

RESEARCH ARTICLE

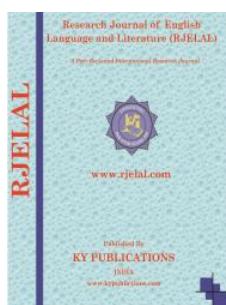


2395-2636 (Print); 2321-3108 (online)

**RAJALAKSHMI AND VIRGINIA WOOLF:
CROSSING THEIR PATHS OF CREATIVITY**

APARNA S

Department of English,
Amrita Vishwa Vidyapeetham, Kollam – 690525, Kerala, India
<https://doi.org/10.33329/rjelal.7119.162>



ABSTRACT

Sensitive writers of all ages and languages have utilized their genius to evince spirit of life in their works. Writing is essential for their existence and they trudge along with inexplicable agony through the creative process that brings out their work of artistry. The measure of this agony depends on the writer's response to his social surroundings. Those writers who stride in spiritual isolation experience this agony at its zenith. The agony further intensifies when one realizes that creative process means evincing life's spirit with all its complexities, devoid of any external add-ons. Writers like Virginia Woolf and Malayalam writer T A Rajalakshmi (1930-1965) have experienced this agony throughout their creative life. There is a striking similarity in the pattern of creativity as far as T A Rajalakshmi and Virginia Woolf are concerned even though they were widely separated in space, time and culture. The present paper highlights this aspect in the creative writings of Rajalakshmi and Virginia Woolf and puts forward a hypothesis on the possible existence of a term Rajalakshmi effect similar to Sylvia Plath effect in literature.

Key words: Malayalam literature, creativity in arts and science, Sylvia Plath effect, Rajalakshmi effect, complexity of patterns.

1. Introduction

Sigmund Freud commences his famous essay "Creative Writers and Daydreaming" with his observation on creativity as follows:

We laymen have always been curious to know from what sources that strange being, the creative writer, draws his material, and how he manages to make such an impression on us with it and to arouse in us emotions of which, perhaps, we had not even thought ourselves capable. (Freud)

Creativity, as for psychologists like James C Kaufman and thinkers like Immanuel Kant, is a

subject of investigations. The famous Nobel Laureate physicist S Chandrasekhar once compared the possible patterns of creativity in writers, scientists and artists in his paper "Shakespeare, Newton and Beethoven". One of the prominent observations of Chandrasekhar is that the creative output of artists and writers upswings with their age, contrary to that of scientists, whose creative output peaks at an early age of twenties or thirties. For instance, Srinivasa Ramanujan, Albert Einstein, Erwin Schrodinger, etc. had their path-breaking discoveries in their twenties (Chandrasekhar). Paul Dirac, another Nobel Laureate, gives an answer to this problem by observing that scientific discoveries are always validated against truth through

experiments in the laboratory. Young minds are not afraid to question existing knowledge. However once they uncover a path-breaking discovery or invention, they are prone to stress under pressure that anybody may disprove their discoveries at any time in the future. On the other hand, an artist or a writer is devoid of such pressure as their output is purely a personal creation, therefore unique, with no room for comparison. Their works need not be validated against any truth in any laboratory.

The study of Freud's observation, as cited in the beginning, takes shape in this background. Creative writers draw their raw materials from societal experiences. These raw materials (experiences) are refined into creative outputs in the minds of artists and writers. The pattern of social dynamics influencing the creative mind determines the nature and quality of the output. The more aged an artist or a writer, the better is his/her creative output as experience accumulates in them. Besides, years of experience refine thought process and response. Therefore it can be noted that the magnum opus of creative minds are never born.

