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Creative Writers and their Invocation of Divine Inspiration

Endings are elusive, middles are nowhere to be found, but
Worst of all is to begin, to begin, to begin. (Donald Barthelme)

Creative writing is a thorny and problematic question that has occupied a great space in the arguments of philosophers, critics, psychologists, sociologists and creative writers themselves. Although their disciplines and perspectives and fields of interest are various and even incompatible, it is noticeable that share a common ground in rationalizing and recognizing the mechanism of the creative process. As such, the present paper is divided into sections: the first one is concerned with the particularity, difficulty and nature of the creative process. The second, much the longest, is devoted to the explication of the Divine inspiration in the success of the creative writing, without which nothing would materialize. It is axiomatic to state that creative writing is a very painful task which consumes a lot of time and effort. Evidence of this can be seen in the limited number of creative writers in any country. Moreover, creative writing is not hereditary in that the creative craft is not always pursued by the writers' sons or daughters. No specific institutions are known to prepare and train creative writers even though there are many courses taught in some universities. Characteristically, creativity remains a distinctive field as the majority of "creative professionals are not driven exclusively by personal gains"(Jeffrey 8). This type of work is essentially individual and in fact it is the product of many complex psychological, social and cultural factors. Writers themselves are not quite sure how they have got enmeshed in the world of creativity. In W.H.Auden's cogent argument, this type of writing is the only craft that cannot be mastered by studying. As Auden suggests "every original genius, to be an artist or scientists, has something a bit shady about him, like a gambler"(Auden 1963:12). Moreover, creative writers cannot give a conclusive answer regarding their choice of creativity as a hobby or a means of earning one's living. The poet Dan Shapiro can only refer to the irresistible allurements of creativity which is his bitter-sweet lot. As he puts it "I had no intention of becoming a writer. I didn't know that becoming a writer was what saved me .It presented me with a window into the infinite" (Shapiro 2003:1).

However, for all the hard labor and efforts exerted for achieving it, all the pains disperse the moment the writers finds a foothold in the realm of writing. Aldus Huxley , for instance, points out the ambivalent attitude associated with creative writing and what it demands and offers," Writing is vey absorbing and sometimes exhausting', argues Huxley," But I've always considered myself lucky to be able to make a living at something

I enjoy doing”(Huxley 1960:50).If Huxley takes pride in opting for this hazardous craft as a means of earning his bread, there are those who feel keenly the pressures and constraints imposed by this job. Needless to state, the publishers’ caprice and moodiness is one of the discouraging elements the creative writer has to put up with and overcome with a great measure of endurance. The problem of the reading public and its whimsical and unpredictable preferences and judgments are points that the creative should always bear in mind. In fact, this needs further elaboration. It is the ever-present gap between the expectations of the public and what the creative deems right. History shows innumerable cases of misunderstanding between the two parties and their incompatible priorities. Thus it would not be surprising to realize that the Dutch painter Van Gogh “sold only one painting in his lifetime; Leonardo da Vinci’s greatest ideas never saw the light of day when he was alive”(Ind & Watt 2004:4).All these represent a serious source of discouragement and discontent. If one puts aside the highly sustaining aesthetic pleasure of creativity, this process has its own disadvantages especially when the writer does not have other means of catering for his family. Indeed the family-individual duality is there at work when one raises the question of creative writing and its countless obligations and demands. The case of the British novelist Charles Dickens is a representative example here. His family forced him to work in an advocate office and the years he spent there could entitle him to work in this legal profession. In contrast to all that, the call of creativity has been uppermost in his thinking and conscience. He transformed the stories of crimes, thefts and acts of vengeance and incarceration into memorable tales to be read and viewed later by cinema-goers. This act of obeying the call of creative in Dickens applies to the situation of the American novelist, Washington Irving. His family wanted him to join the legal profession as in the case of Charles Dickens. Instead of following this trajectory suggested by his family, he got a niche in the literary circles,” without knowing or intending it, he was there preparing himself for his real calling in life. He ranged at will over the wide field of English literature”(Kleiser 2004 :6).One glaring example in this regard is evident in the testimony of one who is not a thoroughgoing creative writer. A scholar elucidating the tempting pleasure of creativity again finds herself in the magic circle of creativity. As she puts it:

Where do I begin? The flow and content of the text in the messages on these Pages was effortless. The book in essence wrote itself. I would like to share with You a little what my past and how spirit drastically changed my life path culminating in the challenging of this work.(p. IX)

It is true that the genesis of the creative work is often involuntary, but there is always a need for persistent process of polishing, refining, and rendering the rudimentary into a fine and skilful shape. It is summed up in Shelley’s felicitous phrase that “the source of poetry is nature and involuntary but requires genuine labor in its development”(Fehrman 1980:11) The writer’s choice of his topic is another controversial problem whether it is of his free will or commissioned by some literary or even political circles. Even if the writer chooses his own topic, he might find himself in conflict with many parties as say,

George Orwell's famous novels *Animal Farm* and *Nineteen Eighty Four* and the unfavorable reactions they incurred in the eastern bloc. The same holds true to the poems of the late Syrian poet, Mohammed al-Maghout or for that matter Mohammed Choukri's *For Bread Alone* (1972). The present paper has stressed so far that there are two views concerning creativity and how this problem could be faced. It is preferable to start with the simple one which states the writer can manage in giving a successful work if he is equipped with the necessary expertise and skill. The German philosopher Frederic Nietzsche argues to this effect when he states that the final outcome of writing is simply "severe, noble, conscientious training into the service of art" (Roberts 1998: 1). Likewise, the American poet, Walt Whitman, conceives the production of the literary work in purely physical terms as seen in his poem, "Osirus": Osirus

Osirus-to -give forms.
I am the one who finds nothing more
Divine than simple and natural things.
(Whitman 2002: 609)

However, this is not always the case. The verbal expression and its mastery is not always the arbiter in determining the quality of the literary work. Nor is the form always the precondition of success. The practitioners of literature and art keep referring to the evanescent and ephemeral nature of creative writing and how it often eludes the creative writer's conscious plans and conceptualizations. The French writer Simone de Beauvoir refers to the writer's predicament in trying to control his/her literary material or driving it to a different direction. She states that "a literary work escapes its author" (Holveck 1995:31). What the French writer describes is not related to the writer's lack of technical experience. It is much more than that: it is the psychological and unconscious factors that eventually affect the final direction of the text and its unexpected destination. Carl Gustav Jung calls this "the unconscious" which leaves a great impact on the entire work thematically and technically. This subconscious is seen as the driving force behind the genesis and consummation of the literary text. The contemporary Japanese novelist, Shusaki Endo, explains the problem of the unconscious and its effects on the product. He explains the matter as follows "As a novelist, I myself have experienced any number of times the way in which the unconscious comes to the rescue whenever creative seems to have run dry" (Natsubari 1986: 34). The famous musician Tchaikovsky raises the same issue when he talks about his own situation. His perception of this subtle experience is a combination between what is conscious and unconscious, or inspiration and craft simultaneously:

The seed of a coming work usually arises suddenly, quite unexpectedly. When
When the soil is favorable, that is to say, when one is in the mood for the
work, the seed begins to root itself with amazing power and speed, it grows
up from The soil, shows stem,, leaves and branches and finally flowers.
(Ind & Watt 2004: 5)

Interestingly, the writing drive is something beyond the writing subject's control. This is exemplified by the succinct statement of the American novelist William Burroughs that his writing transcends the material or beneficial "they ask me if I were on a desert island and knew nobody would ever see what I wrote, I would go on writing"(Plimpton 1977:174).The same holds true to the philosopher -critic Roland Barthes whose argument runs in the same vein. He opines that creative writers cannot escape the hegemony of the creative drive, irrespective of the prevailing circumstances," the writers are on a holiday, but their Muse is awake, and gives birth non-stop" (Barthes 1972: 30).

