, which is almost based on class differences between the notion of tragedy and comedy, but what we are looking at our ideas about the creative potential of different forms, and now we would also try, and see how there are these contemporary interpretations of Aristotle, specifically in terms of manuals for creative writing, I mean this is what we are interested in, and so instead of looking at critical assessment or reassessment of Aristotle, what we are interested are the manuals, so that you can also utilize them in a proper manner for writing practice. So, I suppose you can also begin to see, which of the ideas from these other manuals, see manuals are very you know invigorating for you.

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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'. Below that, the title 'John Gardner's The Art of Fiction (1984)' is displayed in a stylized font. Two bullet points describe the book's purpose and structure. The NPTEL logo is in the bottom left, and the presenter's name and affiliation are in the bottom right.

Understanding Creativity and Creative Writing

John Gardner's
The Art of Fiction (1984)

- The book is "designed to teach the serious beginning writer the art of fiction" (Preface: ix)
- The book is divided into two parts – part one deals with the general theory of fiction and the required craft. Part two deals specifically with writing techniques and exercises. (Preface: x)

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The first study that we have selected is John Gardner's *The Art of Fiction*, which was published in 1984. This book is designed to teach the serious beginning writer the art of fiction. Again, the term fiction here, of course, it refers to novel, it also refers to the short story, but in a sense conceptually, I think Gardner uses it in a fluid sense and it also refers to the imaginative literature, and in that sense to fiction to drama poetry and other art forms, because those are the examples he has used without looking at the distinctive nature of those forms. The book is divided into two parts, part one deals with the general theory of fiction and the required craft, and part two deals specifically with the writing techniques and exercises, and we will introduce them to you later on, you know while we discuss the short story in particular.

So, I do want to point out that I think it is the limitation of this book that it covers a number of plays classical modern not post modern though, but at the same time, he does not account for the distinctive nature of those forms, and he recommends those plays as if they are meant for only reading, in terms of short story, he looks at the whole range above and fiction also in terms of the novel form he looks at, whatever classical examples are available in terms of the short story, and then for fiction he goes into modern and post modern, but the post modern is missing completely, so far so far as drama is concerned what he has done, is rather interesting, because he has problematized Aristotle's theory of *energeia* that is the actualization of the potential which exist in character and situation.

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Understanding Creativity and Creative Writing

Plot vs. Character

- I. Problematicized Aristotle's theory of *energeia*; "the actualization of the potential which exists in character and situation" (47)
- II. Illustrates how Edgar Allan Poe broke away from this model in *The Cask of Amontillado* (short story published in 1846). The story has an end but no beginning or middle.
- III. Kafka in the novella titled *The Metamorphosis* does not adhere to a plot with a sense of beginning, middle and end.

Both deal with interior situations.

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so the sense of the plot, and sense of the character with the artistic intent of trying to explore the potential of that situation.

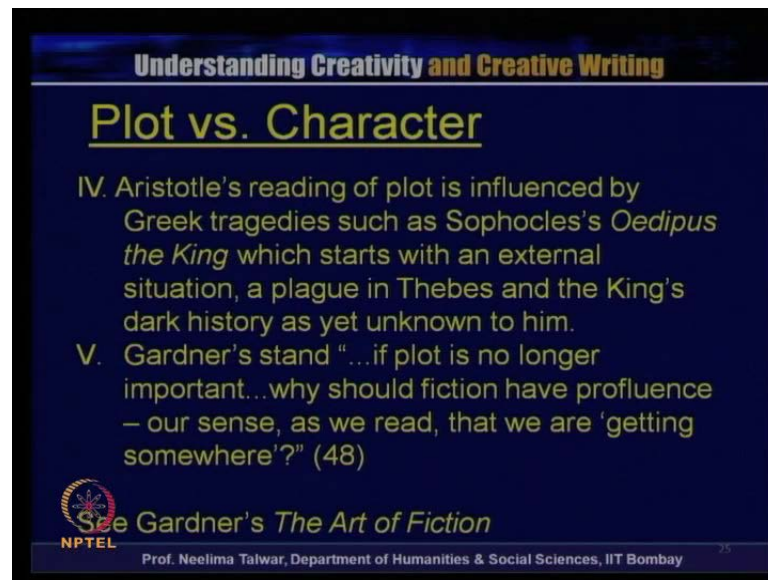
So, he feels that this particular module is totally rejected by artists like, Edgar Allan Poe specially Edgar Allan Poe's *The Cask of Amontillado*, it completely broke away from this sense of very neat structure of a plot with the beginning, middle and end, and according to him, what Edgar Allan Poe did in *The Cask of Amontillado*, was to actually start with the end, with no beginning or middle, and what this did was to open up the ground of experimentation of ground for experimentation, and he places *The Cask of Amontillado* novella *The Metamorphosis* within that same frame of reference, in order to show how imaginative inventiveness governed these experiments.

