

Creativity and Value Orientation: A Comparative Study on Value Orientation of Creative Writers

¹Dr. Manzoor Ahmad Rather and ²Dr. Mahmood Ahmad Khan

¹Assistant Professor, Department of Education, University of Kashmir

²Professor, Department of Education, University of Kashmir

ARTICLE DETAILS

Article History

Published Online: 15 June 2020

Keywords

Creative Writers; Value Orientation; Aesthetic; Theoretical; Social; Religious; Political.

Corresponding Author

Email: [manzoorahmadrather004\[at\]gmail.com](mailto:manzoorahmadrather004[at]gmail.com)

ABSTRACT

The study was undertaken to study the Value Orientation of Creative Writers (Sahitya Akademi Awardees & Non-awardees) of Jammu & Kashmir. The sample of the study comprised of 40 Creative writers as Awardees and 40 Creative Writers as Non-awardees. Value Orientation Scale (1960) by Allport et al Indian adaption N.Y Reddy (1980) was used for the collection of Data and 't' test was employed for the analysis of data. The investigator found a significant difference between the two groups on factors Aesthetic Value and Economic Value. However, no significant difference was found on factors Theoretical, Social, Political and Religious of Value orientation between the two groups of Creative Writers.

1. Introduction

Man has been involved in the process of creative imagination since time immemorial. The world, in which he has been living, has always made demands for something new-ideas, processes or products. Guilford (1965) observes that creativity like love is a many splendid thing. Whether it is considered from the viewpoint of its effect on society, or as one of the expressions of the human spirit, creativity stands out as an activity to be studied, cherished and cultivated (Ariety, 1976). Toynbee (1964) has rightly remarked, "A few creative minds can make enormous differences to civilization". Creative people do exhibit their creative potential in a number of ways. Creative artists' scientists, musicians, painters, and writers etc., do express their inner voice in their own unique stylistic modes. There has always been a scope for conducting studies to understand their personality peculiarities which work as a driving or a magnetic force for their creative expressions.

Research has been conducted on creativity in relation to certain personality factors like, intelligence, self-concept, achievement motivation, locus of control, frustration, aspiration level, need achievement and many other factors. Although Empirical research was conducted for decades to seek the relationship between intelligence and creativity, yet there is no consensus on how these constructs are related. Threshold hypothesis has been one of the most prominent notions concerning the interplay between creativity and intelligence, which assumes that above average intelligence represents a necessary condition for high level creativity. Although earlier research mostly supported the threshold hypothesis, it has come under criticism in recent investigations. Studies have put forth that highly creative people are highly intelligent but highly intelligent people are not always creative. Significant relationship between creativity and verbal intelligence, between creativity and non-verbal intelligence was found in the study of Samangala (1986). Trimurthy (1987) found in his investigation found that students with high IQ were more creative than students with low IQ in verbal creativity thinking ability. Patel (1990), in his study revealed that there was

positive but low correlation between creativity and two groups of intellectuals. Jaswal and Jerath (1991) found that for pupils in the high intelligent group, there was no significant correlation between intelligence and creativity. For pupils in the low intelligence group, intelligence was related to verbal and total creativity but not to figural creativity. Findings put forth by Raj (1994) concluded that there was positive correlation among the variables, viz: fluency, flexibility, originality and verbal and non-verbal intelligence. George (2000), who conducted a study on correlates of mathematical creativity, found that (i) there was positive and significant relationship between verbal mathematical creativity and verbal intelligence (ii) there was positive and significant relationship between non-verbal mathematical creativity and non-verbal intelligence. Dew (1984) in his study, found a positive and statistically significant correlation between the creativity and intelligence of national rural talent scholarship awardees. The study conducted by Roy (1990) revealed that creative reading ability and self concept correlated significantly. Kumar (1974) undertook a study on creativity in relation to achievement motivation and the findings showed that the high creative school going adolescents possessed a highly significant degree of achievement motivation than the low creative individuals. Archer's (1990) study revealed that there was significant relationship between Achievement motivation and creativity. High Creative scored significantly higher than the low creative on achievement motivation in the study of Sharma (1985). Quarisy and Turkey (2011), in their study highlighted that high creative male and female adolescents scored low on self concept and achievement motivation than the low creative male and female students. Sing (2004) studied scientific creative thinking in relation to achievement motivation and found a positive relationship between the two variables. According to the study of Crony (2003), achievement motivation is working as a motivational factor for the effective functioning of creativity. Many researchers have attempted to establish relationship between locus of control and creativity. Few researchers have recorded 'internal locus of control' to be related with high creativity (Montea & Sew (2002); Ambile et al. (1990) while few