Given the idiosyncratic nature of creative writers and the particularity of their enterprise, it is no surprise, to find their frustration and disillusionment with their work might lead to some catastrophic consequences. The great sacrifices made by writers in their pursuit of their writing could lead to states of despair and bitterness when faced with slighting and disapproval. The situation of Franz Kafka is relevant here. He is quoted to asking his close friend Max Brod before his death to burn all the drafts of his letters, diaries and unpublished stories. Fortunately, Brod did not keep his word and published many of these stories. Even a great name in classical literature, Virgil, expressed his desire of setting his *Aeneid* on fire" to be burned after his death"(Slate 2011: 173), as a move of dissatisfaction with the final shape of that epic. The Russian novelist Vladimir Nabokov had a similar experience with the last and incomplete novel, *The Original of Laura*, because he believed that it was an inferior work. He asked his son to destroy the novel "after his death"(Hart 2016 : 248).This is evidence that the creative writer's anguishes never end even when he himself dies. The irony here is that his son published the novel without editing or improving its weaknesses.

II

Given all the hardships inherent in the creative writing, it is natural that creative writers appeal to God or Muse or Deacon for assistance. The Divine inspiration is the key to the success of the literary work both critically and commercially. The situation of the classical writer is exemplary. Homer and Virgil provide very good examples here. In Homer's *Illiad* (translated by the poet Alexander Pope),the initial lines refer to the relation between the poet and Muses:

Say, Virgins, seated around the Throne Divine?
All-Knowing Goddesses
.....
Daughters of Jove assist! Inspired by You
The mighty labour dauntless I pursue.
(lines 1-2-9-10)

The same beginning can be seen in Virgil's *Aeneid* (translated by John Dryden) where the poet acknowledges his inability to finish such a might task without the help of the Muses, "O Muse! The causes and the crimes relate/What goddess was provoked and

whence her hate,”(lines 1-2).One reason for the permanent invocation of goddesses or Muses is related to the nature of the literary material which is often beyond the writer’s conscious will. It is in the words of the romantic poet, William Blake, “All that we have is Vision, from generated Organs gone as soon as come; permanent in the imagination”(Blake 1966: 776). In the first millennium of the Christian era, the Christian conception replaced the pagan ones even though the main thrust remains essentially the same. Francis Bacon sees his treatise titles *De Augmentis* that” all knowledge is divided into two kinds of information: the divinely inspired, and the other arising from the sense”(Malseen 2014:96). Along the same lines run the views of the thirteenth century writer, Geoffrey Chaucer. Although his topics in *The Canterbury Tales* are secular and full of social criticism, the direction of the work is not very far from the religious. Here the Muses are replaced by the Graces of God and “ the church”(Skeat 2008: XX)for assistance in his bulky work.

The seventeenth century witnessed the emergence of the great poet Milton, whose *Paradise Lost* (1674) concentrates on the purely metaphysical and religious as its primary topic. At the beginning of the work, Milton appeals to God for support, “What in one is dark/ Illumine ,what is low, raise and support”(lines 22-23).His justification for this help is that the nature of his writing is in line with the religious instructions in general, even though the inner structure of the book asserts something else. What matters here is how the poet conceives his own book at the moment of writing. Thus he asserts “That to the height of his argument/may assert the eternal Providence/And justify the ways of God to men”(lines 24-26).His invocation of God in his awkward situation springs from his sturdy belief that his own knowledge is derived from God, “Instruct me, for thou knowest”(line19).The poet’s characteristic attitude toward his subject matter and the factors at work drive critics to infer the presence of “intimate ,quintessentially Christian relationship between the poet and his personal God”(Nutt 2011: 21).

The Romantic writers in Britain, U.S.A.,Germany and France pursue this long tradition of viewing the literary work as representing the Divine inspiration. The names of the American poets Ralph Emerson and David Thoreau are relevant here. The former is quoted to be describing himself as a mystic and transcendentalist, a natural meditative life through his two-year sojourn in the outskirts of a forest in his hometown .*Walden*, the journal of his solitude, is full of meditations about man, nature and their philosophical views inspired by the uncommon, hermetic experience. Although his intellectual stand is not religious per se, it has affinities and parallel lines with the aforementioned writers. The twentieth century, for all its incompatible ideologies and doctrines, is the culmination of this tendency which is age-old. Definitely there are exceptions and adverse attitudes, but the mainstream shows the same steps of preserving and abiding by its guidelines. There are some figures who sought to undermine this tradition. Friedrich Nietzsche has put an ends to metaphysics and thoughts beyond the perceptible. The irony is that the vacuum left by the removal or disappearance of metaphysics from man’s life forced him to seek alternatives for providing some spiritual solace. He is cited to be referring to his pathetic situation “ No !Come back! With all your torments! All the streams of my tears run their

