There are more things in heaven and earth...
Than are dreamt of in your philosophy...
Shakespeare (in Hamlet, I.5.166-167).

The creative personality, too, is a riddle we may try to answer in various ways, but always in vain.

(Jung, 1978:100).

Ariel, a spirit of the supernatural world in The Tempest, creates through the mists. The voice of this spirit, a thing of the air, comes from the hidden realms of the right hemisphere to create a story on paper. Ariel can be seen as a muse of creation for doors to the imagination are opened when Ariel speaks to inspire the writer with brilliant insights.

This muse of the right hemisphere is a mysterious nymph of the “other” side - the subconscious. She is a shy and secretive spirit, who is only glimpsed now and again as she darts about. When she trusts you, she takes the creative artist by the hand and leads him or her to the pool of resources accumulated in the recesses of the subconscious.

She focuses on the senses, on sounds, the meaning of events, the context, the subtext, tempo-rhythm, spatial awareness, the interaction of roles and the most important aspect - she creates. Gerngross and Puchta (1992:15) call this muse of creation the poet within us - a "hopeless‘ dreamer".

This chapter will focus on two aspects. Firstly, a more detailed study will be made to discover more about the mysterious muse of the right hemisphere.
Secondly, the focus will be on trying to unravel the following question: “How to spin a dream, a wish or a speculation into a vivid convincing tale of human possibilities?” (Card, 1990:25).

1.1 The right hemisphere

... the treasure secretly gathered in your heart will become evident through your creative work
Dürer (in Edwards, 1979:6).

This mysterious muse of the right hemisphere is not as elusive as many believe for the treasures she holds are accessible to everyone who learns to see in a different way. Koestler (1964:191) adds his perspective on seeing in a different way by suggesting that the creative artist should stand on his or her head to experience a sense of displacement, which results in a departure from the mundane.

Exploring the right hemisphere of the brain is like embarking on a journey full of wonder and joy. Many artists who have experienced this joy and wonder, speak of an altered state of awareness, a state of daydreaming or being “out of themselves”. In this altered state of mind artists feel alert and aware but are relaxed while experiencing a pleasurable almost mystical “activation of the mind”. Artists also feel transported “at one with their world”, where the awareness of the passage of time and words dissolve (Edwards, 1975:4,5).

Ridall (1988:134,135) explains this altered state of mind as channeling where, for instance, in the movie Amadeus the emphasis is on the way in which Mozart’s divine music wrote itself and distinguished him radically from his gross and ‘devilish’ personality. This also happens to the writer by bringing
information and energy from more expanded states of awareness into the material plane.

This altered or expanded state of awareness is the non-conscious part of the mind which is referred to by modern theorists as the subconscious, the preconscious, the unconscious or the collective unconscious. These concepts originated in Sigmund Freud and Carl Jung who were the first to explore this hidden realm. Both believed that the unconscious consisted of two levels. Freud distinguished between the unconscious and the preconscious, while Jung distinguished between a personal unconsciousness and a collective unconsciousness (in Joseph, 1992:16,17).

Freud (1935:11) claimed that the unconscious was the hidden, least accessible area of the mind. He based this concept of the unconscious on the theory of repression. Repression according to Freud entailed suppressing certain taboo thoughts, wishes and memories from consciousness usually linked to childhood experiences concerning the basic biological urges. These repressed elements are seen as unable to become conscious because of a certain force that opposes them.

The preconscious was seen as relatively accessible just below the surface of the consciousness. Ideas of the preconscious had been conscious thoughts that could be easily accessed under certain conditions. These latent ideas of the preconscious could become conscious at any time or could be pushed deep into the unconscious (Freud, 1935:10).

The latter of the two types was seen as the doorway to the unconscious. The preconscious could separate and link the conscious with the unconscious. It
was also seen to be a censor that guarded the interaction between the conscious and the unconscious. It could decide whether ideas or thoughts could be related from the one to the other (in Joseph, 1992:19).

Jung ascertained that the more deeply a person delved into the unconscious the more illogical and disorganized information became. Firstly, he identified a personal level and where it ended a collective level started with remnants from ancestral life (in Joseph, 1992:17).

The personal unconscious was said to contain ideas, feelings and memories that had been conscious but which had disappeared from consciousness having been either forgotten or repressed. This reservoir of memories and repressed desires could occasionally be accessed through dreams or flashes of recollection. The focus of this type of unconscious was on individualistic and personal content (Jung, 1990:42).

The collective unconscious on the other hand had never been in the consciousness of the individual. It had not been individually obtained through personal experiences, but had been obtained through heredity. He underlined that the collective unconscious consisted of pre-existent forms, archetypes, in the psyche which seem to be omnipresent and identical to all individuals. These archetypes which Jung believed were figuratively engraved onto minds could be seen represented in art, film, literature and architecture. He also saw these archetypes as symbols that frequently take on male and female form. The focus was on the collective, universal and impersonal aspects of life - the universal mind. Jung also underlined that the images did not play
such an important role as the feelings and emotions connected with certain images and ancestral experiences (Jung, 1990:43).

Much has been learned about the brain since Freud and Jung developed their theories. However, certain scholars such as Galin, Jaynes, Hoppe, Ornstein and Miller have drawn parallels between certain aspects of brain functioning and specific features of Freud’s and Jung’s theories. Joseph (1992:21), as one of the few neuroscientists specializing in the study of the brain, argues that the so-called unconscious is in fact a manifestation of the right hemisphere and its mental functioning. He motivates this argument by focusing on parallels and exploring similar relationships between the right brain and the unconscious. This is done to make people understand and accept the stranger within - the mysterious subconscious mind of the right brain.

Philosophers, teachers and scientists of many cultures have recognized certain characteristics which are represented by and belong to the right brain. Bogen recognized the following educational aspects of the right hemisphere: intuition, divergent, analogic, primary, concrete, free, imaginative, relational, non-lineal, intuitive, multiple, holistic, subjective and simultaneous. The Yin of Chinese Taoist thought also represents right-brain thinking as follows: feminine, negative, moon, darkness, yielding, left side, warm, autumn, winter, unconscious and emotion (in Edwards, 1979:34).

In order to shed some light on the right hemisphere in the creation of fiction in this study the focus will fall on the following key concepts associated with the right hemisphere: creativity, imagination, intuition, emotion, inference and
meaning, memory, spatial awareness, dreams, right brain 'thinking' as well as limbic language¹.

Creativity is the ability to create with the dynamic power of the right hemisphere. This creation is a product of imaginative work inspired by ideas and sensations from nature, books and works of faith which open new worlds of insight. As the poet Robert Frost stated: "The road less traveled ... made all the difference" (Delgado, 1985:11).

Creativity and imagination are interlinked due to the prerequisite that in order to create a person should be imaginative. Imagination can be described as the mental faculty of the right brain which forms or invents mental images or experiences of objects not present in the so called "real" world as well as new combinations of ideas. This form of visualization is known as seeing with the mind's eye (the eye of the right hemisphere), a magical aspect of the right brain that can conjure up new and exciting inventions (Crossett, 1983:268).

The second characteristic is intuition, which can be explained as inspiration from within. This is when a person goes beyond the obvious to come up with fresh, innovative possibilities. It also entails the ah-ha! response which is characterized by flashes of insight. It is moments when everything seems to fall into place without logical analysis. Archimedes, Einstein, Edison and Madame Curie are some of the great men and women who have experienced these flashes of insight (Kehoe, 1996:40).

¹ Limbic language is the original means of communication. It is also the first form of language expression. It is accomplished through body language, gesture, facial expression, emotional sounds and mimicry. For example an infant can only communicate diffuse feeling states (Joseph, 1992:82).
According to Joseph (1992:43) the right hemisphere registers emotion. This hemisphere is responsible for perceiving, processing and expressing feeling, intent, attitude as well as related emotional states. This is done through the choice of words, the intonation of the voice as well as body language, all of which convey meaning.

Therefore emotion and meaning or inference go hand in hand because denotative meaning is given connotative meaning (the subtext) through bias words, voice and body language. That is the reason some people might comment that it is not only what a person said, but the way the person has said it and the way the person has behaved that could be seen as problematic.

Memory and emotion form an interactive reality because the right brain stores emotional memories. The right brain does not only store emotional memories but also visual-spatial and related stimuli as well. This hemisphere will remember where you left your keys or purse. It is responsible for helping you to find your way when driving or walking through space. The right hemisphere stores the memories connected with recognizing people's faces and emotional encounters a person had with a specific person (Joseph, 1992:82).

Spatial awareness is thus a characteristic of the right hemisphere where the perception of part-whole relations seems to be superior. Visualization is also connected to this awareness which implies the right brain's ability to make visual mental manipulations (Springer & Deutsch, 1993:49).

Dreams are examples of 'unconscious' or 'passive' visualizations. Kehoe (1996:49,50) states that Carl Jung believed that dreams "... will show you
where you are and where you are going". He also claims that dreams open the door of the subconscious where the conscious and subconscious meet. The dreamer therefore becomes conscious of his subconscious and its hidden wisdom. Dreams can convey insight as many scientists have found that they first dream about the mathematical solutions before they actually work them out. Einstein is an example of such a scientist. He dreamt about a beam of light long before he developed the theory of relativity. In his dream he was riding the beam of light and this led him to the following theory about relativity: “The velocity of light is independent of the motion of its source and that motion itself is a meaningless concept except as between two physical systems or material bodies moving relatively to each other” (Funk & Wagnall, 1964:1063).

