CHAPTER 1

INTRODUCTION

Creativity which is the fountain of human happiness, change and progress of civilization has attracted the interests of sociologists, psychologists, economists and educationists for its social, cultural, personal, economic and educational value. The history of civilization is the record of the unfolding of man's creative potential, for behind every creative act or product we find a 'creative mind' (Acharyulu, 1972). The study of creativity is gaining international importance for countries all over the world are realizing the increasing need for its identification and growth to enable them to take a lead in all walks of life, (Laycock, 1962; Wilford, 1967; Carron, 1968; Arieti, 1976; Maclean, 1976; Pacosova, 1976; Braune, 1976; Le-Toulet, 1973; Kouatly, 1976; Al Hubbagh, 1975 and others) for talented people are a nation's resources. UNESCO (1974) regarded both knowledge and creativity as contributors to peace and international understanding.

DEVELOPMENT OF CREATIVITY STUDIES:

Creativity was once regarded as a form of madness. It was considered as elusive, inborn and found only among artists and men of letters. Wolan (1963) pointed out the denotative versatility of creativity and stated that it is
a normally distributed trait, an aptitude and an intrapsychic process, a style of life. The several studies done during the last three decades have helped to unravel the nature of creativity. Its study led to several approaches as those of dimensions, dynamics, personality and measurement (Paramesh, 1972). Various definitions of creativity have also emerged and it is found that some emphasise the person, some the process or the product or yet some emphasise press or environmental stimulation (Rhodes, 1961), Kneller (1965). Contemporary definitions seem to show that creativity involves originality, socio-economic and cultural usefulness and also self-actualisation (Maslow, 1972). Creativity is an aspect of behaviour when man attempts to achieve dignity and meaning for life (Nicholas, 1976).

Tests of productive thinking exist as early as 1911, but emphasis on the study started from 1950 when Guilford drew attention to it. Creativity could not be explained by intelligence alone (Balton, 1970; Havelock Ellis, 1904; Chassoll, 1916; Cox, 1926; Wallach and Kogan, 1965; Dearborn, Chassoll, 1916; Andrews, 1930; Welch, 1946; and others) found low correlation between creativity and intelligence. Terman (1906) was the first to recognise creativity as a cognitive ability and one of the major approaches to the study of creativity has been cognitive. Torrance
analysing various studies on creativity found that the relationship between creativity and intelligence was not strong. Lotzels and Jackson (1962) found that conventional measures of I.Q. was inadequate to account for the variance found in cognitive processes. Wurth like Vernon believed that creativity belongs to the larger domain of general intelligence. Yamomoto (1965) maintained that creativity was not an entity independent of intelligence Wallach and Kogan (1965) demonstrated the distinction between creativity and intelligence. Cropley (1968) found that there is a large amount of general factor common both to creativity and intelligence measures which gave only a partial support for Wallach and Kogan's claim. Cropley and Aslanly (1969) through factor analytic investigation of Wallach and Kogan creativity tests and the primary mental ability tests indicated that there is a large loading of intelligence on creativity and vice versa. Fee (1960) found intelligence and creativity not so completely independent as it was supposed to be and that creativity is not unidimensional. Pankova and Kogan (1968) found statistical independence between measures of creativity and intelligence. Thus we find that there are differing views with regard to the relationship between creativity and intelligence. It was also found that those who were highly creative need not necessarily be highly intelligent and vice-versa.
All these findings set educators thinking and led to the strong criticism of education that fostered convergent thinking. With the vast and rapid changes found in various fields, the increasing challenges and complexities of life, the need for understanding creativity and fostering creative persons is gaining momentum. Educators, more than ever before, are seeking newer methods, newer approaches and newer climates for nurturing and encouraging creativity so that mankind's posterity can face the surprises of the future. Creativity has thus come to be studied, cherished and cultivated (Aristi, 1975).

Despite the various creativity studies and lack of conceptual clarity of creativity many theories of creativity emerged. A non-technical view is that creativity results from serendipity, that is, important discoveries are accidental in nature. The psycho-analysts hold that creative thinking is a regression to childish or primitive modes of thinking (Hansen, 1952; Maslow, 1958; Hilgard, 1959). Sublimation plays an important role in creative production. They found a relation between creativity and pathology. Kubis (1956) states that neuroses not only block creativity, but often corrupts, more and distorts it.

