

CREATIVE WRITING TODAY: MINORITY DISCOURSE

B. SHARMILA SHAREEF

LECTURER IN ENGLISH

TJPS PG COLLEGE

GUNTUR (AP), INDIA.

Abstract

Creative writing today, as a literary reality, emerges to be a powerful medium through which a writer can brave the innuendoes of tradition with an indomitable influence. An average man, in his life journey which is replete with a paradoxical blend of ecstatic victories and losing battles, triumphs and frustrations, glories and shames, becomes a hapless victim to the kaleidoscopic vicissitudes of life, constantly exercising unflinching optimism in his dream world, though in reality his life is a simmering volcano. In this effort, he indulges in the rumbles of psychological warfare that distills into creative literature. Therefore creative writing is man's expression of the response to the sunshine and shadow of his life.

Man is basically a social animal, as Aristotle said. The early man expressed his basic emotions of anger, pain, satisfaction and fear through unconnected grunts and groans. If we reckon the known whole life span of man of 300,000 years since the hoary past to the present day to a time scale of 50 years, writing has a history of only one year. If writing had not been there, the entire human history would have been a mere blank today. If we go deep enough to ponder as to why man writes at all, it is an urge of man to relieve himself of his emotions that disturb him inwardly. T.S.Eliot says 'you write because you feel the need to free yourself of something'. It is the psychological and aesthetic impulse that frees you of that 'something'.

Key Words:*Human history, Importance of creative writing, Vicissitudes of life.*

CREATIVE WRITING TODAY: MINORITY DISCOURSE

-B. SHARMILA SHAREEF

Creative writing today, as a literary reality, emerges to be a powerful medium through which a writer can brave the innuendoes of tradition with an indomitable influence. An average man, in his life journey which is replete with a paradoxical blend of ecstatic victories and losing battles, triumphs and frustrations, glories and shames, becomes a hapless victim to the kaleidoscopic vicissitudes of life, constantly exercising unflinching optimism in his dream world, though in reality his life is a simmering volcano. Human heart can be likened, as it is said, to a house of material treasure with its door being locked and the key and thrown into an ocean. It has been the constant effort of an individual to find the key and open the door, rummage about it, ransack its belongings and unravel its mysteries. In this effort, he indulges in the rumbles of psychological warfare that distills into creative literature. Therefore creative writing is man's expression of the response to the sunshine and shadow of his life. The contemporary world lays a heavy burden on the creative writers to relieve the society of the stress and strain caused by the civilization marked with an explosion of knowledge. The growing number of periodicals, magazines and media channels also creates a demand for writers in this direction.

Man is basically a social animal, as Aristotle said. Having the primary needs of food, clothing and shelter been fulfilled, thereafter prompted by the psychological urge for freedom and hope to lead oneself optimistically and confidently through the ups and downs of life, one craves for the social need of communication. The early man expressed his basic emotions of anger, pain, satisfaction and fear through unconnected grunts and groans. When man wanted to communicate with the far-away people, he made use of cave drawings, which later were named as ideographs. The first etching on clay tablets called cuneiforms were found in Egypt and Mesopotamia some 6000 years ago. If we reckon the known whole life span of man of 300, 000 years since the hoary past to the present day to a time scale of 50 years, writing has a history of only one year. If writing had not been there, the entire human history would have been a mere blank today. If we go deep enough to ponder as to why man writes at all, it is an urge of man to relieve himself of his emotions that disturb him inwardly. T.S. Eliot says 'you write because you feel the need to free yourself of something.' It is the psychological and aesthetic impulse that frees you of that 'something.'

Writing of two kinds Creative and Non-creative. Non-creative writing includes books on science, philosophy and religion. It is based in data collection, analysis and methodical presentation. Creative writing is out of imitation on concrete and abstract things. While non-creative writing is to inform, creative writing is to reveal, uplift and to transport. But they are not watertight compartments. Modern writers like Maurice Maeterlinck and Salman Rushdie have

taken a few non-creative topics like 'The Life of a Bee' and 'The Zoo Story' respectively and treated them in a creative way.

