CHAPTER V
COLLISION

This research attempted to study creativity in women and aged 20 to 50 years, in the most productive years of their life. A comprehensive random sample of women adopting different styles of life (Students, Housewives and Working Women) of Madras city were studied with reference to some sociological factors like age, marital status, types of family and life styles in relation to creativity and the psychological factors of self-concept (the ideal self and real self), level of aspiration and anxiety in relation to creativity.

The main hypothesis advanced is that creativity is a special cognitive ability distributed through the population. It is unaffected by age as seen during the productive years of a woman's life. Certain circumstances however can stimulate creativity as the climate available in the joint family. In this study creativity was measured through the problem solving ability and capacity to think and act divergently in day to day life situations.

No suitable tests were available for studying creativity of women as seen in their daily activities hence the women's activity test of creativity was constructed with hundred items covering ten areas of activity. Scientific procedures and item analysis, validation etc. helped the construction of the test. The test was found to be highly reliable and valid.
This test was further cross validated with Minnesota test of Creativity constructed by Torrance which is a standardized, validated and frequently used test of Creativity long in use. The 'r' value when computed was found to be 0.55 showing significant positive correlation at .01 level. This test along with a personal bio-data sheet to collect information on age, marital status, type of family, occupation, education and income for social factors was used. The psychological variables of self-concept was studied with the semantic differential, the level of aspiration with Cantrill's ladder test and anxiety with Taylor's manifest anxiety scale. In all these, the frame of reference used was creativity. The test were modified where necessary using scientific techniques.

The data thus gathered from the envisaged sample (N=315) was scientifically scored and statistically analysed using product moment correlation, analysis of variance, critical ratios, partial and multiple correlation and regression. It was found that the women's activity test of Creativity measured what it purported to do for the scores were found to be normally distributed and the results substantiated what was found through other creative tests such as its relation to anxiety, aspiration and self-concept.

The ten areas of Creativity when analysed showed that there is fairly good participation in most areas by most
women of the age group 20 to 50 years. Considering the whole sample, the highest mean scores were obtained in cooking first, home management next and then in child rearing. The same result is found when taking age, marital status and style of life. This also indicates that cultural and traditional influences have a bearing on creativity in women who tend to find expression for it more within the home than outside it. Housewives excel in the field of cooking while working women do so in home management and child rearing. This is as expected since they have to think of quick and efficient though divergent ways of taking care of their work at home if they have to go outside to work. The overall conclusion is that women are still home bound and express creativity in the traditional arts of women than in the other areas of activity.

Women scored higher in fluency than in other aspects of creativity as seen from Minnesota tests of creativity. Students were more original than either housewives or working women. This may be the result of stimulation through interaction or motivation from peers or even due to the need for recognition and self-actualization. Students, housewives and working women scored low in flexibility. The traditional, cultural and conservative life has a bearing on this for women are expected to lead rather regimented lives. Students score higher on non-verbal tests than
verbal tests and working women in verbal rather than non-verbal tests. This may be due to the fact that women in India are still in protective care and therefore hesitate to express themselves verbally while working women find it necessary to verbally express themselves in order to adjust to the working world. Hence their creativity comes into play where they find scope for expression.

Creativity was found distributed among women of the age group 20 to 50 years. There is no significant relation between age and creativity and no significant difference in creativity in women of the three age groups 20-30, 30-40 and 40-50 showing that they can be equally creative.

Marital status did not alter creativity in women. Though the mean creativity score of the married women is higher than the unmarried (45.31 and 42.75) the difference between them was not found statistically significant. This substantiates the view of Dolles and Gaiser (1970) that the characteristics of creative people are what they are to whatever group they belong (Donelson, 1973). When the high, average and low groups among the married and unmarried were compared it was found there was significant difference. This may be accounted for by familial and social influences as found by Catzelia and Jackson (1961).
Women from joint families are found to be more creative than those from nuclear families. The obtained F value of 5.87 shown significance at .05 level. The Indian set up provides greater interaction and stimulation among members of the joint family. They also have more need for adjustments. The togetherness with stimulation and challenges may have caused the differences in creativity among the two groups of women. Students, working women and housewives from nuclear and joint families when compared show positive difference among the two types of families with regard to creativity.

Women of the age group 20 to 50 follow three styles of life as student, housewife and working woman. Their mean creativity scores show that working women score higher than either students or housewives. This may largely be due to their greater exposure to society and the demands on their abilities made in working situations which again goes to show that expression of creativity can be stimulated.

