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The perception of the poetic process to Greek and French writers, a basic lever of launching creative writing in education

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Abstract: *“Poetry is the expression of the beautiful, through words elaborately woven with each other”, according to the Argentine writer Borges Jorge-Luis. Poetic process, the complicated art of creating poetry becomes perceived in different ways by every author. Thus, for others, it consists a sacramental route where the creator-poet exposes his internal world, his thoughts, his personal experiences, through verses, being in a situation of daydreaming or vision. Certainly, this clearly individual element in poetry is inevitably influenced from external factors, such as the common ideology of the times, the socio-political status and the moral perception of society. This emotive experience is especially arduous and suppressive and for the person who tastes it. However, this traumatic experience is simultaneously a curative treatment for the poet. For most poets, writhing poems reflects a situation of liberty, autonomy, promotion of ego and personal feelings, which are suppressed by the conservative look of the society whereas they, finally, find outlet through creation. French Surrealists move towards this spirit, and, generally, creators. For the beginning of this ceremony of poetic action, the boost, the stimulus, the spark that will penetrate the spirit of the poet enabling him to create poetry are necessary. And surely, the conception of many poems takes place during the evolution of a dream, where the poet’s spirit is free to express as it wishes itself. A basic resource of inspiration for the majority of poets is the past, pleasant or traumatic, a stone corner of the past, however, and a guide towards the uncertain future. The concept of “Creative Writing” is placed on the same wavelength with the poetic process. In reality, it is integrated into it. All these who adopt and get involved with creative writing, are possessed with the same feelings and worries. The pleasure of creation, the new. The individual expression, the mental amalgamation with the receiver-reader are diffused. Furthermore, the person discovers new, until then, possibilities of himself. In parallel, there is an extroversion in the whole procedure. Positive experience creates the will for further continuation of this attempt. Regarding the cultivation and promotion of the trainees’ abilities of creative writing, the role of the teacher is extremely important. The analyses of the texts of respected creators from the teacher function in a helpful way, as well as the perceptions related to writing of the writers themselves. What is more, this is intensified when common points of writers’ assembly (Greeks and foreigners) about poetic creation are located. Teachers should present the positive elements of creative writing if they wish to reach its desired result and cultivation. After all this analysis and contact of trainees with the thoughts and way of writing of known writers, the need and desire for an attempt of trying this experience will, gradually, take place. This attempt of trial functions as a basic lever for the launch of creative writing. Besides, “writing is nothing else but a guided dream”(Borges Jorge- Luis). A “dream” that we all of us should live.*

Keywords: Poetic Procedure, Creative writing, Education, Educator

JEL Classification: I20, I21

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1 INTRODUCTION

“Poetry is the expression of the beautiful, through words elaborately woven with each other”, according to the Argentine author Borges Jorge-Luis. Consequently, the poet depicts the beautiful, combining harmonically and impressively the words that compose a poem. This elaboration surely demands some special abilities.

Literature, as a historical phenomenon (since it expresses the climate of its era and often differentiates from it), directly connects with reality itself, the society and the time period during which it takes place and evolves. It exercises an intervening role, taking into consideration that it forms the structure of the society and, at the same time, it becomes crucial auspice of civilization. Literature is the common place of contact and constructive dialogue of the writer with his/her audience, culturally expressing the latter. Through speech, the former reproduces everyday life, coloring it, though, with strokes of personal feelings, experiences, ideology. In a literary text, readers recognize elements of their character, similar experiences and relative feelings, as it happens with the idol of a transparent mirror.

2 POETIC PROCESS AND SOCIETY

Poetic process, and more generally writing, is a complicated process, which becomes perceived in different ways by every author. Thus, for others it consists a sacramental route where the creator-poet exposes his internal world, his thoughts, his personal experiences, through verses, being in a situation of daydreaming or vision; in a convention of latent hypnosis, which suggests the associated bridge between reality and the imaginary. Certainly, this clearly individual element is inevitably influenced from external factors, as well, which intervene indirectly but in a dominant and definitive way. It is about the common ideology of the times, the socio-political status and the moral perception of society.

