

Creative Process And Freedom: A Near-Myth

Dr. J.S. Anand, Ph.D
Principal, DAV College, Bathinda 151001 India.
Web: www.drjsanand.com
Email: anandjs55@yahoo.com

ABSTRACT

This article aims to focus on the comparative freedom of the writer in composing a text, or the reader in interpreting it. It has been argued that man is a free agent and whatever he writes, he is free in his thinking, writing, etc. This article postulates that his freedom of expression and thought is a near-myth, because essentially, he is not free. His reality is that he is circumscribed and his creative process is under the impact of his circumstances which he cannot transcend. All talk of freedom in creativity is highly capped by man's incapacity over certain processes which lie outside his control. A plant that comes out of the earth is a left over of the great invisible struggle between the growth potential of the seed and the devastating impact of the negative elements. Similarly, creation or interpretation of the text is also a process in which freedom is not an absolute. Human mind works in invisible frameworks of time and the political tide.

KEYWORDS:

freedom, creativity, anand, post-modern, myth, poetry, text.

CREATOR: A TIME'S FOOL

Creation is restricted not only to the writer, it extends forward to the reader as such. Between the reader and the writer, there is the writing, which is self evolving too, because when it interacts with time and conditions, it starts yielding a meaning of its own. In this way, the process of creation is triangular; the writer in one corner, the reader in the second, and the writing itself turning into the third corner. The core issue with literature is message. Every writer, through whatever he writes, wants to convey a message. What happens to this message? Can it be conveyed? Where is the message embodied? are questions central to creation as well as interpretation. The whole body of the literary tribe is engaged head over ears in a singular effort: to read that message. Thus, within the creation of the message and its carrying forward, lie a thousand channels through which this message passes. The question that is paramount today is: how much freedom a writer has in creating that

message and how much freedom the reader exercises in downloading it. Moreover, as I have referred to above, is the message a non-entity, or is it evolving in time and exerting its own pull. A poem written by a writer is like a train has passed a station. He can look behind at it, and how it looks to other on-lookers are matters involving the freedom of the onlookers.

How much freedom a writer exercises in creating the message involves the freedom of the writer to pick a particular matter for creation. And, then, the words, the images, that help him create a visible structure of ideas, in the form of a poem, or a fictional work, all depend on his mental set up at a particular moment. I think, it is time, which is of paramount importance in the selection process. It is the moment which finally decides what he will write, and also the subject matter. In this way, the writer is controlled by the time element. When he goes to his material, what he will choose is the greatest question. Now, what he chooses again involves his freedom.

Here again, the ideas and images propping up before his mind, jump like fish from the pond of his memories. Here again, it is not that the fish are playing in the pond and jumping up at will which the author captures with the camera of his consciousness. Which fish will jump over, depends on the mental state of the author. The moments of life, capture him here again, and control his responses. The author is not free to think. A particular moment of time, brings to his mind, a particular thought, which starts ripples in the pond, and from there, the fish dance starts. Now, what type of fish, and how they dance, is also a very very personal issue. Some fish cannot dance, at two moments which may appear to be identical. And what alters the show is the moment which contains the author at a particular time. It means that the author is not absolutely free at the time of creation. He is in the grip of the moment he is passing through, and what that moment brings forth into his mind, and the display of ideas and images it triggers.

While crafting his message, the writer is again not free. If it is made out that he is free to choose from the images that appear on the canvas of his mind, I think, he has no choice in the patterning of those images, nor how they impact him, nor how they will further impact the reader. At the most, what lies in his power is to pick up those images which have been offered to him. A memory comes to him. And he builds a story on it. He has to say something. His freedom lies only in his wish or his plan to say this thing or that. After this, what comes to him by way of words, or images, is not in his powers. In this way, the freedom of the writer is highly circumscribed. Whatever he has said in a particular poem, if we go deep into it, we shall find the writer's pen, being propelled by some invisible forces which lie within him, and without him too. He is not at all a free agent.

In sum, he is a captive of time, and all that he writes depends on what ideas and images come to his mind on which he has no control. And then, although he has a clear message to

convey, still the patterning of the images and the words which go into the final structure, are not like dead bricks to a wall, they are like living creatures huddled together, breathing and sighing, laughing and joking, and making fun of his intentions, sometimes, showing this side to A and that to B, creating a bedlam of meanings within the same structure. What misses the writer here is finality and a sense of powerlessness over the word.

