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DEPARTMENT OF ENGLISH STUDIES**

**THE PRACTICAL APPLICATION OF LITERARY STUDIES IN
CREATIVE WRITING: AN INTROSPECTIVE RESEARCH
PROJECT
MA Project**

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ABSTRACT

The aim of this project is to develop a means of applying literary theory in a practical manner in creative writing. The focus of the project is on characters. The goal is to use literary theoretical texts that discuss characters to develop the characters that I have created in my creative writing. The two academic texts used are “Portraits of Travelers” by Tzvetan Todorov and “Re-visioning the Spider Woman Archetype in *Kiss of the Spider Woman*” by Mira Wiegmann. The characters that I use in this project are Tristan – a crystal automaton infiltrator – and Oliver Arc – the son of Arachne. The analysis of the academic texts and their usage in the development of my characters uses an introspective research method, specifically narrative sensemaking through autoethnography. The goal of the project is to develop my characters into round characters, a concept coined by E.M. Forster.

This report of the project consists of three parts – the introduction, the practical application, and the conclusion. The introduction provides the background information on the subject matter as well as the aim and general overview of the project. The second part includes the summary of the two theoretical texts, the overview of the characters used and the application of the theoretical texts in the development of the characters.

The introduction states the aim of the project first by introducing the history of the field of creative writing, the teaching methods used in the field and gaps that exist there. This is followed by an overview of my style of creative writing which explains the choice of focusing on character in this project. The main steps of the project are presented, followed by an overview of narrative sensemaking through autoethnography.

The second part is divided into two sections, one for each of the characters, followed by the conclusion and evaluation. These sections include the biography of the character, the summary of the academic article and the detailed description of how the academic texts were used in the development of my characters. The final section gives an overview of the project and whether it achieved its goals.

The conclusion summarizes the project, its outcome and further research options.

INTRODUCTION

In the academia, the field of creative writing is not considered a distinct discipline with its own research agenda. Its contact with other fields is limited and tends to be in a secondary capacity where its role is to assist in the research of those other fields (Brace and Johns-Putra 2010; Braun 2014; Cowen, Kaufman and Schoenherr 2016; Freiman 2015; Tobin and Tisdell 2015). Thus, any results of this cooperation tend to benefit the primary field instead of creative writing. However, there is one field, literary studies, that has a long-established connection with creative writing, although that tends to go unnoticed. In essence, the final product of creative writing is a work of fiction or non-fiction. In other words, it is literature which is the center of literary studies. Creative writing becomes literature at an arbitrary point in time after its creation. However, this obvious connection seems to be ignored and instead literary studies focus less on the construction of texts and more on their deconstruction. The present project seeks to show the enriching potential of creative writing for literary studies, focusing on creative writing practices, not literary research.

Bishop and Starky (2007) in *Keywords in Creative Writing*, a collection of the most common terms within the field of creative writing, do not define *creative writing* as a field or as a practice. This makes it seem that the concept is self-evident. Other authors have provided definitions with varying detail. Ramet (2007: xi) defines *creative writing* as “having the power to create an imaginative original literary production or composition”. Harper (2010: 117) presents *creative writing* as an act that “investigates, explores, articulates and speculates”. Morley (2007: 1-35) describes the main facets of creative writing – the creation of stories, the craft of writing and the immersion into reading. In essence, writing is a learnable skill and creative writing is the field that aims to provide the necessary skills to write works of fiction, non-fiction, poetry, and drama.

Creative writing was for centuries seen as part of the art of writing that stems from inherent talent rather than being viewed a learnable skill. However, starting from the 20th century, the subject of creative writing emerged in universities. Teaching methods used in creative writing seem to be limited in scope and application, judging by the formats used in English-language academia. The most prominent method of analysis and development of writing is the workshop. The workshop functions similarly to a seminar which encourages students to actively participate in the discussion of the subject. The creative writing workshop involves a group of students sharing drafts of their written work with the other students and the lecturer in order to receive critique and feedback. However, this practice does not provide an outlet for individual evaluation of one's work nor a way to develop story and character ideas (Bizzaro 2004; Wandor 2012). In addition to this, current creative writing practices do not seem to offer adequate support to the writing of genre fiction, despite its popularity among fledgling writers. While it is possible to adapt the lessons to genre fiction, there is little to no methods that specifically address the way how to apply the craft of creative writing in a genre other than realistic fiction (Harper 2010; Mills 2006; Morley 2007; Roessner n.d.). The aim of this project is to attempt to fill this gap.

The goal of this project is to apply the ideas and insights of literary studies in creative writing in a practical manner. The various concepts literary studies explore, like characters, plotting, narrative, and so on, are also areas which might cause problems for some creative writers. By studying research done in, for example, narratology, it should be possible to find lines of thought that could be used in the creative writing process of constructing or improving a narrative.

For this project, I will be focusing on one aspect of creative writing – characters – and will use articles written by literary scholars that similarly focus on characters in order to support my creative writing process. I will be using characters that I have previously created

that belong in the genre of science-fiction with the aim of creating round characters, a concept popularized by E.M. Forster (1985 [1927]) in his lectures which have been published under the title *Aspects of the Novel*. In science fiction, it is common for stories to be focused on the world and the story itself while characters seem to function as a means to an end. I will use insights like these from literary studies, especially the analysis of literary fiction, to develop my writing of genre fiction. At the end of the project, I should have characters in my own creative writing works who I can consider to be round characters.

This MA project will use an introspective research method, specifically narrative sensemaking through autoethnography (Stanley 2014). An introspective research method was chosen because of the limitations of the type of creative writing that will be used in the project. The literary articles that will be used in this project will include “Portraits of Travelers” by Tzvetan Todorov and “Re-visioning the Spider Woman Archetype in *Kiss of the Spider Woman*” by Mira Wiegmann. These articles were chosen because they focused on characters and/or character analysis. In addition, they both approach the topic by exploring the unique qualities in a type of character, akin to the concept of the archetype.

This project analysis will consist of an introduction and two sections. The introduction will cover previous research on the topic and a description of narrative sensemaking. Both characters and the academic text that have been chosen will be looked at separately. The sections will look at the two characters that I have created: the first section is dedicated to Tristan and the second to Oliver Arc. The first part will be the biography of the characters before any changes have been made. The second part will contain a short synopsis of the academic text and additional information that will impact the project. The third part demonstrates how the analysis is used in the development of characters as well as the analysis of the whole project in order to determine whether the goal was met and to discuss any further possibilities for this method.