And not just the desire for experimentation, but a deep preoccupation with the times, in other words he also points out that the locus of this artistic impulse in Kafka and Edgar Allan Poe comes from the internal situation of the character, rather than the sense of external action, which is what the Aristotelian module is all about, I thought it may be useful at this point to read a bit from these three examples to show you how they differ in tone and manner for example, *The Cask of Amontillado* it starts with a kind of monologue where the protagonist he describes, and actually this is in flashback, so he describes a very unfortunate sort of end to his friendship, and also the act of revenge that he decided to take on his friend, it is a horrible horrifying story.

But this is how it starts the thousand injuries of Fortunato, I had owned as I best could, and this is the name of friend Fortunato, but when he winches the pawn insult I vowed revenge you who so well know the nature of my soul, will not suppose however that I gave utterance to authored, so it is start with how he actually kills his friend and very very brutal manner, and it is a whole monologue about this failed relationship between the two friends, and it purely gives the internal sense of how the protagonist viewed this fail relationship and carried deep humiliation that he suffered in this relationship, so this comes from very internal personal perceptions, and had this has no great magnitude of the kind that Aristotle want it from tragedy at all. The second piece that actually kafka is, so very famous for and there are just many many translations, this particular translations it is not the one that gardner coated

I have different translation, but again here you will see a very different sense of the surreal, which comes from the inner feelings of the character, and the the plot therefore, become subsidiary the plot is not energeia that is it does not really propel you from the point of the beginning to a mill and to to an end, there is no clear cut resolution in this. One morning as Gregar Samsa was waking up from dream, he discover that in his bed he had been changed in to a monstrous verminous bug. he lay on is arm heard back in so as he lifted his head up little his brown eyed abdomen divided up into rigid bowl like sections and so on and so far. So again it is a where is a real piece and it is steeped in the consciousness of this particular character and of course, it may have remicufications so far as the external world, and it is oppressive pressure on the protagonist, but there is no clear cut sense of external action here. So in that sense what Gardner has done is to pick up not drama, but short stories, and he has pointed out that this notion of a forward moving plot does not really apply any more, and he goes on to point out that Aristotle's reading of plot is influence by Greek tragedy such as sochocies' soedipus

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Understanding Creativity and Creative Writing

Plot vs. Character

IV. Aristotle's reading of plot is influenced by Greek tragedies such as Sophocles's *Oedipus the King* which starts with an external situation, a plague in Thebes and the King's dark history as yet unknown to him.

V. Gardner's stand "...if plot is no longer important...why should fiction have profluence - our sense, as we read, that we are 'getting somewhere'?" (48)

 See Gardner's *The Art of Fiction*

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The king which starts with in external situation a plague in Thebes and the kings dark history as at unknown to him, and then he also goes on to point out that if plot is no longer important, which is the case as his pointed out from Edger Allen Poe onwards, why should fiction have prevalence our sense has we read that we are getting somewhere, so what his actually doing is to use Aristotelian concept of plot and character, but at the same time, he is kind of rejecting the importance of a certain kind of the plot that Aristotle had recommended, but at the same time without Aristotelian reference this argument does not go forward, because I think it may apply to certain traditional form or certain forms that still up whole the classical pattern although they are located in the modern period, for example Camus desire to write Caligula in the way Greek tragedy are written that is also modernist attempt.

So it is not to suggest that row is tutalien ideas a completely debunked, but it is very important to understand your own consciousness as you write in order to see, whether you really have a sense of clarity with which you want to write, and develop your plot and character or you want to discover your character, you want to discover it and then gradually, let the innate sense of what you have discovered allow that to help you work out the plot which may not be the classical Aristotelian plot. Now in order to again point out, how Oedipus is different and so far clues was Aristotle favorite play write, let me just read out a few lines from this great play were euripus is the protagonist, and in the


early part the exchanges between him and the priest, the action takes place in Thebes in front of the royal palace.

