

# Interpreting Creative Imagination And The Nature Of Inspiration - A Kaleidoscopic View Through The Lens Of Writers, Psychoanalysts, Psychologists, And Poets

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## **Abstract**

This paper attempts to decipher the workings of creative imagination and the nature of artistic and poetic inspiration. This deciphering of the creative imagination is fundamental to all human awakening, questionings, and the striving for creative endeavors. It comprehends the nature of the creative imagination in a matrix of varied encounters. To divulge into the personality of the creative individual and the development of creativity is an ongoing in-depth inquiry with many facets to its findings. It makes inspiration and creative imagination a great scientific, literary, psychological, and philosophical enterprise. In his treatise *The Making of a Poem*, Stephen Spender discusses the experience of being a poet. He reveals that genius works in different ways to achieve its ends. He states the fact that there are many kinds of geniuses like there are many kinds of bits of intelligence. A kind of genius we are attempting to decipher here in this article is one for which we have to delve deeper to look into the confines of a poet's inner being and consciousness. In each case, what matters, in the end, is the revelation of the ineffable vision which sees and pursues and attains the goal of the artistic purpose. The outcome is the artistic endeavor, the poem that feels the inner workings of the mind and heart of man. It brings forth Wordsworth's *Daffodils*, John Keats, *Ode to a Nightingale*, Shelley's *Ode to the West Wind*, and Coleridge's *Kubla Khan*. The splendid creative workings of the human imagination dazzle the human mind with its spontaneous outpourings of creative genius. It's an introspective journey into the nature of creativity and inspiration.

**Keywords:** Creativity, Genius, Imagination, Inspiration, Introspection, Psychology, Philosophy, Literature

## **Introduction**

Stephen Spender states in his book that a poet might be divinely gifted with a clear and lucid imagination, but in other cases, he might be clumsy and slow. Still, all that matters is the intention and purpose and the determination to achieve the artistic vision in his mind. The poet, for that matter, is an individual of flesh and blood. Still, he becomes a genius imbued with creativity with certain special qualifications, such as

feeling, hearing, vision, and imagination. Spender makes it crystal clear that a poet's first understanding is that he should be able to think and express in images his mind's vision. He should be able to paint his canvas with words of different colors and possess mastery over language that fuses the seen and the unseen. His acumen to write poetry is forever linked with his eccentricities and peculiarities as a person. The poet's vocation has been said to be a condition even near madness.

When Spender speaks of a poem in its making, he says its language is a language of flesh and roses. This sketches out an idea that exists enough on some level of the mind. According to Spender, the idea of a poem is like a vision of the sea. At times turbulent and unsettled, and other times, calm and peaceful. Roaring and singing intuitive, a different creative mind.

This is how Sigmund Freud wrote about imagination in his renowned and controversial piece *Creative Writers and Daydreaming*. The infant, according to Freud, constructs a dream world and takes it very seriously, and he thinks the same is true of a creative writer. He claims that genius can accomplish its goals in a variety of ways. As a result of these speculative visions, the most complete aesthetic development of an original understanding is achieved. For psychoanalysts like Freud, artistic imagination operates like a toddler who builds a fantasy world that he takes very seriously. Children who stop playing as they grow up build imaginary worlds that are linked to the real things of their play. This was Freud's theory. He constructs what are known as "daydreams" by erecting sky-high fortresses. This fact is overlooked; its importance in creating imagination has been overlooked. These needs have made psychology ill-prepared to explore the nature of creative imagination. Many theorists have contributed to his study. They have attempted to compare the imaginative writer with the dreamer in broad daylight and his creations of fantasy with daydreams, fantasies which we all know so well. According to analysts, the creative child in us is never silenced.

J.P. Guilford, a psychologist, in his essay *Psychometric approach*, hypothesized that creative thinkers are flexible thinkers. They often desert old ways of thinking and strike out in new directions. We see this kind of creative imagination work in writers like J.k Rowling, whose books are a phenomenal exponential experience of a fantastical world within a world. Psychologists predicted a factor of flexibility of thinking. They found two abilities that seemed to fit into this category of creative imagination (Wilson et al., 1954).

One of them is called spontaneous flexibility. It is the ability to produce many ideas with freedom

from inertia. The other type of thinking is called adaptive flexibility because it facilitates the solution to the problem. Creative thinkers, it was hypothesized, deserted old ways of thinking and struck out in new directions. A factor of the flexibility of thinking was therefore predicted. The other type of thinking is called adaptive flexibility because it facilitates the solution of problems. It is deemed for certain that the degree of originality is a case of adaptive flexibility. As for the fluency factors, several hypotheses have been mentioned in the literature regarding possible relationships between fluency of thinking and certain traits of motivation and temperament. (Guilford et al., 1957)

In his work *Towards a theory of creativity*, C.R. Rogers states that there is a desperate social need for the world to know more about the creative mind of individuals and to study their creative behavior. The nature of the creative act, the conditions under which it occurs, and how it may be developed constructively. This theory serves as a stimulus to research in this field.

The need to study the maneuvers of the creative mind is of prime importance in achieving success in any society. It's crucial to the survival of any civilization. Organizations and systems deal out conformists and stereotypes rather than creatively enthused individuals. A shortage in the creative mind affects every aspect of life, and we are left with the coarse automated mind of sheer habitual stereotypes. C.R. Roger's treatise on the theory of creativity talks about the source of creativity and from where it comes. He states that man tends to actualize to become his potential. This tendency could be buried under layers and layers of encrusted psychological defenses based on experience; it is seen that is hidden in every individual awaits only the proper conditions to be expressed. These days of vast technological leaps, the world is still in awe of the creative mind. The only attribute that artificial intelligence cannot pry from our fingers is the ability to be creative and expressive. They are two attributes that make us who we are and are the core of our being and our very existence. These make us human beyond all measures.