The history of creative writing

The appearance of creative writing in the academia is not a recent development. As noted by Graeme Harper (2012), British universities were a home for writers as early as the 16th century. While they were not taught to be writers, the university fostered an environment where writers could congregate. During this early period, before the arrival of dedicated programs and classes, universities supported the development of artistic endeavors in varying fields. Even when creative writing emerged as a distinct field, its purpose in British universities was related to “the universities’ role as purveyors of cultural ideals and cultural history” (Harper 2012: 11) and not specifically for commercial interests. There was no distinct attempt within the program to produce works to be published. Rather the primary purpose was to cultivate writers. During the 20th century, the teaching of creative writing in universities changed to a more structured approach that is similar to the current model of creative writing courses. This streamlined approach along with the arrival of polytechnics contributed to the spread of the field as did the growth of the publishing industry (Harper 2012: 12-13).

According to DeWitt Henry (2012), the field of creative writing in the United States was developed by writers before finding its way to institutions of higher education. The central figure who spoke on the idea of creative writing as a means of developing and honing the craft of writing was Edgar Allen Poe. His essay *The Philosophy of Composition* (1846) is considered the forefather of handbooks dedicated to teaching the craft of writing and it has inspired other writers to expand on these ideas. The first structured classes of creative writing can be traced back to 1896, one of which was the precursor to the Iowa Writers’ Workshop. Starting in 1922, the Iowa Writers’ Workshop became one of the first places in the United States where it was possible to earn a degree in creative writing (Henry 2012: 18). From that point on, the field spread to different universities in the US and later abroad.

In a manner of speaking, creative writing established itself as a legitimate part of the academia.

Creative writing as an independent field has found its place in the world of academia, forming specialized departments in universities, especially in the United States. However, with regard to research and interdisciplinary relations, it has not achieved as much. Creative writing has been used in the research carried out by various academic fields such as medicine, mathematics, cognitive science, and geography (Brace and Johns-Putra 2010; Braun 2014; Cowen, Kaufman and Schoenherr 2016; Freiman 2015; Tobin and Tisdell 2015), but it is seen as either a teaching tool, a research method, or topic for academic inquiry, not an equal discipline in its own right. While the results of such work are surely useful and work to establish creative writing as a separate field, the main goal is to further their own specific fields rather than creative writing itself.

The history of creative writing within the academia demonstrates that the field has been part of the institution for a long time and universities supported creative writing long before specialized programs emerged. While we do have creative writing as a field, the idea that other academic fields can provide a way of improving one's writing craft has not received sufficient attention. This, however, does not mean that there is no place for such an approach when it comes to areas within creative writing that are lacking support like genre fiction that is the focus of this project.

Teaching methods in the field of creative writing

There has been a slow increase in research in the field of creative writing in the past two decades. This has led to the creation of such journals as *New Writing: The International Journal for the Practice and Theory of Creative Writing*, published by Taylor & Francis, a major international academic publisher, which has been exploring various aspects of the

field. However, there is still some resistance to the idea of research into creative writing. Patrick Bizzaro (2004) states that initially, creative writers were hesitant to accept the idea of research into the practice in order to avoid the demystification of the entire process. According to Bizzaro (2004: 304-306), there has been little to no research on the effectiveness of the teaching methods of creative writing. As a result, the use of workshops, the most common teaching and evaluation method in creative writing, had not been questioned as it is believed to work based only on the general belief that it seems to have worked for a long period of time.

As a method of teaching, there is value in the process of a workshop. Essentially, it operates as a peer review system. However, there may be some problems with the method. During the teaching process, the students' peers are the other students, all of whom are still acquiring the skill. While they may offer a helpful suggestion, it is the confidence of the participants in the knowledge that they have acquired that will determine the success of a workshop. In addition, there is a subjective aspect when it comes to the evaluation of creative writing. As pointed out by Bizzaro (2004), in the course of becoming an independent field, creative writing has developed a system that dictates an acceptable style of writing while leaving out areas such as writing genre fiction as well as generating of ideas and brainstorming. While those aspects can be evaluated according to the accepted guidelines within the creative writing program, like the use of adverbs, some layers of a piece of creative writing, like its general feel, can be seen differently by different readers. A case study conducted by Stuart Glover (2010) investigated the effectiveness of workshops. While he supports "the widely accepted value of co-operative modes of learning" (Glover 2010: 134), he stated that this and previous studies into the topic are not able to provide conclusive claims as the results in each study tend to vary immensely because of the differences in how the participants in the various test groups perceive the idea of creative writing. Similarly,

Wandor (2012: 53) claims that the workshop exists in a contradictory space where the idea of training writers following a set of rules within the creative writing program coexists with the need to foster a creative environment. Thus, it is nearly impossible to state anything concrete, positive or negative, about workshops. This raises the question of whether there could be additional methods that address the subjective nature of the evaluation of creative writing in a different manner.

There does not seem to be much focus on teaching character creation and development within the creative writing programs. While characters are considered an important part of the story, they are rarely developed outside of the story itself. This means that the character's actions that are not in the focus of the narrative are either ignored or given little attention. According to Morley (2007: 166-169), characters are often the driving force behind the story. At the same time, he provides very little advice about developing them. One of the key rules in the teaching of creative writing is the phrase *write what you know*. While this can be interpreted in many ways, in the field of creative writing it is taken literally – the topics and themes writers tackle should be something they have personal experience with. This approach also applies to characters. Morley (2007: 166-169) claims that for most writers, especially first-time writers, characters should be based on themselves or people around them. In other words, they should be grounded in your reality. There are no recommendations on how to work with characters that do not fit into that category – characters from genre fiction for example. While the guidelines can be used for this purpose, it requires extra effort from the learner to adapt the methods to their writing style and genre.

In terms of genre fiction, the approach is equally limited. The main teaching topics in creative writing courses are the four genres – poetry, fiction (and the occasional sub-category of children's fiction), drama, and creative nonfiction (Bishop and Starkey 2006: 99; Mills 2006; Morley 2007). Even when discussing the area of fiction, writers are guided

to stay in grounded reality or our reality. Discussions about different types of genres are limited to subtypes of realism like extreme realism and magical realism (Mills 2006: 95-103). This too derives from the rule of *write what you know*. Like with characters, the tools given in the creative writing program can be used for the purposes of writing genre fiction, but this is not their intended purpose. Discussions about genre fiction range from limited to non-existent, depending on the approach and the discretion of the teacher. According to Michaela Roessner (n.a), only a few creative writing programs offer courses dedicated to genre fiction while quite a few programs actively discourage writing genre fiction. Genres like fantasy, science-fiction, romance, crime etc. lack the support both in terms of developing the craft of working within a specific genre as well as the evaluation of the resulting texts.