Right brain ‘thinking’ is a novel idea, since researchers have always coupled thought with ‘pure’ linguistic mechanisms. Today some theorists believe that verbalization is not necessary for thought. According to Springer and Deutsch (1993:49) the philosopher Schopenhauer wrote that "...thoughts die the moment they are embodied in words”.

George Orwell (in Bott, 1969:88) agrees with him by stating that

In prose, the worst thing one can do with words is to surrender to them. When you think of a concrete object, you think wordlessly, and then, if you want to describe the thing you have been visualizing, you probably hunt about till you find the exact words that seem to fit it. When you think of something abstract you are more inclined to use words from the start, and unless you make a conscious effort to prevent it, the existing dialect will come rushing in and do the job for you, at the expense of blurring or even changing your meaning. Probably it is better to put off using words as long as possible and get one’s meaning clear as one can through pictures or sensations.
Right hemisphere 'thinking' can be described as holistic, analogic, non-temporal, non-rational and synthetic. Holistic 'thinking' processes imply seeing things all at once. The overall pattern or structure is seen - the wood rather than the trees. Analogic 'thinking' sees likenesses between concepts or ideas and this makes understanding of metaphoric relationships possible. The right hemisphere is non-temporal in its 'thinking' processes that therefore assumes that this hemisphere is without a sense of time. Non-rational 'thinking' is seen as a state of mind that does not require a foundation of reason or facts as well as a willingness not to be judgmental. Synthetic 'thinking' suggests the putting together of parts to create a whole (Edwards, 1979:40).

Finally, the concept of limbic language\(^2\) comes to the fore. Although language is seen as a left brain function, the right brain also has a language aspect. Limbic language centres around conative and not denotative meaning. Communication, which is accomplished through body language, gesture, facial expression, emotional sounds and mimicry, is seen as limbic language (subtext). The emotional aspect of the right brain gives one the ability to discern and impart meaning, context, sincerity and emotional intent. Therefore without the right brain a person would not be able to enjoy and appreciate literature which requires the conative understanding of the right brain.

\(^2\) See page 5
This quest to unravel the mystery of the right hemisphere and its predominant characteristics leads to insight and understanding into the altered state of awareness which artists experience. This journey of wonder and joy is grounded in the concept that the stranger within - the unconscious mind and the right hemisphere - must be understood and accepted. If this happens, it will lead to dynamic creative work which goes beyond the obvious. The next step is then to look at the practical implication of the theory and view the poet in action.

1.2 The poet

... the right hemisphere is 'the poet' (Gerngross & Puchta, 1992:15).

After thoroughly examining the functioning of the right brain and the possibilities it holds, it becomes clear that the right brain is the poet in us which opens doors to other levels of consciousness. Ridall (1988:1) states that we "... all have the ability to open ourselves to other realms of consciousness and to use that contact to enrich and enlighten our lives". That is exactly what happens to the artist if he or she knows how to utilize this force. This will enable the artist to be a dream catcher.

In order to make the creative process of the right brain more accessible one can use the explanation of referring to the analogy of human reproduction - the creation of a baby. A baby suggests new life, something new comes into existence. In order for new life to come to being certain events should take place.
Firstly, in order for conception to take place conditions should be favourable. This means that the creative artists should be in a certain frame of mind. This is described by De Kock (2000) when she states that the writer should write every day, "NULLE DIES SINE LINEA". This means that the poet should be forever writing so that when the muse decides to visit he or she will be ready. Delgado (1985:29) sees relaxation and meditation as the most valuable skills in unlocking the subconscious mind. He aims at creating a restful state of alertness in which the body is relaxed comfortably, and the mind is allowed to focus on thoughts and images that surface or on that which the creative artist wants to call to mind. He argues that this will cause the brain to produce alpha waves that have been associated with creativity.

Delgado (1985:29) has identified the following four elements that promote the state of restful alertness:

- a quiet environment;
- a comfortable position;
- a point of concentration;
- meditation.

The first element is a quiet environment. Far away from distractions the creative artist can focus and concentrate on what is at hand.

The second is a comfortable position that might initially be lying on your back (right brain functions best in this position) and might later develop into sitting on a chair. The cross-legged "lotus" position of yoga might also be fruitful to try out.
The third aspect is a point of concentration. Breath control, colour, sound or imagery have been found to be effective. In dealing with breath control the creative artist focuses on inhaling and exhaling in a controlled fashion. Lessac (1967:30) focuses on fifteen natural and automatic breathing exercises that have a pleasurable effect.

Colour association forms part of visualization where the colour peach is associated with peace, magenta with meditation and blue with bliss. Shine (1991:45) has also identified certain colours that have an influence on the right brain. She suggests that red is the colour of energy, yellow the colour of meditation, and blue the colour of harmony that has a calming effect.

The repetition of the “om” or “easy” sound may also be helpful. Lessac (1967:80) sees these vibrations of the vocal sound waves, transmitted through bone conduction, as a sensation that stimulates, energizes and relaxes a person.

Peaceful images of beaches or forests being visualized also may be used for meditation. Shine (1991:51) explains the process of visualization by illustrating an exercise as follows: Visualize a field and in that field there is a hot air balloon. Let your mind’s eye roam freely observing detail. The next step is to get into the balloon and feel how it slowly moves away from the earth. Observe everything around, above and under you. Then return to earth.

Meditation is the fourth element and a powerful key for unlocking the subconscious. The following experiences might occur while meditating, some may be very helpful to the writer. Tears and small muscles that twitch release
tension, less sleep may be required, dreams may become vivid, there may be heightened sense awareness, higher energy levels, deeper concentration and even extrasensory experiences such as mental telepathy or clairvoyancy (Delgado, 1985:37).

A relaxed state of awareness is the cornerstone of the creative process for it drives all your little “demons” away. It helps you to focus on what is at hand. It creates the right conditions for and instigates the creative process.

To return to the analogy with the conception of a child, the right conditions make it possible for the egg to be fertilized by the sperm. The sperm stands for the dream, wish or speculation that comes to mind before or sometimes during meditation. Hall (1989:140) calls this the “germ”. This first idea may be an event, an interesting setting or situation, a theme, an image, a mood or character. Usually, a writer is haunted by one of these forcing him to let out the creative tension which has built up - an almost ‘demonic compulsiveness’. Collier and Leighton (1990:9) emphasize that a psychological wound or the drive to change the world or oneself is a bonus. Gallico (1961:152) describes the magic after conception as “... for once a story has begun to germinate, ideas for it, notions, characters, etc., bubble up from all kinds of hidden recesses of the mind”.

According to Ely (1990:49) during this stage of generation the author has to discover the “... true heart of the story”. The skills of generation are questioning in order to invite the subconscious to join. An artist should focus on ideas of emotional value, because the writer should feel strongly about the subject matter to be addressed in his or her writing. The artist should also be
alone while pondering ideas for "... your soul needs to be lonely so that its strangest elements can moil about, curl and growl and jump, fail and get triumphant, all inside you" (Bly, 1990:53).

The idea that formed the driving force behind *Quest for Light* was writing a science fiction story as a reflection on our times. The idea of man's inherent prejudice towards those who could be perceived as different was also tantalizing.

The egg of the analogy stands for ideas that would consequently cross-connect with the main idea. They have the function of catalyst, putting one's mind in over-drive. As Koestler (1964:108) explains, the 'bisociative' occurs when an artist perceives a situation in two habitually incompatible associative circumstances which causes an abrupt transfer of the train of thought from one matrix to another governed by its own rules different from the former. It suddenly focuses awareness on aspects that have been unverbalized, unconsciously implied and taken for granted. The discovery uncovers the aspects that have been hidden from the eye by the blinkers of rational thought. This results in the rise of ideas which helps to form the basis of the story to be written. Card (1990:34) compares story-tellers and their constant search for and accumulation of new ideas with fishermen who "... are constantly dragging an 'idea net' ..." along with them.
In the creation of *Quest for Light*, diary entries\(^3\) which focused on the creative process showed that the cross-connecting ideas which came to mind included parallels with *Romeo and Juliet*, the obsessional love of *Wuthering Heights*, the idea of channelling, spiritual guides, telepathy and psychic experiences.

The following quote from the Bible (1976), I Corinthians 13: 10 and 12, as recorded in the diary, has been of tremendous consequence: “... but when what is perfect comes, then what is partial will disappear ... What we see now is like a dim image in the mirror; then we shall see face to face. What I know now is only partial; then it will be complete - as complete as God’s knowledge of me.”

Back with the analogy, as the sperm and egg meet in the first stage of the creative process, the embryo, first insight kicks in. This correlates with the views held by Du Plessis (2000:3) who believes that inspiration is responsible for this insight. He calls this the stimulus phase. During this state the subconscious is at work for something “... has stirred in the perceptual domain, an image flashing to mind that sets up intriguing questions” (Hall, 1989:144).

The embryo’s initial growth represents the growth of ideas that are influenced by the writer’s reading of different works in order to saturate his or her mind with as many ideas as possible. The following works had a great influence on *Quest for Light: How to Write Science Fiction and Fantasy, Channeling and__

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3 The use of the diary during the writing of the story and the study should be elucidated. I see that diary only as a reflection on the creative process of the right hemisphere. It is an unaltered recording of experience showing the right brain in action but with some inevitable “interference” from the left brain.
Mind Power. The television series Star Trek and the movie epic Star Wars also had a profound effect on the story.

