




Deciphering the Creative Mind – Decoding the Language of Creativity, Poetic Endeavour, Fantasy, Inspiration, and Imagination

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Abstract

This essay is an attempt to delve into the psychology behind the nature of inspiration, imagination, and fantasy through the lens of the artist, poet, novelist, creative writer, and thinker. The imagination of man is the crux of all creative and artistic endeavour. Trying to reach into the mind of man and decipher the root of all imagination has been the enterprise of many a writer and thinker, psychologist, and philosopher. The questioning, the striving for revealing the nature of creativity is the absolute desire of all intellectuals and thinkers. The understanding of the nature of imagination is to untangle mysteries this world has wanted to lay hands on for centuries. Delving into the imagination and inspiration of the creative writer and artist is the aim of any intellectual thinker. It has different layers of peeling off needed to get into the core of the creative imagination. What matters most is the output of such an imagination which creates a whole world of fantasy and inspires the mind to take wings into the heights with a revelation of ineffable beauty. A vision that lingers in the mind of every person who encounters its ethereal purpose. Such is the stuff that dreams are made of, and it reverberates in our minds when we read poetry and immerse ourselves in the beauty of poetic imagination. In turn, it inspires its readers to indulge in their journeys of artistic endeavours. 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: Unravel, Untangle, Revelation, Creativity, Genius, Imagination, Inspiration, Introspection, Psychology, Philosophy, Literature, Catalyst, Innovation, Creative Writer, Poet, Novelist

The mind is always searching for ways of telling its dreams. This has been the pattern in every creative mind, to tell its stories from the perspective of the inspired mind. The creative mind always rises above the humdrum of this mundane deceptive world to reach for the stars. Wallace Stevens is one of the very few writers who has revealed to the world the nature of his artistic creation. In one of the several definitions scattered in his

collection of essays *The Necessary Angel* he states that poetry is a revelation in words through words. According to Stevens the singularity of poetic expression is that it touches reality and also enhances it, heightens it, and intensifies it. The first step in writing a poem is to emerge from the chrysalis and take wings through expression. In his book, *The Making of a Poem* Stephen Spender declares that a poet should be divinely gifted with a lucid imagination. We fathom that any kind of literary composition is not possible without imagination. The ability to write poetry is linked with madness and eccentricity. Poetry has been the vocation that transcends the mundane and reaches into realms beyond. Samuel Taylor Coleridge in his poem *Kubla Khan* defines the poet in these words 'His floating hair! Weave a circle around him thrice, and close your eyes with holy dread, for he on honeydew has fed, and drunk the milk of paradise.

When Spender speaks of a poet who is in the process of crafting a poem, he says it portrays the deepest feelings of humankind. It reveals the inner recess of the mind's yearning to express its deepest thoughts. Our thoughts can be peaceful at times, at other times can become quite choppy and fierce and they can become restless. It sings its songs of love and loss and redemption and hope. There are various states in the creative mind that need to be explored.

In the essay *Games Writer Play*, Walter Nash writes that literary composition is not possible without imagination. Whether it be storytelling, the making of verses, or the creation of dialogues, all these activities are essentially imaginative. This supports the theory of Sigmund Freud who expounds in his essay *Creative Writers and Day Dreaming* that imaginative activity is the process which great works of art and that it begins as early as childhood. Sigmund Freud, the psychoanalyst who studied the process of daydreaming and creativity says that the creative mind is like a child who finds new things to play. Imagination and fantasy are key to the creative process and in a genius, it works to bring his thoughts to fruition. It takes a beautiful form and the creative mind lives in a dream-like state. Daydreaming can serve to be a catalyst for inspiration. The creative child in the mind of a genius never gets subdued. It entwines the sense of the aesthetic and the insight into another realm of creative wonderment. Creative writers thrive mostly on dreams and visions and their lucid superpowered imaginations inspire them to write what makes the best of literature and creates the best artistic endeavours.

Poems may begin or start anywhere. Imagination is the heartbeat of a poem. It reverberates with limitless possibilities. Poetic imagination transcends boundaries. It weaves tapestries of alternate realities within the confines of a poem. Creative thinkers think out of the box and are flexible to adapt. They devise new combinations of combinable things and cultivate imaginary places and things. Creative writing thrives on thinking beyond conventional boundaries. Most of them tend to be rebellious striking out a different path on which they journey to achieve. We see this kind of creative imagination work in writers ranging from William Shakespeare to present-day writers like J.K Rowling whose

books are a phenomenal delving into myths and folklore woven together. When it comes to creativity it should be noted that the factor of flexibility of thinking has been predicted by psychologists and thinkers the world over.

Literary creativity demands several kinds of exercises but it is universally evident that to be creative a poet has to have tremendous faith in their vocation. To prove this fact there are a plethora of illustrations from the lives of poets and writers themselves. The basic underlying fact is that they have indelible faith in the immortality of their work. Poetry for that matter can serve to reveal the intrinsic qualities of the soul of the poet. His devotion to a task emphasizes his faith in his truth. Poetry is a divine gift. It might be vague in the beginning as Paul Valery describes but it is an idea given as a gift from God that has to transform from a dim cloud of an idea into a shower of words.