My style of creative writing

The approach to creative writing that I use contains elements that need to be explained in order to show why certain choices were made during this project. The main difference is the order in which the story is created. My writing is heavily influenced by roleplay, especially forum-based roleplay, otherwise known as play-by-post roleplaying game (RPG). As defined by Ito et al (2010: 292) forum-based roleplays “are a hybrid between fan fiction and role-playing games. Writers generally take on the role of a character in a fantasy world and post narratives about their character to a web forum to collaboratively create stories or engage in a role-playing game.” In this setting, the first thing the writers created is the narrative of the world and then come the characters who inhabit it. The stories that feature those characters in that world are the last thing written. These three elements can exist and be looked at separately at the same time. This is different from the way writers usually approach the creative process where the text encompasses the world and characters creating a single unit. They do not exist outside of the narrative of the given text.

The second major difference is the lack of one single text to be worked on. My style of writing results in various texts, like short stories and drabbles, that encompass the various characters I have developed as well as the narrative world. It is very common for writers like myself to have a portion of the information written down and some still in my head. While certain aspects, like the character's backstory, are written down, others, like story ideas and hypothetical situations that give insight into the character, are accessible only to me. As a result of this, academic research into these kinds of texts can be problematic. Without a singular text, it is impossible for another person to validate the analysis. However, because we are dealing with a text that is technically not in its final form, as a collection of short stories or a novel, the goal of working with them is not to provide a definitive analysis. Rather, it is to provide a possible interpretation from which I as the writer can produce a formulated text at a later time not necessarily as a part of this project.

The lack of a singular source text influenced the focus of the project. From the perspective of RPG-influenced writers, the characters are the central working tool at their disposal. Through them, a writer creates stories by interacting with the world and other characters around them. There must be enough nuances within the character to allow variety. A character lacking depth limits the number of stories available to them. At the same time, a collection of details does not equate a successful character. Even though there would be many stories to tell, the character would appear more like a mixture of nouns and adjectives rather than someone who could theoretically exist. These factors influenced my choice to focus on character and characterization within this project.

The main stages of the project

The project is based on and influenced by various aspects of my writing. I have chosen to focus on characters as previously stated, because of their importance in my writing as well

as the lack of character building methods in genre fiction. The choice of focusing on characters limits the type of texts available for analysis. The characters used in this project do not appear only in written texts like short stories or in one single text but in a broader story world. In addition to specific texts, there are biographies that contain information about the character, and non-textual information that only I as the writer can access. This means that the characters used in the project are works in progress. They cannot be considered drafts because there is no one text that can be edited.

The next step was to pick suitable literary theories that would support the development of my characters within this project. The primary criterion was that the research had to deal with characters. The concept of the *character* in the various fields of literary theory is not necessarily a determining component. According to Chatman (1980: 107-113), the consensus is that a character is a person in a piece of text. However, the opinions of different theories on characters vary. For instance, formalists argue that the plot creates the character and within it, they fulfill the needs of whatever the plot requires (Chatman 1980: 111). However, this approach does not correspond to my specific writing situation and does not affect the work conducted within this project.

The secondary criterion was for the chosen theoretical texts to focus on various features of the character, instead of delving deep into one specific aspect. The analysis of multiple character features provides more opportunities to find ideas as starting points for brainstorming or as keywords that act as prompts. An example of a concept that would allow brainstorming is an archetype. An archetype is “a symbol, usually an image, which recurs often enough in literature to be recognizable as an element of one’s literary experience as a whole” (Frye 2000: 365). This means every archetype has a set of common features that can be used as prompts. It is most commonly applied to characters and at its core concept is not limited to a singular type or genre of text. However, the goal of this project is not to write

characters that represent a specific archetype or a character type. Instead, it is to identify the common elements within the character and the archetype that in turn can be modified to create a fully realized round character.

The most important criteria for choosing theoretical texts to be used were that they had to contain the analysis or exploration of a type of character. No immediate distinction was made between texts that discussed theories and those that analyzed them. However, in the case of the texts where the theories are used for the purpose of analysis, I had to have prior knowledge of the novel or text that was being analyzed to understand the context in which these character types are used and to open up new analytical possibilities.

The final criterion was to find a connection between the academic texts and my characters – there had to be some quality that would allow me to develop one of my characters. The literary articles that were chosen to be used in this project are “Portraits of Travelers” by Tzvetan Todorov and “Re-visioning the Spider Woman Archetype in *Kiss of the Spider Woman*” by Mira Wiegmann. The final choice was made because both articles resonated with specific characters that I have written – Tristan and Oliver Arc, respectively.

Once literary articles are chosen, I will pair a character with each text according to the themes and motifs shared by the article and character. Todorov’s text will be paired with the character of Tristan, an automaton infiltrator, and Wiegmann’s text with Oliver Arc, the son of Arachne. The findings, which combines the analysis of the academic text as well as brainstorming based on the concepts presented within those academic texts, will be used to rework, edit, and modify my exciting characters. After the process, the goal is to achieve characters that can be described as round using the characteristics set forward by E.M. Forster. This will be done through methods of introspection – combing the perspective of academic analysis and creative writing to see if and how the ideas presented in the text can

be incorporated into my characters, whether the process helped or hindered the creative process and whether I have achieved my goal of creating round characters or not.

The analysis of the academic texts is primarily limited to identifying key features of the text which in turn are explored based on the information in the text as well as aspects that arise when exploring them through the lens of my characters. This means that the features of my characters that are used in this project affect the way the academic texts are interpreted. For example, one of the main characteristics of the character of Tristan is his learning about humanity. This supported the choice of Todorov's text and the interpretation of its central idea, travel, in a metaphorical sense. The goal of the analysis of the two texts is to identify the key features that can be used in the creative process of rebuilding and reworking of my two characters.

By the conclusion of the project, the ideal outcome is that the analysis of the academic texts has provided me with the resources to develop the characters so that they can be called round characters. This term was coined by E.M. Forster (1985 [1927]) during a series of lectures he held at Trinity College in Cambridge in 1927, published as *Aspects of the Novel*. During these lectures, Forster discussed six elements that were the core of a novel – The Story, People, The Plot, Fantasy, Fantasy, and Pattern and Rhyme.