The main doors are directly facing the audience, there are alters beside the doors a crowd of citizens carrying branches decorated with floral garlands and wool, and led by the priest has gathered in front of the alters with some people sitting on the alter steps, Oedipus enters to the palace doors and this is what he says, my children latest generation one from Camus, why are you sitting here with heads sticks in supplication to me, while the city fills with in sense chants and cries of pain, and he goes on like this, and then the priest and I am only reading parts of it, the priest says for our city as you your self can see is badly shaken, she cannot raise her head above the depth of so much surging death, disease infects fruit blossom in our lounge disease infects our heard of grazing cattle makes women in labor lose their children, and deadly pestilence that fiery god soaps strong to blast the city emptying the house of Cadmus, and fills the black heads with groans and house, these children and myself now sit here by your hope not because we think you are equal to the gods, we judge you the first of men in what happens in this life and in the worry interactions with the gods.

So in one short the priest again is very democratic he does not think Oedipus as the god, but his also, it of interested in finding a solution to the plague and of course, the plague becomes link to the actions of Oedipus as a person, who is failed miserably without knowing that it broken some very basic social norms, so this is how that tragedy and fools even that tanner of the tragedy also, because it is a performative activity is very very different, but Gardner clubs all of this together in order to locate the spirit and notion of plot and character in terms of a crucial artistic activity, so I think one can still learn a lot from Gardner exercises, which will take up later on I think the post remaining part of Gardner's manual for me, is this statement here we he we were he says fiction is a kind of play governed by moment by moment authentication born out of the dream like quality of the writers imagination. In other words he realizes that there are very few rules that governed the artistic process, but at the same time you know this play does require certain structure certain structure, in order to become an act of communication.

The second book that we are interested in evaluating or briefly responding to is the art of dramatic writing and its subtitle is based in the creative interpretation of human motives written by Agnew published in 1946.

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Understanding Creativity and Creative Writing

The Art of Dramatic Writing:
Its Basis in the Creative Interpretation of Human Motives by Lajos Egri (1946)


- Considered a path breaking manual for teaching playwriting
- Forms the basis for writing for television, cinema, and fiction.
- See chapter 6 titled "Plot or Character – Which?"

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This particular book is considered a path breaking manual for teaching play writing, I had been looking for play write manuals and I was really quite dissatisfied, till I chanced on this book as I said I had been looking for material for this course and for you in this video course, so I have been looking at many recent studies and some of the forgotten old gems also this a particular study is not a forgotten study, but at the same time one gets the impression that it has not really received due attention in terms of creative writing practice, in the west were they all you know they choose fictions and take books most of the time, but this does form the bases this manual does form the bases for writing for television, in fact there is a chapter devoted to television in this book, but also later on for cinema studies this book has been used, and also for teaching fiction, but without actually accounting for the actual original ideas that is my impression.

Briefly refer to only chapter six, later on we will discuss many other ideas from this book, and this is intuitively enough title plot or character, so this book deals with play writing and Aristotle also while talking about tragedy and comedy deals with drama were you show do not tell.

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Understanding Creativity and Creative Writing

The Art of Dramatic Writing:
Its Basis in the Creative Interpretation of Human Motives by Lajos Egri (1946)

- Points out Aristotle's basic error, "character is subsidiary to action"
- A notable idea regarding discovery of character developed by Egri. Quotes William Archer, "...to reproduce character can neither be acquired nor regulated by theoretical considerations."
- The Aristotelian viewpoint regarding the structure and spirit of writing explored in manuals

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But here again the question looms laws plot or character which and he points out clearly that Aristotle made basic error in pointing out that character is subsidiary to action, and also he pointed out that perhaps one could look at this notion of character, in terms of significance while looking at a quotation from William archer, but before that I think a very clearly I think this study is based on modernist sense of individualism also, and the sort of new sense of the self that the modern period allowed for human beings to explode there are lots of complicated reasons here, but he points out that Aristotle made this basic error, and also he places another idea about character by way of is open ended quality by coating archer, he says to reproduce character can neither be acquired nor regulated by theoretical considerations, and at the same time the Aristotelian view point regarding the structure and spirit of writing is explode not only in this manuals, but in many other important manuals.