This emotive experience of poetic creation is particularly arduous and depressing for the person who tastes it. This happens because the poet experiences a series of negative feelings, until he manages to exceed the mire and discover the way out. However, the traumatic experience is combined simultaneously with a curative treatment for himself. The apocalypse-exposition of his internal world, the concerns that agonize his thoughts, his non-conformist ideas that have impact on the basic, steady principles of his conservative-conventional society of his times, all these come into light and, in continuation, comes the desired redemption, the catharsis for the writer. For the poet K. P. Kavafis, the diffused negative feeling in his poetry, is softened to a great degree from his satisfaction and the outstanding glitter which is offered by the magic birth of poetry.

For most poets, the writing of poems suggests a situation of absolute freedom, promotion of ego and personal feelings,

that get depressed from the conservative look of society; therefore, through creation they are liberated and finally discover an outlet. French Surrealists poets move towards this spirit and, in general, Surrealists creators who combine apparently discrepant things and finally attribute reality and their whole internal wealth. Besides, the movement of Surrealism or Hyperrealism (from the words «sur» = up and «réalisme» = realism) is a movement that developed in the beginning at the area of literature, but gradually expanded to artistic and political life (France, beginning of the 20th century). It is mostly a mental automatism through which oral, written or artistic expression of thought is attempted, away from close limitations of logic and independently from every moral or aesthetic (artificial) care.

More especially, French Surrealists were based on associated procedure (following the thoughts and theoretical approach of Sigmund Freud regarding the psycho-analysis of a person), with the main resource of inspiration the dream where the coexistence of the real and imaginary-unreal harmonic. There, where human thought is not trapped in infertile norms of conventional modern western society. With the “Manifest of Surrealism” (1924), the movement becomes purely literary, having as protagonists the theoretical of the stream and manager of Literature, André Bréton, Louis Aragon, Paul Eluard (: pseudonym of Eugène Grindel), René Crevel and others. More particularly, for the poet Paul Eluard, the poetical action is a continuous race that aims at the conquest of freedom and the protection of human rights that were undermined, at that time, from conservative and fascist regimes all over the planet. Away from metaphysical concerns and quests, Eluard (like André Bréton) focuses on Humans and claims for the connection of every form of art, that will manage to lead to personal happiness Barron & Watson, 2007). Besides, poetry is not a crystallized, stereotype exposition of the feelings of its creator, but an intelligent lingual game, which is inspired by reality and the blossomed imagination of the poet.

In order to activate this ritual of poetic action, this sacramental ceremony, the necessary elements are the boost, the stimulus, this spark that will penetrates the spirit of the poet enabling him to finally create poetry (Lyons & Branston, 2006). This insect, this annoying fly constantly tortured with its unexpected presence the modern prose writer from Thessaloniki Nikos Bakolas and called him to create his work.

For the poet K.P.Kavafis coming from Alexandria, Poetry has a divine and imposing presence, being especially inaccessible even to its own creator, who is in minor position in relation to it and experiences silently and with the demanded awe the upset atmosphere of this sacramental ceremony. The poet himself as the basic protagonist of the poem “The first stair”, wears the facade of Theocritus (a renowned bucolic poet of the 3rd century B.C., with origin the town of Syracuse και answers, being aware of it, to an upcoming poet of the times (Evmenis, probably a pseudo-

historical person): “[Evmenis:] “[...] Alas, it’s high I see/very high the staircase of Poetry/and from this stair/the first one I stand upon/I will never ascend the miserable/Theocritus said: “[...] To step on this stair/you must have the right to be/citizen to the ideas in the city” (K.P.Kavafis, *Poetic Collected Works* (1990), unit: *The Poems* (1897-1933), poem entitled: *First Step* (1899), page 26. Poetry, as a result, is placed on a higher point where it is extremely difficult for anyone to approach. It is about a sphere dominated by the spirit of justice and the absolute rejection of hypocrisy. The accession of the poet to the last “step” totally differentiates him from other people. Aptitude in poetry is in fact a divine charisma that is offered only to few people.

For the poet and prose writer coming from Thessaloniki, Tolis Nikiphorou, the poetic procedure is a continuous quest and investigation of the unknown the unsaid, the fountain of human existence. The process that is followed, between the transmitter and receiver-poet, is a two-way communication, with the possibility of continuous feedback. It is a route towards the “miracle”, taking into consideration that words are fertilized by the magic dip pen of the creator on the “white paper” and acquire hypostasis, giving out a sense of magic, an overwhelming smell, bright colors, awe. And of course, when the final target of the discovery of hidden secrets related to the existence of human beings is not achieved, Nikiphorou turns his readers towards a more realistic choice; towards an attempt of change of everyday life, putting emphasis on the authentic values of life. Truth, honesty, love, passion, appreciation of small pleasures, moments of happiness, against fluidity and futility of short, in time, earthly life.