course to you! And the last flame of my heart, it burns to you”(Roberts 1998:2). This variable attitude of Nietzsche as regards the Divine inspiration is once again felt through the existential novelist, John Fowles. For all the here-and-now controversies known about him, Fowles devotes much space to the Divine domain in man’s life and his literary and artistic product. At a certain moment in his career he could borrow the discourse of pastors concerning the validity of the Divine inspiration in his work “We are all God’s children including the wisest philosophers or genuine mathematicians. The wisest thinkers of mankind are naïve under God’s eye and probably writers are the most naïve kids”(Cooper-Clark 1986: 15) The American poet Robert Frost used to have a characteristic attitude concerning creativity and its causes or manifestations. In one of his poems, “A Prayer in Spring”, he encapsulates the entire relation between God and his creation in the tiniest things:

Oh, give us pleasure in the flower today;
And give us not to think so far way
As the uncertain harvest;
For this is love and nothing else is love.
To sanctify to what far ends He will,
But which it only needs that we fulfill.

(Frost 2004:20)

It is remarkable to note that Frost’s stand is a sort of compromise between two dangers: believing too little or believing too much.(Poinier 1990).

In William Golding’s *The Spire* (1964), the main action hinges on one of the miracles of God. The spire of the title is actually modeled on the real Salisbury Cathedral in England that floated on a marshy land but did not fall. The main character in the novel, Jocelyn, appears to be swaying between a great desire to construct the spire and the fear of the collapse of the whole project and its implications “He must harness Roger Mason’s engineering know-how, goading him to develop the vast metal ring that will prevent the tower bursting outwards. Yet the spire is also beyond reason— a glorification of Go that leaves the earthly behind”(Golding 1964:11). If Golding’s novel embodies the mysterious and inspirational power of God’s presence, Edwin Muir’s “Transfiguration” reveals how the natural world becomes the means of suggesting another sublime one, “So from the ground we felt virtue branch/Through all our veins till we were whole, our wrists/as fresh and pure as water a well/ Our hands made is new to handle holy things”(lines 1-4).

The novelist and poet, D.H.Lawrence went further than this when he expressed his religious views which are fundamental for the successful work of art, especially in his last years. In a letter addressed to Ernest Collins, Lawrence asserts the inextricable link between art and religion:

There are so many little frets that prevent our coming to grips
at the real naked essence of our vision....I often think one ought to
be able et be religious , to be an artist (Sagar 2008: 7).

The situation of Aldous Huxley regarding the Divine inspiration is not different from other twentieth century writers. This because all these writers(Frost,Muir,Golding and Lawrence) along with many others do not expose the immediate experience and lived sensations with that rare moment in the writer's career as will be shown in the rest of this paper. Huxley displays in his poems, novels , and essays his drug-induced visions which remain on the threshold of religion. He is avowedly agnostic as seen in his view that "When in propitious emotional circumstances with certain landscape, works of art...I know that God's in Heaven and all is right with the world"(Bridgeman 2013:1).Having said that, it is important to stress that Huxley's visions ,artificially induced, differ greatly from those of Coleridge in that the aesthetic runs hand in hand with the mystic especially in his last years. This reconciliation between the physical and metaphysical , is evident in the characteristic way whereby he views things around him. His second wife Laura is quoted to be saying before his death," I have known that sense of affectionate solidarity with the people around me and the Universe at large—also the sense of pain, death, and bereavement"(Reiff 2009:35). In his illuminating arguments about the creative writer's relationship with his material and what goes on throughout the process of writing and its mechanism. Huxley maintains the duality of the perceptible and imperceptible, the physical and metaphysical. This is evident in one of his often-quoted essays," The Perennial Philosophy" and " The Doors of Perception and Heaven and Hell". In these he is more outspoken as far as the creative drive is concerned. Here he finds a kind of correspondence between the material and immaterial worlds. By the perennial philosophy, he means " the psychology that finds in the soul something similar to, or even identical with, the Divine Reality"(Huxley 1970: VI). In his *Attic Hay* (1923), Huxley elaborates on this metaphorical or mystic side of his experience through the struggle of his characters with the problem of writing. Showing the writer at work in the novel, Huxley makes the main character in the novel (Helmoltz Watson) hold many of the features the author himself carries. Watson ends the poem by referring to "That something, which is not/Nevertheless should populate/Empty might more solidly/than that we copulate"(Huxley 1970:216).For all its lack of substance, it actually transforms the entire status of the speaker. It is a moment of sudden revelation or epiphany in the Joycean sense of the word. He comments on the formidable impact of his entire being:

I feel...as though I were beginning to have something to write about.
As though I were beginning to use that power I feel I've got inside
me— that extra-latent power. Something seems to be coming to me. (p.217).

As already stated, the strange experience suggesting the metaphysical and spiritual, is related to the author's surrogate, not the author himself. However, the situation of the writer as a recipient of the scriptable material coming from nowhere is different from that of other writers in the sense that he uses mescaline as a means of reaching those moments of inspiration. This is a point that arouses disapproval of some of his critics.(Dunaway 1999:121), especially in his last novel *Island* (1962).It is interesting to note that in the au-

thor's view, this novel is a utopian work that contains "an enormous amount of diversified material"(Smith 875).Part of this ideal world is related to the firm belief of the inhabitants in a just omnipotent God in that unspecified eastern country. Faith is seen as the driving force in their daily actions and practices. It is a life of content and inner satisfaction. The society of Pla where the main character, Will Farnaby, finds himself stranded after the shipwreck. Is ruled by rationality, tolerance, love and above all, religious faith. Despite the plots hatched by Colonel Pipa in the neighboring island, Pala society thrives and betrays a great extent of solidarity and mutual help. Here is an excerpt that reflects the chasm in thinking between the skeptic westerner and the natives:

'I go by what my little voice tells me.' Tonight 'it's saying. And he will give Mr. Farnaby carte blanche., 'carte blanche', she repeated with gust.' And Farnaby will be completely successful.'. 'I wonder', he said doubtfully:

'You must be successful'.

'Must'?

'Must be', she insisted.

'Why'?

'Because it was God who inspired me to launch the Crusade of the Spirit'.

'I don't quite get the conclusion' (Huxley 1962:181).

Significantly enough, Huxley's early fiction , especially his dystopian novel, *Brave New World*, has highlighted the demerits and perils of silence. His last novel is a utopia where literature and humanitarian values take over. Literature succeeds where science finds no access (Hausman 1933).

It is true that Huxley throughout his entire creative career has been heading to the world of spirituality and ridding himself of the trammels of material civilization. However, he could not encounter one of those rare blissful moments of communion when he is guided to write the work as if it were written on its accord. Nor could he manage to set himself free from the agnostic spirit that has remained the staple of his creative career. His mystic visions are the product of drugs and other artificial means, rather than the immediate experience of encounter with the metaphysical. This can be shown through aligning his views and judgments with those of other contemporary writers who are lucky enough to be in those enviable situations

One of the memorable situations in literary history when Divine inspiration manifested itself to the creative writer unequivocally is the one associated with the name of the American novelist , Harriet Beecher Stowe. Wishing earnestly to write about the injustice inflicted upon the Black people in the south of America, she could only choose the church one Sunday morning in 1851 as the place of her meditation and serious thin king about what to do. It is at this critical moment in her life that the framework of her future suddenly crystallized. One of her critics explains what happened," as she prayed, a vivid vision suddenly began playing out before her. She saw scenes of brutal beating of an old slave and how he forgave his murderers and prayed for the salvation of their souls as he died"(McElory 2011: 2).This is not only a turning point in Stowe's career but also in

American literature as a whole. *Uncle Tom's Cabin* will always be a landmark in the literature against racism. Such is the wide-ranging effect of this book and its uncommon genesis that even President Lincoln, when meeting her during the Civil War, could only tell her, "so you're the little woman who made the greatest war" (p.2). Stow, of course, refers to the sustaining inspiration of the beginning of the book and the rest is her responsibility in elaborating, expanding and refining that rare initial glimpse. In other words, this memorable situation is the outcome and collaboration between the unconscious and conscious, the spontaneous and professional which eventually produced a great work of art.