Spearman's theory tried to subsume creativity to a single factor of intelligence. Creativity thus forms a factor in the structure of intellect model. Thurstone's theory holds
that some people are intuitively aware of information from
prefocal sources of an act. He linked his theory of creativ-
ity to his theory of intelligence.

Mednick's associative theory held that creativity is
the forming of new combinations of associative elements which
meet specified requirements or are useful in some way. The
transfer theory found creative production as problem solving,
Guilford (1950), Herrifield et al. (1962). The motivational
theories find creativity in man's tendency to "actualize"
himself and realize his potential.

Significance of creativity

Alfred De Vito in 'Survival through creative education'
speaks of six areas of potential catastrophe in our lives, they
being problems of energy, pollution, food shortage, population,
resource-depletion and economic collapse. To face and overcome
these we need creative minds. There are individual differences
among mankind. Creativity is a function of knowledge, imagina-
tion and evaluation which comes into play in different ways in
different situations. It is thus a part of the expanding
function of human nature. In it senses one to problems,
deficiencies, gaps in knowledge besides identifying difficul-
ties and finding solutions. The ability to be fluent, flexible,
original and capable of elaboration, increases one's chances of
being creative. Creative problem solving requires a searching
combining, synthetic minds. Experiments have shown that individuals trained to think creatively can do a much better job in producing new ideas. Torrance and Torrance (1973) analysed 142 experimental studies attempting to improve the creative functioning of elementary and secondary school children and found the most successful were taught, means that disciplined procedure of creative problem solving, such as the uborn - Barnes creative problem solving procedures. Next came intervention using creative arts as vehicles for development. Such studies show that creativity can be encouraged.

The space age with its increased responsibilities, new social and cultural order and fast changes where creative potential has an important role to play has made the scientific study of creativity an important area of international research (Freeman, Butcher, Christie, 1971). Krishnan (1975) refers to 'task-oriented motivation' for creativity and Rogers calls for 'openness to experience' for its occurrence. Most experiences are inadequate to solve the future's problems. Any rigid approach and unused resources characterise underdeveloped economics.

The need today for a developing country like ours is dynamic new approaches, newer fuels, newer foods, newer medicines and newer ways of life to fight the problems confronting mankind. Taft (1971) described two styles of creativity 'hot creativity' that is emotional, competitively uncontrolled and freely expressed and 'cold creativity' which is a measured problem-solving approach to the development of new knowledge. Barnes regarded
the former as idea-generating and the latter as implementation.

It is only those who can think creatively and act constructively who can overcome the multitudinous problems of the future. Women today have a multi-dimensional role to play and as such have to face these varied and enormous problems and therefore should be creative. Butcher (1972) observes that a for a society to avoid stagnation it requires a constant supply of original ideas at all levels and these often come from those who are different.

**Woman and Society**:

In India women were kept under strict vigil and subjugation leaving them little scope for free self-expression. Indian society dogmatically regulated every detail of the woman's life. Women's status in Indian society has its bearings on the various roles assigned to her in terms of marital status (Caton, 1930; Majagopal, 1935; Pinkham, 1941; Hata, 1948; Nitakar, 1956; Kapadia, 1957; Tera ujig ali, 1958; Margaret Corrigan, 1961; Dubois, 1969; Lalithambal, 1972).

Every environment produces its stresses and problems and the individual devises suitable means of solving it (Sapir, 1932). Women played their part jointly with their husbands (Sengupta, 1956). Yet women were proverbially conservative even in matters affecting their own welfare (Usai, 1961). Ancient India was proud of its women who influenced men and his society. Patanjali exponent of sahthanyayuya refers to creativity in very clear terms.
women, even in their limited sphere of activity sustained the family, managed their homes, supervised work and budgeted expenses. The untiring work of Raja Ravi Varma, Gopalakrishna Gokhale, Swami Vivekananda, Poet Bharathi and Mahatma Gandhi brought about an awakening among women despite their own beliefs in their inferiority brought about by centuries of suffering and sacrifices. History records philosophers and poets like Gargi, Keitreyi, Raymayyar, Meerabai and Sarojini Naidu. India did not lack in women warriors, politicians and administrators such as Koni Jhanai, Chand Bibi, Nur Jahan and Indira Gandhi. India has also its cultural and political ambassadors like Sukmani Arundale, Arinolini Sarabhai, Subbulakshmi, M.S., Lata Mangeshkar and Balasaraswathi to mention just a few who have found places of eminence in the history of this country. Laurans van der Poet wrote "with more and more women of our own day, there is an urge to creativeness which lies underneath and deeper above and beyond the begatting of children. These women have a contract with life itself."

