

SOCIO-ECONOMIC STATUS, SCHEDULED CASTE AND CREATIVITY

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ABSTRACT

Creativity is considered a very complex phenomenon. Some writers have defined creativity as process while other specifies it as a product. Some specify that creativity contributions must be true, generalizable and surprising in view of what existed at the time of the discovery. Some scholars insist that the term „Creative” be reserved for some very rare and particular kind of ability, while others apply the term to a general creative ability possessed to some degree by all essentially healthy individuals. Creativity is a mental process involving the generation of new ideas or concepts or new associations between existing ideas or concepts.

Keywords: - *lofty, Logic+Emotion=Creativity, synergistic*

INTRODUCTION

Creativity is an ability to open new ways for world to find hidden patterns, to make connections between unrelated phenomena and to generate solutions. Generating fresh solutions to problems and ability to create new products, processes or services for a changing world are part of the intellectual capital that give a company to competitive edge, creativity is a crucial part of the innovation equation, creativity is fostered an organizational culture that value independent thoughts, risk taking and learning. They are tolerant of failure and they value diversity open communication a high degree of trust and respect between individuals is crucial.

Creativity is a skill that can be developed and a process that can be managed. Learning to be creative is similar to learning a sport. It needs practice to develop the right muscles and a helpful environment. Some scholar did their generative researches on creativity. These studies show that every human being has creative ability. The more training can expose your ability. In generative studies, “Behavior is generative, like the surface of a fast flowing rivers, it is inherently and continuously novel behavior flows and it never steps Changing novel behavior is generated continuously, but it is labeled creative only when it has some special value to community. Generativist is the basic process that drives all the creative”.

Creativity comes out when mind, Heart and Hand (Action) work together, mind is store of idea and takes interest to act on the ideas. Physical Body is store of energy, mind is store of ideas and heart is store of emotions. It means “Ideas + emotion + energy = creativity. But it should be novel which is not exist before or to present an existing thing in new way before world.

Creativity is result of forced marriage between Art and science. Science gives the sequence and arts provide beauty. There is no beauty without sequential arranging enact of thing. Taj Mahal that is known as „beautiful screen“ in the world. Why we call it beautiful creation, because all material used in sequential manner. It means Art + Science = creativity. If we spread the things without any order there is no beauty. M.F. Husain, Picasso known as creative artist because they do new experiments with thing, which are, new one. Musician, Artist, Painter, Scientist and engineer etc arranged the things in order then every activity done by them, become creativity, which is rare one.

Creativity is ability to create or invent something new and original ability to solve problem. The creatively is an ability to recognize how the best process of developing new, rare or unique ideas. Creativity is an ability to distinguish how the best practice and unusual ideas can be applied in different situations. Creativity is a creator of product, which is, not exists before; creativity is degree of creativity and enthusiasm. Creativity is defined in many ways; creativity is matter of mental process (Wikipedia) creativity is matter of heart (mane Chagall)

Creativity is related to something new, which did not exist before. Creativity is to invent new process for doing something, launch new product into market and develop a new way of looking at something. Ideas are a base of creative product. When thought and action comes together then new thing is formed which is called creativity. Every individual used his creative ability to make products, processes and services better. It means when your best idea brings a best outcome with action before world which is novel one is called creative or new way to think is also called creativity. When you follow the others is not a creative work but when other follows your work is creativity. You can manage things properly and can improve your quality with the help of your creative ability. It means creativity must not only be novel, but also original. It means two factors, novel ideas and originality are much important in creativity.