The contemporary American poet, Ruth Stone, gives a vivid account of how the inspirational moment forces her to prepare herself to this uncommon encounter when the creative writer turns into a passive receptor of what is involuntarily imposed on him/her. In an interview with her, Ruth Stone describes this moment in her life as resembling a whirlwind "Even as a child I would hear a poem coming toward me from way off in the universe. I wouldn't hear it. I would find it" (de Niord 2010: 50). Elsewhere Stone's critics keep on referring to this poet's keen intuition and hypersensitive spirit in sensing and picking up those moments which are of great value and help for the poet to start. Significantly enough, this is not a mere hallucination or delusion. According to the poet longing to jot down what will constitute her future work, she takes to heart any insight she receives from the outside world "When she feels the first tremors of turbulence in the grass, she races home to pen and paper in the hopes of capturing the great gust of language before it disperses and is lost" (Cohen 2009: 257). If Socrates had a "Daemon" whose words "he heard without anyone speaking" (Lauder & Thomas 2000:17). Ruth Stone's critics place her within this tradition of metaphysical mighty presence and its auspicious effects. Stone herself "seemed to be the location of a daemon; she was a place where life turned into art" (Barber & Gilbert 1996:5). The other contemporary writer who talked about her experience with the role of inspiration or its absence is the American novelist, Elizabeth Gilbert. Obviously she minimizes the influential role of the metaphysical and intuitive and concentrates instead on the rational and physical. Indeed she even rules out the whole matter from her interest as an irrelevant element. This is evident in her successful autobiography, *Eat, Pray, Love* (2006). In one of the striking situations in the book, she admits to the reader her predicament as writer:

So I lifted my face from the manuscript and I directed my comments to an empty corner of the room and I said aloud, "Listen, you thing! You and I both know that this book is n't brilliant, that is not entirely my fault, right?"

Because you can see I am putting everything into this (Gilbert Ted Talks, 2009).

In another situation she accentuates the positive role of the writer that is complementary to that of inspiration. In an interview held with her by Krista Tippet, she reiterates her belief in the craft of the writer in presenting a distinguished work of art. She has the following to state as regards the complex process of literary writing:

It is a collaboration between a human being's labor and the mysteries of inspiration. And that's their most interesting dance that I think you can be

involved in. But you are not just a passive receptacle. And also, it's not entirely in your hands. And standing comfortably within that contradiction, I think, where you find sanity in the creative process if you can find it.

(Tippet, on being-org/programs/Elizabeth-gilbert-choosing-curiosity-over-fear)

The Marxist critic, Terry Eagleton, argues in parallel lines to Elizabeth Gilbert has pointed out. He is of the opinion that the creative process is actually devoid of anything transcendental or extraordinary. Indeed he views the contribution of the French Pierre Machery as simply representing "literary production, which suggests the essentially ordinary nature of fiction-making"(Pope 2003: 7).

In contrast to this purely materialistic judgment of literature and its mechanism, the romantic poet, William Blake used to present the creative act in terms similar to what Jung would later call the unconscious. The difference is only in the terminology used. Blake calls the creativity as simply that of "immediate dictation". Such is the formidable pressure of this peculiar power that he would write twelve or twenty or thirty lines at a time, without premeditation or even against the will. Indeed, his famous poem 'Jerusalem' "was dictated to him"(Webster 2001;209).

Similarly, John Gardner's recollection of his own craft follows almost the same line already specified by the majority of creative writers and critics in that he selects a plot or, to be more precise, imposes itself on him in such that he cannot but just jot it down, "so finally you do the one that God said you've got to do"(cit. in Chavkin 1990: 164). Even a writer of Henry James's caliber appears to be siding with those writers who highlight the helplessness of the writer regarding the irresistible attraction of the creative drive. As he suggests, "there is in every one a divine inspiration which he can no more resist than he can resist the attraction of the earth"(Feinstein 1999:90). As such, the creative work in all its details is no more than a reflection of what the divine providence offers. It is in the words of Paul Celan, "Let us wash (the word)/Let us turn its eye towards heaven"(Hawkins 2003:XXXI).