2 Social dynamics: kaleidoscopic impact on creativity

According to the renowned Malayalam writer, M T Vasudevan Nair, there are two ways by which writers manifest human experiences in their writings (Nair). Either they direct their mirror to the world and illustrate the reflections caught in it or they gaze at the mirror of the universe wherein reflects various experiences which the writer empathizes with. The faces reflected in this mirror of universe become the face of a minority of writers including the Malayalam writer T A Rajalakshmi. It was this empathizing temperament that augmented Rajalakshmi's despondency. One of her short stories *In the Abode of God* begins with the sentence, "All that I had striven to build through the years lay shattered around me" (Rajalakshmi). The story is developed with the same theme implicitly contained in this sentence. Artists and writers observe such fragments created by the complex dynamics of society and illustrate it in patterns that a layman would never even dream of. The mind of a creative artist is like a kaleidoscope which generates

multitudes of images. Kaleidoscope is a scientific toy made of three or more mirrors joined to form a tube in which the multiple reflections of colored pieces of glass produce changing patterns upon rotating the tube. The nature and complexity of the patterns thus generated depend on the number of glass pieces available inside the tube and number of mirrors used to construct the kaleidoscope. The fragments gathered from the society enter the mind of a creative genius and generate similar kinds of changing patterns. The character and the structure of social dynamics are crucial in determining the type of patterns generated in the kaleidoscopic minds of artists or writers. Just as in a kaleidoscope the perceiver envisions various patterns every time, so does a reader in reading a classic work. Great works offer varied levels of patterns in the reader's mind on repeated reading.

A reader undergoes an astonishing experience while investigating the patterns generated by creative minds employing the fragments and pieces they receive from the external world. Like in a kaleidoscope, they create in their minds objects of aesthetic appeal with varied hues and forms. The kaleidoscopic impact of social dynamics in creative minds can be well analyzed through the study of lives and works of writers. It is in this perspective that the lives and works of T A Rajalakshmi and Virginia Woolf are analyzed. Although they are separated widely in space and time, the study unveils an astounding parallelism among them in respect of feministic literature.

The inception of feminism in literature is said to be flagged off in the twentieth century in Western countries with the writings of authors like Virginia Woolf, Sylvia Plath and Anne Sexton taking the lead. In India, it was during the 1950s and 60s that female writers like K Saraswathi Amma, Lalithambika Antharjanam and T A Rajalakshmi appeared in the Malayalam literary scene. Of these three, the name of T A Rajalakshmi stands aloof as she belongs to the category of writers afflicted with the Sylvia Plath Effect. Virginia Woolf also exhibited this affliction. The malady provoked both T A Rajalakshmi and Virginia Woolf to that verge of committing suicide at a time when they topped the

list of first class writers in their respective literatures.

3. Works of Rajalakshmi and Virginia Woolf

The works of Rajalakshmi and Virginia Woolf prove to be fragmented mirrors which reflect the diverse aspects of their mindset. Rarely does it occur that literary creations are correlated to their creators. There are not much works which compare Indian and English writers in this respect. No wonder in MT's comment that the characters created by Rajalakshmi generate strong and deep feelings in the minds of her readers while the most unforgettable character being the author herself (Nair).

In Malayalam literature, there are examples of Edappalli Raghavan Pillai, who committed suicide while he was at the zenith of his creativity. Changampuzha Krishnapillai can also be considered to have committed suicide as he willingly received death without medicating for his disease of tuberculosis. Rajalakshmi belongs to this group, who, in spite of her creative potentiality in literature and science, welcomed death at an early age of 35. Her death is still an enigma. She faded away leaving back a couple of lines conveying that "if I live, I will write stories. They may disturb others. So I opt to leave".

This paper analyzes the works of Rajalakshmi and Virginia Woolf to prove the thesis of close kinship between these two writers in respect of pattern of their creativity. Both of them have a special gift of observing the external world in minute details which were used as the backdrops of their works. For example, Rajalakshmi starts her novel *A Path and Many Shadows* with details of the surroundings even though she only had a brief spell of stay in the village. Her vivid memory helps her to describe the external world as follows in the above said novel.

