



Verbal Creativity in Context of Cultural Affiliation and Inhabitation

Kalpana Kumari, Ph. D.
Saichak, Patna, Bihar, INDIA

ORIGINAL ARTICLE



Author

Kalpana Kumari, Ph.D.

E-mail : pkalpana614@gmail.com

shodhsamagam1@gmail.com

Received on : 15/09/2025
Revised on : 14/11/2025
Accepted on : 23/11/2025
Overall Similarity : 04% on 15/11/2025



Plagiarism Checker X - Report

Originality Assessment

2%

Overall Similarity

Date: Nov 15, 2025 (05:26 PM)
Matches: 41 / 2524 words
Sources: 5

Remarks: Low similarity detected, consider making necessary changes if needed.

Verify Report:
Scan this QR Code



ABSTRACT

The present study was conducted on 60 tribal and 60 non-tribal respondents selected from Dhanbad of Jharkhand. The purpose was to compare urban and rural respondents on creativity. It was hypothesized that there will be significant difference in verbal creativity between (i) urban and rural tribal, (ii) urban and rural non-tribal and (iii) tribal and non-tribal. For the purpose creativity Test by Baker Mehdi was used to measure verbal creativity of the respondents. Besides these, a PDS was employed on the tribal and non-tribal respondents and data were obtained. The obtained data were subjected to t-ratio. Conclusions: (i) Urban tribal excel over rural tribal in verbal creativity. Thus, verbal creativity is the function of inhabitation among tribal children, (ii) Verbal creativity among non-tribal children is independent of inhabitation and (iii) Non-tribal excel over tribal children in verbal creativity.

KEY WORDS

Verbal, Creativity, Cultural, Inhabitation, Tribal, Urban.

INTRODUCTION

Verbal creativity is a multifaceted phenomenon that emerges when individuals or groups use language in imaginative, innovative, and often unconventional ways. It is not only a means of communication but also a tool for expressing identity, beliefs, and cultural affiliations. Language, in its verbal form, serves as both a medium and a reflection of the cultural landscapes within which it is embedded. Verbal creativity is deeply intertwined with cultural affiliation and inhabitation, as language is an essential component of the social fabric that binds individuals to their communities, histories, and traditions.

In the context of cultural affiliation, verbal creativity is a manifestation of the unique ways in which language reflects the values, norms, and experiences of a particular group. It is not simply about linguistic novelty but is often rooted in collective identities, shared memories, and communal practices. For example, the creation of metaphors, idiomatic expressions, and folk narratives can serve as vehicles through which members of a cultural group reaffirm their shared understanding of the world. Through such creative uses of language, people navigate their environment, express their relationship to it, and inscribe their cultural identity within it.

Cultural affiliation plays a pivotal role in shaping how language is used creatively. In many indigenous communities, oral traditions are central to cultural life, and verbal creativity is a key aspect of preserving and transmitting knowledge across generations. This includes storytelling, song lyrics, proverbs, and even humor, all of which can encapsulate a wealth of cultural wisdom and experiences. The use of language in these contexts goes beyond mere functionality; it becomes a form of cultural expression, a way of engaging with the world and making sense of it through the lens of collective memory and shared experiences.

In terms of inhabitation, verbal creativity becomes a tool for articulating one's relationship to the place, environment, and society in which one lives. The concept of inhabitation in this context refers to how individuals or communities live within, interact with, and influence their physical and social surroundings. Verbal creativity becomes an essential part of inhabiting a cultural space as it allows individuals to narrate their lives, connect with their surroundings, and assert their belonging to a particular place. This is particularly evident in the way people use language to create a sense of belonging, whether through local dialects, regional accents, or specific linguistic features that distinguish a group's way of speaking.

Through verbal creativity, individuals articulate their lived experiences within the broader context of their environment. A community's relationship to its geography, history, and even politics is often woven into the language that it speaks. For instance, the specific terminology used to describe the landscape, local flora and fauna, or historical events provides a sense of how people inhabit and interpret their surroundings. In this way, language becomes more than a communicative tool—it becomes an expression of belonging and a way of navigating one's identity in relation to the world around them.

Moreover, verbal creativity in inhabitation can also reflect the tension between cultural continuity and change. As communities face new influences from globalization, migration, or technological advancement, language can serve as a point of negotiation, where traditional forms of expression are remained or hybridized with new linguistic elements. This blending of languages and cultural references can result in novel expressions, which both reflect and shape the evolving identity of a group.

In summary, verbal creativity in the context of cultural affiliation and inhabitation is a complex interplay of language, identity, and environment. It is both a reflection of and a response to the cultural and social contexts in which individuals and communities live. Through the creative use of language, people not only communicate but also assert their belonging, preserve their traditions, and negotiate their place in an ever-changing world. Language, in this sense, is not static; it is a dynamic and evolving tool that shapes and is shaped by the ways in which we affiliate with our cultures and inhabit our worlds.