Before the sex of the foetus can be determined time must elapse. In the writing process this is called the incubation period when the writer has met a 'dead end'. What really happens is that the writer gives to his or her subconscious mind time to explore all the available data in order to come up with the 'aha response'. Illumination can come unexpectedly, for example when one is involved with mundane chores or in dreams. Archimedes is an example of a person who was doing a mundane chore for he was in the bath when he suddenly realized that volume can be calculated in water. This realization was brought about by the underlying creative stress of a blocked situation that kept the problem brooding on an unconscious level even when he was doing something completely different. At the critical moment both matrices were in his mind and that lead to his discovery. Coleridge is an example of someone who created a poem, Kubla Khan in a dream state that could have been an intense daydream or an opium-induced delusion (Koestler, 1964:105 & 166).

Before the actual writing of Quest for Light the process of incubation was a time to decide what ideas to use and what ideas to discard in order to create the story. This is a difficult task for the "... house of fiction ... has not one window, but a million ..." (Hall, 1989:28).

Two different ways of character creation were the result of the incubation. Nini and Bauk were created by making them up from my own various selves as McGuane (in Conrad, 1990:225) suggested by delving into the "...
vulnerable places at the core ...” of my being. However, the rest of the characters were created by observing and encountering other people as Brown (1989:95) states: “All human encounters embrace a magical quality”.

The following semantic map, which is spatially (right brain) orientated was also the result of the incubation period and therefore the product of illumination. Du Plessis (2000:4) sees the creation of the mind map as part and parcel of rough planning, the second phase in his approach to writing fiction. The writer sees the whole pattern at once (holistic thinking). Different parts are put together (synthesis). The relationships between related concepts are also being explored. This gives the writer a picture which encourages the spontaneity of the right hemisphere (Klauser, 1987:48).
PLOT (CHAPTER DIVISIONS)

10 CHANNEL SPEAKS - CHILD

1 EVENT - PUZZLE

2 SCHOOL SCENE

3 MEETS PSYCHIC ALIEN

4 FRIENDSHIP GROWS - SECRECY

5 ELECTIONS - POLITICAL VS INNER CHAOS

QUEST

6 PREJUDICE

7 LOVE SCENE - BALCONY

8 PREGNANCY

9 MULTIPLE ENDINGS

9A ABORTION

9B ADOPTION

9C "HAPPY-EVER-AFTER"
This process of insight, saturation, incubation and illumination was not only limited to the drawing up of the plot but also in the actual writing process of *Quest for Light*. This process was repeated time and again, for example in the creation of the characters and the world creation or setting.

The next step will then be to look at the creative processes utilized, the actual developmental stages of the foetus, in the actual writing of the story.

There was an incubation period before the illumination to use a nursery rhyme as a starting point for the story in order to join the old known world with the new imagined world of the story. This was done to bridge the gap between the known and the unknown.

In actually writing the first draft the writer gets a little lost in the story and the literature to be. Du Plessis (2000:5) identifies this as the third stage in creating fiction. The writer enters a state of mind where the concept of time disappears (non-temporal). Something magical is happening when the right brain creates, when images appear and coalesce on the page.

Emotion and emotional memory find expression in limbic language, the language of the right brain, which creates the context. The words that the writer uses are full of emotion. Subtext, inference and meaning come to the fore. Grammatical structures are not of importance now. The image in the writer's mind's eye is the focus, because the writer translates the images in his head into words chosen for their connotative impact.

The writer sees the likenesses between indoctrination and prejudice in the first chapter - analogical thinking. The writer is busy with synthesis - that is,
putting together characters, plot, dialogue, narration and theme, while inventing the story.

In chapter two the conflict is dramatized for the writer sees (visualizes) the protagonist and an antagonist locking horns. Feeling the emotion of the protagonist, feelings which have been locked up for many years, exploding on the pages. The vulnerable and sensitive nature of the protagonist, Nini, is revealed.

After this emotional conflict the writer is at a 'dead end'. The right brain needs time to 'think', time for incubation. Danielle Steel (in Conrad, 1990:234) sees this period in the writing process as writer's block that is caused by the interference of the left brain. This is caused by the competition between the right and left hemispheres. Both hypotheses could be seen as plausible explanations for this 'cul de sac' feeling experienced by writers in the writing process.

The solution to the first face to face meeting between the main characters was also the result of incubation and illumination. After a week of incubation an ordinary event put the wheels in motion again. A school bus broke down and learners were hitching rides to get into town. This led to the first face to face meeting between Nini and Bauk. The illogical feeling of being attracted to an unknown stranger was magnified. Intuition was linked to knowing without any logical reason or explanation. Right brain functioning was written into the story in Chapter three.

This made the "... less wilful unconscious ..." feel important as Bly (1990:62) states when the unconscious is included in the story, it steps in to help to
create the subplot. Bauk and his friends create the foundation for the political undertone of the story.

Emotional upheaval hampers progress on Chapter four. A learner in Grade 12 dies of leukaemia. The funeral brings back memories of losing someone dear to you and therefore indirectly influences the main character's visit to the cemetery. Emotional memory, which is the domain of the right hemisphere, is employed in this chapter to help create the inner chaos of the character.

The political undercurrents before the 1999 elections created the backdrop for chapter five. Political posters stimulated the concept of thinking in pictures which “…dominates the manifestations of the unconscious - the dream, the hypnagogic half dream, the psychotic’s hallucinations, the artist’s ‘vision’” (Koestler, 1964:168).

Time and place disappeared and the interaction between Nini and Bauk played itself out before the writer’s eyes. The only thing the writer had to do was to capture the images on paper. It seemed as if something magical was happening when the writer was transported into the imaginative twilight realm of the right hemisphere.

Chapter six was visualized by doing a mundane chore, walking up and down during invigilation. The writer saw the whole pattern of development in the telepathic communication between the characters. The writer also linked this development to their relationship. Holistic and synthetic thinking structures of the right brain were incorporated at this stage.
Chapter seven had constantly been playing itself out before the writer’s mind’s eye. Images were flashing so fast that the writer had to write the scene down in pen first, because it was impossible to type as fast as the images and sounds demanded. Klauser (1987:15) sees this as “rapidwriting”, when words just spill out without stopping. An interesting aspect that came to the fore at this stage was that the images and sounds could be better captured lying down. This correlates with a study done to show the difference between right and left brain thinking - right brain people “think better lying down” (Trampe, 1999:3).

Chapter eight is the emotional climax of despair. This chapter ‘wanted’ to be a song or a poem in order to emphasize this intense emotional event. The result was a diary entry with structure and music, repetition and rhyme. Chapter eight is a short emotional outburst!

As in chapter seven “intensity” took over and the writer had to follow wherever it led. Images flashed before the mind’s eye and the outcome of the main character’s choices came to being on paper. Again the writer had to type, after writing down the words on paper first.

The final chapter, the contractions before the birth, had been anticipated throughout the growth of the story. Before the actual writing of this chapter the writer read from Ridall’s (1988:62) book again to recap important ideas for enlightenment. Then visualization of the channelling process was incorporated to write the ending.
The last stage is the actual birth of the baby when the product of the muse, the poet, of the right hemisphere is "... a vivid, convicting tale of human possibilities" (Card, 1990:25).

The mysterious muse of the right hemisphere had been glimpsed for a fleeting moment as she created a fictional text. This chapter explored the Ariel phase in the writing process - the unrestricted and intuitive creation of a text.

The next step would be to look at the story created in more detail. This would entail scrutiny, analysis and evaluation. The critic of the left hemisphere, Caliban, will now come to the fore.
There is no thought in my mind but quickly tends to convert itself into a power and organizes a huge intrumentality of means

Ralph Waldo Emerson

Caliban, the monster of Shakespeare's *The Tempest*, has a destructive nature which correlates with the left hemisphere's breaking down function in terms of analysis - the critiquing of the story put on paper. Caliban can also be seen as a muse - a "supernatural power" who shapes our reality as we see it.

This muse of the left hemisphere is powerful, a force that shapes our reality as we see it. She focuses on the outer reality and is influenced by places, things and events. According to Edwards (1979:27) scientists of the nineteenth century named the left hemisphere the dominant or major hemisphere. This was done since language and speech had been perceived as the single premise for thinking. Her domain is the conscious mind.

This muse of the left hemisphere is not an enigmatic and evasive entity. She focuses on logic, words, the sequence of events, chronological time, space compartmentalization, the identification of roles and the most important aspect - she evaluates. This muse of the left hemisphere is described as the "...analyst within us ..." (Gerngross & Puchta, 1992:15).
Two aspects will be the focus of this chapter, firstly, a more in-depth study of the muse of the left hemisphere will be attempted. Secondly, the focus will fall on analysing and evaluating whether "... a vivid convincing tale of human possibility ..." has been created (Card, 1990:25).

2.1 The left hemisphere

The verbal half of the brain - the left half - dominates most of the time ... (Edwards, 1997:29).

Living in modern technological societies that are grounded in intellectual, rational and scientific ways of experiencing, shows that mankind is dominated by the muse of the left-hemisphere. The result of this domination is that our conscious lives have been structured around logical thinking structures and verbal communication in which words are the tools of the trade (Crossett, 1983:266).

These dominant structures of our age which form our consciousness are therefore synonymous with the left side of the brain. Jackendoff (1992:3) elaborates on this by stating that this half of the brain is "... the seat of conscious awareness, the experiencing of the world and our own inner lives that each of us carries on, inaccessible to others ...". Kehoe (1996:7) adds to this by focussing on this hemisphere's powerful influence on a person's life by stating that "... we allow ourselves to become dominated by the outer world of appearances." This outer world influences our observations, the endless details of daily life and conscious thoughts about the world.