There was a small bamboo gate that allowed access to the top of the hill from the 'thodi' on the eastern side of the house. It was through this side that the little girl came out, pushing the bamboo pole aside. With one hand, she pressed a bundle of

books close to her chest. In the other she carried a lunch box. After climbing over to the other side, she placed the box and the bundle of books on the ground and pulled the bamboo pole back in place.....

To reach the road from the house, you had to go up the hill and then down it. There was no other route.....

A little to the south, there was a white oleander bush with a couple of granite blocks at its base. It was said to be the haunt of 'bhootas'. A 'yakshi' had been invoked in the granite. You were not supposed to go near the place. She picked a few flowers lying on the ground at a distance. They also went into her thick curly hair.

The 'kaavu' was on the other side of the hill. There was no inner sanctum or even a roof. Right in the middle of the four outer walls was a huge banyan tree. Beneath it sat the vengeful 'Vanadurga', exposed to rain and sun. (Rajalakshmi)

In the same line as that of Rajalakshmi, Virginia Woolf's mastery to use the images of the external world with a perception of the external world as a panoramic painting is seen in the opening of her novel *The Waves*.

The sun had not yet risen. The sea was indistinguishable from the sky, except that the sea was slightly creased as if a cloth had wrinkles in it. Gradually as the sky whitened a dark line lay on the horizon dividing the sea from the sky and the grey cloth became barred with thick strokes moving, one after another, beneath the surface, following each other, pursuing each other, perpetually.

As they never neared the shore each bar rose, heaped itself, broke and swept a thin veil of white water across the sand. The wave paused, and then drew out again, sighing like a sleeper whose breath comes and goes unconsciously.an arc of fire

burnt on the rim of the horizon, and all round it the sea blazed gold. (Woolf)

Virginia Woolf's novel *Jacob's Room* is considered to be a turning point in her creativity. She describes Jacob's room just like a painting similar to Vincent Vangogh's painting *The Room*.

Jacob's room had a round table and two low chairs. There were yellow flags in a jar on the mantelpiece; a photograph of his mother; ... His slippers were incredibly shabby, like boats burnt to the water's rim. There were photographs from the Greeks, and a mezzotint from Sir Joshua... One fibre in the wicker armchair creaks, though no one sits there. (Woolf)

The absence of Jacob's voice is so distinct that some critics take the lack of Jacob's narration as the crux of the novel as a whole. As one scholar of Jacob's Room argues:

Jacob's Room abandons the project of developing its protagonist's voice altogether, and instead experiments with the voices of others speaking in his place, even down to the creaking of his empty chair.

As Leonard Woolf (1957) reveals:

[Virginia Woolf] wanted to take six persons, intimate friends, all different, and show their relations to the fundamental things in human existence: friendship, love, life, and death. At the same time [...] she wanted to show that these six persons were several facets of a single complete person.

The Waves is one of the finest novels written by Virginia at the time of the peak of her creativity. Just as Rajalakshmi's characters are different facet of a single character, the author herself, six characters are different angles of perception of one single person. Characterization in *The Waves* is like a white light (composite light) entering a glass prism getting dispersed into seven colours (VIBGYOR). Composite and complex aspects of one person get dispersed into six different characters by the creative mind of Virginia Woolf.

Taking sun as an entity creating periodic lights and shadows, waves manifests eternal renewal, "the incessant rise and fall and fall and rise again". Inside everyone "the wave rises, swells, arches its back". Virginia Woolf concludes *The Waves* with one stroke: "The waves broke on the shore."

It is a strange coincidence or an example of premonition that Virginia Woolf selected the mode of her disappearance from the world of existence by getting enveloped in herself, a wave in the waters of literature, by the waves of a river. The wave broke on the shore of Time.