So character remains a much more dominant idea, because actually the individual is up against lot of adverse and new fast changing situations, and right from the modern times onwards the character becomes a very very gripping aspect of literary creativity, finally we would end this session with reference to Brenda laurel's computers as theatre, and it is more by way of giving an assignment to our science and technology students, myself cantlem that I understand computers so well.

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Understanding Creativity and Creative Writing

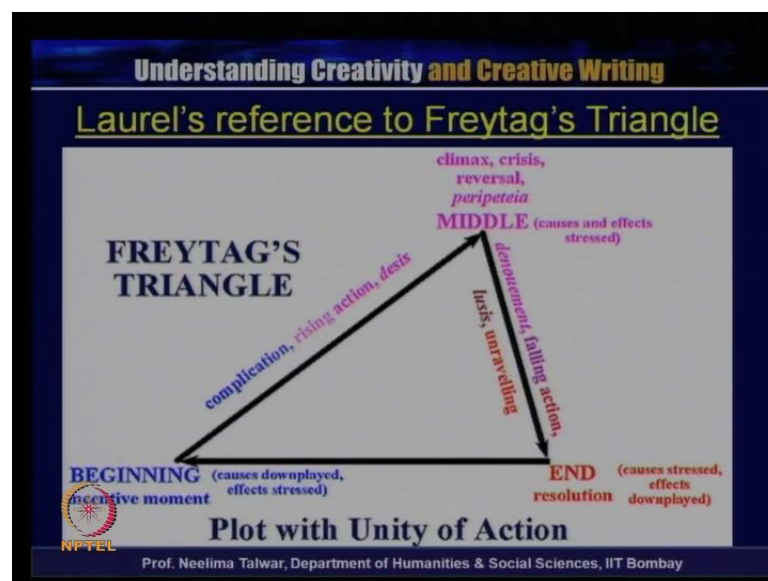
Brenda Laurel's *Computers as Theatre* (1991)

- Laurel builds on Aristotle's analysis of the form and structure of drama and its relevance for human-computer interaction especially with reference to designing games.
- "When we look toward what is known about the nature of interaction, why not turn to those who manage it best – to those from the world of drama, of stage, of the theatre?" (xii)

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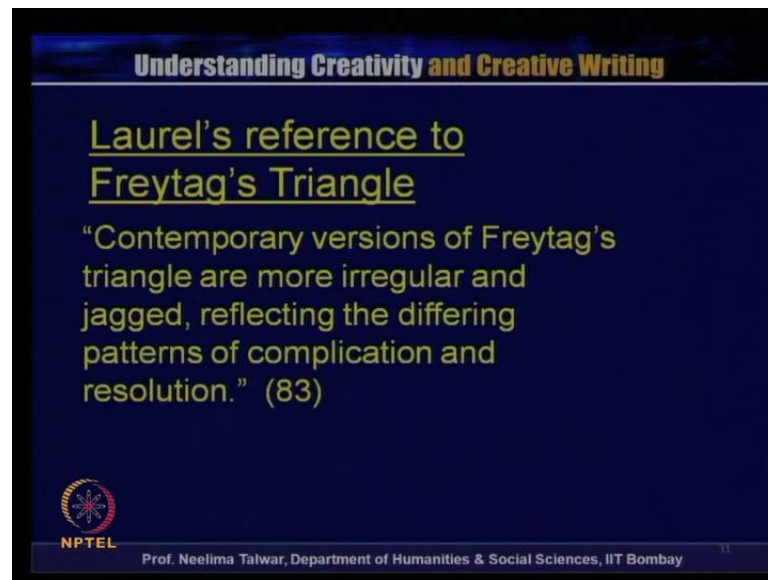
But what laurel has again done is to build on Aristotle analysis of the form and structure of drama, and it is relevant for human computer interaction especially with reference to designing games, and she says when we look toward what is known about the nature of interaction? Why not turn to those who manage is best to those from the word of drama of stage of the theatre, and she goes on to use another study of Aristotelian plot structure from Freytag the German novelist and play write who develop this very structural approach to Aristotle.