For the purposes of this project, the main focus was on the second section that delved into the concept of the characters. In the section titled "People", Forster (1985 [1927]: 67-73) discussed the concept of round and flat characters. A flat character can be described as someone who can be described through a single feature. An example of this could be a clumsy kitchen maid whose presence in a text is always accompanied by her performing the duties of a kitchen maid while demonstrating the trait of clumsiness. Some critics (e.g., Clay 2001) have argued that flat characters serve a purpose. This is something that Forster (1985

[1927]: 71-73) also stated in his lecture. Flat characters offer the opportunity to populate the world of the narrative with easily understandable characters with clear motivations that make the story world seem alive. At the same time, they are easier to write because of their limited features. Because their inclusion in the plot is directly connected to that one feature, they require less development but benefit the story and its world at the same time. The main downside of flat characters is that they tend to lack interest when placed in a role that requires depth and seriousness. Forster (1985 [1927]: 71-73) argues that the limited factors of a flat character also limit the ways in which their motives, interactions, and conflicts can be presented. This, in turn, makes them less interesting for the reader as well as the writer.

The round character is the opposite of the flat character. According to Forster (1985 [1927]: 73-78), a round character encompasses a multitude of features and characteristics. Their main feature is the possibilities they offer within the story. A round character works within the constraints of the plot. At the same time, if the plot changed and the character was required to do more, there would be enough information to surmise what the character would do. Forster (1985 [1927]: 78) proposes a test to differentiate flat and round characters by seeing if they are “capable of surprising in a convincing way”. Because of their limited features, the actions of a flat character are easily predictable. Round characters should have enough facets that they have many ways of responding to the actions within the narrative.

Expanding on Forster’s ideas, I propose an additional way of distinguishing between flat and round characters – the character’s ability to exist in a space outside the text where they could be the central protagonist. The main difference between the two types of characters is the layers they have. With this comes a plethora of information about them and who they are as people. As Forster (1985 [1927]: 75-76) states, round characters “are ready for an extended life, for a life which the scheme[s of books] seldom requires them to lead”. It should theoretically be possible to shift the narrative of a story from any round character

to another and, with the information provided, imagine a comparable narrative to the original. This does not mean that any character is removed from the story. For instance, when looking at the *Harry Potter* series, it should be possible to tell the events of the books from the perspective of another character like Ron Weasley, Hermione Granger or Neville Longbottom. This does not mean Harry Potter is removed from the story as he becomes a secondary character instead. This can be done with a flat character as well but it requires substantial creative liberties to supplement the necessary information lacking in the original narrative.

Introspective research method

This project used an introspective research method, specifically narrative sensemaking that is best suited to the topic of the project, its research aims as well as the specificities of the type of creative writing used. While introspective research is difficult to verify, it does not mean it is impossible. According to Piccinini (2003: 4), analyzing and evaluating introspective research does not differ in any remarkable way from how we approach our normal interpersonal interactions. In addition, Piccinini (2003: 5) claims that “when learning from introspective reports is properly construed, introspective reports are no longer sources of unverifiable first-person data. They are public sources of public data, which are no less problematic than any other public data”. Introspection is an important part of all intersubjective research methods as a researcher combines the tools of the method with the information they have to produce a result. The way a method is applied as well as how a researcher processes it is a subjective and introspective process.

The specific introspective method chosen for this project is narrative sensemaking through autoethnography. Autoethnography is defined by Stanley (2014: 2) as exploring one’s experience in a specific environment through one’s writing. According to Stanley

(2014: 8-10), sensemaking involves analyzing and interpreting information based on the person's perception of events as well as influence from the world and other people around them. This means that a person may interpret a message differently from its intent because of the unique qualities of that person's perceptions. Narrative sensemaking, in turn, involves presenting stories through the prism of the person. This means that there is another layer in addition to the story that is being presented in the text, determined by the personal perspective of the writer. By looking at deeper into the language used, it reveals the writer's perception of more than just the story they are telling. Stanley (2014: 7-8) demonstrates this through her own writing of the experience of learning Spanish while teaching English in Peru. She acknowledges that personal recollections are flawed as memories of events are unreliable. However, Stanley (2014: 8-9) states that by presenting "the paradigms that [writers] bring to the context", the reader is provided with "the 'back story'". This provides the reasoning to the choices writers make while presenting their experience.

While Stanley (2014: 5-6) shows the use of this method in ethnography research, it is also useful for this project. Instead of exploring myself, I will introspectively look into the characters I have created and based on the frameworks from two theoretical articles develop them into round characters. The texts are explored through the prism of my creative writing process. This means that the I will employ the two literary theoretical texts to build my characters. I analyze the theoretical text to find ideas and concepts that suit the character that I have paired the text within. In other words, I am only using specific limited aspects of the two texts. In order to explain the choices I made during the process, the project will include information about my creative writing and myself as a writer in order to show the reasoning behind my choices. Then I introspectively explore those ideas in order to find ways to apply them to develop my characters into round characters.

1 ANALYSIS OF THEORETICAL TEXTS AND THE APPLICATION OF THE ANALYSIS IN THE DEVELOPMENT OF THE CHARACTERS

1.1 Unedited biography of the character: Tristan

This section will include the work done using the analysis of Tzvetan Todorov's "Portrait of Travelers" to develop the character of Tristan. This article was chosen for this character because of his primary goal of learning about humans. The concept of the traveler shared enough similarities with the already-created character. However, the concept of travel will be applied metaphorically. The first part of this section will include a short biography of the character in order to show the starting point for the development and rewriting process. This will also include the reasons why this character was created. This is followed by the analysis of Todorov's text. The final part of this section will introspectively analyze how the traveler types are incorporated into the character as well as his story and other characters he encounters.

Tristan is a crystalline automaton who resembles a conventionally attractive 25-year-old Caucasian man. He looks and feels like a normal person and is almost indistinguishable from humans. As his cells have a crystalline structure, he is practically indestructible. He was created by Adam Aller, a mutant who could generate and manipulate various crystal structures. Tristan was made for the sole purpose of satisfying the physical needs of his creator. He was not the first of such creations. Normally, such automatons would turn to dust after fulfilling their duty. Tristan kept his form and also an independent mind. The cause for this strange occurrence is unknown to Adam. While he was curious about his own existence, Tristan remained loyal to Adam. His creator tried to be helpful the best he could but he did not have the answer. Eventually, Tristan's presence caused an emotional strain on Adam so he decided to put the automaton in a wardrobe that he stored in a storage unit.