This hemisphere of conscious awareness makes its world understandable by utilizing a logical information-processing system, which can be compared to a
computer. Just as in the case of a computer, so does the mind consist of hardware and software.

Firstly, the hardware of the mind can be described as the neurological aspect of the mind. This aspect is important for this part of the brain’s functioning. In this instance the left hemisphere’s preference for logical, analytical, language-orientated conscious thought can be attributed to its neurological setup.

Secondly, the software of the left hemisphere can be associated with the programmes the mind is capable of running. Edwards (1979:40) grouped these programs under the heading Left-Mode Functioning which are the following: verbal, symbolic, abstract, temporal, rational, digital, logical, linear, analytical and evaluative.

A closer look at these aspects of left brain thinking is warranted in order to look at the workings of the left hemisphere, the most predominant hemisphere of the human brain. Before looking at these concepts in detail it is important to note that the educationalist, Bogen, as well as Chinese Taoist thought support this and correlate with the characteristics which have been pointed out earlier. Bogen identifies the following: intellect, convergent, digital, secondary, abstract, directed, propositional, analytic, lineal, rational, sequential, objective and successive. The Yang of Chinese Taoist thought sees the following concepts as of importance in regard to left hemisphere thinking: masculine, positive, sun, light, aggressive, right side, cold, spring, summer, conscious, left brain and reason (in Edwards, 1979:34).

The first concept under scrutiny is the verbal ability of the left hemisphere. This part of the brain is particularly suited to make verbal communication
possible with others. Verbal communication in short comes down to words. Words in sequence are language per se. Bradshaw (1983:174) underlines this by stating that the "... left hemisphere undoubtedly does mediate language processes ..."

Symbolic functioning is also part of the left brain's repertoire. This entails using symbols to represent something else. Language is linked to this type of functioning for it was created by using symbols to stand for concepts and words. Road signs were also based on this functioning of the brain (Edwards, 1979:40).

Abstract thinking correlates with symbolic functioning of the left brain for instead of creating a symbol to represent something, a small aspect or bit of information represents the whole. Abstract thinking is problematic because a person sees the trees, but does not notice the forest (Edwards, 1979:40).

The concept of time, temporal awareness, is part and parcel of the left hemisphere. The left hemisphere keeps track of time. It focuses on sequencing time by placing time in chronological order, and also orders material, ideas and concepts from most important and urgent to less important and less urgent by referring to their position in chronological order in relation to time (Levy, 1983:68).

The left brain facilitates rational thinking structures. Rational thought is intended to form conclusions based on fact and reason. Fact implies proven ideas that are seen as the truth, while reason stands for conclusions drawn by connected thought (Edwards, 1979:40).
Digital thinking is linked to symbolic thought as numbers are used for counting and difficult mathematical calculations. According to Levy (1983:69) this is of particular importance when deriving meaning from algebraic structure, manipulation and reordering of algebraic relationships. Digital functioning is therefore seen as the left hemisphere's superiority and is the predominant feature in the programming of computers. This number language of the computer is called FORTRAN and correlates beautifully with the computer analogy created in this chapter (Jackendoff, 1992:15).

The left hemisphere is responsible for drawing conclusions based on logical thought. This boils down to ordering thought or material in logical order. Logic implies that one thing must follow another in order for the whole to make sense. This form of thinking is important when a person attempts to make a well-stated argument or persuade someone with logic (Edwards, 1979:40).

Linear thought is thinking in terms of linked ideas. This is when one thought directly follows another. This leads to a single convergent conclusion. Linear thinking therefore leads to only one possibility which could be seen as very limiting (Delgado, 1985:9).

The next aspect under discussion is the analytical function of the left hemisphere. Analytical thinking implies that in order to figure out objects or problems, a step-by-step and part-by-part method must be used. This entails that a person will start from one end and work his or her way through the material at hand. The saying, "little by little fills the measure", is applicable in this instance (Edwards, 1979:40).
Finally, the concept of evaluative thought will be discussed. It can be seen as the direct result of analytical thinking. After analysing a certain object, a piece of art or literature, evaluation is the end. Evaluation is assessing whether something is good and successful enough or not. According to Bly (1990:18) evaluation has a destructive quality, a “breaking down” into components and criticising those components.

Looking at the left hemisphere in detail and using the computer analogy shows us that this hemisphere of order houses a powerful critic, who can have a profound effect on our lives. This critic can have a positive or negative effect depending on the outcome of its ‘verdict’. The next ‘logical’ step would be to give the critic the floor and bear the consequences.

2.2 The critic

\textit{... our left brain hemisphere is the analyst’ within us ... (Gerngross & Puchta, 1992:15).}

Examining the functioning of the left brain reveals that the predominant domain of the conscious mind is to analyse and evaluate. Therefore it becomes apparent that the left hemisphere is the critic, the censuring agent, within us.

Klauser (1987:67) divides this critic of the left hemisphere into two different entities in order to explain the different roles the critic can play in the creative process. The first critic she calls Momus, which is named after the Greek deity of mockery and fault-finding. This is the critic who interferes during right brain activity. The second critic is the rational friend who helps to edit a text and who will be discussed in more detail in this chapter.
Bly (1990:18) defines and explains the function of the critic of the left hemisphere in the creative process as follows: “Criticism is analysis: it is the breaking down of an already-made thing into components so one can see those components”. In this chapter the focus will fall on evaluating the different components that made up the "... vivid, convincing tale of human possibilities" (Card, 1990:25).

The process of looking at these different components that make up the story is called verification. This will be done in two different ways. Firstly, the writer will give a subjective self-criticism and this will be followed by an “objective” external-criticism by an academic. This is in line with the perspective that Du Plessis (2000:5,6) has that a writer should analyse his own writing (the editing phase) and then let a mentor evaluate his work (the pre-publishing phase). The following components will come under the scrutiny of the rational critic: language and style, plot, characters, dialogue and theme.

2.2.1 A subjective self-criticism

Since the left hemisphere is seen as the verbal half of the brain, words in sequence - language - will be the first component of the story under scrutiny. This entails looking at misspellings, incorrect usages of words, typing errors, tense mistakes, concord errors, not adhering to grammar rules, incorrect register and form, incoherence, omission as well as sentence construction errors. Cheney (1983:194) uses the following analogy by referring to flies buzzing around your head to explain the effect of these mistakes on the reader: "... as long as you’re caught up deeply in the reading, you’ll not
notice the flies - but at some point you throw up your hands in frustration and
discover that it’s the little flies that are driving you crazy."

In *Quest for Light*, I found upon rereading, a lot of careless spelling mistakes
were made. The spell-checker pointed out a lot of mistakes that had slipped
by while the writer was lost in creating literature. After using this method a
few words were still problematic. The first word was the plural form of bus.
Due to the fact that the word processing programme originated in America, it
accepted the plural form - “busses” - with the double s. However, South
Africa adheres to the British spelling forms of words. This meant that the
plural form’s spelling had to be changed. In the following instances the spell-
checker indicated errors but could not suggest the correct spelling form. The
first word under scrutiny was Matthews. The Funk and Wagnalls *Standard
Dictionary* (1964:787) indicated that a double t was required in spelling
Matthews. Another word that seemed problematic to the EIGHT IN ONE
program’s spell-checker was the word elevated, misspelt as “elivated”,
because it could not suggest that the i should be replaced with an e.

The incorrect use of the word according to its meaning was the word - “loose”.
Loose means that something is not fastened, whereas the meaning in the
sentence is to be unable to keep altitude. These two words are often
confused.

Typing errors that the spell-checker did not pick up on were the following:
“she” instead of see and “your” instead of you’re. Although this last example
could also be seen as breaking a language rule, this was predominantly a
careless typing error.
Tense mistakes were also frequently made. The following examples had been identified: “pained” instead of have pained and “would” instead of will. It would seem that the perfect tense offered problems. Present and past tense forms were also used indiscriminately, without keeping the context in mind.

Hand in hand with tense mistakes were concord errors buzzing around. The following little flies were identified: “... what have happened today” instead of what has happened today; “The crowd give ...” (the crowd acts like a group); “... next of kin has been informed” instead of next of kin have been informed (referring to different relatives); “... abilities has made ...” instead of abilities have made. Identifying the true subject in complex sentences seemed to be the biggest problem in regard to concord.

Grammar, the rules of the English language, also seemed to be problematic. Under grammar rules were understood all mistakes which did not correlate with the standard use of the English language. The following was identified: “... one another ...” instead of each other (when referring to two people each other is used, when it is more than two one another is used).

The next concept is the incorrect use of register and form. In Quest for Light one instance of incorrect use of register was identified when informal register was used where formal register was required. This occurred during the narration part of the story as follows: “Nini wonders why she hasn't thought of it earlier”. This had to be changed to has not in order to correlate with the initial concept that the narration would be done in a more formal register than the diary entries and dialogues. The following incorrect forms were used in
"... that specific day" instead of this specific day (she was writing this diary entry later the same day as the events happened); "... 20th century ..." instead of twentieth century (it is practice to write out numbers in formal writing); "... meditation exercise ..." instead of meditation exercises (these exercises are usually referred to in plural not singular); the prepositional phrase "... rebuffs of ..." instead of rebuffs from clarified the sentence to indicate from whom the rebuffs were coming.