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By working out this pattern on horus, actually wit Aristotle promoted the three act division of a play were as Freytag talks about the five act division, but definitely this structure app approach we right now do not want to really go into it very much, but it talks about the incentive moment, the complication raising action, the climax crises reversal and then they denomey or folic action, and the end or resolution of a play, so it is gives the totality of this artistic upheaval, and also the you know sense of how in creative acts we try to capture the amorphous problematic and open ended quality of life, and temporarily through these activities we are able to give a sense of clarity, and therefore I think what we would do is to also point out that laurel does not stay with only the Freytag bobble.

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The slide has a dark blue background with yellow text. At the top, the title "Understanding Creativity and Creative Writing" is displayed in a yellow sans-serif font. Below the title, the main heading "Laurel's reference to Freytag's Triangle" is written in yellow. The body text, also in yellow, reads: "Contemporary versions of Freytag's triangle are more irregular and jagged, reflecting the differing patterns of complication and resolution." (83). In the bottom left corner, there is a circular NPTEL logo. The bottom right corner contains the text "Prof. Neelima Talwar, Department of Humanities & Social Sciences, IIT Bombay" and a small number "31".

Understanding Creativity and Creative Writing

Laurel's reference to Freytag's Triangle

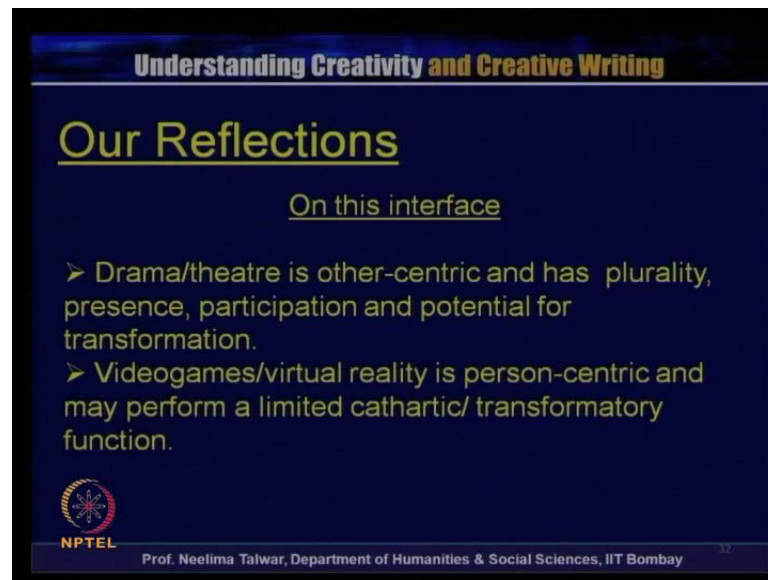
"Contemporary versions of Freytag's triangle are more irregular and jagged, reflecting the differing patterns of complication and resolution." (83)

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She goes on to recognize that contemporary versions of Freytag triangle a more irregular and jagged reflecting the differing patterns of complications and regulation.

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The slide is titled "Understanding Creativity and Creative Writing" and "Our Reflections". It discusses the differences between drama/theatre and videogames/virtual reality. Drama/theatre is described as other-centric with plurality, presence, participation, and potential for transformation. Videogames/virtual reality is described as person-centric with a limited cathartic/transformational function. The slide includes the NPTEL logo and the name of the professor, Neelima Talwar, from IIT Bombay.

Understanding Creativity and Creative Writing

Our Reflections

On this interface

- Drama/theatre is other-centric and has plurality, presence, participation and potential for transformation.
- Videogames/virtual reality is person-centric and may perform a limited cathartic/ transformational function.

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And finally, what we feel is this desire to problematize this inter phase issue, whether drama can we clubbed with video games, because drama is other centric as six view has pointed out, and it has plurality presence participation potential for transformation were as as a sort of known expert of computer science and computer internet related activities, I feel that the video games and virtual reality is person centric and may perform a limited kathatic or transom try function. This is the provoke discussion, and I hope you would undertake subsequent exercises and examine the ideas that we have presented before you, and bring some clarity to our own understanding which may be a traditional sprint oriented understanding, and so drama may be relevant for interface between humans and computers.

I would like to find that out, and if I my student response to this idea and they study I will report back their findings to you or they will come and speak to you themselves, so that is how we would like to end this session, do enjoy think about it and dip into some of the work, if you can by reading one or two books in greater detail.

Thank you very much.