**Women in the work force:**

The records of the International Labour Office (I.L.O.) show that the number of women counted as economically active

*Quoted from New Dictionary of Thoughts, compiled by Tryon Edwards, revised and enlarged by Estravia et al., U.S.A., Standard Book Company 1966, p. 733.*
rose from 344 million to 576 million between 1950 to 1975. Since 1975 the reports indicate that the general upward trend has become even more pronounced that its figures are 'extremely conservative estimates'. Women's employment is for more diverse and difficult to document in the developing countries.* Women today have greater freedom and have entered most walks of life legal, medical, law, engineering, policing, business and entrepreneurship. They find scope for their talents to blossom. Their full potential and abilities remain to be realised and utilized for building a better society which points to the need for the study of creativity of women.

Creativity and women:

Vasquez Mendal (1975) stated that creative thinking is something which can be easily set apart from the type of thinking that is needed to solve ordinary day to day problems of life. Wallach and wing (1969) argues that non-academic or extra curricular forms of talented accomplishment came closer to representing what accomplishment is like in the years after schooling**. They found signs of leadership, talent in visual arts, displaying pictures in visual arts, displaying pictures in an exhibition, expertise in literary


activity and extra curricular activities indicated signs of creativity.

Kalarani (1976) found that work done by women are creative - cooking is more than giving enough to eat, decorating the house more than making it habitable and dressing more than merely clothing oneself. All these minor art forms express their personalities, gifts, talents and their cultural heritage.* Women are becoming increasingly competent and creative in their social roles (Helena Lopata, 1971; Directory of Indian women, 1975). Women are complex persons and to understand them requires sensitivity to influences affecting their behaviour (Donelson, 1975). Komorovsky (1953) and Landis (1955) felt that the provision of a wider variety of activity for women might lead to an improvement in the quality of life. The years of peak employment for women is 24 years to 54 years the same as those in which their household and family responsibilities are heaviest. (Margaret Mead, 1939; Torrance, 1965; Crutchfield, 1964; Torrance, Forston and Weaver, 1968). Barnes (1967) supports the fact of high cultural continuity, suppression of creativity and independence of thought. Barron and Rce (1958) proposed that the attributes of creativity are found in the interaction of the individual's

*Kalarani - The role conflict of working women. p. 11, 1976.*
intelligence, personality, motivation and personal history. Irving Taylor states that stimulation releases, triggers or initiates creative behaviour. What is triggered is transactional motivation apart from sensory stimulation. It can be produced by resources, environmental enrichment, free environments and interpersonal relations and ideational exposure. Thus two major origins of creativity are transactional motivation and environmental stimulation. Osborn (1963) believes it is possible to facilitate the unconscious process by the technique of brain-storming.

The present socio-economic and political changes have affected India's rigid customs and traditions. There are about 220 to 31 million women in India's labour force and the Indian family remains the basic and fundamental unit which has to meet present and future challenges. Pressures at home and outside act as brain storming. Nakana Ushie points out that women in these situations develop "a fascinating personality, great dignity, business like ability in management combined with warm motherly affection".* It is therefore necessary to determine the aspirations that are thwarted, the potentials lying dormant and untapped in women for both the sexes want or need the same thing, but differ in the kinds

of their expression due to social environment and role expectations. "What is really basic and crucial is what contribution a group of individuals can make to the quality of life".*

Arnold Toynbee believes "to give a fair chance to potential creativity is a matter of life and death for any society. This is all important because the outstanding creative ability of a fairly small percentage of population is mankind's ultimate capital asset."**

Psychologists have not been studying women as much as men as reflected by populations investigated (Donelson, 1977). Males are reported as subjects twice as often as females in studies reported in personality and social psychology journals (Carlson, 1971; Holmes and Jorgenson, 1971).