Both Rajalakshmi and Virginia Woolf experienced mental agony during their childhoods which created an unstable mind. Both of them can be considered to be sufferers of bipolar disorder. For example, Rajalakshmi's elder sister Saraswathi Amma and nephew Gopalan (Appu) testified her as a cheerful and sociable personality. While working as a lecturer in college, children were anxious to receive her during weekends. On the other hand, Rajalakshmi was portrayed as an introvert without much interaction with others both in hostel as well as in department. During night, she used to stroll in darkness murmuring to herself. She was greatly influenced by her strict father while her mother did not have any say in bringing up children during their childhoods. Rajalakshmi had an added agony with respect to her unusual physical appearance which made her to withdraw herself inwards like a turtle receding itself to its thick shell. In one of her poems she describes an introvert girl with the image of such a turtle.

Rajalakshmi was described by her elder sister as a sensitive child who cannot withstand high-pitched sound and furious conversations. She describes an incident that took place while Rajalakshmi was a child. During the marriage of her elder sister, a man brought some materials during night time and shouted to open the gate. Rajalakshmi was frightened with the sound and got sick for many days. She was a voracious reader under the guidance of her father who had a library with a collection of good number of books addressing diverse fields of knowledge. During her school days itself she exhibited talent in writing as

testified by her teachers. After completing BSc degree in Physics Rajalakshmi first tried her luck in studying MA degree in Malayalam literature in University College, Thiruvananthapuram. This course was found to be useless for her to get trained as a writer and left for Banaras Hindu University to get MSc degree in Physics. After completing her PG degree she returned and took up the job of lecturer in NSS College, Perunathanni, Trivandrum. This act of Rajalakshmi not pursuing higher degrees in Physics can be considered as a proof of her first priority being literature in comparison with science. During those times, Banaras University was considered to be one of the leading centres of knowledge offering courses in various branches of science and technology. Majority of students from Kerala and other parts of India completed their studies in Banaras only after receiving a doctoral degree. Her elder sister Saraswathi Amma herself completed doctoral degree in Sanskrit from Banaras before taking up the job of lecturer in Bihar. The fact that Rajalakshmi's priority was literature can also be proved by her wide readership in world literature. She was acquainted with masters of world literary scene like Tolstoy, Dostoevsky, Victor Hugo, Virginia Woolf, and Jane Austen. It was quite natural for her to select books like *Brothers Karamazov*, *Crime and Punishment*, and all works of Virginia Woolf. Her liking of Virginia Woolf is quite evident from a note she prepared for a speech entitled "Still there are chains to break". The note begins as follows:

"A room of one's own and five hundred pounds a year"- they are the most fundamental and important needs a woman who has instinct to write- that is what Virginia Woolf says. Along with her novels and in fact more interesting than some her novels which we can read is her book "A room of one's own". Even if the works of fictions are not considered, Mrs Woolf can take pride of that one book she wrote.

Rajalakshmi also was a keen follower of contemporary Malayalam and Western literature. She continues her note as follows:

Our novels have grown only to the levels of 19th century novels of England or Russia. In fact it has to be possible only in that way. The present day scenario of social and economic conditions in our life is similar to those prevalent in those countries at that time.

There is no room for a complaint along the line that why the experiments going on there are absent here. The foundation will become strong only after undergoing the hardships of crawling in four legs followed by standing with a support and making steadily one step after one to walk.

Rajalakshmi complained that nobody in India can survive with income from writings alone and have to find a secondary job for that purpose. This is in contrary to western writers. From where did Rajalakshmi draw raw materials for her creative work? As indicated earlier, M T Vasudevan Nair described Rajalakshmi as a leading writer contemporary to their lifetime. She drew raw materials for her fiction from images drew directly from the external world without mixing them with any extra components. This made her creative works to represent cross sections of prevalent reality in the society. Many of her friends and relatives saw themselves in the characters painted by Rajalakshmi in her fictional works. This created unpleasant situations when her works were published. While serializing her second novel *The Noon Sun and Soft Moonlight* (*Uchaveyilum Ilamnilaavum*) in *Mathrubhumi Weekly*, her friends and relatives including her sister Saraswathi Amma urged the editor to stop publishing the novel. Due to the exemplary nature of the work, the editor tried to convince the distracters to cooperate with the publication. Failing in this attempt, Rajalakshmi repeatedly requested N V Krishna Warriar to stop the publication and to return the manuscript. On getting back the manuscript, she destroyed it by burning it completely. As far as a creative writer is concerned, this amounts to a suicide. One of her classmates during the Intermediate classes, Prof. M Leelavathi, who is a famous critic in Malayalam literature, once opened up that she was not aware of any innate literary talent in Rajalakshmi during