Incoherence is the pinnacle of carelessness. It occurs when the writer is so wrapped up in setting his or her ideas down on paper that the form is not taken into account. After creating the term Abzullians with a double I, one of the I's was dropped for no apparent reason halfway through the story (Chapter 5).

Omissions also fall in the same category as incoherence as a gross form of carelessness. The following omissions were made: "... Zeli communication ..." instead of Zeli’s communication (omission of apostrophe); "... it is the Lada school holiday ..." instead of it is the Lada school holidays (the plural form is more commonly used).

Although sentence construction is purely the domain of the writer’s style of writing, terrible muddled sentences must be made clearer. In Quest for Light the following sentence was identified as being clumsily stated: "In one big swoop of his muscular arms she is in his arms and he dances with her round the room." The section in bold was a horrible repetition of the same idea, which should be omitted and adapted to make the sentence more dynamic.
Analysing these components of language shows that this unique putting together of words in language is style. Asimov (in Conrad, 1990:96) underlines this view by stating that style is purely the "... use of language that creates a vivid, full-color image, with sound and smell and other sensory effects, in the reader's mind ....". Hall (1969:80) adds to this by proclaiming that style is "... a very personal matter". He sees style as a manifestation of the writer himself, which makes him unique and which should not be tampered with.

The second component that makes up a story is the plot. McGuane (in Conrad, 1990:133) sees the plot as the "... spine ..." of the story. Bly (1990:59) uses another analogy by referring to the plot as "... the strings of a violin made to bear the weight of the bow to transmit sound accurately". This spine or strings referred to above are actually the protagonist's dilemma - a person in trouble.

There are three basic conflicts that the protagonist may have to face. The first is the protagonist against another person or society that is called personal or impersonal external conflict. The second is the protagonist against anything beyond human control referred to as perspective conflict. The third and last possibility is the protagonist against him- or herself that is defined as internal conflict (Brown, 1989:106).

The protagonist of *Quest for Light* is Nini, whose dilemma centres around her own prejudice. In fighting her own prejudice she is up against something beyond human control. She is also faced with an unfeeling and prejudiced
society. This means that the protagonist of *Quest for Light* incorporates all three basic conflicts.

Hall (1989:64) identified the five elements from the Freitag Pyramid that should be in a story as situation, complication, climax, dénouement and resolution. These elements represent the beginning (situation), the middle (complication, climax) and end (dénouement and resolution) of traditional thought surrounding plot.

The first element, the situation, must grab the reader’s attention. According to Stryron (in Conrad, 1990:15) the best way of doing this is to "... either introduce conflict or hint strongly of conflict to come". In *Quest for Light* racism is introduced as the conflict to come. The protagonist fights racism on a 'safe' level and creates the expectation that she is not a racist. Later her resistance to an interracial relationship shows that she is not as enlightened as she thought she was.

The use of the nursery rhyme as the beginning of the story has a purpose that is twofold. In the first instance it forms a bridge between the known and the unknown. A well-known children’s rhyme introduces and links us to an unfamiliar world of the future that is grounded on the present of the reader. In the second instance this children’s rhyme is an invitation that teases and beckons the reader: "Hey, you’re going to like it, you’re going to like it. I promise! Come into my parlor and I’ll tell you a swell tale!" (Conrad, 1990:19).

The second element of a plot is complication. Hall (1989:64) defines complication as the deepening of opposition and the *rising action*. It also
implies tension which has the purpose to intensify and heighten conflicts. In *Quest for Light* the story starts with conflict between Nini and the ‘establishment’. This leads to conflict in herself for she who perceives herself as without prejudice is faced with her own prejudices. The third conflict is between Nini and Bauk in which they face each other. The fourth conflict is Nini against an unknown force that leads to her submission and the crisis in the story.

According to Hall (1989:64) the crisis point, the point of overload, is the climax of the story. In *Quest for Light* the crisis point is when Nini realizes she is pregnant. She is facing all three basic conflicts at once. Nini has her own prejudice to deal with, while fighting something beyond human control, and she is faced with the reality of an unfeeling and prejudiced society.

The fourth element of plot is the dénouement, the unraveling of the story. Hall (1989:64) sees this unraveling as a “showdown”. The final confrontation or test that the protagonist has to face. The final confrontation in *Quest for Light* has three possibilities of which the reader must choose the most viable option. The first of these options is abortion, the second adoption and the third the “happy-ever-after” option of fairy tales.

Hall (1989:64) also identifies a fifth element that is the resolution. This happens after change, when stability returns. This stability occurs after old relationships and patterns were broken and new ones revealed. The ending is very important as Longfellow (in Conrad, 1990:189) says: “Great is the art of beginning, but greater the art of ending.” An ending should be satisfying. Neo in *Quest of Light*, who stands for new perceptions, changes the prejudice
that ‘bastards’ are inferior to the original. This child emphasizes that if the human race were to concentrate on the good aspects of each and every nation, the universe or world created would be a better place. Neo represents the light that Nini searches for her whole life - the reason for existence. This ending satisfies by bringing hope in an existential world.

In order to determine whether the plot of Quest for Light adheres to Card’s (1990:76) MICE Quotient for Science Fiction writing, the following four elements should be present in Quest for Light: Milieu, Idea, Character and Event. Although all four are present in a story, the plot of the story is dominated by one of these. Quest for Light adheres to this for the plot is dominated by the idea story that starts with a question that is answered in the end. The story starts by asking why we exist and why we have to go through certain trails and errors. The title of the story underlines the fact that this story centres on a quest, a seeking for light, in other words for an answer. The answer presented in the end is that a person’s trails and errors may not make sense to the person at the time it occurs, but that it may be of importance to others. Sometimes the answer for a person’s existence lies in the children to come.

Although the plot of Quest for Light adheres to the Freitag Pyramid and the MICE Quotient, the three different dénouements may be confusing to readers. Therefore it seems important to add a prologue or introduction to explain this as John Fowles (1991:5) used in his novel, A Maggot. However, a story with a prologue is not complete without an epilogue in the rational fashion of beginning, middle and end.
The third component of a story is the characters. Milan Kundera (in Hall, 1989:42), in *The Unbearable Lightness of Being*, explains how characters are created in the following terms: "... characters are not born like people, of woman; they are born of a situation, a sentence, a metaphor containing in a nutshell a basic human possibility ..." This is utilized in creating the main character, the round character, as well as the supporting characters, the flat characters. A round character is a complex character and this is determined by how much the character participates in the action. One character usually dominates the action, viz. the protagonist, in conflict with another complex character, the antagonist.

Rockwood (1966:85) explains that characterization, the revealing of a character, is "... how we do what we do". The following characterization techniques are used to develop characters in a story: exposition, description, action, shading, gestures and mannerisms, senses and interests, opinions of other characters, dialogue, thoughts and narrative voice (Hall, 1989:58).

Exposition is telling the reader about the characters. This was not frequently used in *Quest for Light* since the purpose of this story was to involve the reader personally. The reader not only has to identify with a character, but must become a character in the story and face his or her own prejudices. An example of when exposition was functional was to sketch Nini's historical background when she faced racism for the first time. This exposition was revealed in her private thoughts and not by a character or the narrator.

Description is only used to sketch a vague physical image of the characters. However, this description technique is not employed by the narrator but by the
characters in the story. Bit by bit pieces of information are revealed so that the reader can puzzle out what the characters look like and supplement this with his or her own imagination and self. In *Quest for Light* an example of this teasing is when Bauk and Nini meet in the “coffee shop”.

Action⁴ is the predominant characterization technique in this story. Hall (1989:46) underlines the importance of this technique as follows: “Action is the most effective way to demonstrate the character ...” Action speaks louder than words and remains fresh in the minds of the readers. Again and again in *Quest for Light* the way in which a character deals with a situation reveals something about the character. Nini who always runs to a dead grandmother in times of crisis reveals something about her nature.

Hall (1989:48) sees shading, which Tolstoy employed, as building a character out of contradictions. This is when a character is first presented in an opposite state from what the character really is. Nini who is inherently prejudiced is presented first in a situation in which she seems not to be prejudiced. This surprises the reader and enlarges understanding.

According to Hall (1989:48) gestures and mannerisms can be seen as a subdivision of action. However, these little details establish a character’s nature in a subconscious manner. At the end of a story the reader can describe a character accurately, without begin able to give proof. After closer examination of the text, the proof will then be found in these little, seemingly

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⁴ This correlates with Aristotle (in Dorsch, 1982:59) who debated this issue surrounding the pre-eminence of plot over characters. He determined that the “… plot therefore is the principle ...”.
insignificant actions. In *Quest for Light* Nini's cold shiver and goose bumps before the breakdown of the airbus show the reader that she has premonitions. These mannerisms reveal her nature and have implications later in the story.

The next technique is the characters' senses and interests. The predominant sense focussed on in *Quest for Light* is a person's psychic nature, that unknown realm that cannot be explained by the rational mind. Nini's ability to sense extreme emotion, to have premonitions and to be able to communicate telepathically reveals her true nature. Nini's search for the reason of her existence can be seen as her predominant interest.

The opinions of other characters are seen by Hall (1989:52) as double-edged for they say something of both characters. This was used in *Quest for Light* when Varush teases Bauk, revealing that he is perceptive and likes to make jokes. Bauk's strong reaction shows that Varush's opinion has been correct.