Creative impulse depends on the deeply influencing and enchanting themes. Some themes are born only to perish. An impulse that churns one's heart and troubles one on the emotional plane and establishes itself on one's heart a permanent impression only is fit for creative expression. When a creative thinker witnesses a domestic situation in which a traditional young woman, after wedding, leaves her parents' house to live with her in-laws of an outlandish tradition, or when he comes across a brood of pot-bellied children destined to live in abject poverty, he is emotionally disturbed by the hapless but inevitable realities in life around. Reminding ourselves of Wordsworth's famous words 'poetry is emotions recollected in tranquility', we need to consider the base for creative writing to be something like the 'calm after the storm'. That is how A.L. Tennyson has allowed his memories to sink in his mind from which he composed the elegy 'In Memoriam' for seventeen years which means to say that the impressions of his friendship are so profound and inextricably buried in his heart and mind that he continually scooped them to author

Such a master piece A fiction writer of the modern times Truman Capote says of him 'I have to exhaust all my emotion before I feel critical enough to analyze my thoughts.' Therefore creative writer looks for illumining circumstances in human terms-funny, absurd, tragic and ironic.

English men of the socio-political system of the neighbourhood touch some writers. For example, In Anton Chekov's story 'In Exile' the major incident is of a young Tartar and an old man called Simeon, both exiled in Siberia. The young man passionately dreams, in vain, of life that he has yet to live in the happy company of his wife and children at home while the old man who has seen life and drunk it to lees, reconciles himself to his imprisonment. He is contented with life in prison and prays 'God, grant every one such a life.' Such cruel ironies of life are staple for the creative writers.

Bernard Shaw says, 'Force of assertion is the alpha and omega of style.' A creative writer today has the responsibility of following certain precepts such as readability, catholicity and credibility so that his writing may be absorbing and engaging. Speaking of clarity and readability, a mention can be made of R.k. Narayan whose writings, as someone remarked, are like dhotis made in Lancashire. A creative writer should be burdened with the need for making his book intelligible and transparent to the last conscientious reader. In the words of Aristotle, 'style should be like thinking the thoughts of the wise and speaking the language of the common people.' Writers like Hemingway, Somerset Maugham and many Indian English fiction writers have advocated and practiced transparency in their works. For example, Mulk Raj Anand in his novel 'The Lost Child' expresses digestible experiences from his own life. When he was working for a Doctoral degree in London, he felt like a child lost in the social and psychological circumstances. The story is about a child who goes to a temple fair along with his parents and teases them to buy toys for him. When he is lost in the crowd, he asks every one 'I do not want anything in this world except my parents.' Emphatically, he craves for being with

his parents. Here Mulk Raj Anand impresses upon the readers the fact that we are all like children lost in world fair and he tries to emphasize the authenticity of things that happen to us.

The Aristotelian structure of opening-middle –ending does not bear much relevance to the expectations of the modern readers. In the grand scheme of things of eternity, there is nothing like an end to any situation. Things happen in a time-like sequence and continue to happen without an end. Creative writing should give an absorbing reading experience to the reader without much emphasis on the spark or twist towards the end. Such writing can be called an open-ended narrative, which is the order of the day. Film makers like Balachandar and Maniratnam of South India are good at treatment stories with episodes that never offer a conclusion. It is the reading experience that matters. A short story goes thus:

I was on the train from London to Edinburgh.

There was a man seated across me.

‘Do you believe in Ghosts?’ he said.

‘No’ I replied.

He disappeared.

Soul Bellow, an American Nobel Laureate in his short story ‘Looking for Mr. Green’ presents to us a central character George Crebe, an employee in city administration. He is in charge of delivering cheques to old and disabled people. He walks up and down for a man called Mr. Green. The longer Crebe searches, the more determined he becomes about the importance of his mission. Afterwards he encounters a drunken and menacing woman in stairway that he assumes as though she leads him Mr. Green’s actual location. He surrenders the cheque to the woman, much against the city’s clean guidelines that the payee’s identification should be established before the cheque is delivered. Such type of open endings expects us to know that a writer should not underestimate the creative abilities of the readers. It means that the reader’s mental exercise in guessing the end of the story has to be appreciated and respected. Thus creative in the present times has undergone a lot of change in techniques at home and abroad.

Works Cited

Anton Chekov’s; ‘In Exile’

Mulk Raj Anand’s ‘The Lost Child’

Soul Bellow’s Looking for Mr.Green

A.L.Tennison’s ‘In Memoriam’