those days. Astonished with the brilliancy of the work, she enquired who Rajalakshmi was. She was dumbstruck to realize that the author was the same old classmate of hers. The story deals with a girl who sacrificed her own personal life for the benefit of her family including the education of her siblings. M Leelavathi saw herself in the character created by Rajalakshmi. This is a testimony of the universality of the subject matter treated by the novelist in her work. (Nair)

For the intricate portrayal of characters, Rajalakshmi drew examples of events and personnel directly from the society. Such an interaction of society with a creative mind is highly non-linear in character which ends up in unpredictable future events. In real life situations the unpredictability of the future state of a society is because of such non-linear entanglement between people and events. Results of the future state of the society depend sensitively on initial conditions which may seem insignificant at that point of time. This insignificant event gets amplified in future to create havoc in the society. Most of the works of Rajalakshmi contain this situation of unpredictability in determining the course of events. For her, life is a one-dimensional path shadowed by characters of the past. As a lonely traveler, this linear path gets closed transiently at different points of space and time. It is such transient intersections of the paths which generate various initial conditions designing the future course.

After the event of burning the manuscript of her novel, Rajalakshmi stopped writing for a couple of years. Unable to live without writing she wrote a couple of poems in pseudonyms. As Virginia Woolf writes: "Indeed, I would venture to guess that Anon, who wrote so many poems without signing them, was often a woman". Rajalakshmi also wrote a novel *Self-Conceit (Njanenna Bhavam)* which was also took up by *Mathrubhumi Weekly* for serializing. Unable to withstand the criticisms and complaints from her friends and relatives, she took back the manuscript from the editor and restructured the last chapter by spoiling its structural and literary fineness. Before completing the publication of this work in the magazine she committed suicide.

The act of suicide by Rajalakshmi continues to be an enigma even today. In spite of her physical aberration a person was ready to marry her. Her father objected the marriage since on comparing their horoscope he was advised by the astrologer that Rajalakshmi will have a short life span. He thought that this results from the marriage. This event in her personal life created a personal grief in Rajalakshmi. Unable to withstand the pressure of not being able to continue with the writing and various events of personal losses Rajalakshmi committed suicide leaving a note: "I tried two years without writing novels. I cannot continue without writing. If I live certainly I will write novels. That may harm others. So I leave." (Self-translated)

Adeline Virginia Woolf was an English writer and one of the foremost modernists of the 20th century. For her, words are like living organisms and it is not a word until it's a part of a sentence. Words belong to each other through a mysterious entanglement amongst themselves. Words do not live in dictionaries but in mind.

There beyond a doubt lie plays more splendid than Antony and Cleopatra; poems more lovely than the Ode to a Nightingale; novels beside which *Pride and Prejudice* or *David Copperfield* are the crude bunglings of amateurs. It is only a question of finding the right words and putting them in the right order. But we cannot do it because they do not live in dictionaries; they live in the mind. And how do they live in the mind? Various and strangely, much as human beings live, by ranging hither and thither, by falling in love, and mating together. (Woolf)

These words reflect the creative versatility of Virginia Woolf similar to the story of Michelangelo. When Michelangelo was asked about how he sculpts beautiful statues like *David* out of a piece of marble, he replied, "David is already there in the marble. I just removed all those parts of the marble which do not belong to David". The dictionary is like a piece of marble in which there are creations lying dormant in it. A creative mind will select them appropriately to create a masterpiece.