found 'external locus of control' to be associated with high creativity (Bolen & Torrance (1978); Richmond et al., (1980), and others found no relationship between the two (Brink, 2003). Positive and significant relationship was found between creativity and anxiety in the study of Badola (1991). Reddy (1990) found urban children to be more creative than rural children in case of verbal tests. The study also revealed that high creative scored higher on factors B, C, F, G, H, I, J, K, Q2 and Q4, while as low creative scored higher on factors A, D, E, and O, of HSPQ. Setia (1989) studied high and low creative on the basis of their self-concept, values and judgment. The investigator found that high and low creative did not differ significantly on the scores on 'withdrawing tendencies' and 'feeling of inadequacy' dimensions of self-concept. The two groups did not differ significantly on the 'social value' scores and 'economic value' scores. In addition to it, the study concluded that high and low creative did not differ significantly on the different dimensions of adjustment except on the 'health adjustment' score. Kurien (1981) studied the relationship between creativity variables, certain values and attitudinal variables. It was inferred from the study that the four value variables which showed significant relationship with fluency, showed no significant relationship with other creative variables, flexibility and originality. Originality and total creativity showed negative significant relationship with aesthetic value only. Of the eight attitudinal variables studied, four showed significant positive relationship with fluency, six with flexibility, one with originality and two with total creativity scores. The relationship was found negative and significant only with one variable namely 'radicalism'. Paramesh (1970), on studying high and low creative in relation to extraversion, emotionality and values, found high creative adolescents not different from low creative in neuroticism. High creative individuals were not different from low creative so far as their anxiety level was concerned. It was also inferred that high creative adolescents were significantly higher on theoretical and aesthetic values than low creative adolescents. In the study conducted by Ray (1986), scientist and visual artists showed less conformity than the manifestly non-creative groups. However, the creative and the manifestly non-creative did not differ much in mental health. Scientists were found moderately more extraverted and moderately more proven to psychoticism than non-scientists in the study conducted by Fiest (1998). The study also concluded that artists are more sober and serious as compared to non-artists. Wolfradt and Pretz (2001) on studying creativity and personality traits in students of various professions, found negative relationship between creativity and neuroticism. Creative students exhibited less of the trait of neuroticism. Burch et al. (2006) compared students of artistic and non-artistic profiles and found out that students of artistic profile scored more in creativity and trait of neuroticism than students of non-artistic profile. Batey and Furnham (2006), in their study revealed that the trait of neuroticism strongly and positively associated with artistic creativity and negatively with intellectual and everyday creativity. It revealed that representatives of artistic persons tend to have a strong trait of neuroticism and those who were more creative representatives of scientific or everyday creativity tend to be more emotionally stable than less creative individuals. While making an analysis of the link of creativity and extraversion-introversion dichotomy, researchers do differ

in their findings. The study of Feist (1998) showed k2creativity and introversion linked to each other. Ivcevic et al. (2007) also found a negative connection between divergent thinking and trait extraversion. However, we also find some contradictory studies. Wolfradt and Pretz (2001) found that more creative students expressed more extraversion than their less creative peers. The Meta-analysis by Batey and Furnham (2006) showed extraversion as positively related to everyday creativity and negatively related to artistic and intellectual creativity. It concludes that creativity as a process occurring is more common in extraverted people, yet exclusively creative persons are more introverted. In the study of Balli (1981), it was inferred that poets possessed factors like emotional sensitivity, creative mood and social will. Painters' profiles too included the factors of emotional sensitivity, creative mood and social will. Instead, scientists' profiles consisted of ego-ideal, emotional introversion and social will. The study also revealed that musicians' profile consisted of ego-ideal and social will.

Emotional intelligence as a factor useful in understanding and predicting a person's wellbeing, success and personality, has caught the attention of many researchers. People put in a positive mood produce more original word associations (Isen et al. 1985) and perform more successfully on tests of creative ability (Estrada et al. 1994; Isen et al. 1987) than people put in negative or neutral mood states. May (1975) has maintained that creative processes are not irrational but are super rational, bringing the intellectual, volitional and emotional functions into play together. He believes that the creative thinking represents the highest degree of emotional health and the expression of normal people in the process of actualizing themselves. In the study of Chaturvedi (1997), it was declared that highly creative persons are more warm hearted, intelligent, emotionally stable, excitable, enthusiastic, and self-controlled. Golman (1998) asserted that people with high emotional intelligence skills are calm and clear, their minds quickly and easily open the way for insight, intuitive and creative ideas. He concluded that emotional intelligence is a master aptitude and a capacity that profoundly affects all other abilities. In the study by Arora (1992); it was found that higher creative and intelligent group was significantly higher in emotional stability. The study by Saberi (2000) has concluded that increasing the emotional intelligence of school administrators increase their creativity. Sing (2010), in his study concluded that creative students are more intelligent, motivated, controlled and stress free than non-creative students. Jahanian (2012) found a significant relationship between the students' creativity and emotional intelligence. Mortazavi et al (2012), in their research findings showed that there existed a positive significant relationship between the components of emotional intelligence (managerial self-consciousness, social-consciousness, and relationship management) and creativity.