Tristan spent approximately eight years there. The solitude did not bother him as he had had little to no contact with anyone besides his creator. Before being placed in the closet, the only way he came across another human was through television. This seclusion gave him time to think. He had fulfilled his task which means he should no longer exist, yet he continued to live. He figured that since he was made to look like a human, he could find his purpose by becoming one. He would have the chance to do this once he was released by his creator.

Adam took Tristan to New York City where he introduced the automaton to his partner, Cole Costello. The two had formed both a personal and business (mostly involving illegal activities) relationship that Tristan was not informed of in its entirety. For a short period of time, Tristan continued his original job as well as learning about humans. While he had a difficult time understanding the finer points of human interaction, he was able to fake it. He could pass as a human in almost perfectly. This led to him being given a new job. Adam and Cole wanted him to infiltrate a brothel in the city that was the favored spot for many influential and powerful people. Their intent was to take it over at some point as a means of establishing their place in the city. The reasoning was that because Tristan was not a real person, he would be able to handle the emotional stress of pretending to be a sex worker.

During the infiltration process, Tristan was able to start learning about how to become human. He acquired information from various sources like the media, the people he encountered on a daily basis as well as those who hired him. Eventually, his mission in the brothel was successful and he was able to fully focus on his goal of becoming a human as well as being one of the new managers for the brothel as he figured his personal experience would help make life easier there. The end result of Tristan's journey to become human is yet to be determined.

There were three major reasons for the creation of the character of Tristan. The first was the chance to write about people and society from the perspective of an outside observer. This would allow me to explore some elements of everyday life that we normally do not pay much attention to from the perspective of an outsider. The second is the opportunity to explore the concept of humanity through observations. While we do start forming opinions based on our observations, it would be interesting to apply this method to figure out what we as humans project as humanity to someone who does not take the concept for granted. Finally, this character would provide the chance to discuss the topic of societal pressure versus personal satisfaction and try to find out why this opposition occurs, its effect on people and whether one is more important than the other.

1.2 “Portraits of Travelers” by Tzvetan Todorov

In the article “Portraits of Travelers”, Todorov (1994) presents ten different types of travelers. In the context of this paper, it should be noted Todorov does not call the types of travelers archetypes. Instead, he refers to them as portraits which represent subsets of travelers that are distinguished from one another by qualities that develop during the process of the travel. This means that we are not dealing with a set of types that form a collective system. Instead, each portrait represents different features that a traveler can possess. This also suggests that each type, while having common characteristics, is mutually exclusive. While one person can be a representation of various archetypes, according to Todorov (1994: 342), one can be a single type of traveler but may become a different traveler as the actual transitioning process is quite quick.

Todorov (1994) presents ten travelers. The assimilators are travelers whose goal is to transform others into people like themselves. The profiteer is a traveler who uses the differences within the others as potential means to earn a profit. The tourist is a traveler with

a materialistic worldview where experiences are rated and valued based on the items that are associated with it. The impressionists are travelers who put themselves in the center of another culture to experience it. The assimilated is a traveler whose goal is to blend into another culture. The exote is a traveler who observes other cultures from a distance. The exiles are travelers who relocate themselves to have a better perspective on their own culture. The allegorist is a traveler who looks at other cultures as a means to talk about their own. The disenchanted are travelers who want travel to provide them with what they could have found at home but do not know it until they have gone through the experience. The philosopher is a traveler whose intent is to discover similarities in human culture.

The main concept in the discussion of the traveler is that of travel itself. Todorov does not define *travel* as it seems quite evident in his text that he is referring to the physical action of individuals moving from one location to another either temporarily or permanently. However, it is also possible to approach the concept from a metaphorical standpoint – travel as progression.

In order to better explain this approach, some parameters should be set in place to specify exactly what could be called traveling. When dealing with progression, some change has to occur. This is a result of the traveler experiencing the unknown in contrasts with their prior experience when going on vacation or moving to another country. These fall under the standard definition of travel. At the same time, we can look at travel as a general metaphor for the changes that a person goes through between birth and death. In addition, we can also look at change in one's social status as a form of travel as exemplified by the phrase *climbing the social ladder*. In essence, we could consider most change as a form of travel.

These changes can be internal, ranging from the affirmation of previously held beliefs to changes in attitudes and opinions. The rest are external changes which include physical

changes of the body or surroundings, including possessions. They can be catalysts for internal change, are caused by it or are part of a simultaneous process of change.

1.3 Development of the character – Tristan

The article by Todorov will be used for this character because of similar themes are present in both, above all the metaphorical approach to the concept of travel as a progression. As mentioned above, it is possible to look at traveling not as the action of moving from one place to another but as a progression from one state to another with no physical change of location. This is exactly what Tristan's goal of becoming human is. While he can never be physically human, he can follow the patterns in the behavior of those around him. Of the ten travelers presented by Todorov, four contained qualities that I could implement in this character: the assimilated, the philosopher, the expressionist and the disenchanting.

The assimilated in Tristan can be seen in his main motivation to figure out his existence by becoming a human by acting like one. However, it is important to determine how well he is able to fulfill the role of being an assimilated. His way of achieving this is through mimicry and reflection. Since his appearance is that of a relatively attractive white male, he has an easier time entering into most social circles.

At the same time, Tristan's interactions with people are primarily influenced by those people. His unique physiology makes him reflect whatever is being directed towards him. This applies to his use of speech and body language. For instance, a happy person will get the sense that Tristan is happy too. However, this is brought on by the intent of the other party. An angry person who is faking this emotion will not bring out the same in Tristan. This means that Tristan has an innate ability to read people and give them what they need rather than what they want.

While this allows Tristan to be an assimilated while in contact with another person, it does not work the same way when he is alone. He is not able to realistically reproduce any emotion on command because he lacks any understanding of how these emotions feel. This sense of apathy means that the emotions he projects have no core in himself but in the people who express them. For instance, Tristan relates the emotions of happiness with the person who expresses it rather than anything he feels himself.

This does not mean that Tristan is not trying to create those connections in himself as well. This is where the philosopher is brought into the character. The main trait of the philosopher is the pursuit of knowledge through observation as well as learning about yourself by learning about others. However, this is not what Tristan is doing. While he is creating an idea about humanity by observing them, he is not applying any of it to learn about himself. This is because he has no idea who he really is.

One of the main facets of Tristan's character is his desire to become human in order to find his purpose for existing. In order to achieve this, he wants to experience different aspects of humanity. This aligns him with the impressionist. According to Todorov (1994: 345-346), the impressionist is a traveler who focuses on gathering experiences as a way of experiencing new cultures and people. The experiences are affected by what the impressionist wants to see in them. The original intent does not matter if it does not align with the impressionist's goals.