Hall (1989:53) considers dialogue to be the most effective method of revealing a character. *Quest for Light* uses play from to emphasize important confrontations or interactions. Nini and the principal's confrontation, Nini and Bauk's meeting in the 'coffee shop' to mention only two instances.

The thoughts of the characters show their inner feelings hidden from others. This is violated in *Quest for Light*, because private thoughts are shared through telepathy.

The last technique of characterization is the narrative voice. Through the tone and diction of the narrator his or her nature is revealed. Nini in *Quest for Light*
reveals more about herself in her narration of chapter one and chapter three. The rest of the narration is done by an 'objective' and godlike narrator. The shift of narration in the story correlates with Post-modernist thought and writing as Crawford (1991:334) states it is a "...conglomeration of past and present stages of civilization, bits from books and newspapers, scraps of humanity, rags and tatters of fine clothing, patched together ...."

The fourth component under scrutiny is dialogue. Dialogue is not only important for characterization but also for conveying information, forwarding the plot, and precipitating revelations, crises and climaxes. According to Conrad (1990:65) Elizabeth Bowen, who stressed the importance of dialogue, set the following rules:

- dialogue should be brief;
- add to present knowledge;
- eliminate routine exchanges
- should be spontaneous;
- move the story forward;
- reveal the character;
- should show the relationships between characters.

Firstly, dialogue should not be used to relate elaborate ideas to the reader. Conciseness is the key in writing dialogue. The dialogue in Quest for Light is brief and one idea at a time is employed.

Bits of information are related in the dialogue. In the dialogue between Nini and the principal the reader becomes aware of Nini's psychic ability which the
character sees as a curse. In the dialogue between ‘Bami’ and Nini a special relationship is revealed that transcends death.

The elimination of routine exchanges was adhered to specifically in emotionally charged encounters between the characters. An example of this is when Nini and Bauk meet for the first time to discuss their dilemma.

Dialogue should be spontaneous and not laboured. Due to the fact that the dialogue in the story sprang from right-hemisphere activity, the dialogue must be spontaneous and true to the characters. The reason for this is that the characters took charge during the writing process.

The dialogue in *Quest for Light* moves the story forward. In particular, the dialogue between Bauk and Nini which leads to telephathic communication and a deepening in their relationship.

In *Quest for Light* the dialogue reveals the characters and shows the relationships between characters. The tone used in her conversation with the principal shows that of disillusionment. She has lost respect for a person she once regarded highly. The telepathic communications between Bauk and Nini, on the other hand, suggest growth in their relationship. The walls they put up against each other crumble little by little.

The fifth and last component is theme - the underlying meaning. Adams (in Conrad, 1990:111) states that this hidden agenda “... is a discovery the author wants to share ...”. In *Quest for Light* the author’s intent, conscious or subconscious, is to show that prejudice is part and parcel of human nature. The human race may advance on technological levels, but inherently see
themselves as superior to others who are different. History has shown this time and again. It seems that the human race never learns from its mistakes and will never do. In *Romeo and Juliet* Shakespeare explored the issue of forbidden love due to prejudice. The strong bond of obsessional love that is forbidden in *Wuthering Heights* due to class prejudice shows that this issue will always be explored in literature.

South Africa has been the international world’s scapegoat in terms of guilt allocation for prejudice for many years. This led to 'liberation' on an artificial basis, for after the second democratic election prejudice is still part of the social structure of the country. This 'unknown' prejudice is examined in this story. Although Nini believes that she is not prejudiced when she fights for the rights of the Abziallian children, the reader finds that she is. She is still prejudiced when it affects her personally. This is the inner struggle (the quest) that the protagonist has to undergo.

Whereas political or social prejudice may be seen as the main focus of this story, prejudice towards people with psychic abilities is also explored. This seems to be universal in all cultures and 'gifted' people see their talents as curses that should be hidden from scrutiny. This is due to the ridicule received from societies built on rational thinking structures.

The only way to protest against prejudice and preconceptions was to use Post-modernist strategies in the writing process. As Adams and Searle (1986:198) state, "... writing unfolds like a game that invariably goes beyond its own rules and transgresses its limits". There are no real rules or preconceptions - only a conglomeration of everything conceivable.
This conglomeration is multifaceted, including multi-narratives, multi-media infiltration and multiple endings. The two predominant narratives in *Quest for Light* are the first person speaker and the third person speaker. The multi-media aspects include poetry, diary entries, the drama format, a letter, an inscription on a tombstone, political slogans and telepathic communication. There are three multiple endings in *Quest for Light*. The first one is illogical, the next one rational and the last one romantic.

In correlation with Post-modernist theory, a story should be a quest to unravel a certain aspect of life. This quest takes place in a labyrinth – the labyrinth of the human psyche. This labyrinth of interlacing and intersecting paths is constructed so that every path can be connected with every other one. As Wilson (1992:92) points out, "it has no centre, no periphery, no exit, because it is potentially infinite".

Another aspect yjay makes *Quest for Light* a Post-modernist script is that the story focuses on the reader. The reader must find his or her way in the labyrinth, the story. The reader is actively involved from the very start when the writer addresses the reader. This correlates with Lacan's point of view that the word is the realm of truth, because the reader's whole experience must find in the word alone "... its instrument, its framework, its material and even the static of its uncertainties ..." (Lodge, 1988:88).

Since the written story has to compete with television, computers and other technological advances, the story on paper has to be concise. This is underlined by Calvino (1995:8), one of the predominant Post-modernist writers, as follows:
Long novels written today are perhaps a contradiction: the dimension of time has been shattered, we cannot love or think except in fragment of time each of which goes off along its own trajectory and immediately disappears.

This has been a subjective analysis by the writer of the story full of prejudice and preconceptions. According to this analysis, the evaluation is that "... a vivid convincing tale of human possibility ..." has been created (Card, 1990:25).

2.2.2 An objective external criticism

The "objective" critic agreed with the subjective critic on some points. This can be ascribed to the fact that both have an academic background in literary analysis.

The first component on which consensus was arrived at was language. An interesting aspect which came to the fore was that the external critic also identified the following categories: misspellings, incorrect usages of words, typing errors, tense mistakes, concord errors, not adhering to grammar rules, incorrect register and form, incoherence, omission as well as sentence construction errors.

Although the external critic identified the same categories, the errors identified were not consistently the same. Firstly, the focus will fall on the errors which correlated. The identification of misspellings correlated as the following examples will illustrate: "phychic" instead of psychic; "center" instead of centre; "maneuver" (US spelling form) instead of manoeuvre (UK spelling form). The incorrect use of a word according to its meaning which correlated
was the word - "loose" instead of loses. An example of a tense mistake which correlated was the use of "would" instead of will. An example of a concord error identified by both was "...abilities has made ..." instead of abilities have made.

The next concept which showed aspects of correlation was the incorrect use of register and form as follows: "...20th century ..." instead of twentieth century (it is practice to write out numbers in formal writing); the prepositional phrase "...rebuffs of..." instead of rebuffs from clarified the sentence to indicate from whom the rebuffs were coming. The predominant incoherence identified by both was that the terms Abzullians/Abzullia/Abzullian were written inconsistently either with a double or a single I.

The external critic, the reviewer, pointed out a whole range of language errors which the subjective critic failed to recognise. This seems to indicate that the reader who also is the writer of the work being analysed superimposes his or her intentions on the reading and not the actual words on paper. The following examples of errors in the language categories will illustrate this area.

The first example is the incorrect use of words without taking their actual meaning into account. The following serves to underline this: "wandering" (go aimlessly) instead of wondering (a desire to know); "practise" (the verb) instead of practice (the noun); "breath" (something you inhale) instead of breathe (action to inhale and exhale).

A second example is tense mistakes, in particular the use of the perfect tense which seems to be problematic. The words indicating the perfect tense (had,
have or has) are either left out or inserted incorrectly as the following two examples illustrate: “said” instead of had said or “has taught” instead of taught. The external critic also highlighted careless tense mistakes like “...tomorrow dawns dark and foreboding” instead of “...tomorrow will dawn dark and foreboding”. It might be that the words were initially chosen for their rhythmic and emotional effect and not with tense rules in mind.

Concord errors entailed the following careless mistakes: “links” instead of link; “shouts” instead of shout; “echoes” instead of echo. Errors in the use of the subjunctive relating to wish fulfilment also seemed problematic for example “How she wishes her granny was still alive” instead of “How she wishes her granny were still alive”.

An incoherence with grammar rules and omission went hand in hand in the external reviewer’s view. The biggest culprit was punctuation, the comma in particular. It might be that when images are pouring out, the writer does not want to stop the flow by using commas. The following examples underline this: “I feel so broken so shattered” instead of “I feel so broken, so shattered”; “You on the other hand ...” instead of “You, on the other hand, ...”; “Is that you Nini, my darling?” instead of “Is that you, Nini, my darling?”.

Commas were also used incorrectly as follows: “Nini, feigns a stomach cramp...” instead of “Nini feigns a stomach cramp...”; “Unfortunately, not” instead of “Unfortunately not”; “… one of the last planets in the federation, who gave up Human Rule...” instead of “one of the last planets in the federation who gave up Human Rule...”; “He rushes from the murderer of
his first child, without uttering a word” instead of “He rushes from the murderer of his first child without uttering a word”. Question marks and the hyphen were also carelessly omitted as the following examples indicate: “Will I ever understand what has happened to me today” instead of “Will I ever understand what has happened to me today?”; “old fashioned” instead of old-fashioned; empty handed instead of empty-handed (compound words).