For another poet of Thessaloniki, Nikos-Alexis Aslanoglou, poetry is a night wandering in desert and melancholic streets of the city and a constant race for an improved and authentic life, exempted from the leads of hypocrisy.

The poet and painter of Athens, Giannis D. Stephanakis, observes with agony and wonders about the fact that “hard the words and stiff/and how can you sculpt them/and make them painting/and how heavenly hymn/and how can they talk on the paper/they remain alone on the eggshell/a knot on the bitter almond/they ask to come into light/but I insist/ I seek for pain/to cure things I want/everyday to erite/ I steal light from the sun/ and I live unseen/I draw shadows/For viewers I struggle thoughts”, (Stephanakis, 2019; Gkougkoulitsas, 2017). Poetical collection entitled “The world of things”, poem “Hard the words and stiff”. The poetic procedure is, thus, a difficult process towards the apocalypse, towards the light, towards the extinction of human pain, that is caused by cruel routine. The words, that will later compose the verses of Giannis Stephanakis stubbornly choose their loneliness; until the stage of their transmutation into verses or into the image of an artistic painting, they remain remote, inaccessible, well-protected in their personal space. It relies on the special abilities of the creator to reveal them, to liberate them, to remake them, transfusing to them a role absolutely useful for the readers. Surprisingly, the words, simultaneously desire to make their appearance into light. The only regard of the poet-artist remains the recording of everyday life and of human pain trapped in a conventional-suppressing reality. By adopting the role of the

psychoanalyst, with the contribution of his verses, the poet attempts to allay somehow the emotionally charged atmosphere.

Generally, the poetic procedure, as a clearly sacramental ceremony, functions in a leading way towards every familiar poet. The word is converted into a bright bat that leads the poet to the road of creation apocalypse. Experiences, the poet’s memories, that remain stored in his mind, become basic subscribers for this action.

The time framework, during which this sacramental ceremony takes place, is usually the night, where the poet, is inspired and creates without obstacles, remote from everyday life problems. And of course, the conception of many poems takes place during the evolution of a dream, where the spirit of the poet is free to be expressed as it desires. Crucial resource of the inspiration of many poets is the past, pleasant or traumatic but yet a cornerstone of the past and guide for the uncertain and controversial. A lot of times, the relationship of the creator with the verse is especially competitive. The verses are not freely liberated, but demand particular concentration, devotion of time, submission and respect from him. The haughty goddess of Poetry chooses by herself the time of her appearance to the poet and diverges with her will and initiative, again, leaving to the latter feelings of deep disappointment. In this case, the creator is found to be in minor position regarding the words that will constitute his poem. And, surely, a poem is never judged as absolutely perfect and completely correct, so that the poet allows it to see the light of publicity. This is the case of the Alexandrian K.P.Kavafis, whose many poems were left unfinished, whereas others were abjured (due to changes of situations and attitude life from his side). Some of his poems, finally, were never published and exposed for reading to his audience. Thus, the phenomenon of inertia is often, when there is not the firelighter that will cause the verses.

Surely, this apocryphal-dreaming reality that is depicted through poetry, which is inspired by life (and partly, it reproduces it either exactly or less satisfactorily), might be different from life and suggest a different option of the things, more tempting, more harmonized to human needs. Needs that were depressed by the applied standards and the rules of the present conventional western society. The modern man has moved away, by far, from his real nature, from the archetype of a person with solidarity and empathy before others, who respects their personality. On the contrary, the modern man has imprudently adopted an artificial part, completely compatible with the demands of modern conformist time.

Every time period, catalytically, aims at people of spirit. Depending on their ideology and attitude of life, some of them choose to be differentiated from the stereotypes of society and fight for a better socio-political structure, while others take the part the conventional impositions and cooperate with their work. Thus, in the second case, they contribute to the consolidation of the artificial situation of things.

3 CREATIVE WRITING AND EDUCATION

The concept of “Creative Writing” is placed on the same wavelength with the poetic procedure. In reality, it is

integrated into it. All these who adopt it, and get involved with it, are possessed by the same feelings and worries. The pleasure of creation, the new, the individual expression and the mental connection with the receiver-reader are diffused. Furthermore, the person discovers unknown, till then, possibilities of his self. In parallel, there is extroversion during the whole procedure. The positive experience creates the will for further continuation of this attempt and for cultivation of production possibilities of a literary text.