Creativity and self-actualization too has been the center of attention for so many researchers. In Maslow's view, creativity and self-actualization are functionally interdependent, with creativity facilitating self-actualization and self-actualization facilitating creativity. Covy (1989) emphasized the importance of striving for continuous personal growth and optimal functioning of the self, which if ignored may result in disappointment and frustration, in both personal and

professional life. Rogers 1969 viewed creativity as a core factor of mental health and growth. The study by Pufal (1999), revealed that gifted young people have a higher sense of realization of inherent potentials than less gifted peers.

Taking into consideration the review of the literature, it becomes clear that researchers have toiled a lot to identify the factors that either go along with the construct creativity or do not correlate with it. Intelligence, self-concept, achievement motivation, adjustment, anxiety, locus of control, need achievement, and many other factors were investigated quite often. But researchers are on their way of identifying more factors so that creativity as one of the finer attribute of mankind is understood in its totality. Since the modes of expressing ones creative talent are manifold, researchers cannot expect the personalities of people who create different domains to be the same or to differ in the same way from comparison subjects. Since creativity takes place in diverse contexts, creative people do differ in the exhibition of their personality make up. So there is much merit and scope for identifying the different traits that correlate with them. Quite often researchers do administer tests of creativity in order to identify high and low creative which is sometimes misleading. Research on actual creatives, who exhibit creativity in different domains and fields by displaying the products, is not satisfactory. There are some studies on personality factors of highly creative persons in the fields of science, art, painting, and music etc. ; but a very little has been investigated about the personality characteristics of the creative writers, and in Jammu and Kashmir , no such study is on record till date and hence merits investigation. A very little has been investigated about the Value Orientation of the creative writers With this backdrop and background, the present investigator makes an endeavor to assess the value orientation of creative writers who have been either awarded the prestigious SahityaAkademy Award, or have been nominated for the same. Hence the proposed problem for the present investigation reads as:

A Comparative Study on the Value Orientation of Creative Writers (SahityaAkademy Awardees and Non- awardees)

2. Objectives of the study

1. To identify the SahityaAkademy Awardees and Non-awardees
2. To study and compare the Value Orientation of Awardees and Non-awardees

3. Null Hypothesis

SahityaAkademy Awardees and Non-awardees do not differ significantly on Value Orientation.

4. Operational definition of the variables

Value Orientation:

Value Orientation in this study refers to the scores gained by the sample subjects on Value Orientation Scale by Allport et al (1960) Indian adaption N.Y Reddy (1980).

Sahitya Academy Awardees (SAAS):

SahityaAkademi Awardees refer to the creative writers who were conferred the main SahityaAkademy Award by the India's National Academy of Letters (New Delhi) for their creative and original writing.

Sahitya Academy Non-awardees (SANAS):

Sahitya Academy Non-awardees refer to the writers who were nominated for the SahityaAkademi Award but were not selected for the same.

5. Methodology and procedure

Sampling Frame (Quasi-Randomization)

"Quasi-Randomization" Technique' has been used by the investigator which has helped this piece of research to 'adopt some measures to compare the quantitative data based upon the administration of some psychological test.

Procedure

- 1) SahityaAkademiconfers awards to creative writers in 22 established languages of India since 1955. Coverage of such a big population was a difficult task, so the study was delimited to the state of Jammu and Kashmir.
- 2) Since this research provides for the inclusion of new units while the study is in progress , the total Awardees list of 86 in 2015 rose up to 94(47 kashmiri, 46 Dogri, 1 Urdu) with 46 live subjects (22 kashmiri, 24 Dogri) at the end of 2018.
- 3) The available list of 89 Non-Awardees (41 Kashmiri, 48 Dogri), short listed for the final stage , provided by SahityaAkademy was considered for the study.
- 4) Forty Awardees (20 Kashmiri, 20 Dogri) Along with 40 Non Awardees (20 Kashmiri, 20 Dogri) completed the psychological tests till the study reached to the saturation point (i.e until no new data are produced through inclusion and analysis of new units), i.e the end of 2018.
- 5) So 80 Creative writers 40 Awardees and 40 Non Awardees form the final sample for the study.

6. Tools Used

For making an assessment of the Value Orientation of SahityaAkademi Awardees and Non-awardees, Value Orientation Scale by Allport et al (1960) Indian adaption N.Y Reddy (1980) was administered.