The socio-economic status of women show little influence on creativity. There is no significant difference in the creativity scores of upper, upper-middle, lower-middle and upper-lower classes of women. Creativity being a special characteristic is thus found in all strata of society. Partial correlations reveal the relation of creativity to
income when education is partialled out and when occupation is partialled out. It is also found that creativity and education and creativity and occupation are related when occupation and income are partialled out respectively. Raine (1971) found the disadvantages of low socio-economic groups in acting creatively. The results of the present study show that socio-economic status does not preclude women from being creative.

Self-concept and creativity in women are positively correlated. The high, average and low creatives are not significantly different in their conception of the ideal self or the real self. The mean of the ideal self score is higher for working women than for housewives bringing the influence of the housewife syndrome to the fore. Contrary to what was expected, this study shows no significant difference in the self-concept of high, average and low creative women.

There is a high positive correlation significant at .01 level between creativity and the level of aspiration. The mean aspiration scores differ only a little among the high, average and low creative women. Indian culture and tradition expects women to have no independent aspirations of their own, but offers ample scope for their expression in domestic front as seen in these results. There is no significant difference in the goal discrepancy scores of the high, average and low creative women.
The .354 'r' value shows positive correlation between anxiety and creativity which is significant at .01 level. Higher mean anxiety scores are obtained by the high creative women than the average or low creatives. Students are more anxious than working women or housewives which is but natural. Working women and housewives are more or less settled. Housewives are more free and less time-strained and therefore less anxious. Students are also apprehensive of their future and hence prone to be more anxious for they are in an unsettled stage of life.

The difference in anxiety (P = .275) between high, average and low creatives is significant as it supports the hypothesis that there will be overall difference in anxiety among the three groups as true. Using Taylor's classification of anxious persons as normally anxious, significantly anxious, highly anxious and uncontrollably anxious it is found that there is no significant difference in their creativity. Though anxiety is positively related to creativity the degree of anxiety does not significantly affect creativity. Multiple correlation shows that the relationship of creativity, anxiety and self-concept is highly significant. Creativity, aspiration and anxiety are also significantly related. But it is found that creativity, aspiration and self-concept are not significantly related. When all the four factors creativity, aspiration anxiety and self-concept are taken
together it gives a very high 'R' values of 0.8523 showing that creative people will have high level of aspiration, proneness to anxiety and a high self-esteem.

The multiple regression equation indicates the degree to which the psychological variables studied are related to creativity. A high degree of aspiration and a lesser degree of anxiety go with creativity.

It can be clearly seen from this study that creativity as a cognitive ability is a special characteristic distributively found in the population irrespective of age, marital status and socio-economic status. It highlights the fact that areas of creative expression can vary from individual to individual just as the quality and quantity of creative output differs. That creativity can be stimulated by interaction and stimulation is evident from its occurrence more in the joint families than the nuclear families. This also shows the need for time and freedom for creativity to come into play as we find. While style of life does not make a person more or less creative the influence of nuclear and joint families seem significant. The influence of social factors is not very pronounced but results bring out the close relationship of creativity to the psychological factors of self-concept, aspiration and anxiety.
Several areas where further studies are necessary suggests itself. Since we find women creative but more so in the domestic front there is a need to study the factors that inhibit women from expressing their creativity in the other areas. Women in joint families being more creative is a pointer that certain climates can foster creativity. It would be useful to determine the factors that challenge and stimulate women in joint families and find out the climate suitable for nurturing creativity. The influence of the husband, parent and children on creativity can also be investigated. A comparative study of creativity in women of different professions and careers may be enlightening. It will be economically valuable, culturally significant and socially self-enhancing if the scope for creative expression is determined and harnessed into production thus providing for the self-employment of women, increase in national income and the earning of foreign exchange through creative production.

Creativity being an important aspect of human behaviour its measurement will aid in identifying the right person for the right job. The complex modern society requires men and women of calibre with problem-solving and creative capacities to give a lead. Creativity tests can thus identify women who will not only adjust in varying situations but also overcome the difficulties encountered.
Once creativity is identified and assessed it would be possible to make them more productive and reap economic benefits. With soaring inflation and cost of living there is an imperative need to fully utilise women's creativity even in managing the homes. When the dormant potentialities are awakened women will also realise their capacities which is bound to enhance their self-worth and self-image. This in turn will raise their level of aspiration and thereby their production and achievements.

There is a great need to identify the specific areas where women are most creative. This will give them a sense of direction, aid them in self-fulfilment and help to enhance their value socially and culturally. Maslow and Rogers have pointed out all people desire and need a high evaluation for themselves and esteem from others. The identification, direction and fulfilment of creative needs of women assumes great significance in this context. The present study is thus a pioneering one in this direction.
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