All novels, short stories, poems, and theatrical plays, which have a real literary interest, are included in Creative Writing. The followers of creative writing dispose lyricism and poetry and according to the author Paschalia Travlou, the term “lover of writing” would fit for such a creator, independently from his amateur or professional identity, or even his inexperience. This is because, each person who attempts to create a text of literary arrogation, is possessed by eroticism, a magic for writing, for the creation of accessible work and, at the same time, exposed to the reading audience.

This writing procedure is characterized from subjectivity, considering that the writer accords the world with the form of words. With something tangible and understood by the reader, according to his perception, employing, in his personal way, words and ideas, unrefined or general until then. Exactly, this invasive energy transfuses the character of creative writing, under the meaning of renaissance and recreation of reality, according to individual criteria, mainly. For the internationally respected and translated a lot Greek author Vassilis Vassilikos, creative writing is usually self-taught, as an action of experimentation and “montage of a text” technique of the aspiring creator. It demands special efforts creative writing to be born, for something notable to arise. Creative writing depicts the internality of the subject, that cordially desires to externalize and open a dialogue with the readers, who will locate common elements with themselves.

In this procedure of remaking words and ideas, the aspiring creator owes to adopt appropriate writing handling in order to attribute external reality clearly and vividly, whereas, towards the ideas, the analysis that will follow should be especially clear and understandable from the wide reading audience.

Whatever refers to the cultivation and promotion of the trainees’ abilities regarding creative writing, the role of the teacher is extremely important. Analyses of poems, short stories, novels, theatrical plays of respected writers (Greeks and foreigners) by the teacher act in a helpful way, as well as the writers’ perceptions regarding the poetic and writing procedure. What is more, this is intensified when the texts are located in common points of assembly among writers and their writing creation. In order teachers to reach the desired result of the appearance and cultivation of their trainees’ creative writing, they should present its positive points:

- Creative writing is presented as a godsend for those who adopt it.
- It contributes to the improvement of human character and to his relations with others.
- It donates the feeling of absolute freedom and the offer to the audience, through autonomous creation.
- It forms a canal of communication with others.

- It develops the spirit of producing the new, the refreshed.
- It improves the reading abilities of the students, through experiential understanding of the taught literary texts.
- It constitutes a real outlet from our everyday life.
- It is a pleasant experimentation with art and an intelligent game with words and ideas.

During the teaching of creative writing, use of experiential methods of teaching, for the cultivation of the writer’s personal skills, is absolutely necessary. This is because, in this way, the benefits of this procedure are clearly promoted. Differently, any practical difficulty will put into danger the process and will prevent the students from this effort. Besides, the talent, since it is not inherent which is very strange, might get cultivated (Christou, 1999). This is proved by the fact that many respected writers have traversed a lot of difficult stages so that they can reach the stage of writing maturity, at last.

In parallel, the use of Internet during creative writing teaching, with promotions of relative authentic interviews with writers or with texts that will be analyzed, is absolutely indicated for the projection of magic and for the basic reasons of its cultivation. There are, also, some virtual-internet communities of writers of creative writing (which should be carefully selected by the teacher), where the original text (which is submitted by a writer, usually experienced) is deposited on a site and readers-users and aspiring writers are called to fill it in, giving to it any turn-evolution they wish (Christou & Nella, 2010). Finally, the text might totally change and receive a completely different plot from the one the initiatory writer had in mind. Here, exactly, the magic of creative writing is found which offers the pleasure of creation and contributes to the cultivation of social relationships among users-writers.

Furthermore, the invitation of respected writers that are occupied with creative writing, professionally or as in an amateur way could strengthen the appeal of students for the production of literary texts, on the one hand, and instill the germ of writing to people who had not thought, until then, that they could express themselves and communicate with other people through creative writing, on the other hand.

After all this analysis of selected literary works from teachers and the contact of students with the thoughts and ways of writing of known writers, the need and desire for cultivation or an attempt of trying this experience will be gradually created. In the end, this process will function as the basic lever of launching creative writing. Besides, “writing is nothing else but a guided dream” (Borges Jorge-Luis). A “dream” that deserves to live it, to taste it so that we can change the pointless reality or, even, try to improve it appreciably.

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