For example, a robot or a trained chimpanzee can sort out words at random from a dictionary. However such a collection of words will not form a creative work since words live in the mind. Words create different meaning to different minds even if in the surface they may look alike. It was Max Born, a Nobel laureate in Physics who said that we all know the leaves are green in color but the greenness in the mind of a person A is not the same greenness as in the mind of B. This is because words enter the mind and gets transmuted into different character based on the creative spirit of the mind. All one can say about words is they seem to like people to think before they use them and feel before they use them but to think and feel not about them but about something different.

In her essay *A Room of One's Own*, Virginia Woolf describes fiction as a spider's web that has ever so likely, perhaps, but still attached to life at all four corners. That is why she complains in her 1919 essay "Modern Fiction" that "Edwardians (like H.G. Wells, Arnold Bennett, and John Galsworthy) fail to capture the essence of character, she complains; 'life escapes' their literature". For her main objective of creativity is to record complex patterns of inputs through those five windows got dispersed by the consciousness. She, through her works tries to create a paradigms shift in the world of literature by discarding all the artifacts and recreate the true, pure, and raw shape of human thought. Virginia Woolf is one of the initiators of the narrative technique, stream of consciousness. This technique created a paradigm shift in the world of Modern literature. Mostly employed in novels, the technique is the author's attempt to mimic the way in which human mind functions – how it loosely jumps from one thought to another. Stream of consciousness, in which the character addresses his own self, is in sharp contrast with the traditional narrative of soliloquy, in which the character addresses the audience. According to Woolf writers like James Joyce and Anton Chekhov belong to the class of writers who discard the conventions of past novelists and help to shape a new kind of literature that captures vivid psychological experience. In Malayalam literature this act of revolution in creativity was initiated by Rajalakshmi. It took many

years to identify this aspect of Rajalakshmi's works which got hibernated till the appearance of appropriate climate.

M Leelavathi points out the effectiveness of poems of Rajalakshmi written without adhering to any conventional techniques, including metrical patterns. Leelavathi elucidates this aspect by rewriting one of her poetry into a conventional metrical form or pattern proving the effectiveness of the poetry employed by the technique of Rajalakshmi. In one of her short stories, *In the Abode of God*, there are glimpses of the presence of stream of consciousness whenever the writer wants to reveal the inner thoughts of the character.

4. Is there a Rajalakshmi effect?

The prevalent social structure in India, in general and Kerala, in particular was entirely different as in the case of western. One of the main constituents of society in Kerala was a well-knit family of compound structure. Everybody in the family will work for the betterment of the family. During 50s and 60s, when Rajalakshmi and her contemporaries started their literary career, there was a social reformation brought out by the government through land reforms. The zamindari system started crumbling down during those periods. The ownerships of the land were transferred to tenants enacting a government rule. This introduced confusions leading to turbulence in the lifestyle of zamindar family. The impact of this social dynamics resulted into creative works in various branches like literature and cinema. One of the best examples of this is the film *Padher Panchali* of Satyajit Ray which created a new sensibility in film making in India. Novels of Rajalakshmi and M T Vasudevan Nair are best examples reflecting such a paradigm shift in the social dynamics. This aspect of society is well brought out in Rajalakshmi's work *Uchaveyilum Ilam nilavum* in which the protagonist Vimala goes to their tenant's house to beg for rice and vegetables so as to feed her family. Unlike many of M T's characters, Rajalakshmi created her characters drawing directly from the immediate surroundings in space and time.

Like in the work of Virginia Woolf nature plays a central role in Rajalakshmi's fictions. Her first

novel *A Path and Many Shadows* is the best example of this aspect. Even though Rajalakshmi shifted her residence from rural part in Palakkad to the city life of Ernakulam, her childhood memories were quite vivid which resulted into finer description of natural surroundings and festivals of the rural settings.