In this category on incorrect register and form - the external critic proved to be of tremendous value. The following contributions illustrate this: “drinking place” was replaced with watering hole; “surprising” with unusual; “intercourse” with conception; “holographic projected” with holographically projected.

The only incoherence the external critic identified was that the following telepathic communication was not indicated through the use of italics: “I love you and always will”. It seems that inconsistencies were eliminated by the first reader and also the writer of the story.

The external critic indicated ways in which some sentences could have more impact. The following examples of the improved versions highlights this: That night Nini and Bauk both lie awake thinking of what has happened today. An event of cosmic impact which will certainly have an effect on their lives (“That night Nini and Bauk both lie awake thinking of what has happened today. A phenomenon which will certainly have an effect on their lives); He caresses her lovely blond hair and lets his fingers linger on the sensitive parts of her ear (He caresses her lovely blond hair and lingers
his fingers on the sensitive parts of her ear): She jumps on her mofu and drives away, trying to escape, - but escape what? (She jumps on her mofu and drives away, trying to escape, escape what?).

The external reviewer saw the second component, the plot, in nearly the same terms as the subjective critic. Although the plot adhered to the norm, the three different dénouements might be confusing to readers. In order to overcome this the suggestion was made to use different typefaces for every ending. The external critic suggested that a more imaginative ending could either replace one of the 'mundane' endings or be added as a further option.

According to the external reviewer the third component, the characters, adhered to the norm. The reviewer indicated that a variety of characterization techniques which included exposition, description, action, shading, gestures and mannerisms, senses and interests, opinions of other characters, dialogue, thoughts and narrative voice were used to create the round or complex characters.

The fourth component, dialogue, in Quest for Light correlated with the subjective critic's view. The external critic underlined the fact that the use of dialogue was concise and spontaneous. Information was related through dialogue and relationships between characters were revealed. The dialogue in Quest for Light played a crucial role in moving the story forward.

Although the external critic commented that the fifth component - the theme - was well-developed throughout the work of fiction, two instances of overt pontification were identified. It was suggested that the following should be reworked:
• "Indoctrination of centuries kicked in at that specific moment and all the hard work of a whole year was shattered in an unthinking, unfeeling moment of discipline";

• and "...the power to make choices about her own body".

The external critic made the suggestion that the different aspects used to make the work of fiction interesting should be indicated differently in regard to typography. Therefore the diary, the play format, the letter, the holographic experience and the telepathic communication should be indicated differently. It became apparent that illustration would play a very important part in the publishing phase.

This critic also suggested that a glossary of terms should be added to clarify certain terms used. It was suggested that the glossary should be constructed in the same context in which the story had been created as this would clarify terms and lead to better understanding.

The extensive experience and "objectivity" of the external critic made it possible for limitations to be identified and noted. After this analysis, the external critic came to the conclusion that "...a vivid convincing tale of human possibility..." had been created (Card, 1990:25).

This idea correlates with Greyling's (1999:407) perspective that the writer of fiction should produce a product that will give pleasure to both the creator and the consumer of literature.

The next step would be that the suggestions made during the analysis, by both readers, be weighed and pondered. After reflection, the proposed
changes which had been accepted would then be incorporated into the final draft of *Quest for Light*.
This image of a ‘two-headed turtle’ describes the essence of the creative artist. In essence the creative artist is a Prospero from *The Tempest* the master of both Ariel and Caliban.

Artists, particularly the creators of fiction, need one head for creation and another for self-criticism when a work of fiction is brought into being. The right hemisphere, the mysterious muse, focuses on creativity and the unconscious mind; while the left hemisphere, the dominant muse, focuses on self-criticism and the conscious mind.

The following table adapted from Edwards (1996:2) sums up the major differences between the left and right hemispheres respectively:
In the writing process a writer is haunted and driven to create. The right hemisphere is responsible for creating, through imagination, the world of the work of fiction as well as the characters and plot. The writer can access this elusive muse by achieving an altered state of consciousness through delving into the secret recesses of the unconscious. The dominant left hemisphere of consciousness must be put to sleep which can be achieved by boring the left hemisphere out of contention. This can be achieved through mundane chores, relaxation or meditation which will make it possible for the writer to explore the realm of his or her imagination to experience flashes of inspiration and intuition. Whatever comes to mind is then put on paper first as a mind map and then as a text with no regard for grammatical or typographical rules. In order to keep the images materializing on paper by means of a continuous flow of words, the writer must not initially evaluate or correct anything. This is important because the creative process is the synthesis of different parts to form a whole. In creating the writer gets lost in the literature or story that he
or she is putting on paper. Time comes to be of lesser importance during the process when images are translated into words.

When images fade and the wave of creativity subsides after "... a vivid convincing tale of human possibility ..." has been created, creative time is over. It is now the turn of the dominant and powerful left hemisphere to take over and organize, analyse and evaluate the creative work by breaking down the whole into different components (Card, 1990:25).

Although the essence of the story has been put on paper by the right hemisphere, it is not in a form that is acceptable to a world ruled by the left hemisphere. Language infelicities have to be removed. The left hemisphere has to step in and organize the material by refining, reducing, rethinking, rearranging, rewording and revising. This correlates with Crossett's (1983:265) perspective that ideas "... generated by intuition must be tested by logic ...".

The left hemisphere has another very important part to play in the self-criticism mode - which is that of verifier. Self-criticism is a way in which the creative artist protects himself or herself against the onslaughts of sometimes vicious critics. After evaluating his or her creative work by rationalizing and giving reasons for certain aspects chosen by the right hemisphere, the writer has the ammunition he or she needs to face the scrutiny of the critics.

The left hemisphere of the writer prepares the right hemisphere for the left-brain world we live in. Thus, it protects the sensitive right hemisphere from total destruction.
Obversely, the evaluation of an ‘objective’ critic who is constructive in his or her evaluation of the work of fiction can lead to personal growth. The critic is not autocratic but gives the writer the opportunity to accept or to reject proposed changes. In this instance the writer accepted the language and typographical suggestions made. The writer rejected the suggestion of changing the three endings, because ‘this does not correlate with the initial idea of catering for realistic people as well as people who believe in fantasy. Furthermore, the writer rejected the idea of a glossary for this will in turn violate the idea that the reader finds himself or herself in a labyrinth just as the characters of story do. It becomes apparent that the external critic does not condemn but acts as a guide towards achieving excellence.

This description of how the different heads of the writer work also highlights that both hemispheres are at work to solve the problem of creating a work of fiction. It becomes apparent that the right hemisphere, the poet, specializes in the following three states identified by Du Plessis (2000:3): the stimulus, the rough planning and writing phase. The left hemisphere, the critic, specializes in the editing and publishing phases. Although both hemispheres have their different fields of expertise, the specialization of the isolated hemispheres must not be overstated. The fact that these hemispheres work together to achieve a mutual goal, that of creating a work of fiction, must not be overlooked.

There are various ways in which these hemispheres may interact. In the first instance, the hemispheres can work singly with one half “on” and the other “off”. The second form of interaction is when the hemispheres may be in
conflict. This happens when one half attempts to do what the other half “knows” it can do better. The third form of interaction is when the hemispheres cooperate with each other, with each half contributing its special abilities and taking on the particular part of the task that is suited to its mode of information processing. The research done has shown that cooperation is the key idea in creating fiction.

Delgado (1985:4) has a powerful analogy to explain this interaction of the hemispheres:

In these creative processes the river of imagination - the right-brain functions - flow through the banks of artistic form - the logical, left-brain functions. When the river is low, the dry banks expand; when the river is too full, the banks are flooded. Either extreme can be catastrophic; only the balance best serves the substance and the container.

Balance seems to be a key aspect in the interaction between the right and left hemispheres. This is particularly important in creating fiction. The dominant left hemisphere must not be allowed to dominate for then the writer’s work will be too predictable and uninspiring. The writer must also not indulge in the right hemisphere for this will lead to chaotic and unstructured ‘psycho babble’.

This correlates with the idea that the whole person should be the focus and not just the parts of the whole.

Interaction also leads to achievement as Crossett (1983:266) states that: “our highest achievements have stemmed from the successful integration of both left brain intellect and right brain intuition”. In order to prove whether interaction between the hemispheres is more successful than a single hemisphere at work; the first and final draft will be compared and evaluated.
In the creation of the first draft the focus was on delving into the deepest recesses of the subconscious and the vulnerabilities of human existence. The writer concentrated on his or her inner world without paying attention to outer form. Therefore, from a left hemisphere perspective the first concern about the first draft is its "untidy" appearance, in the sense that there are lots of language mistakes that make reading difficult. This is understandable since verbal communication - language - is predominantly a left brain activity. The verbal half of the brain identified the following reoccurring errors: spelling mistakes, tense errors, concord mistakes, incorrect use of grammar rules, register and form errors. The final draft is better in the sense that the language errors do not hinder the reader.

Another hindrance that goes hand in hand with language errors are the inconsistencies in the text which confuse the reader. These inconsistencies include form variations, omissions and incorrect sentence construction.

The plot structure of the first draft correlates with the Freitag Pyramid (Hall, 1989:64) and the MICE quotient for science fiction (Card, 1990:76). The left hemisphere had only the following recommendations. A prologue should be created to help the readers to understand that there are three different endings to choose from. Without this indication the reader may become confused facing a repetition of the dénouement. An epilogue should also be created to make the story a 'computer game' which adds an element of fun to the reading experience. The epilogue links the story to the research at hand.