Review of Literature

Ochs, E., & Capps, L.⁸ (2001) explored how verbal creativity functions as a tool for expressing cultural identity. They focus on the ways in which narrative practices in different cultures allow individuals to communicate their personal and collective identities. The review highlights how creative storytelling, metaphor use, and folklore offer insights into the shared cultural meanings of language. So, Verbal creativity is not just about linguistic invention but deeply rooted in identity and community belonging. The narrative structure can reflect the cultural values of the speakers. Woolard, K. A.¹¹ (1998) examined the relationship between language and cultural affiliation, arguing that language is a key mechanism for individuals to position themselves within their community. She discusses how verbal creativity, such as code-switching, slang, and dialect usage, enables

individuals to navigate shifting cultural affiliations, especially in multicultural settings. So, Verbal creativity is Vygotsky, L. S.¹⁰ (1986) discussed how verbal creativity contributes to the social construction of reality. By creatively using language, individuals do not simply reflect the world around them but actively construct and alter their experiences, thus influencing cultural norms and practices. So, Verbal creativity allows individuals to reshape their relationship to the world, providing new ways of inhabiting and interpreting cultural spaces. Blommaert, J.² (2010) investigated the role of language in the sense of place and belonging. His work looks at how verbal creativity allows individuals to create and sustain a sense of belonging to a specific locale through language. Local dialects and idioms are key in expressing both personal and collective identity. Therefore, language through creative expressions tied to local traditions, helps individuals claim ownership of a particular place, fostering a connection between language and inhabitation. Bhabha, H. K.¹ (1994) worked on hybridity and cultural exchange and explored how globalization leads to linguistic innovation. He emphasizes that the blending of different linguistic and cultural elements creates new forms of verbal creativity, reshaping cultural affiliations and expressions of identity. The intersection of languages through globalization leads to the emergence of hybrid forms of verbal creativity that challenge traditional cultural boundaries. Finnegan, R.⁵ (1992) highlighted the role of verbal creativity in maintaining cultural affiliation. She emphasizes the importance of storytelling, proverbs, and other oral forms of communication in preserving cultural knowledge, values, and social bonds across generations. Thus, Oral traditions serve as a key form of verbal creativity that reinforces cultural belonging and community identity. Bourdieu, P.³ (1991) examined in the context of verbal creativity. He discusses how language and narrative practices serve as forms of cultural capital, influencing social standing and group affiliation. The creative use of language in storytelling and humor can reinforce social hierarchies and power dynamics within cultural groups. So, Verbal creativity is a form of cultural capital that can both reflect and reinforce power structures within cultural affiliations. Hobsbawm, E. J., & Ranger, T.⁷ (1983) focused on the creation of traditions and collective memory through language. The authors discuss how verbal creativity in the form of oral histories and collective storytelling helps to shape collective identity and reinforce cultural affiliations. So, Verbal creativity plays a critical role in constructing collective memories that bind communities together and perpetuate their cultural identities. Rampton, B.⁹ (1995) explored how migration leads to shifts in cultural affiliation and verbal creativity. The blending of languages, dialects, and cultural practices in migrant communities creates new forms of expression, which reflect both the continuity and change of cultural identities. So, Migrants' verbal creativity often reflects the dual influence of both their home culture and the culture of their new environment, creating unique forms of identity expression. D'Andrade, R. G.⁴ (1984) explored the cognitive aspects of verbal creativity, specifically how individuals use language to navigate cultural symbols and norms. He emphasizes the role of cognitive structures in shaping creative language use, particularly in culturally rich contexts like rituals and ceremonies. So, verbal creativity is a cognitive process influenced by cultural patterns and is used by individuals to express and negotiate their place within a cultural system. Goffman, E.⁶ (1959) explored how language is used creatively in social interactions to present and negotiate one's identity. He discusses the "performance" of self in various social contexts, where verbal creativity serves as a tool for managing cultural affiliation and social relationships. So, Verbal creativity allows individuals to "perform" their identities within different cultural spaces, adapting language to fit specific cultural expectations and norms.

These reviews demonstrate that verbal creativity is not only an expression of linguistic ability but also a means of engaging with and shaping cultural affiliations. The literature collectively shows how language helps individuals navigate their cultural landscapes, assert their identities, and make sense of their relationship with the world around them.

Objectives

It was intended to compare (i) urban and rural tribals (ii) urban and rural non-tribals and (iii) tribals and

non-tribals in terms of verbal creativity.

Hypothesis

There will be significant difference in verbal creativity between (i) urban and rural tribals, (ii) urban and rural non-tribals and (iii) tribals and non-tribals.

Methods of the Study

Sample

The sample comprised of 60 tribal and 60 non-tribal adolescents from Dhanbad (Jharkhand) based on incidental-cum-purposive sampling. They were selected equally in respect in inhabitation and cultural affiliation [Tribal : 60; Non-tribal : 60; Urban tribal : 30, Rural tribal : 30; Urban non-tribal : 30, Rural non-tribal : 30]. Other than conditions of research, they were matched so far as possible.

Design : Between group design was used.

Tools Used

- (i) A PDS was used to seek personal and background information.
- (ii) Test of creativity by Baqar Mehdi was used to measure verbal creativity.