The tragic end of Virginia Woolf's life is mostly due to her personal worries and her bipolar disorder whereas in the case of Rajalakshmi, this is essentially due to more of social conditions than of personal aspects. The bipolar like disorder exhibited by Rajalakshmi was mainly due to prevalent social customs than her personal problems. Almost all her fictions portray characters containing certain amount of autobiographical elements. One can think of the image of Rajalakshmi getting reflected in these characters just like multiple images are formed in shattered pieces of mirrors. It was due to this aspect that M T Vasudevan Nair commented that the characters created by Rajalakshmi generate strong and deep feelings in the minds of her readers while the most unforgettable character being the author herself.

The suicidal tendency in Rajalakshmi can be traced in some of her stories like the one entitled *Suicide*. This story starts with the sentence:

Taking one's life – surely that's a sign of cowardice – of inadequacy and cowardice.

I won't grant you that it's cowardice. Is it cowardice to throw yourself before a moving train?

This is also reflected in her poem *The Bubble* which ends with the line:

Emotionless /Unkindness/ When continues
/ The unending dance of Thine / Hey!
Death/ May I start living / Within You!

Another aspect in the psychology of Rajalakshmi can be observed from her work *In the Abode of God*. As a person trained in Physics, the narrator has rational thinking by negating spirituality. However the traditional childhood bringing up created certain amount of spirituality in her character. She used to joke with her friends with the statement that:

God to whom cowards wrap up themselves strongly! Once I told this to somebody. To come here running, am I a coward who does not have the will power to select good pieces from the shattered ruins and getting them assembled to reconstruct slowly once again?

She herself feels, "on suffering with pains am I a kid sprinting to this place of refuge considered to be the abode of almighty?" This work of Rajalakshmi creates an image of her oscillating mind between rationalism and spirituality. This wavering of Rajalakshmi's mind may be the source of bipolar disorder. Even though both Rajalakshmi and Virginia Woolf can have a mental instability due to bipolar disorder main causes are different. In the case of Rajalakshmi it is an attribute from immediate social structure while that in the case of Virginia Woolf, it is essentially due to personal problems. In a sense, one can think of a terminology "Rajalakshmi Effect" like Sylvia Plath Effect.

Appendix

Still there are chains to break....

(A note prepared by Rajalakshmi for a speech)

"A room of one's own and five hundred pounds a year"- they are the most fundamental and important needs a woman who has instinct to write- that is what Virginia Woolf says. Along with her novels and in fact more interesting than some her novels which we can read is her book "A room of one's own". Even if the works of fictions are not considered, Mrs. Woolf can take pride of that one book she wrote.

This means that, according to a famous writer, it is important not to have economic dependence. This observation came while talking about Jane Austen.

As the time has adjudged the daughter of a priest, Jane Austen, who died by never been a lover, nor a wife nor a mother, can pull a chair and sit along with top ranking writers. I wrote this without forgetting that there is a group who believe that Captain Wentworth of "Persuasion" is from a page of her own life. Without the complex emotional entanglement of Dostoevsky, or without Tolstoy's

the glorious outlook on the life and using just five or six ordinary characters creating first class books, Jane Austen still lives even after one or one and a half century of years.

What Mrs. Woolf tries to prove is that if there was no economic dependence- a room to sit and write without any disturbance, and has an income which can be spent without asking anybody's consent or has freedom to make one's own income- among them also one Shakespeare could have emerged. This is a matter of one and a half century ago- it is during a period when there was a conception that ladies should not have freedom to have own earnings, she should not even try to make an independent income. Today there are women who have own income. Also there are women who have taken up a career to make a living. Now, let us forget those stories since women writers are not the subject of the present discussion.

