

Thought, Words and Creativity

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Abstract

The paper infers that literature offers aesthetic pleasure, but the reader may discover ideas on morality and messages according to his own experience which are meta narrative constructs. Literature offers enjoyment because it is structured to suit the human psyche which desires pleasure and mental drama. Literary criticism and literary theories are themselves constructed to offer the mental drama desired by the psyche. The research scholar, therefore, may spend his time in trying to find out the many different styles and linguistic tricks each writer uses in order to provoke the aesthetic pleasure. The different theories have helped in clearing the route to arrive at the understanding of the creative techniques each writer employs in order to make his literary object desirable and enjoyable and even the world view so expressed is also for the purpose of making the reader enjoy the pleasure.

The paper tries to present the view that the human language and human mind sustain each other's propensities and consequently human thoughts and creativity are cohorts similar in character and function. The socioeconomic and political philosophies too are human thoughts and a new economic world order or globalization may not be of much help either because they are thoughts too. No thought is possible without human words and human language remains a system of differences. And all discourse suffers from subjective elements; the whole gamut of human endeavor seems to be a free play of meaninglessness.

Keywords:*Literature, Literary Theories, Literary Criticism, Human Thoughts, Languages*

Criticism, earlier, talked of feeling, imagination, genius, sincerity and reality. They were mostly author-centered. Subsequently criticism went into value judgement, sensibility, tradition and culture. Some were text-centered while most of these were author-centered or both. During the early modern period, the formalists stated that literature carried unique features in its form, its imagery style and literary meaning. For them literature was a specialized language. The author, the reader or the world is secondary.

The interpretation of the literary text went on shifting from one axiomatic principle or the other. Texts have a form, function and offer pleasure, instruction or possess meaning or message. Some critics say that message may be identified by understanding the history of the author; some say the message may be comprehended by understanding the contexts or the co-texts. There are others who say that meaning is a response depending on the history of the reader's experience. Some critics also say it is do with the human mind.

The reason for modern literary theories which appear to be problematic can be understood by Roman Jakobson's formulation on discourse. Linguistic communication involves an addresser and an addressee. The addresser sends message. The message uses a code, a language familiar to both. The message has a context or a referent. Message is transported through the medium of writing, the text. Literature uses a code which has a context or referent. The message is transmitted through the text.

Some critics adopt the addresser's view point. Historicism focuses on the context or referent. Some who are interested in the addressee adopt the Reader's Response Theory, reader's reception, reader's response to the message. The semiotics is interested in the code. The structuralists picked up the cues from the semiotics and focused on the code. The addresser or the addressee did not matter to the structuralists. Roland Barthes declared the author is dead. They were driven by the desire to find the centre of all signifying systems. Freudian theories assumed that the structure of the human mind is behind all discourses or narratives. They tried to locate the centre in the human psyche.

The post-structuralists, realized that the centre of a structure is a fleeting unreality. They begin to find that the world operated by a power structure and called for a decentring praxis called deconstruction. It aimed at doing away with dualities, privileging and hierarchy. This praxis posited the idea of a free play of meaning in the text.

Marxism and psychoanalytic theories brought in post colonialism feminist theories, Cray, Lesbian and Queer Theories. The student or the research scholar is at the place of a cross section of many roads leading nowhere. The present paper attempts to find a rationale for the predicament using three words – Thoughts, Words and Creativity.

The basic assumptions about human thought are stated first. All human thought are the product of the human brain. Thought originates in the physical brain. Some facts on human thoughts could be taken up as reference points.

Human thought are enabled by human language. They are always limited, incomplete and insufficient. They constantly sustain the idea of “I am” that strengthens and nourishes the ‘ego’ and the idea of the individual as separate from the rest of the humanity. Words are thoughts; emotions are thoughts; assumptions, theories, judgements, experiences, knowledge and so on are all thoughts. Thoughts are the work of the unconscious mind, never at rest.

Along with these, one needs to list some facts on the human mind too. The human mind is pleasure seeking. It is aggressive. The human mind is sustained by unconscious thought; kept alive by mental drama. It has the propensity to be divisive and a propensity for disorder and conflict.

One might ask, “Where does literature come in”? Knowingly or unknowingly literature is structured to fit in with the structure of the human mind. The mind is pleasure seeking and literature offers pleasure. The human mind is divisive and conflict oriented. The mind loves drama and literature offers emotional drama. The mind being incapable of being objective is also incapacitated for a finality of truth. The mind being divisive and conflict seeking possesses no mental apparatus for solving the immense human problems of disorder and pain in the world. Moreover, thoughts whether they are science, philosophy, politics or literature are all incomplete, insufficient, and divisive and conflict promoting. The literary theories, may offer strength, courage and pleasure and sometimes a lot of drama, are incomplete, divisive and conflict promoting. It is so because the human mind and the human language are so. And at every point of time one finds every new theory a convincing discourse perhaps the Hegelian idea of the ‘dialectic’ is true of the perpetual division and conflict in the world but no one knows if Hegel based his theory on the nature of human words, thoughts and creativity.