For Tristan, the goal is to become human and to do that he wants to learn about them through various aspects of their culture and society. My original interpretation of this was straightforward – Tristan went out into the world and gathered information. However, by looking at Tristan through the lenses of the impressionist, it became clear that Tristan's perception of the world was affected by being an automaton. For example, because he was

created to be a fully-grown adult, he did not experience a childhood. Concepts like playing with toys do not exist for him so when he sees toys, he does not have that emotional connection to a common memory.

Tristan lacks an understanding of the basics of human communications. Concepts like non-verbal communication cues are unfamiliar to him until he is able to learn them. Thus, until that point, he takes all of his interactions at face value. Tristan's perceptions are affected by his own lack of knowledge. For instance, a sarcastic comment from a taxi driver would be just another statement for Tristan. Whatever Tristan learns is affected by what he expected to learn based on the knowledge he has.

While there is no set end for Tristan's story, Tristan's discoveries about humanity must lead to a conclusion. One of the possible ways is inspired by the disenchanted. Todorov (1994: 349-351) describes the disenchanted as travelers who are disillusioned by their travels. The ideas that they had about a culture, its people or the experience of traveling is not what they imagined. At the same time, they might discover that what they wanted from the travel was something they already had.

For Tristan, being human is primarily about emotions, the ability to connect to another being on that level. As an automaton, he believes he lacks this ability. In reality, Adam – Tristan's creator – brought the automaton to life because he desired to have someone who could provide him with the emotional and physical connection he needed at the time. This meant that Tristan had the innate ability to reflect the emotions and feelings that Adam wanted from him. This applies to anyone who has a relationship with Tristan. For instance, if someone wanted Tristan to be submissive and obedient, he would deliver that. This made Tristan perfect for the role of infiltrating a brothel – a business that is built on providing their clients with what their desire.

By applying the type of the disenchanted to the development Tristan, the inevitable disappointment of Tristan's quest becomes a possible outcome. As stated before, Tristan has the necessary skills to be what he considers as a human. Through them, he hopes to discover his purpose or rather why he exists. Tristan's goal is predicated on the idea that humans inherently know what purpose they have in life. Essentially, he is expecting to find the meaning of life, a problem that humanity has been trying to unravel throughout its existence.

This means that at the end of his travel, Tristan will fail to find the reason for his existence. This can lead to two different outcomes. First, Tristan could accept the unknown and continue his life as it is – a path that many humans take. Second, Tristan's mind may not be able to handle this disappointment, leading to a complete breakdown. At the moment of finishing this project, I have not yet chosen which path Tristan will take.

In developing the character of Tristan, I used four of the portraits Todorov explored in his text. However, the remaining six can be used in a different manner. Tristan interacts with several people: Adam, Cole, Nathan, and Thalan. Some of the traveler types can be applied to the interactions he has with these characters.

Cole and Thalan's relationship to Tristan makes them similar to the assimilator from different angles. The assimilator's purpose is to transform others to resemble them. Cole views Tristan as the perfect spy because of the automaton's unique abilities and his lack of distracting emotions like empathy and sympathy. While Thalan has no idea about Tristan's true goals or origin, he sees the man as the perfect escort because of those same unique abilities. For both of them, Tristan is a means to an end.

Reflecting on Todorov's text through Tristan, I was able to refine and develop several aspects of the character. I was able to define Tristan's motives to a more realized state through the assimilated, the philosopher and the expressionist traveler portraits. This, in turn,

allowed me to finetune the character's story. In addition, the portrait of the disenchanted provided a possible outcome to the story and the additional portraits allowed me to develop the interactions Tristan has with other characters.

1.4 Unedited biography of Oliver Arc

This section will include the work done using the analysis of "Re-visioning the Spider Woman Archetype in *Kiss of the Spider Woman*" by Mira Wiegmann to develop the character of Oliver Arc, the son of Arachne. This article was chosen because of the theme of the spider as well as the potential of applying the traits of the storyteller to this character. The first part will include a short biography of the character in order to show the starting point for the character. This will also include the reasons why this character was created. The second part consists of a description of how the aspects of the spider woman archetype will be incorporated into the character. These will include the concept of the weaver and its incorporation into an intrusive narrator, as well as additional spider motifs.

Oliver Arc is the only humanoid child of the Greek mythological character, Arachne. The story of her mother follows the general outline of her myth with the exception of the ending. She was not turned into an actual spider. Instead, she retained her upper body while her lower body was replaced by the thorax of a spider, creating a monster in the process. Because of her appearance, she was forced to live in solitude until she was approached by Phaedra, the Queen of Hell, who offered her a safe place among people just like her. Arachne was given a small island for herself which she turned into her little home. It should be noted that in this story world, not everything follows the stories in Greek mythology. The character of Phaedra, for example, does not exist in this form in mythology but the character was named after her by a vengeful writer/historian who was rejected by her.

Oliver is Arachne's first and only human child, fathered by a demon whose identity is unknown to everyone except Arachne. She has millions of spider children who are the size of an average Doberman but lack any sort of fundamental understanding about who they are. They are driven by natural instincts and very few die of old age. The only reason there is no chaos is because of Arachne who they view as not just their mother but also their queen. Their job was to build and secure the island, and if need be, expand it according to their mother's desires. Arachne, in turn, was a loyal subject of Phaedra. This meant that Oliver for most of his life (several centuries) saw a world where a stronger force subjected anyone weaker to their control. While physically resembling an average human, Oliver's spider-like biology allowed him to hide in shadows. This he used to spy on those around him, first in Hell and later on Earth.

Like his mother, Oliver has a more powerful force he has to follow. He is made the personal bodyguard to Phaedra's grandson, Scott Costello. For a period of time, Oliver does this from the shadows. He grows fond of Scott to the point of being romantically infatuated with him. Initially, he resists the urge to intervene in Scott's various problematic decisions until in a moment of weakness he reveals himself in the hopes of guiding the other young man in a better direction. This is a fatal flaw as now Scott is aware of Oliver and thus as a more powerful individual takes control of him. Oliver no longer controls his life but is compelled by his calling to follow Scott as well as his feelings. At the same time, for the first time in his life, he is placed in a situation where someone is making decisions for him, something he has done for many without them even knowing.

The character of Oliver was created primarily as one of my many attempts to write gender-swapped versions of mythological characters to explore what that kind of change would bring into the creative process. However this later became secondary and instead,

Oliver became a silent companion hidden in the shadows whose actions were motivated partly by his feelings of superiority as well as altruism.