7. Data Analysis

In order to analyze the data, 't'test as a statistical measure was used to find the mean difference between the groups.

Comparison on Value Orientation:

Table 1: Significance of Mean difference between SAAS and SANAS on factor Theoretical Value of ‘The Study of Values’.

Factor	Group	N	Mean (x)	S.D	‘t’	Level of Significance
Theoretical	SAAS	40	39.73	7.21	0.41	Not.Significant
	SANAS	40	39.05	7.72		

Table 2: Significance of Mean Difference between SAAS and SANAS on factor Economic Value of ‘The Study of Values’

Factor	Group	N	Mean(X)	S.D	‘t’	Level of Significance
Economic	SAAS	40	32.35	6.74	2.89	0.01
	SANAS	40	36.88	7.24		

Table 3: Significance of Mean difference between SAAS and SANAS on factor Aesthetic Value of ‘The Study of Values’.

Factor	Group	N	Mean	S.D	‘t’	Level of Significance
Aesthetic	SAAS	40	45.05	7.57	3.95	0.01
	SANAS	40	38.85	6.47		

Table 4: Significance of Mean difference between SAAS and SANAS on factor Social Value of ‘The Study of Values’.

Factor	Group	N	Mean	S.D	‘t’	Level of Significance
Social	SAAS	40	49.08	6.52	0.32	Not.Significant
	SANAS	40	49.55	6.54		

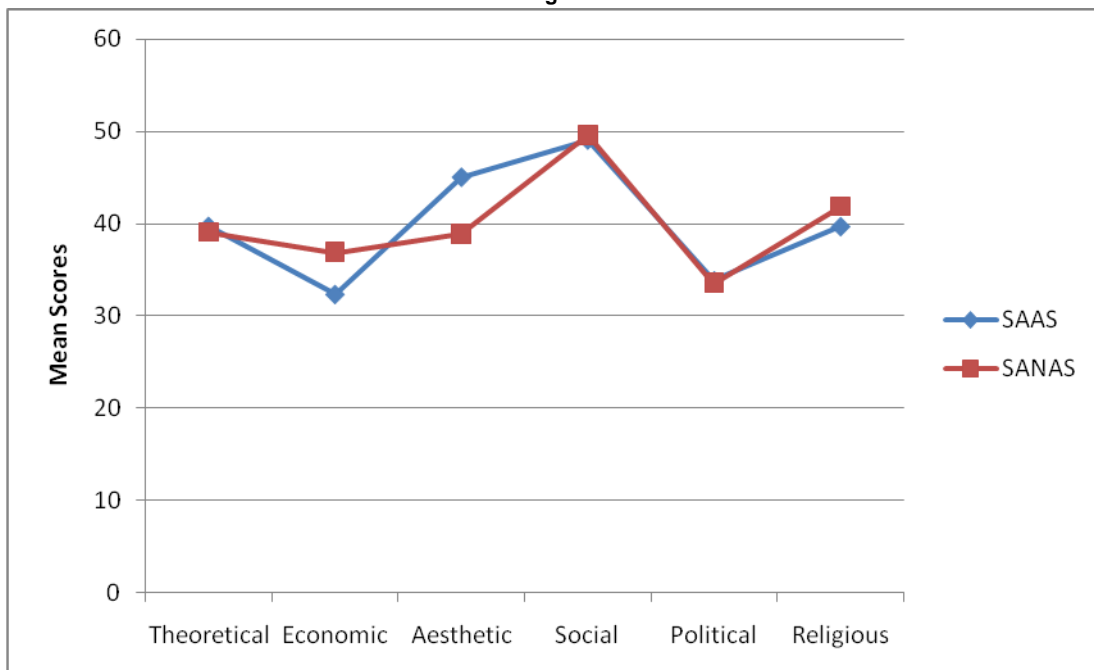
Table 5: Significance of Mean difference between SAAS and SANAS on factor Political Value of ‘The Study of Values’

Factor	Group	N	Mean	S.D	‘t’	Level of Significance
Political	SAAS	40	33.83	6.90	0.23	Not.Significant
	SANAS	40	33.5	6.11		

Table 6: Significance of Mean difference between SAAS and SANAS on factor Religious Value of ‘The Study of Values’

Factor	Group	N	Mean	S.D	‘t’	Level of Significance
Religious	SAAS	40	39.7	11.52	0.84	Not.Significant
	SANAS	40	41.83	11.30		

Fig 1:



Line graph showing the comparison of means between SAAS (SahityaAkademi Awardees) and SANAS (SahityaAkademi Non-awardees) on various dimensions of Value Orientation.