Poetry writing requires the poet to have certain qualifications of all the senses which is crucial. In his essay, *The Making of a Poem*, Stephen Spender writes that the poet thinks in images that collect upon his imagination. Samuel Taylor Coleridge in his preparatory note to *Kubla Khan* tells his readers that as a child he was a dreamer, a tenant of far realms of imagination. Throughout his life, he was sensitized to everything he saw and the images were deeply etched which flowed out of his as energy of poetic expression. It is like a compulsion in the mind to give to the world a work of art. The images recollected in tranquillity and turbulence in this temporal world where we journey with most of our senses not active is the domain of the poet who can see things in visions and images caught in the photographic memory of the mind. They recall these aspects which have touched their heart to make the most beautiful poetry. Edgar Allen Poe like his mentor Coleridge had a very fertile imagination. Yet Poe when he wrote his poem *The Raven* has a different testimony to share. This is quite the difference we see from Coleridge's drugged dreamer. Here we see a creative mind torn in halves, one a haunted idealist and the other a logician with an eye for detail. And the culmination is the poetic endeavour, *The Raven*. On the other hand, a fine poet like Marianne Moore waxes eloquent on what is poetry. For her poetry is imaginary gardens with real toads in them. She depicts that good poetry is the kind that utilizes imaginative power to present reality genuinely.

Now we come to the crux of the matter, the core of the writing craft. In the beginning, there's the urge to create. Every person feels he has a book inside of him; few are called to be writers. The psychological aspects of the call when it comes is complicated. We have attempted in this essay to decipher what gives some writings their power. This power can be hypothesized as a combination of temperament and intellect. They were thinking of the creative individual as a wide categorizer who is at the fulcrum of the evolution of storytelling as a testament to the enduring alliance between imagination and creative expression. Creativity and imagination intertwine, shaping literary landscapes and inviting readers to embark on journeys of self-discovery. The storyteller's craft is a call to hand down to the world, a story, a vision, a mood, or a set of powerful feelings. This is the

basic work of a creative writer.

The nature of creativity begins as a social need for actualization. Here is an endeavour to present some of the ways of thinking about the creative process so that some of these ideas might be put to a rigorous and objective test. The testimony of writers about the creative process is vague. Writers have different names for the supplier. Some call it the creative muse, others call it inspiration and some others say it is delving into the imaginative realm. The mind of a creative writer breathes life into ideas, transforming abstract thoughts into tangible narratives. The writer encodes his vision in printed symbols or spoken words. Fragments of theories on creativity have explored the interplay of imagination and creativity as architects of characters and stories that resonate with readers for centuries. The justification of the formulation of these proponents 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.

Imagination is the key ingredient to art, poetry, and survival. Humankind confronts futuristic inclemency through the faculty of imagination. Imagination is the key feature that can tide over all kinds of odd behaviour amidst rapidly changing scenarios. In the world today there is a falling out from all that is good and pure and chaste and yearning for all that is artificial and gross, if this trend has to be stemmed then we need more individuals who can think for themselves and stand apart from the mob. Henry James in his essay *The Art of Fiction* wrote that nothing good will proceed from a superficial mind. He states that a work of art, the novel is in its broadest sense a personal, direct impression of life. the novelist or creative writer he states has a great responsibility. Humanity is immense, and reality has many forms, some fiction and poetry carry the odour of it and others do not, experience is never limited and imagination gives the creative writer to delve into realms he has not seen or heard but in the plane of his mind. There is no limit to his possible limits, efforts, discoveries, or successes. They should be able to think out of the box and think 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. There are many illustrations from the lives of poets to show this, Shakespeare's sonnets are full of beautiful expressions of faith in the immortality of his lines. Writers seem to be bleary of guessing about the inner process of creativity. They are delighted to talk about how hard they have worked; and their striking, charming insightful memories of their triumphs and difficulties. They are not afraid to speak of the agonies and joys of creation. Some writers openly confess that they are superstitious about these unseen sources; even such a rational craftsman as Thomas Mann speaks of standing in a magic circle as he writes. Some other writers talk of surrounding themselves with petty desktop rituals to keep the magic from being disturbed. All the questions surrounding

artistic gestation cannot be answered completely but can be explored.

We see the transformative power of imagination in the realm of poetry, fiction, and all other arts and sciences too. It is only the imaginative mind that can think out of the box and be creative. It is these people the world needs now more than ever before. Man has a thousand songs in his heart which he manifests in different hues the world over. In that terrain, he touches on the seen and the unseen, and his faith, and his love is an expression of all that is beautiful. One invents something without being aware of it, sometimes something that one cannot believe, but dreamt it. A dream-like stupor makes one rise to sing the most beautiful songs of human nature. In the *Reminiscences of Nikolovich Tolstoy*, He tells the story of a land owner who dreamt that he was walking in a wood and came to a steppe. On the steppe, he saw two hills, which suddenly turned into a woman's breasts, and between them rose a black face, which instead of eyes, had two moon-like white spots. The old man dreamt he was standing between the woman's legs, in front of him a deep dark ravine which sucked him in. After this dream, the old man's hair began to grow grey and his hands to tremble. such is the power of our imagination. This Tolstoy narrates to reveal to the world the power of man's imagination. This Article tries to explore the mysteries of fantasy, this is an attempt, to unravel mysteries and it is an earnest attempt to decipher the creative mind. But we should not fail to understand that it just touches the brink of a vast ocean that reveals its treasures as the journey of life on this earth proceeds incessantly. We should leave here with this thought that we know nothing about ourselves and that the human mind with all its mysterious faculties is something we just cannot fully comprehend. There is so, much to discover and so many mysteries to unearth. We need to prod on to enlighten the mind of its true nature and its unseen founts of knowledge.

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