The paper tries to present the view that the human language and the human mind sustain each other’s propensities and consequently human thoughts and creativity are cohorts similar in character and function. The socio-economic –political philosophies too are human thoughts and a new economic world order or globalization may not be of much help either because they are thoughts too. No thought is possible without human words and human language remains a system of differences. And all discourse suffers from subjective elements; the whole gamut of human endeavor seems to be a free play of meaninglessness. Swiss linguist Ferdinand de Saussure’s book, *Course in General Linguistics* (1915), affected the contemporary literary theory by stating the relationship between words and things. He stated that language is a system of signs. His ideas provoked an anthropological assumption that all things to early man were signs. That made him to respond to those stimuli. His first response was to give a word to it. He did not stop with it. He went on attaching his subjective signification to those things. He connected his likes and dislikes, his fear and wonder, his reverence and hatred and all the rest of the emotions that were kicked up as memory by those things. The word and men’s arbitrary attachments of concepts to those signs are quite metaphysical. The system of such a thought aided by the metaphysical sign system of the language is employed in his creative writings. Whatever man is by nature is revealed through his language. The words, thoughts and creativity are reflective of the mind of man. The

problems and solutions are his own making. The pleasure, pain or thought in his art is his own making. The values, ethics or spirituality has not helped mankind from the immense disorder and pain he suffers. There cannot be any knowing of any truth; one can only know the actualities of everyday life. And it is not the prerogative of literature to find or know the truth. It is hoped that truth might set the humanity free. But there is no provision or an apparatus in the human mind for observation of truth or fact. And criticism is privileged only to assess the myriad ways in which the language can be used in styles and forms and the varieties of ways in which conflicts are created and reconciled. The only purpose of its endeavor is to offer pleasure and instruction. The pity is that its' instructions have not freed the world from its immense problems of disorder, violence and pain or reduced the number of scoundrels. Cultural moralists may have hopes on literature to promote profound values, culture and sensibility but the modern literary theories have proved that these hopes are not without a hidden agenda and are not uncoloured by subjective motives. And one can clearly observe that literature has constantly kept its ground in being an expression of the human mind and concomitantly revealing the facts stated earlier in the paper about the nature of the human mind, about human thought and of the sustenance provided to thought and creativity through human language. There is nothing more and nothing else to it.

Literature is a thing of beauty. A thing of beauty offers aesthetic pleasure. And instead of looking for ultimate truth, one might still enjoy the pleasure of the literary device and styles in communication and of the ingenuity of discourse available in literature. No point of the world view may be finality but one can enjoy the moments of being in the timeless present offered by different genres in creativity. The realities mankind need to know or observe the now and here. Literature and other arts do give us an exercise to a full sense of being in the now and here.

Literature also endlessly strives to lay stress on love. Love seems to be central to most narratives. Tragedies or comedies are structured around love. There are endless designs in the plot structure of the narratives. Conflicts and dramatic scenes are created. Much of literature speaks of love as the supreme emotion or the topmost in the wrong of higher order or positive emotions. But love is not one of the things that one possesses. It is not one which a person shows or is filled with. Love is being and not becoming. A love being is born and ends a love being. A love being cannot be anything other than love being. A real human being is a love being. For literature to suppose that love is one of many other emotions is a failure in creativity. One often find people say that God is love. And it should be God cannot be other than love. People also present God as a hate being, angry and punishing.

These and other related views of god are representative of man and his mind, of a mind divisive and conflict ridden. Therefore an improvement on the statement "god is love" ought to have been "Man is love". And there is so much of creativity needed for mankind to put an end to the cycle of pleasure and pain. No discourse or narrative so far could find a solution to the human predicament of pain and sorrow. Disorder, conflicts and divisions are endless. No art, literature, science or philosophy so far available to man could solve the conflicts or the pain. And the concept of love as an emotion of pleasure is too stale and

unhelpful to bring a happy end to the sad story of mankind. The only reality available is to see that love is being and not becoming. Thoughts, Words and Creativity have belied in order to kick up conflicts and the drama the human mind ordinarily craves for. Aristotle is half true when he said literature offered emotional stirring only to bring about a catharsis. No actual study so far has reported of the catharsis of bad emotion. Only the pleasure and pain seem to be operative every time one responds to literature. An aesthetic beauty offered by creativity gives pleasure or pain. It may be pleasure through pain or pain through pleasure. It is still bereft of catharsis.

The paper infers that literature offers aesthetic pleasure but the reader may discover ideas on morality and messages according to his own experience which are meta narrative constructs. The fact is literature being a thing of beauty could always offer pleasure. Literature offers enjoyment because it is structured to suit the human psyche which desires pleasure and mental drama. Literary criticism and literary theories are themselves constructed to offer the mental drama desired by the psyche. The research scholar therefore may spend his time in trying to find out the many different styles and linguistic tricks each writer uses in order to provoke the aesthetic pleasure. The different theories have helped in clearing the route to arrive at the understanding of the creative techniques each writer employs in order to make his literary object desirable and enjoyable and even the world view so expressed is also for the purpose of making the reader enjoy the pleasure. Literature offers nothing else but timeless now, a moment of selfless joy and transcendental pleasure

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