8. Discussion and Interpretation

The investigator has administered Value Orientation Scale (1960) by Allport et al Indian adaption N.Y Reddy (1980) for assessing the Value Orientation of Sahitya Academy Awardees and Non- Awardees. The results shown in the tables 1 to 6 and figure 1 are discussed and interpreted as under:

Comparison between SAAS (N=40) and SANAS (N=40) on the factor wise scores of Value orientation

Factor (Theoretical Value)

The perusal of table 1 makes it clear that on factor Theoretical, SAAS and SANAS obtained Mean scores 39.73 and 39.05 respectively. The difference in means does not show any statistical significance as the obtained 't' value 0.41 does not exceed the table value at 0.05 level of significance. This signifies that the groups are on the same platform so far as factor theoretical is concerned. So no conclusions can be drawn.

Factor (Economic Value)

It is evident from table 2, that on factor 'Economic', SAAS and SANAS get Mean Scores 32.35 and 36.88 respectively. The Mean Score difference is statistically significant at 0.01 level with 78 df. The obtained 't' value 2.89 exceeds the table value 2.64 at 0.01 level of significance. The difference in Mean Scores favors the SANAS who appear to value more the usefulness or utility of a thing. They prefer what is practical and deny what is unapplied. Since they appear more economic, they are more concerned to accomplishments and focusing more on tangible aspects of affairs. Hence SANAS appreciate Economic value more as compared to the SAAS.

Factor (Aesthetic Value)

The perusal of table 3, makes it clear that on factor 'Aesthetic', the obtained Mean Score of SAAS (45.05) is higher than the Mean score (38.85) of SANAS. The difference is statistically significant as the obtained 't' value 3.95 exceeds the table value 2.64 at 0.01 level with 78 df. It becomes clear that SAAS are higher at aesthetic value implying that they are responsive to beauty as found in art, poetry, music and nature. They are more interested in the artistic ways and episodes of life. Since they appear more aesthetic, they are keen to examine what makes something beautiful, sublime, fun and entertaining, and it is the mechanism of writing that helps them to appreciate the beautiful in a thing or in an idea. They write to appreciate the positive, pleasant and artful appearances and aspects of a thing, person or nature. Appreciation to art and beauty contributes to their rich creative life. Since SANAS score less at aesthetic value, they are relatively insensitive to and uninterested in art, beauty and nature etc. Such an orientation doesn't help in making vivid⁰ creative expressions.

Factor (Social Value)

It is evident from the table 4, that on factor 'Social' SAAS & SANAS obtained the Mean Scores (49.08) and (49.55) respectively. Though the Mean Scores signify a difference but the difference is not statistically significant. The obtained 't' value 0.32 justifies that both the groups are on the same

platform with respect to the factor 'Social' of 'the Study of Values' scale and no conclusions are drawn.

Factor (Political Value)

The perusal of the table 5, clarifies that on factor 'Political' SAAS & SANAS have obtained the Mean Scores as (33.83) & (33.5) respectively. The obtained difference in Mean Scores is not statistically significant. The obtained 't' value 0.23 does not justify any significance. Hence no decisive decisions are drawn with respect to the political value of 'the study of value' scale.

Factor (Religious value)

Table 6, makes it clear that on factor 'Religious' the mean score obtained by SAAS and SANAS is (39.07) and 41.83 respectively. Although the mean scores show difference and SANAS obtained higher mean score but the difference is not statistically significant. The obtained 't' value 0.84 does not claim any statistical significance. So the groups are at the same platform and no conclusions are drawn with respect to the religious value of 'The study of Value' scale.

Taking into consideration the above discussion regarding the different factors of Study of Values (Value Orientation), it is concluded that Sahitya Academy Awardees and Non Awardees do not differ significantly on the factors Theoretical, Social, Political and Religious. However a positive and significant difference was found on factor Economic and Aesthetic between SahityaAkademi Awardees and Non Awardees.

The results discussed and analyzed in the above paragraphs, are in line with **Tiwana, M., (1982); Vasesi, R. (1985),**

The findings put forth by **Tiwana, M.,** highlighted that among five factors of value orientation, Creative writers were found to be theoretical, aesthetic and social in their association and lower on political, religious and economic values. **Vasesi, R.,** in his study found High creative Adolescents scoring significantly more on the theoretical and aesthetic values as compared to low creatives. The low creatives scored significantly higher on economic, social, political and religious values.

Therefore in the light of the above findings and with the support of above studies, it can be accepted with confidence that SAAS and SANAS differ significantly on the basis of their value orientation factors (Aesthetic Value & Economic Value) and the hypotheses no. 3, which reads:

SahityaAkademy Awardees and SahityaAkademy Non-awardees do not differ significantly on Value orientation, is partially accepted.