Writing Oliver will allow me to explore two connected aspects. The first is the opportunity to explore the dynamic between power and control both on an interpersonal and private level. This is primarily achieved through the relationship between Oliver and Scott. The second aspect is that of common sense truths that we accept uncritically. For Oliver, it is the concept of the power structure that exists around him and its impact. At the same time, it also provides an opportunity to explore our perception of these truths and their validity.

1.5 “Re-visioning the Spider Woman Archetype in *Kiss of the Spider Woman*” by Mira Wiegmann

This section centers on the article “Re-visioning the Spider Woman Archetype in *Kiss of the Spider Woman*” by Mira Wiegmann (2004). The first part will give an overview of the article as well as the novel *Kiss of the Spider Woman* by Manuel Puig (2007) analyzed in this article. The second part will present the characteristics of the archetype of the spider woman according to Wiegmann as well as additional aspects of the story that do not directly relate to the archetype.

In her article, Wiegmann (2004) analyzes the use of the spider woman archetype in Manuel Puig’s (2007) *Kiss of the Spider Woman* and its transformation in three adaptations – a play, a film, and a musical all of which carry the same title as the novel. She claims that the spider woman is an androgynous archetype that through the adaptations changed into a more independent feminine figure with the qualities akin to a *femme fatale*. Wiegmann (2004: 397) attempts to support her position through Puig’s interest in psychoanalysis, the works of Freud and Jung as well as the role psychological research into homosexuality plays in the novel (in the form of footnotes). As this archetype is specific to one particular work

and its adaptations, it can be argued that this is not an actual archetype, at least in terms of archetypal criticism. According to Northrop Frye (2000: 102), “archetypes are associative cluster” that contain “a large number of specific learned associations which are communicable because a large number of people in a given culture happen to be familiar with them.” However, this does not mean it cannot be used in the context of this project. Wiegmann provides characteristics of the character type that can be used to develop one of my characters.

The novel *Kiss of the Spider Woman* takes place primarily in a prison cell in Buenos Aires and involves two prisoners – Molina, a gay man accused of trying to proposition a minor, and Valentin, a communist political activist. The plot revolves around their interactions in the cell, mostly Molina retelling various movies to Valentin and the two sharing details about their personal lives and forming both an emotional and physical bond which ends with Molina’s death while delivering a message to Valentin’s allies.

1.6 Development of the character – Oliver Arc

Two aspects from Wiegmann’s text (2004) provided inspiration for developing Oliver: the concept of the weaver as well as the intrusive narrator and the spider motif.

The archetype of the spider woman is closely related to the concept of the weaver in myths. These include Maya from Hindu mythology, the characters of Ariadne, Philomela and Clotho – one of the Three Fates – in Greek myths, the figure of the Spider Woman from Navaho traditions (Wiegmann 2004: 399) and the Egyptian goddess Neith (Remler 2010: 130-131). The most prominent is Arachne, who embodies both the aspect of the weaver as well as the spider. The main feature of the weaver is the representation of both the act of weaving and the imagery of the thread. For example, Arachne, Clotho, and Neith are weavers but in the case of Ariadne, the connection is more metaphorical. This element is present in

the source material as well as the adaption in the character of Molina who weaves intricate stories based on movies that he has seen. This is especially true for adaptations where motif of the spider and the weaving of the web are incorporated into the visual design. Wiegmann (2004: 399-400) ties this with the idea of weaving a story in which Molina interjects aspects of himself into the story. Through this, the reader is not only presented a story but also an insight into the character and his thought process.

Applying these concepts to Oliver, I chose to combine them in him by turning him into a weaver of stories as well as an intrusive narrator of sorts. One of Oliver's key characteristics is his perception of an inherent power structure. For him, there is a natural ranking system which determines the rights and privileges of everyone. As an heir to a mythological creature and a spider creature himself, Oliver ranks above normal human beings but demons such as Phaedra, Cole, and Scott have power over Oliver.

In addition, Oliver has the spirit of a storyteller but has no traditional outlet to express it. This, combined with his worldview provides him with an alternative option. Oliver tells stories using humans. A part of his job is to spy on people on behalf of Phaedra or Cole. During his downtime, he continues this as a way of people watching. This gives Oliver access to stories that he begins to weave as he sees fit. In essence, Oliver begins to manipulate the situations from the shadows to play them out how he sees fit. He becomes the narrator of these stories asserting his will upon the course of events when it is required. At the same time, these stories will provide insight into Oliver's perceptions of the world. The way he manipulates situations reveals more about him. For instance, punishing humans who were unfaithful to their partners shows that Oliver values loyalty and fidelity.

The second addition to Oliver's character is the spider motif. While he was created to be a male version of Arachne but here are a few qualities that reflect that. In order to

emphasize this, I relied on Wiegmann's (2004) discussion the use of spider imagery in the visual representations and the word choices used in the novel and the adaptations by using arachnid-related words and phrases. This not only emphasizes the spider aspect of the spider woman character type but also creates an atmosphere in the text which relays the idea of the spider woman without needing the presences of the character.

My general preference is to write from the perspective of a third person diegetic omniscient narrator. However, depending on the character that is focused on, the narration changes to fit them. For instance, the narration for a humorous and absentminded character is more likely to include tangents, sudden changes in topic and added humor in the descriptions. A more analytical character's narration has longer focused description interspersed with short observations. Oliver is a reserved, serious and slightly menacing character and his narration would reflect that. In addition to that, to apply the spider motif I would use phrases and idioms like *caught in the web* or *skitter away*.

Compared to Tristan, Oliver was not as defined a character at the start of the project. This made it harder to find qualities that could be developed further. However, by reflecting on Oliver through Wiegmann's article I was able to add an interesting feature to Oliver – he became a weaver of tales who uses humans as characters that he puppets from the shadows. This is also a way of exploring how Oliver perceives the world by seeing his reaction to his characters' choices. In addition, I decided to change the way I narrate Oliver to reflect his arachnid nature and bring that aspect of the character to a more prominent position.