Creativity is an extra ordinary work beyond the understanding and an unusual thing, creativity is not just use of color with brush on canvas or paper but scientifically and in order, which is rare one as a painting of Monalisa. Cropley (1999) and Morgan (1953) also stated the universal factor of creativity to be novelty requires originality and newness. Torrance (1966) defined creativity as Process of becoming sensitive problem, deficiencies, gaps in knowledge, missing elements, disharmonies and so on; identifying the difficulty, searching for solution, making guesses or formulating hypothesis about these deficiencies, testing and retesting these hypothesis and possibly modifying and retesting them; and final communicating the results. Gelade (1995) and Holly (1983) started the idea of creative response style .Holy defined (1983) three types of creative style: verbal kinetic and integrative. In verbal style words and sound comes in its expression. How to solve the problem is known as kinetic style and this style is associated with Socio-economic status. Integrative creative response style depends upon both verbal and kinetic creative style. Middle and upper class learners used more kinetic responses while lower class learners used more verbal responses. Anderson (1990) – Further explored the importance of creativity in higher education when he started the college experience provide an opportunity to

one's potential. The expose of creative potential depends upon curriculum and commitment, nature of teacher both inside and outside the classroom, the learning environment of classroom as well as school; the supportive extracurricular and the relationship of students and teachers all affects the total educational mission of developing. (p.55) Anderson (1959) proposed, „What is new in creativity is the growing realization, the emerging discovery, of the tremendous unsuspected potentialities in the creativity of men, in the nature of human resources, in the meaning of respect for the individual. Such a discovery, which has been taking meaning since the Renaissance and which is still in process, may prove as significant as Darwinian evaluation of the discovery of atomic energy. Indeed, all creative effort everywhere signifies a movement in to the infinite future. Palemo (1966) contented that „failure to recognize, accept, and nurture creative students may not only hinder the creative growth of some, but destroy the creative potential of others in their ascension to position of importance and responsibility society can ill afford the loss of its potentially creative individuals“. (p17) Parents and teacher both are fully responsible to come out the potential of individuals. Jausovoc (1988) and Dörnyei (1979) did their work to search teaching style for teacher to expose the creative potential of student. He suggested that teaching in democratic atmosphere can help more than teaching in tense environment.

Chakraborty (1988) wrote, “Indian Psychology (Yoga or Buddhist or Vedantic) begins by looking at the entire universe as the grant creative act of a supreme creative intelligence or principle or consciousness. It postulates that Individual intelligence or consciousness is an integral fraction of the supreme intelligence or consciousness. But our gross (Sthula) and discursive (Vikshipta) mind is incapable of comprehending it. Yet it is the human's inalienable creative principle. Individual creativity and universal creativity are of the same essential” Osborn (1963) observed, „what sparks the spark? Mortal man may never know the answer. It is a deeper secret than itself. Creative imagination is just as mystic as the heartbeat or more so imagination is the very essence of the creative process? (p36) Mickerson (1999) stated „ knowledge of a domain does not always lead to creativity, but such knowledge dose appear to be a relatively necessary, condition for it, people who do noteworthy creative work in any given domain are almost invariably very knowledge able about the domain (p409). Hallman (1970) observed „Indian culture provides few scientific and mathematical models of creativeness which stand as evidence for a theory; whereas, in three west scientific methods becomes synonymous with problem solving. Individual like Galileo and Einstein in science, Descartes and Poincare in mathematics, has combined with productions of artists and writers to shape Western theory; but Hinduism relies almost exclusively, on religious and artistic experiences. Thus emphasis on science in the west, creativity associates with inventiveness, the religious tradition in India with spiritual self realization“ (p369). Mann (1996) stated that curiosity is one of the ways to determine creativity. Curiosity plays an important role to expose the creative potential, of an individual. Curiosity depends upon knowledge as well as commitment. Mickerson (1999) stated that „it is possible to increase one's own curiosity about the world simply by training oneself to be more observant to pay closer attention to aspects of daily experiences to which we tend to be largely oblivious (p410). B.K. Passi proposed 5Ps for study creativity namely, person, process, product, press and potential. Margret Boden (31 may 2006) – in workshop 2 Evolving view of

creativity- creativity is the ability to come up with ideas that are new, surprising and valuable- where „valuable“ means different things according to the domain, Lateral thinking and problem solving skills were launched in Singapore in 1997 to promote creativity. Since then school have been playing special attention for development of creativity.