**Objectives of the study:**

We live in an era of equalisation. In the light of this the question arises if Indian women of the age group twenty to fifty, who are in the productive years of their life are not being stressed by circumstances at home and outside to be creative and to exercise their potential. Past studies based on immediate objectives often excluded those who would perform better in real life situations. To overcome this


**Quoted from Calvin W. Taylor: Climate for Creativity. Pergamon. Psychological Series.
and to study it in real life situations a novel approach of determining from retrospection the creative ability as expressed in day to day life of Indian women has been taken. This study is unique in that it analyses the creative acts that have taken place in various areas of women's work namely that of household, literary, club, social service, interior decoration, gardening, cooking, drawing, painting and arts, home management and child rearing.

This study also attempts to determine the influence of age, income, education, occupation (Socio-Economic status) on creativity. There are very few studies of adult women as most studies of creativity deal with children and hardly any where creativity of Indian women are studied.

India has its characteristic culture which includes institutions like nuclear and joint families. The role and function of women in this set up offers many challenges stimulating them to greater effort. While there are some studies of the effect of socio-economic status on women not many efforts have been made to study the psychological implications of changing and societal demands on women (Vatsala Mehta, 1956, Raja-Lakshmi, 1965; Lalithambal, 1972). This study attempts to study the relationship between the type of family and creativity in women.
The effect of prolonged role enactment varies with individuals (Barbin, 1965). Both past and present environmental experiences affect the cognitive structure and development. Murphy (1947) found personality, a matter of role perception and of self-perception in the light of the role, hence this study has undertaken to determine the influence of sexual status which affects women's role on creativity.

The assessment of psychological well being has a broad range of problems which can be explored. Problems of social adjustment, aspects of self-esteem, subjective unhappiness, creativity, exposure to treatment come under it (Scott, 1958; Lazarus, 1954). Veroff (1962) found psychological and physical anxiety and social inadequacy affected behaviour. Lazarus (1960) and Rosenborg (1960) found relevant cognition of an object must have a positive value for the individual. Lalitham (1972) found individuals having different experience in interesting socially to have different self-concepts. Barbin (1955) found that when the self-characteristics are congruent with role requirements, role enactment is effective. The social, cultural and economic changes have affected the life of women. They are wage earners and home-makers which has in turn affected their levels of aspiration. Life which is creative is constantly moving towards self-realisation. In the light of the above factors, the self-concept, level of aspiration
and anxiety and their relation to creativity have been studied.

Definitions:

For the purpose of this study the concepts creativity, self-concept, level of aspiration and anxiety have been operationally defined as follows:

Creativity is operationally defined as the ability enabling a woman to be useful, original, and productive in her day to day activities. It is measured by the woman's activity test of creativity.

Self-concept is defined as the cluster of most personal meanings a person attributes to the self. In this study the discrepancy between items on the self-continuum and the same items on the ideal self-continuum are used as a measure of self-concept as done by Butler and Haigh. The semantic differential is used to determine the ideal self and real self concepts.

Level of aspiration is the level of future performance in a familiar task which the individual knowing his level of past performance in that task explicitly undertakes to reach (Frank, 1935). It is measured by the height of aspiration in the ladder test where the frame of reference is one's creative attainments and aspiration.
Anxiety is a syndrome of physiological and psychological tensions which is manifested in symptoms of anxiety that is expressed. It is measured through Taylor's scale of Manifest Anxiety.

This study is unique in that it is the first time that a comprehensive empirical study of creativity through the analysis of day to day real life activities of women is undertaken. It is conducted at a time when India is on the threshold of exciting economic development and more and more women are contributing their share to national progress. The United Nations General Assembly has adopted the world plans of action for the women's decade and emphasised the need to measure change in women's decade and emphasised the need to measure change in women's status and the USSR has called for more studies on women's potential.

It is to this task that this pioneering investigation on creativity in women—a socio-psychological study is directed.

In the succeeding Chapter II the concept and theoretical exposition of creativity has been discussed and the related studies of creativity in India and abroad are presented. Chapter III gives the method and procedure with details of the construction of tools and Chapter IV deals with the results and discussion culminating in the conclusion presented as Chapter V.