A final example is useful here as it reflects the view of the famous novelist and historian, J.R.R.Tolkien. In his Andrew lecture titled "On Fairy Stories". He entwines between the individual work and the Divine power:

God's creation is primary. God imbues the creation with the ability to create, to bring forth. The subsequent or secondary creations will always relate to and derive their ultimate meaning from the primary creation, which in turn, derives its legitimacy from God and eternity or ultimate reality. (Brazier 2012:225)

It has become evident by now that the mainstream here emphasizes the overriding view that the actant or agent in the creative process is nearly passive at least in the initial stages of the literary. He is simply a receiver, an object in the grammatical sense of the word. Obviously the fertilizing role of inspiration is crucial in the success of the literary work and the absence of Divine inspiration inevitably leads to adverse reactions and baffling responses. As such, the whole act of creation is simply a sort of worship or plea to God to fulfill the formidable task of composing. In short influential creative writing cannot

be isolated from Divine inspiration. Writers from different races, cultures, ages, cultures and creeds agree almost unanimously on this central postulate expounded in present study even though they perceive it from different perspectives. Few writers are content with rationalizing and conceptualizing the creative process from an angle that has nothing to do with the transcendental and metaphysical. All this leads the observer to infer that the creative process is a very intricate and mystifying matter, not least of which the niche that is devoted to Divine inspiration in reaching the desired effects.

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საბარ სულთანი
(ომანი)

კრეატიული მწერლები და მათი ღვთიური ინსპირაციის მოხმობა

რეზიუმე

საკვანძო სიტყვები: კრეატიული წერა, ღვთაებრივი შთაგონება, სულიერება, მუზა, ბუნების რელიგიურობა

კრეატიული წერის პროცესი ნაყოფიერი დარგია უსასრულო დებატებისთვის, რომელიც ეხება ცნობიერ თუ არაცნობიერ მდგომარეობას, ნებაყოფლობითი ან უნებლიე მოტივებს, რომლებიც შემოქმედებით მწერლობაში მამოძრავებელი ძალაა. კრიტიკოსები, მკვლევრები, მეცნიერები, ფილოსოფოსები და ფსიქოლოგები ამ საკითხს სხვადასხვა პერსპექტივიდან სწავლობენ. მათი ძალისხმევა არ შემოიფარგლება ლიტერატურული სტრუქტურის, მისი კომპონენტების და სიმბოლოების, კომპლექსური სამყაროს მოვლენებისა და სიტუაციების ანალიზით. იგი ცდილობს აღმოაჩინოს და ჩანვდეს მწერლის ფსიქოლოგიურ და ემოციურ მდგომარეობას, რადგან ის ლიტერატურულ ტექსტთან ჭიდილშია. წინამდებარე ნაშრომი აქცენტს ლიტერატურული ტექსტის წარმომავლობის/გენეზისის ხელახალ გადასინჯვაზე აკეთებს. ასევე აშკარაა, რომ შემოქმედებითი მწერლები სხვა საშუალებებით მიმართავენ თავიანთ ხედვას, როგორცაა უკან დახვევა, თვითნებური იზოლაცია, ექსტრემალურ შემთხვევებში ნარკოტიკების მიღებაც კი. სხვადასხვა ასაკის, კულტურის, რასებისა და ხელოვნების ნიმუშების მწერლებმა ღვთაებრივი შთაგონება აღმოაჩინეს ღმერთში, ღმერთებში, ღვთაებებში, ან მუზებში, რასაც ხელოვნებისა და ლიტერატურის ისტორიაც ადასტურებს. არსებობს მტკიცე რწმენა ლიტერატურის პრაქტიკოსებს (რამდენიმე გამონაკლისით) შორის, რომ არსებობს ტრანსცენდენტული ან მეტაფიზიკური ყოფნა, რომელიც საბოლოო ჯამში აძლიერებს მათ რომ ბოლომდე მიყვანონ თავიანთი შეუპოვარი წამოწყებები. ამგვარი ტიპის პრაქტიკოსებს შორის აღდუს ჰუქსლი, ჰარიეტ ბიჩერ სტოუ, ელიზაბეტ გილბერტი, რობერტ ფროსტი, ედვინ მიუერი, დავით თორეუ და სხვები.