Creativity is a matter of mind for this Osborn gave two mind theory, I also think that an idea comes in mind then Action start upon it after completing the action in proper then creation comes out. Idea is main important to create something, Roger van ouch said “If you full in love with an idea, you won’t see the alternative approaches and will probably miss an opportunity or two. One of life as “There was never Genius without as tincture of madness” A great pleasure is letting go of previously cherished idea. Then you are feeling of look for new ones what part of your idea are you in love with? What would happen if you kissed well by? It mean only few ideas are creative in which you are involved emotionally, emotion and Action play an important role to make an idea less meritorial. Sternberg (2001) stated that there is a dialectical relationship between creativity and intelligence and wisdom. Intelligence is necessary for there to be creative because not only the generation of novel idea is necessary but the critical analysis of novel idea is also necessary. To be able to generate navel ideas, Basic intelligence must be needed for this to further analyze those ideas that are generated there must be higher intelligence. Churla Darim Gliilio, Natain all were creative genius due to their create work and intelligence and wisdom. Wisdom is a higher position of intelligence because only intelligence is not sufficient. According Stenberg (2001) wisdom is pull between intelligence and creativity; it relates the novel ideas according to their appropriateness. It may be easy enough to generate novel ideas, but wisdom will distinguish the reasonable from the unreasonable. Only an intelligence and creative person can produce new idea, but without wisdom the novel idea may be “foolish” or inappropriate. Aristotle proposed,” There was never a genius without a tincture of madness.”

Creative individuals sometimes experience a sudden brilliant illumination, but more often their new ideas come out through a slow intuitive understanding field of endeavor. Their background allows them to be constructively creative. At the second stage, a creative person applies the criterion of appropriateness“ e.g. an artist takes brush in hand and transposes visualization on the canvas. A physicist goes to his laboratory and performs experiments in this direction to see if the ideas have rhythm, flow and meaning, if the result is novel, original and appropriate. The person can move towards the third stage, the communication of result. Communication of the ideas is sometimes relatively straightforward e.g. uncovering of canvas by an artist and sometimes the process required extensive exploration, such as when Einstein presented his theory of relativity.

According to Adler (1930), “The intellectual drive for self realization is similar to Freud’s idea of ego and Jung’s notion of self concept.” To Alder life is a conscious Struggle to achieve superiority. Thus he defined the importance of sexual instincts and substituted aggressive tendencies in their place. Freud and Jung emphasized the unconsciousness, unknowable inner influences on behavior. Adler believed that most of us are only too aware as to why we do and what we do. We see our own inferiority and we strives to overcome them, we have instinct for

self realization, for completion and perfection that Adler thought was the driving force of life itself. Adler called this force creative power and thought it was the “first cause” of all human behavior.

Madrick, (1962) studied and analyses the introspection of highly creative person and arrived at the conclusion that creative thinking implied the forming of associative elements into few combination which either meet specified requirements or are in some way useful. He considered the number of associational responses as two of the most important aspects of creativity. He proposed two hypothetical gradients, the sharp slope and shallow slope, of defines as repertoire containing a small number of cognitive elements. The latter type of gradient, which we assume to describe the person low in creativity, implies maximum alacrity in producing stereotyped response.

“The new Encyclopedia Britannica defines creativity as the ability to make or otherwise bring to existence something new, whether a new solution to a problem, a new method or a device, or a new artistic objects or a form.”

Hence creativity is not a matter of by chance or by luck it depends upon deep thinking, encouragement, and process for coming in to being.

MATERIALS & METHODS

Research Methodology

The low castes have always been the sufferers. The idea of person belonging to upper castes is accepted and appreciated whether he is ignorant, but this situation is opposite for a person belonging to scheduled caste whether he is intelligent. In this study the investigator wants to recognize does the creative potential of scheduled caste students impacted by the birth in scheduled caste that is known as social status in Indian perspective. It also thought that income also effects creative potential. High-income family’s students are more creative than lower income family’s students, because high income provides freedom of choice, he can arrange resources easily. Gender is another feature which impacts creativity, it is also thinking of male category they are superior to woman .The major aims at exploring the myth that the scheduled castes do not have innate potentials, people belonging to upper castes think that they get all opportunity due to reservation policy. At last many researchers found on creative potential of students in relations to gender, income, caste categories etc. comparative studies also found on creative potential of scheduled castes students and non- scheduled castes students. But no study is found on creative potential of particular scheduled castes students in Haryana context. This provided the investigator a motivation to investigate the creative potential of scheduled caste students under the selected topic „creative potential of scheduled castes students in relation to their socio-demographic variables“. Hence keeping this all in view the researcher is attempting to carry out the study as proposed below under the head the „statement of the problem?“