9. Conclusion

After analyzing and interpreting the data systematically, the researcher reached to the following conclusions.

- No significant difference was found between SAAS&SANAS on factor Theoretical value. The mean difference favored SAAS but the difference failed to

arrive at any level of confidence. It has been found that SAAS and SANAS displayed somewhat similar theoretical value.

- Significant difference was found between SAAS&SANAS on factor Economic of Value Orientation. The difference in Mean Scores favors the SANAS who appear to value more the usefulness or utility of a thing. They prefer what is practical and deny what is unapplied. Since they appear more economic, they are more concerned to accomplishments and focusing more on tangible aspects of affairs. Hence SANAS appreciate Economic value more as compared to the SAAS.
- Significant difference was found between SAAS& SANAS on factor **Aesthetic**. It becomes clear that SAAS are higher at aesthetic value implying that they are responsive to beauty as found in art, poetry, music and nature. They are more interested in the artistic ways and episodes of life. Since they appear more aesthetic, they are keen to examine what makes something beautiful, sublime, fun and entertaining, and it is the mechanism of writing that helps them to appreciate the beautiful in a thing or in an idea. They write to appreciate the positive, pleasant and artful appearances and aspects of a thing, person or nature. Appreciation to art and beauty contributes to their rich creative life. Since SANAS score less at aesthetic value, they are relatively insensitive to and uninterested in art, beauty and nature etc. Such an orientation doesn't help in making vivid creative expressions.
- No significant difference was found between SAAS and SANAS on factor Social. Although SANAS is higher than the mean score achieved by SAAS but the difference is not statistically significant. So no conclusions are possible with respect to factor Social.
- No significant difference was found between SAAS& SANAS on factor Political. Although SANAS are higher than SAAS on factor Political but the difference is not statistically significant. So no decisions can be drawn with respect to the factor 'Political' of Value Orientation.
- No significant difference was found between SAAS & SANAS on factor Religion. Although SANAS have got higher mean as compared to the obtained mean of SAAS on factor Religious. But the difference of Mean within the groups is not statistically significant. So both the groups are on the same platform so far as factor 'Religious' is concerned and hence no conclusion is drawn.

10. Inferential Suggestions

- Aesthetic pleasure is related to sense of fulfillment and completeness. We need to see nature and see it steadily and cherish that what is unique over there. It will infuse creative expression in the mode of writing, painting and art.
- People, who are high on openness, are good at enjoying imagination and mind wandering, have the tendency to seek out and enjoy cognitive stimulation and curiosity. They have high tolerance of ambiguity or acceptance for ambiguity, willingness to entertain a variety of perspectives, personal growth, and enjoy emotional experience. They do possess appreciation of beauty and go through aesthetic experiences. Writing lends a helping hand in the exposition and appreciation of beauty in nature and in all that exists, so opportunities to delve deep in such experiences are to be provided especially in school settings.
- Parents need to be counseled at making them aware of the fact that individual differences call for different tastes in children. Don't drag every child to science and engineering. Linguistics and literary taste be given the opportunity to flourish and prosper.
- Teachers should identify children with linguistic and literary taste so that early programmes & provisions are made to help them bring out their writing talent.
- The study shows high Creative writers as higher on aesthetic value. It refers to the critical reflection on art, culture and nature. People high on this value feel, enjoy and use art. They show interest in artistic pursuits, enjoy scenery, get impressed by the patterns of art and nature. Such aesthetic orientations can be safeguarded through the magic of writing. Provisions like writing clubs for children need to be provided.
- Those children who show their mettle in art, designing, painting, poetry and literature should not be discouraged and condemned for their failure in other than the field of their special interest.
- Strong motivation is necessary for developing creativity in children. Through panel discussion, symposium, debate, seminar, field trip, excursion, role playing, etc. the teacher can develop critical thinking in a learner. Co-curricular activities should also be used for providing opportunities for creative expression. Children should be allowed to visit centers of art.
- High creative are usually imaginative, are in touch with their feelings, show imagination, artistic interests, emotionality, adventurousness, liberalism etc. we need to encourage and appreciate such traits so as to give boost for creative expression in art and writing and talent does not go waste.
- Inhibition, repulsion, passivity are the factors which put barriers, obstacles which need to be substituted by taking risks, initiatives etc. The teachers and parents should be flexible to encourage divergent thinking in children.
- Writing is a means to emotional wellbeing and psychological security. One feels lightened and unburdened while going through the process of writing. Educational Institutions and social institutions must involve youth in making literary pursuits of their own interests so that integration in the trinity of thought, emotion and behavior is maintained.
- People, who are high on openness, are good at enjoying imagination and mind wandering, have the tendency to seek out and enjoy cognitive stimulation and curiosity. They have high tolerance of ambiguity or acceptance for ambiguity, willingness to entertain a variety of perspectives, personal growth, and enjoy emotional experience. They do possess appreciation of

beauty and go through aesthetic experiences. Writing lends a helping hand in the exposition and appreciation of beauty in nature and in all that exists, so opportunities to delve deep in such experiences are to be provided especially in school settings.

