

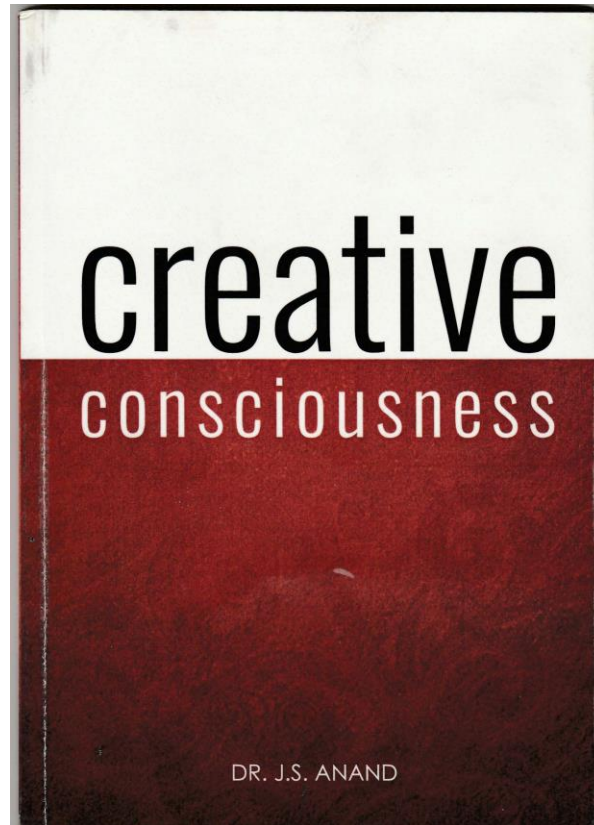
***Creative Consciousness* by Prof. J. S. Anand**

**Publishers: Earth Vision Publishers  
Gurgaon 122002, Haryana, India**

**A Review by  
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*Creative Consciousness* by Prof. J. S. Anand is, indeed, a very significant milestone in the study and application of literary criticism relating to creation and interpretation of poetic text. A truly original contribution, whose application will help enjoy literature from all cultures of the world.

Indian Writing in English in recent decades has accumulated a new generation of writers, critics and readers, who continuously look for new models and forms of expression and communication. Including the theory of Biotext in the syllabuses of both Indian languages and English literary studies will sharpen the focus and insights of our students and scholars.

Anand's original construction of the theory of Biotext is dealt with in several articles in this book. The theory of Biotext focuses on the creation and interpretation of poetic text.

*Creative Consciousness* has 14 articles dealing with a variety of themes connected to the main theory of Biotext. The convincing and constructive argument begins with the declaration,

“... whether prose, poetry, or fiction, literary creation cannot be an airy construct which has only a remote connection with the reality. If somebody is writing about imaginary things, which have no connection with this world, even that creation can be analyzed from the angle of ascertaining its biotextuality. ... He [creative writer] may have the poetic genius to transcend that reality, and create a new world of his wishes, still, it would not be altogether impossible to deconstruct that utopia, and find out its linkages with the temporal world” (p. 2).

This short book of 90 pages contains very significant insights relating to creation, understanding and appreciation of literary texts. There are 14 articles as listed below, and every article in this significant book is worthy of serious consideration.

1. Creative Consciousness: The Role of the Text and the Bio-text.
2. Creative Consciousness – II.
3. Is a literature Collection a mortuary for words? Studying the idea of Certainty and Specificity of meaning in a literary text.
4. A Creative Response to Poetic Creation: A new aesthetic for Critical Appreciation.
5. The Magical Moment: The moment of creation and the moment of interpretation.
6. Instant Poetry: Poetic Genius Versus Poetic Talent.
7. Poetic Discourse: For Whom the Pen Rolls.

8. Spontaneity and the Creative Impulse.
9. The Poet on the Overdrive: The mystery of the poetic moment.
10. Word, Sense and the Essence: The Talisman of Words.
11. Rationality, Logic and Objectivity and the Realm of Fantasia.
12. Communication.
13. Impact of Cultural Constructs and the Creative Impulse: the making and becoming of the literary text as well as the folk wisdom.
14. Death as a Cultural Construct.

Even as Prof. Anand brings to our consciousness the intrinsic process of poetry creation and its inseparable link to biotextuality, he as a philosopher, feels sad for the situation we are in now:

“The whole civilization is turning rootless and alien, because poetry is dying a slow death. Poetry connected man with the cosmos, thus turning him sacrosanct, and he could feel he was a part of this nature, if not properly an object of it. But these new systems have removed our all connections with nature, our sensibilities are becoming synthetic and we are shorn of love for this earth and even for our kith and kin” (p. 45).

Our creative writers, literary critics, teachers and students of literature stand to gain a deeper understanding of the processes and application of literary creation and the relevance and significance of biotextuality through a reading of this well written work.

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