An important point that needs to be considered is that creating a poem, a piece of literature, or a

work of art is a spiritual compulsion. Inspiration is the beginning of a work of art, and it's the first idea that is dropped into the mind of the genius and the last idea with his magnum opus. The author Paul Valery speaks of the divine gift of creativity. He talks of one line in a poem or an idea of a piece of art or composition; according to him, this idea is given to the creative genius by God or by nature. The rest he has to discover by himself. It might be vague, a dim cloud of an idea in the mind's eye which must be condensed into a shower of words. These images in the interior of a creative mind, even in a mist, can be retrieved by the mind because it is deeply etched and imprinted in the mind's eye. The mind of the genius never forgets the certain sense impressions he or she has experienced and which can be retrieved at any time; this is a natural gift of a creative genius. All creative people possess this highly sensitive creative apparatus in their memory which, according to Spender, can be recalled for their creative endeavors at a given time as he chooses. For instance, Wordsworth's poetry is an extension of his childhood visions of events, substances, objects, and scenes that encompassed his infant life. People with a high sense of creativity may not recall or remember the names of some people they are not constantly in touch with, telephone numbers, or where they kept their keys. Still, they have a perfect memory for the sensation of certain experiences crystallized around certain associations.

G. Wallas in his treatise *The Art of Thought*, G. Wallas talks about three stages of the thought process that will bring the art to fruition to bear. For instance, the great physicist Helmholtz gives us three stages in forming a new thought. The first stage is preparation, and the second stage is called incubation; the third consisting of all the two, is called illumination. L.M. Terman gives another approach to the biography of a genius, this by way of psychoanalysis, which investigates the motivational dynamics that shape the individual personality.

All these factors mulled together and individually touched only the tip of the iceberg of the workings of a creative mind. Its interwoven discoveries and theories cannot for certain determine any certainty as to why the mind works

creatively. In order to understand the function of rigidity and flexibility in creative thought, it is necessary to think of the creative individual as a wide categorizer who is prepared to risk being incorrect, seeming dumb, or significantly revising his opinion. The creative thinker, we must conclude, is flexible and adaptable in his intellectual functioning. The highly creative individual is characterized in the cognitive domain with a wide range of categories, a willingness to take risks, possession, and high flexibility levels. Others see artists as incipient introverts who are not far from neurotic. Too powerful instinctive needs compel him. His mind's eye is blinded by foggy visions that are lucid in the art of his creation. He further possesses the puzzling ability to mold a specific material into the faithful image of the creatures of his imagination.

There is a desperate social need for the creative behavior of creative individuals; the nature of the creative act, the conditions under which it occurs, and how it may be constructively fostered serve as a stimulus to the study of creativity. His is an endeavor to present some ways of thinking about the creative process so that some of these ideas might be put to a rigorous and objective test. The justification of the formulation of these proponents of fragments of theories is the hope that the research carried out in this manner will attempt to make an imperative demand upon individuals on the culture for creative behavior and the several notions associated with it, which is necessary for adapting ourselves to a new world we are to survive.

The art of thought and imagination is key to humanity's survival amid all odds. If human beings have to combat climatic change, ecological degradation, a world of artificiality, monstrous technological advancements to pander the avarice and greed, a loss of faith, and straying away from all that is pure to foster hybridity then we need more individuals with the ability to think for themselves to be different and to be free of crowd-pleasers and from the mob mentality. There should be more human beings who can find solutions to the problems thrown at us by the age of digitalization and rampant development in technology. They should be able to think out of

the box and creatively without harming the framework of the contemporary age. These creative thinkers should be the game plan of our degenerate political and economic setup of the twentieth century. And here we come to the predominant question of faith in the vocation of creativity and imagination. In the life of poets, examples of this can be seen in their works, such as Shakespeare's sonnets, which are full with references to the immortality of his words. Poetry's faith is an essential part of its allure, as is the poet's firm belief in the reality of what he or she is doing. There can be no greater faith in the fact that a creative person, a poet, is living up to the higher standards of his vocation and is completely enveloped in a higher plane of existence which makes a creative person unique to his vocation of creativity.

### **Conclusion**

We see that the motivating factor of imagination and inspiration arises like a cool breeze on a lazy summer day or the time pressures that surround man from the inner recesses of the memory of a creative person as he ambles along life's journey. Unlike the average conformist who goes only to the standards and rules of conformity, he should be a person who can glimpse the extraordinary in ordinary things. He should see into the things that life takes for granted, making him what he is and will be. He should rise above the din of the mundane and create a higher plane of intellectual freedom and inspire the imagination of creative minds like himself or herself. The intrinsic quality of a creative mind to be inspired in circumstances wondrous yet incomprehensible is what makes the creative imagination and the creative vocation different from all others, and here is where the need for profound faith in the abilities of the creative person is magnified to make his vocation stand out like a shining star in this world which is conformed to darkness. Here are the two roads that converge in a wood; which road would the creative genius take we must all comprehend the road less taken. At the end of this road is a treasure trove of creative endeavor and imagination.

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