- Purging out of ones emotions or emotional outbursts through poetry is well recognized as mechanism of (sublimation) defending one self from mental & emotional disturbances. Emotional wellbeing is sort out through writing creatively, so provisions for creative/poetic expressions should be provided at school so as to have emotionally stable adults.
- Those children who show their mettle in art, designing, painting, poetry and literature should not be discouraged and condemned for their failure in other than the field of their special interest.
- Strong motivation is necessary for developing creativity in children. Through panel discussion, symposium, debate, seminar, field trip, excursion, role playing, etc. the teacher can develop critical thinking in a learner. Co-curricular activities should also be used for providing opportunities for creative expression. Children should be allowed to visit centers of art.
- Inhibition, repulsion, passivity are the factors which put barriers, obstacles which need to be substituted by taking risks, initiatives etc.
- The study shows that highly creative are open minded, enjoying trying new things, are imaginative,

curious, open to new ideas, generally appreciate unusual ideas. They are usually imaginative and are in touch with their feelings. They show imagination, artistic interests, emotionality, adventure liking, liberalism etc. we need to encourage and appreciate such traits among young ones so as to give boost for creative expression and talent does not go waste.

- Low creative people are closed minded, literal and enjoy having a routine. They are more closed off, resistant to change, and analytical. Such traits need to be checked and such individual need to be exposed to new environments of dynamism.
- People who are high on openness are good at enjoying imagination and mind wandering, have the tendency to seek out and enjoy cognitive stimulation and curiosity. They have high tolerance of ambiguity or acceptance for ambiguity. They show willingness to entertain a variety of perspectives, enjoy emotional experience & personal growth. They do possess appreciation of beauty and go through aesthetic chills. Such traits need to be imbibed among our young lot so that creativity will be enhanced and appreciated.
- Skepticism in educational institutions is a dilemma. There is need to nip the evil in bud and sufficient stimulating programmes and provisions in the form of co-curricular activities need to be incorporated at the elementary level to make our children more open.

References

1. Agarwal, S., & Bohra, S. P. (1982). Study of the Personality Pattern of High and Low Creative Children. *Child Psychiatry Quarterly*, 15(4), 136-139
2. Allport, G. (1961). *Pattern and Growth in Personality*. New York: Holt, Reinhart & Winston
3. Barron, F (1963). *Creativity and Personal Freedom*. Princeton: N.J: Van Nostrand
4. Boden, M.A. (2004). *The Creative Mind: Myths and Mechanisms (2nd ed.)*. London: Routledge.
5. Bali, S.S (1980). Study of Common Personality Factors of Highly Creative Persons in Different Fields. PhD Education, Kurukshetra, University. *Third Survey of Research in Education (1978-1983)*
6. Bierly, P. (2009). Understanding the Complex Relationship between Creativity and Ethical Ideologies. *Journal of Business Ethics (2009) Vol-86, No-1: pp101-112*.
7. Bechtoldt, M. (2012). Individuals in Mind, Mates by Heart: Individualistic Self-construal and Collective Value Orientation as Predictors of Group. *Creativity Journal of Experimental Social Psychology*, (2012) 48 – pp 838-844.
8. Broomley, D.B. (1977) *Personality Descriptions in Ordinary Language*. New York: Viley
9. Covey, S.R. (1989), *The Seven Habits of Highly Effective People*. London: Simon & Schuster
10. Dafare, P. & Bhende R.G. A Critical Study of Values, Self-concept and Creativity among Undergraduate Students from Rural Colleges *International Journal of Education & Multidisciplinary Studies*. Vol.04, Issue 03(2016), 373-380.
11. Feist, G.J (1998). A Meta-Analysis of Personality in Scientific and Artistic Creativity. *Personal and Social Psychology Review*. Vol.2, No 4, pp: 290-309.
12. Gardner, H. (1983). *Frames of Mind: The theory of Multiple Intelligence*. New York: Basic Books.
13. Guilford, J.P. (1959). Three Faces of Intellect. *American Psychologist*, 14, 469-479
14. Guilford, J.P. (1986). *Creative Talents: Their Nature, Use, and Development*. Buffalo, NY: Bearly.
15. Guilford, J.P. ((1977) *Way Beyond the I.Q.* Buffalo, NY: Creative Education Foundation.
16. Guilford, J.P (1950). *Creativity*. *Am. Psychol.* 14:469-79.
17. Kurien, P.T (1981). A Study of Values and Attitudes of Children with creative Abilities, Ph.D Psychology. Ker University, *Third Survey of Research in Education (1981-83)*
18. Kumari, K. (1975), A Study of Relationship among Creativity, Intelligence, Adjustment and Value Patterns in Adolescence, Ph.D. Psych, Agra U., *Fourth Survey of Research in Education*
19. Kurt, L & Yahyagil, M.Y. (2015). Universal Values, Creative Behavior and Leadership: Turkish Case. *International Business Research* 8(6).
20. Lara A King et, al. (1996) Creativity and the Five-Factor Model. *Journal of Research in Personality*. Vol. 30, Issue 2, June 1996, Pages 189-203.
21. Merja Hietalahti (2018) Relationships between personality traits and values in middle aged men and women *The Journal of Happiness & Well-Being*, 2018, 6(1), 18-32
22. Maslow A.H. (1968). *Toward a Psychology of Being (2nd ed.)*. Princeton, NJ: Van Nostrand.