THE WORK

Creating a literary text is not like building a house which is a fixity, stationary and set only to decline. But, it is like giving birth to a child, who starts growing as the time passes, and may die when time overcomes him. The evolution of a literary text depends on its internal dynamics, as much as on the external context, which are not in the power of the writer to determine. There was a creative moment, when the work was created. Now, there is a moment which is not given to turn past. Time is made up of moments whose basic tendency is pass. But,

here so long as the text stays, it is a prolonged moment for it to grow or decline. The readers may welcome it as a great work of art, or may reject it as non sense. Here, the freedom of the author to determine its success is minimal. Although, these days, writers are seen promoting their work, and it is a part of the publishing game, this is out of the powers of the writer, and hence, his freedom, how it looks up to the reading populace. The work evolves by itself, and here, the personal moment for the work to evolve is long enough, in which it sometimes declines to a non-entity too. In this category, we can put the classics which have transcended time and made a niche for themselves in the annals of literary history. We can refer in particular to Donne's poetry which gained a new lease of life after T.S. Eliot claimed that he was a better poet in his essay on Metaphysical Poets. 'The Prophet' has left behind Khalil Gibran in popularity. Same is the case with 'Gitanjali'. Here, one can see the impact of time on the growth of a text which has gone beyond the grip of the writer or even

of the reader. If at all freedom can be ascribed to anybody, [writer or the reader], it can be ascribed to the work itself which has the power to transcend time and move beyond becoming a time's fool.

THE READER

It is often made out that the text is readerly, as Roland Barthes claims. That all depends on the reader what he makes of it. And reader is rooted in his context and the meaning that he draws from the message depends on his political slant as well. The question before us here is: how free he is in drawing his conclusions. Here again, I believe, his powers are limited. He is not absolutely free. He is circumscribed by the moment, which threatened the freedom of the writer. How the message impacts the reader is the main question here. And my main argument here is that the message impacts him depending upon the moment in which he is rooted, when he encounters the literary text. It is like a stone being thrown into a pond of water. How the

water will be displaced, and how it will be splashed... here, it is not a stone that is falling into the consciousness of the reader, it is a literary text, a live living fish, and let us not forget, what is of paramount importance here, the quality, the temperature, the tenor and the temperament of the waters.

The waters of a pond are dreaming. A fish jumps into them. The water splashes. Who knows how? What thoughts flood into the mind of the reader? It all depends on the ideas that converge into his mind at the spur of the moment. And, then, he takes time to adjust to the new fish which has jumped into his pond. The new fish has changed the texture of his pond. The old fish are now adjusting to the new. It is a sunny day, or a day alarmed with clouds. Who have been the visitors to the pond? What the other fish like? There have been a particular relationship between the pond waters and the fish already living there. Now, every thing gets disturbed. And a new relationship comes up. All these happenings

take place, outside the powers of the reader.

They are happening to him. His mind is a passive receptacle. He cannot influence the reaction of the waters to the jumping fish. And how other fish react, he has no control over them. In a way, he is a mute spectator. His freedom to choose words, images, sentences, to describe this new experience is highly compromised. All depends on the moment, and the ideas that just enter into his mind which he captures.

CONCLUSION

Based on the discussion above, it can be argued that so far as the freedom in the process of creation and interpretation is concerned, it is a near-myth in case of both the writer and the reader; and going beyond the idea of writerly text or readerly text, it can be safely put forward that it is more appropriately a timely text, because the writer turns passive after writing it, and the reader turns passive after reading it, but the writing makes another point of reference, and in this triangle, it is the writing itself which evolves with the passage of every second, with its own freedom.

AN INTRODUCTION TO THE POET : DR .J.S. ANAND

Dr. J.S. Anand is an Indian author who has published 36 books out of which 25 books relate to English poetry, fiction, non-fiction and spirituality. His major works which have created world wide audience are Bliss: The Ultimate Magic, a work of spirituality, which is being translated into Persian by an Iranian Scholar. Another Iranian scholar, Dr. Roghayeh Farsi, his researcher and biographer, has compared Bliss



to Khalil Gibran's 'The Prophet' [Research Paper published in Language in India, Sept. 2013]. 'Beyond Life Beyond Death' won acclaim for its post modern thrust, and was compared with T.S. Eliot's The Waste Land. [Research paper by Dr. Roghayeh Farsi, pub. In Language in India, June 2013]. A research paper entitled Biotext: A New Perspective has also been published in the same journal [Language in India, Nov. 2013] which is based on the new theory advanced by Dr. J.S. Anand. A Member of a hundred Poetry Societies across the world, Dr. Anand is winner of several awards, notable among them was Dr. M.S. Randhwa Award for his contribution to Art and Culture of Punjab, conferred by Prof. Mohan Singh International Foundation. He is founder co-chairperson of World Foundation for Peace.

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