The left hemisphere identified that the right brain "unknowingly" incorporated the following techniques to create the characters for Quest for Light.
exposition, description, action, shading, gestures and mannerisms, characters’ senses and interests, opinions of other characters, dialogue, thoughts and narrative voice.

According to the left brain’s analysis, Elizabeth Bowen’s (in Conrad, 1990:65) criteria for dialogue were also adhered to. In addition the theme adhered to left-brain criteria.

This comparison and evaluation of the two manuscripts underline the importance of interaction between the hemispheres. Although certain components like characters and theme do not seem to need the intervention of the left hemisphere, other aspects like language (in particular) dialogue, and plot need its contribution. Therefore it becomes apparent that both hemispheres are needed for the complex task of creating fiction. As Klauser (1987:5) points out, “... all of us are yin and yang, male and female, earth and sky, Caliban and Ariel, and we need those opposing sides working together within us in order to be whole”. When the mysterious muse of the right hemisphere and the analytical muse of the left hemisphere, with their own areas of specialization, work together and not against each other, the highest achievement is possible. This can only be done if we know how to access the respective strengths of both hemispheres of our brain at the right time and to acknowledge the contribution that each side makes. The final draft represents this for it seems that doing the right things right substantiates the idea that the interaction of the right and left hemispheres produces excellence in the creation of “... a vivid convincing tale of human possibility ...” (Card, 1990:25).
This song from the musical production, Inganga, suggests that cooperation which entails balance is the main key to success:

"Dear God,
You are the creator of the universe
You created the moon
You created the sun
I am not sure in what order
Did you create the moon first
With all the gentleness and care
With the soft light and mysteries
That it seems to carry …
Then you created the sun
So hot, so confident, that overpowered the moon
So hot that it could scorch the earth and all that's in it
I am not sure whether the sun and moon are supposed to be male and female
Whatever the order is?"
(A song by Jennifer Ferguson and Barney Simon)
... the creative act being rooted in the immensity of the unconscious, will forever elude our attempts at understanding.

(Jung, 1978:87)

The quest for enlightenment attempted in this study involved trying to unravel the mystery of artistic creation by focussing on the dual nature of the 'mad' artist. The aim of this journey of enlightenment was to promote the evolution of "consciousness" and to broaden the archaic view of what might be perceived as human potential. This was done by investigating whether there was a link between left and right brain activities in the process of artistic creation, specifically fiction.

The preface demonstrated that creative artists have always been aware of this dual nature. Kipling (in Edwards, 1979:36) expressed this in one of his poems *The Two-Sided Man*. In this poem he praised the Allah who gave him two sides to his head. This led to comparing and linking the creative process to developments made in right and left hemisphere research done on patients with injuries to certain parts of the brain.

The preface, as the introduction to the research done in this study, also indicated the modus operandi that would be followed in this quest of discovery and case study. First of all, a manuscript would be created intuitively and mainly in response to right-hemispheric impulses in terms of the creative
process. The next step would be to analyse the manuscript according to left hemisphere principles. This would then lead to an "improved" version of the manuscript.

The aim of chapter one was to study and evaluate the role of the right hemisphere, Ariel speaks, in the creative process. In order to try and understand the mysterious muse of creation, the right brain was explored in more detail. First of all, the focus fell on understanding ("Verstehung") the essence of the right hemisphere by exploring the unconscious mind and then linking it to the science ("Wissenschaft") of the right hemisphere. The following concepts associated with the right hemisphere were of particular interest: creativity, imagination, intuition, emotion, inference and meaning, spatial awareness, dreams, right brain thinking and limbic language.

The next focus of this chapter was the poet, the right brain, in the creative process. In order to clarify this process the analogy of human reproduction was used. The following key aspects were identified: an altered state of awareness, insight, development, incubation and illumination. These aspects were then highlighted by showing how they lead to the creation of Quest for Light.

The purpose of chapter two was to study and evaluate the role of the left brain, the powerful muse of logic, Caliban speaks, in the creative process. Firstly, the focus was on understanding ("Verstehung") the essence of the left hemisphere by exploring the conscious mind and then linking it to the science ("Wissenschaft") of the left hemisphere. In order to clarify this the computer analogy was used to explain left brain thinking. The following left brain
concepts were underlined: verbal communication, symbolic functioning, temporal awareness, rational thought, digital thinking, logical thought, linear thought, analytical thinking and evaluative thought.

This was followed by looking at the manuscript from the perspective of the hemisphere of order - the critic. The following literary concepts were then evaluated in Quest for Light: language, plot, characters, dialogue and theme.

Chapter three could be seen as the “seat of the soul”⁵ of the research. The aim of this chapter was to determine whether or how the left and right brain interacted to create a work of fiction. The image of an artist as a “two-headed turtle” could be seen as an accurate description of a writer, for the research had shown that a specific interaction between the hemispheres played an important role in the creation of fiction.

The right hemisphere created a world for the work of fiction by evolving characters and plot through the use of the active imagination. The left hemisphere, on the other hand, assessed the work by comparing it to “left hemisphere standards” which included language use, characters, plot, dialogue and theme. It also verified choices made by the right hemisphere and protected the “fragile mind” from the left hemisphere world that we live in.

Balance and cooperation were seen as the key aspects in the interaction between the hemispheres to create “excellence” in fiction. If balance and

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⁵ This refers to the title of a book by G. Zukav (1990) which is titled The Seat of the Soul.
cooperation were neglected in the creative process, the end product could either be "chaotic psycho-babble" or "boring predictability".

This study has added to my understanding by providing a model to explain at least some of the mysterious workings in creating a work of fiction. This echoes Theron's (1993:133) view that a model is necessary to bridge the gap between literary theory and creative writing practice when a work of fiction is created. Although the left and right brain hypothesis based on empirical research in neuropsychology had formed the backdrop of the study, it was found that it had its limitations. Its major flaw can be attributed to the fact that so little is really known about the brain and even less about the abstract concept of consciousness which are still governed by hypotheses that must still be proven. This is due to the fact that brain science is still a budding new science that has only recently been more systematically developed.

The predominant hypothesis in this study was based on two different approaches to the brain, viz. brain research that centred on two fundamentally different approaches Wissenschaft (science) and Verstehung (understanding). The one is based on an objective search for medical insight and the other on subjective experiences of individuals. The objective approach focuses on how the brain works, while the subjective approach focuses on understanding the mind and 'consciousness' (Cohen, 1996:9).

Jung (1978:100) also agrees with this perspective that we still only see partially and that mystery surrounds this part of man's existence. He underlines the idea that the whole creative process is a riddle which may be answered in various ways, but always in vain. He sees this mysterious,
secretive nature of creativity, as well as freedom of will, as a "... transcendental problem ..." which cannot be answered but can only be described. This study thus focussed on describing and evaluating this mystery by producing a model. The model derived at in this study might capture for a moment the "truth" about this phenomenon when looking at it through the eyes of a well-known science fiction image: It is up to twenty-first century scientists to prove this hypothesis correct and to explore this unexplored mysterious universe of the brain and to "... boldly go where no man has ever gone before".

Another area of exploration would be to enter the Age of Aquarius as a more balanced race. This implies that tertiary institutions should be open to change and should not limit themselves by only focussing on left-sided development of students and discarding an important aspect of being human. This perspective correlates with Koornhof (1999:21), an expert in Neuro-linguistic programming, an approach used in music to open the doors of the right hemisphere, who states: "Neither ... academia, nor humanity in general can properly function with only half the brain ...".

The Arts, being the forerunners of change, recognized the limitations of just focussing on one aspect of being human while neglecting another. This neglect is also found in literature as part of the broader field of humanities. Literature studies at tertiary level, while incorporating reading a passage for meaning and underlying content accessible through imagery and metaphoric thought, only focus on the evaluation of literature as a response. Instead of the timeworn practice of eliciting only left brain responses, right brain
responses might be a poem, a painting, a dance, a riddle, a pun, a fable, an improvisation or a song. Universities do not promote the creation of literature because they create critics and neglect to nurture poets. There should be a paradigm shift at these institutions to keep up with a changing world as Cohen (1996:176) maintains that: "... human consciousness is not immutable: it evolves, and can be shaped by changes in culture, scientific advances and the extent to which we understand ourselves".

This paradigm shift does not promote imbalance by going overboard by only concentrating on the right hemisphere for this will also lead to distortion (as pointed out in this study). Koornhof (1999:48) underlines this perspective as follows: "I believe in discipline and spontaneity; in logic and intuition; in conceptual knowledge and in the non-verbal knowing-in-doing of experience and skill". Klauser (1987:27) elaborates further when she states that "... what we are striving for in to be 'whole-brained', to encourage a mutual respect, as a society ... for what each side of the brain can do, to have a willingness to work together in co-operation and confidence. The goal of 'whole-brained thinking' is to call for both sides of the brain to work together for the common good ... Come, explore the mansion of your mind".

The challenge tertiary institutions face is to evolve with the times and to adapt to the changes in the "consciousness" of the human race. The humanities, in particular literature in this instance, should accept this challenge and find ways to incorporate right and left brain development into the curriculum. What a challenge in a predominantly left-hemisphere orientated establishment!
In this quest for light and understanding, we will find that in unravelling one aspect of mind, more questions are raised. As Samuel Beckett (in Cohen, 1996:5) exclaimed: "Unfathomable mind! now beacon, now sea"


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