1.7 Conclusions and evaluation

The aim of this project was to develop preexisting characters from my creative writing into round characters by applying literary theory in the creative process. The final step in this process is to determine whether or not I achieved this aim. Round characters provide enough

information that it is possible to surmise who they are and how they would respond to situations that are not part of the plot but could be. In addition, it is possible to switch the perspective of the story to round characters as the text provides enough information to make them into the central character. Prior to the start of this project, Tristan and Oliver had appeared in my writing as secondary characters. By focusing on them, I was already developing them into round characters. By the end of this project, both Tristan and Oliver now have the previously established features of a round character. They have a selection of different characteristics – Tristan is an automaton whose goal of finding a purpose has led him to learn about humanity while at the same time being a spy. Oliver is a spider-creature working for the Queen of Hell as a bodyguard for her grandson who spends his free time manipulating the lives of those he deems inferior to create stories. In addition, both characters can be the central characters in a story. During this project, I was able to develop both of my characters into more round characters and achieving the goal set forward.

During this project, the use of introspection provided a new way to critically approach my creative writing. My previous experience in creative writing courses showed that the opinions of a reader were part of the evaluation and examination of a writer's work. However, I found that self-reflection was beneficial in the case of this project especially when dealing with characters rather than a finished text. By approaching my characters in a more critical manner, I was able to find their underdeveloped aspect and begin work on improving them. When dealing with a finished draft of a short story, the insights of test readers is valuable as it provides means to edit the work into a complete form. However, when dealing with aspects of the story that is still in the process of development, introspection provides a valuable way of analyzing your own writing on the path of crafting a draft to present to a test readership.

The main issue I faced during this project was that a third party would not be able to judge some aspects of the characters because they would not be able to access them. As the central focus of this project were my characters, the fact that they do not exist entirely in finished texts was an issue. This meant that any reviewer or critic would lack access to the entire picture. In order to mitigate this, I made sure to include all information about the aspects of the characters that were developed or modified.

CONCLUSIONS

The fields of literary studies and creative writing have an intrinsic connection through the art of literature and writing. However, creative writing does not have a convenient means of applying this connection. There should be a way to apply the theories from literary studies in a practical manner. In addition, there are too few methods that assist in the creation of genre fiction. The goal of this project was to find a possible solution to these problems.

The choices made in this project were heavily influenced by my style and genre of creative writing. My writing began in a roleplaying setting in forums which have a character-centric approach. This has influenced my choice of developing characters individually outside one singular story or text. This determined the focal point of the project – characters. As a result of this choice, the academic texts chosen also focused on characters. The method of evaluating the final result was based on E.M. Forster’s concept of flat and round characters.

The two academic texts that were chosen were Tzvetan Todorov’s “Portraits of Travelers” and Mira Wiegmann’s “Re-visioning the Spider Woman Archetype in *Kiss of the Spider Woman*”. Both of these texts focus on characters but the final decision was based on whether they suited any of the characters that I have created. I chose to use Todorov’s text to develop Tristan, an automaton infiltrator, because of the connections between the idea of change through learning and the metaphorical concept of traveling. I used Wiegmann’s text to develop Oliver Arc, a spider-creature working for the Queen of Hell, because of the shared concept of the spider. Through the method of narrative sensemaking, I reflected on the academic text through the lenses of the character to find relevant ideas and concept. After this, I, in turn, reflected on those concepts through the lenses of the characters to find ways

to develop them into round characters. At the end of the project, I had achieved that based on the criteria set forward by Forster.

The method presented in this project is only one of the many possible ways in which the connection between literary studies and creative writing can be explored. The choice to use characters limited my options in terms of theories and texts I could have used. One of the ways to develop this method further would be to use finished texts such as short stories. This would widen the theories that can be used as well as the method to evaluate the progress.

Moving forward, one of the possibilities that should be explored is the developing of methods that not only assist fledgling writers but also provide additional and more creative ways of approaching and analyzing literature.

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RESÜMEE

TARTU ÜLIKOOL
ANGLISTIKA OSAKOND

Robert Raitar

The Practical Application of Literary Studies in Creative Writing: An Introspective Research Project

Kirjandusteooria praktiline kastumine loovkirjutamises: introspektiivne uurimusprojekt

Magistriprojekt

2019

Lehekülgede arv: 39

Annotatsioon:

Magistriprojekti eesmärgiks on välja töötada meetod, mille abil on võimalik kirjandusteooriat praktiliselt rakendada loovkirjutamise arendamiseks. Minu loovkirjutamise stiilist tulenevalt on projekti keskmes tegelased. Teoreetilised tekstid, mida ma töös kasutan, käsitlevad samuti tegelasi. Nendeks tekstideks on Tzvetan Todorovi “Portraits of Travelers” and Mira Wiegmanni “Re-visioning the Spider Woman Archetype in *Kiss of the Spider Woman*”. Minu loodud tegelased, keda projektis kasutan, on Tristan – kristalne infiltreerujast tehiseluvorm – ja Oliver Arc – Arachne poeg. Projekti eesmärk on arendada nende tegelased mitme tasandilisteks tegelasteks, lähtudes E.M. Forsteri loodud kontseptsioonist. Projektis esitatav analüüs põhineb introspektiivsel uurimismeetodil, spetsiifiliselt narratiivse tähenduse leidmisel läbi autoetnograafia.

Töö sissejuhatus annab ülevaate loovkirjutamise kui valdkonna ajaloost, selles kasutatavatest õppemeetoditest kui ka puudustest. Sellele järgneb kirjeldus minu loovkirjutamise stiilist, mis mõjutas projekti fookust tegelastele. Sissejuhatus lõpetavad projekti etappide ja introspektiivse uurimismeetodi kirjeldus.

Sissejuhatus järgnevas peatükis annan täpsema ülevaate projekti osadest. See peatükk keskendub kahele minu loodud tegelasele. Esimesena tutvustan Tristanit, kelle arendamiseks kasutasin Todorovi teksti. Sellest teksti tulenevad muutused oli seotud Tristani motivatsioonide ja isikuomaduse sidumisega Todorovi reisija tüüpidega. Teisena tutvustan Oliveri, kelle ümbertöötlemist abistas Wiegmanni tekst, mis toetas minu otsust muuta Oliver jutustajaks, kes kasutab inimesi oma lugude rääkimiseks.

Projekti lõpuks olin ma täitnud oma eesmärgi muuta oma kaks tegelast mitme tasandilisteks tegelasteks vastavalt Forsteri kriteeriumitele.

Märksõnad: kirjandusteooria, loovkirjutamine, introspektiivne uurimismeetod, žanrikirjandus

Lihtlitsents lõputöö reprodutseerimiseks ja lõputöö üldsusele kättesaadavaks tegemiseks

Mina, Robert Raitar,

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The Practical Application of Literary Studies in Creative Writing: An Introspective Research
Project,

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Tartus, 28.01.2019

Lõputöö on lubatud kaitsmisele.

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