Financial problems will affect one's literary career. That is sure. Under the present circumstances to live with even a minimum level of status, one should get trained in any other job apart from writing. Make earning to sustain life is the most important fundamental need. It is not the profession of writing but the other job is the life sustaining one. Then the intellectual and physical skills have to be flown in that direction. During the hardship of executing the job to satisfaction, one has to gather those smuggled moments got by robbing and by theft in order to spend for the work that is considered at the inner heart as the most important. If this condition has to be changed, time has to come when those who take writing seriously and if one is quite capable of it, with that alone living in status is possible.

One should get good reward. After getting a book printed, money that got after selling it should be received in time. For that, the present condition in which one has to confront with the sellers has to be changed.

In western countries, where presently writing is a career with good returns, are novels that excellent? That is another question to be debated. In our country, presently that is not a problem.

Our novels have grown only to the levels of 19th century novels of England or Russia. In fact it has to be possible only in that way. The present day scenario of social and economic conditions in our life are similar to those prevalent in those countries at that time.

There is no room for a complaint along the line that why the experiments going on there are absent here. The foundation will become strong only after undergoing the hardships of crawling in four legs followed by standing with a support and making steadily one step after one to walk.

What is the use if we purchase a readymade culture from the west? Is it not the reality behind the fact that even after establishing many national laboratories, nothing seriously is happening here? Only where Amperes and Lavoisiers, have flourished, will Einsteins and de Broglies take birth. One has to walk along the dark corridors before pushing the doors the Sanctum Santorum to open.

Beneath the complex network of algae, there is the fathomless ocean called mind which is a huge store of precious stones. There is no use in traversing the sea surface in a ship. There is also no use to take a momentarily diving into the depth of its mysteries and come up immediately. One should take sufficient time to stop there in the depth and survey all around. Observe the beauty around and at times by confronting dangers. I read somewhere about some technique called Shin Diving. After wearing some special dress and mask can be spend hours together deep into the sea. One should wonder about similar possibilities to Shin Dive into the depth of the mind. Time may come when such a wish will become a reality.

Without any complaints and murmur, we can do to whatever extent we can. Even small donations are valuables. That much poverty is existing here. If this soil, which is being fertilized by our sweat, transforms into a desert in the passage of time, let it be! We can lament about that at that time. There may not be any hot problems at that time. Few words of anxieties coated with satires will be sufficient then. For today it is not sufficient. Still there are chains left to be broken.

References

- Chandrashekhar, S. "Shakespeare, Newton and Beethoven or Patterns of Creativity." *Curr. Sc.* Vol. 70(1996). Pp. 810-822.
- Freud, Sigmund. "Creative Writers and Day Dreaming." *Collected Papers* Vol. IV, Chapter 9 (1950).
- Hogarth Press and Institute of Psycho Analysis, London. Pp. 419-427.
- Kaufman, J C, and Ronald A Beghetto. "Beyond Big and Little: The Four C Model of Creativity." *Review of General Psychology* Vol. 13 (2009), pp 1–12.
- Kieffer, S W. "The concepts of beauty and creativity." *Geological Society of America*, doi10.1130/20062413(01), pp. 3-11.
- Korsmeyer, Carolyn. Ed. *Aesthetics: The Big Questions*. UK: Blackwell, 1998. pp. 2 – 300. Print.
- Nair, M T Vasudevan. *Kannanthali Pookkalude Kaalam*. Thrissur: Current Books, 2003. Print.
- Rajalakshmi, T A. *A Path and Many Shadows and Twelve Stories*. Trans. R.K.Jayasree. Kochi: Orient Blackswan, 2016. Print.
- _____. *Rajalakshmiyude Kadhakal*. Thrissur: Current Books, 2013. Print.
- _____. *Uchaveyilum Ilamnilaavum*. Thrissur: Current Books, 2013. Print.
- Woolf, Virginia. *Jacob's Room*. UK: Penguin Classics, 1999. Print.