OBJECTIVE OF THE STUDY

- To examine the socio-economic factors and the demographic variables of scheduled castestudents.
- To study the overall status of creative potential amongst scheduled caste students based uponvarious socio-economic factors.
- To ascertain the relationship between creative potential and the various socio-economicfactors of scheduled caste students.
- To find out the relationship between creative potential and the diverse demographic variablesof scheduled caste students.

Research Design

Research design specifies the methods and procedures for collecting and analyzing the required information. In the present study a descriptive-cum-explanatory design has been followed which helped in responding to the specific objectives of the study.

Sampling and Data Collection:

For the purpose of this study random sampling has been applied to pick the respondent students from the different universities. A sample of 300 students studying at Post Graduation level in different academic streams has been gathered. While picking the respondents due care has been taken to make the sample representative of the universe of the study.

RESEARCH INSTRUMENTS

The selection of the suitable tools or instruments is a major work to meet the objectives of proposed work and to measure the creative potential of scheduled caste students in relation to their Socio-Demographic variables. To collect the data for present study following tools were applied:-

- Language Creativity Test By Dr S P Malhotra and Sucheta Kumary (1989).
- Scientific Creativity Test by Dr K S Mrshra (1986)
- Non-Verbal Creativity Test By Baqr Mahdi (1971)
- Personal Inventory (self designed with the help of supervisor)

RESULTS & DISCUSSIONS

Conclusion the results are:-

- There is significant difference in the flexibility dimension language creativity of male and female Male performed better than female. It means gender play an important role to expose creative potential.

- There is significant difference in the flexibility dimension of language creativity of Rural and Urban. Urban performed better than Rural. Thus residence affects the creative ability of individual.
- There is significant difference in the flexibility dimension of language creativity of marital status. Unmarried performed better than married. Hence marital status affects the creative ability of individual.
- There is significant difference in the flexibility dimension of language creativity of type of families (Nuclear and Joint) Nuclear Family students performed better than Joint.
- There is significant difference in the flexibility dimension language creativity of caste category (SC1 and SC2). SC2 students performed better than SC1.
- There is no significant difference in the flexibility dimension of language creativity on mother occupation (H.W and In-service).
- There is significant difference among scheduled caste students on father occupation on Flexibility Dimension of Creativity. Those students are more creative whose fathers are businessmen than whose fathers are in pvt. job, govt. job and laborers.
- There is significant difference among scheduled caste students whether their mothers are educated or not, on Flexibility Dimension of Creativity. On the basis of mean scores I found that Those students are best performer whose mothers are post graduate, then whose mothers are graduate, second best performer and whose mothers are illiterate are lowest performer. Hence creative potential of an individual influenced by mother's education.
- There is a significant difference among scheduled caste students on Father Education on Flexibility Dimension of Creativity. On the basis of mean scores I found that Those students are best performer whose fathers are post graduate, then whose fathers are graduate, second best performer and whose fathers are illiterate are lowest performer. Hence creative potential of an individual influenced by father education.
- There is significant difference among scheduled caste students on Family income, on Flexibility Dimension of Creativity. High income families" students performed better than lower income families.
- There is significant difference among scheduled caste students on Academic stream, on Flexibility Dimension of Creativity. Science students showed best potential to use language in creative manner then students belonging to arts and commerce. But arts students are better performer then commerce. It means creative potential is impacted by academic stream.

Hence in conclusion significant impact of socio-demographic variables is found on language creativity on flexibility dimension of scheduled caste students studying in post graduation in different universities of Haryana state. Only one variable is found namely- mother occupation (House wife and in-service) by which the creative potential of scheduled caste students is not affected on flexibility dimension.

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