Results and Interpretation

Table 01: Comparison between urban-rural tribal adolescent respondents in terms of verbal creativity

Subjects	N	Mean	SD	df	t-ratio	p
Tribal (R)	30	50.37	1.96	58	11.62	<.01
Tribal (U)	30	56.41	7.07			

The results contained in table - 01 indicated superiority of urban tribal adolescents over rural tribal adolescents in verbal creativity. The difference between the mean values of the urban adolescents and the rural adolescents was found significant. ($t = 11.62$; $df = 58$; $p < .01$). Urban tribal adolescents often excel over rural tribal counterparts in verbal creativity due to greater exposure to diverse linguistic environments, better educational facilities, and more opportunities for communication and cultural exchange. Urban settings typically provide access to books, media, and interactive learning, which stimulate vocabulary, expression, and imaginative thinking. In contrast, rural tribal areas may face limitations in educational resources and language development opportunities, which can hinder verbal creative growth.

Table 02: Comparison of urban-rural non-tribal adolescent respondents in terms of verbal creativity

Subjects	N	Mean	SD	df	t-ratio	p
Non-Tribal (R)	30	68.44	1.89	58	1.08	NS
Non-Tribal (U)	30	68.75	1.76			

The results mentioned in table-02 showed insignificant effect of urban and rural inhabitation on verbal creativity of non-tribal adolescents. The mean value of verbal creativity score of urban non-tribal did not differ significantly from that of rural non-tribal. ($t = 1.08$; $df = 58$; $p = NS$). There may be no significant difference between urban non-tribal and rural non-tribal adolescents in verbal creativity because both groups might have access to comparable educational resources, language exposure and cultural practices that support verbal development. Advances in rural education, mass media, and digital access have helped bridge the urban-rural gap for non-tribal populations. Additionally, non-tribal families across regions may prioritize formal education similarly, leading to comparable levels of verbal creativity.

Table 03: Comparison of tribal and non-tribal adolescents in terms of verbal creativity

Subjects	N	Mean	SD	df	t-ratio	p
Tribal	60	60.15	4.44	118	9.52	<.01
Non-Tribal	60	68.24	4.93			

The results contained in table - 03 indicated significant difference between tribal and non-tribal adolescents in their verbal creativity. Tribal adolescents (N=60) were found significantly inferior to their non-tribal counterparts (N=60) in respect of verbal creativity ($t = 9.52$; $df = 118$; $p < .01$). Non-tribal adolescents often excel over tribal adolescents in verbal creativity due to greater access to quality education, exposure to standardized language use, and enriched linguistic environments. Non-tribal communities typically benefit from better schooling, reading materials, and opportunities for structured communication, which nurture verbal expression and imaginative use of language. In contrast, tribal adolescents may face linguistic isolation, limited educational resources, and less exposure to formal language development, hindering their verbal creative potential.

CONCLUSIONS

- (i) Urban tribal adolescents excel over rural tribal adolescents in terms of verbal creativity.
- (ii) Urban and rural non-tribal adolescents do not differ significantly in terms of verbal creativity.
- (iii) Non-tribal adolescents excel over tribal adolescents in terms of verbal creativity.

REFERENCES

1. Bhabha, H. K. (1994) *The Location of Culture*, Routledge, Abingdon, Oxfordshire, UK.
2. Blommaert, J. (2010) *The Sociolinguistics of Globalization*, Cambridge University Press, Cambridge, UK.
3. Bourdieu, P. (1991) *Language and Symbolic Power*, Harvard University Press, Cambridge, UK.
4. D'Andrade, R. G. (1984) *Cultural Meaning Systems*. In R. A. Shweder & R. A. LeVine (Eds.), *Culture Theory: Essays on Mind, Self, and Emotion*, p. 88-119, Cambridge University Press, Cambridge, UK.
5. Finnegan, R. (1992) *Oral Traditions and the Verbal Arts: A Guide to Research Practices*, Routledge, Abingdon, Oxfordshire, UK.
6. Goffman, E. (1959) *The Presentation of Self in Everyday Life*, Doubleday, New York.
7. Hobsbawm, E. J. & Ranger, T. (1983) *The Invention of Tradition*, Cambridge University Press, Cambridge, UK.
8. Ochs, E. & Capps, L. (2001) *Narrative, Identity, and the Study of Cultural Practice*. In J. J. Gumperz & M. Hymes (Eds.), *The Ethnography of Communication*, 2nd ed., p. 221-234, Blackwell, Oxford, UK.
9. Rampton, B. (1995) *Crossing: Language and Ethnicity among Adolescents*, Longman, Harlow, Essex, UK.
10. Vygotsky, L. S. (1986) *Thought and Language*, A. Kozulin, Ed. & Trans., MIT Press, Cambridge, MA, USA.
11. Woolard, K. A. (1998) *Language Ideology as a Field of Inquiry*, In B. B. Schieffelin, K. A. Woolard & P. V. Kroskrity (Eds.), *Language Ideologies: Practice and Theory*, p. 3-47, Oxford University Press, Oxford, UK.