23. Marta, M. Maslej et al, 2014. The Hierarchical Personality Structure of Aspiring Creative Writers. *Creative Research Journal*, 26(2), 192-202
24. Osborn, A.F.(1953). *Applied Imagination*. New York: Scribner's
25. Parveen, S and Imran Ramzan, S.I. (2013). To Study the Relationship between Creativity & Personality among High school Students. *Journal on Educational Psychology*, 6(3), 50-55
26. Pink, D(2009). *Drive: The Surprising Truth about What Motivates Us*. New York: Riverhead Books
27. Pavitra, K. et al. (2007) Creativity and Mental Health: A Profile for Writers and Musicians Indian Journal of Psychiatry Vol. 49, issue (1) (34-43)
28. Purc, E. and Lagun,M.(2019). Personal Values and Innovative Behavior of Employees. *Front. Psychol.*, <https://doi.org/10.3389/fpsyg.2019.00865>.
29. Rashied, S. (2017). *Pain Concealed in Flower Vases*. New Delhi: Taj Printing Service
30. Ray, T. (1989). *A Comparative Study of a Few Personality Characteristics of Creative Minds in Art and Science and Their Parental Relationship during Childhood*. Ph.D. Education, University of Kalcuttaa. *Fifth Educational Survey NCERT*.
31. Roccas, S. et al. (2002) The Big Five Personality Factors and Personal Values Personality and Social Psychology Bulletin, vol. 28, 6: pp. 789-801.
32. Rogers, C.R.(1961). *On Becoming a Person*. Boston: Houghton Mifflin
33. Sharma, Ram Vilas,(1985).An Investigation into Achievement-Motivation, Anxiety and Value Orientation of Creative Teachers, Ph.D. Edu., Avadh U., Fourth Servey of Research in Education (1983-1988)
34. Stefano, Mastandrea. (2019). Art and Psychological Well-Being: Linking the Brain to the Aesthetic Emotion. *Front Psychol.* 10: 739.
35. Satu, W. (2016). Scientists' Personality, Values and Wellbeing. *Springer plus*.2016; 5:613
36. Sapranaviciute, L. (2010). Link between Creativity and Personality Traits in Students of Artistic and Social Profile, *Social Sciences /SocialiniaiMokslai*. Nr. 4(70).
37. Stephen, J. Dollinger. (2007). Creativity and Values. *Creativity Research Journal*, Volume 19, Issue 2-3
38. Tiwana, M. (1982) A study of Personality, Self-Perception, Values and Alienation of Creative Writers, *PhD Thesis, Psy, Pan. Uni, National Survey of India*.
39. Torrance, E.P. (1962). *Guiding Creative Talent*, N.D. Printice-Hall of India Lt
40. Torrance, E.P. et al. (1973). *Thinking Creatively with sounds and words*. Bensenville, IL: Schoalastic Testing Service.
41. Torrance, E.P. (1995). Insights about Creativity: Questioned, Rejected, Rediculed, Ignored. *EducationalPsychologyReiview*, 7,313-322.
42. Tiffany, R. (2013). The Role of Hofstede's Individualism in National-Level Creativity. *Creativity Research Journal* 25(1):129-136.
43. Vasesi, R (1985). Cognitive Styles, Needs and Values of High and Low Creative Adolescents. Ph.D. Edu., Pan. U., *Fourth Servey of Research in Education (1983-1988)*.
44. Yao, X. (2002).The Role of Individualism-Collectivism in the Individual Creative Process. *TheCreative Journal*, 24:4,296-303.