

Research—Before, During and After Writing

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Abstract: Research can be a fun and stimulating part of any writing project. Even a little exploration into a subject can inspire a scribe to new breakthroughs. This article examines how research enriches all genres of writing. The personal source—what a writer already knows before the first draft—combines with the multitude of resource possibilities to enrich any work. The author of this paper shares research methods utilizing source/resource methods in four of her own books: text, poetry, memoir, and novel. Also integrated into the examination of what and when to research are two examples of exercises writers can create to stimulate their imaginations of what source/resource may be helpful for evolving works. Writers should take pleasure and stimulation from the many avenues of research that are possible.

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Most of us utilize research on a daily basis. However, as writers, we often overlook the vast amount of personal source at our reserve; and we sometimes fail to access the enormous wealth in all categories of resource stored up and waiting to enrich our manuscripts. How do we daily engage in source and resource research in a routine manner?

When we ask for the secret ingredient that makes a friend's dish so enticing, we are going to the source in an oral investigation with the desire to incorporate these "secrets" into our own cooking. When we google "How to control ants?" we are searching resources for information from authorities in order to garner necessary facts for a successful outcome. We diligently seek and file genealogical connections to gain a broader perspective on our own lives. Exploring resources of our heritage can spark our imaginations as to how it must have been, enabling us to project ourselves into the lives of our kin, long gone—and, perhaps enabling us to discover the possible source of our own characteristics. Further resources into the social and personal lives may bring discoveries and answers to the circumstances, choices, and motivations that shaped our ancestors' lives. Whether a loved one falls ill with a dreaded disease or gets bitten by a spider, we often interview professionals, research the internet, read books and periodicals, and exchange stories with neighbors and kin. When our friend mysteriously dies in a strange place by an unknown cause, we may become a resource—or even a suspect whose lawyers will inspect diligently all tools, places, people, and actions of everyone involved as they research for motive and cause through laboratories, interviews, and written or recorded evidences.

Just as we uncover information on a daily basis to enhance our lives, we can implement the same strategy to generate deeper insights into a writer's subject matter. Research, artfully imbedded, makes for a fascinating read. Furthermore, the process often leads to new friends, exciting writing possibilities. The new avenues of interest may surprise. Sometimes writers find

themselves stuck during an ongoing work. Maybe it feels like a loss of motivation or simply becoming overwhelmed by character(s) actions, place and time, or the usual “What comes next?” Good news. Help is at hand at the nearest computer or library. Research can bring fresh ideas and energy.

Whether we are writing a poem, a personal memoir, a biography, or a historical novel, any actual reference to a person, place, or time must be accurate. The best part of cross-checking information is that factual evidence is likely to stimulate imagination and generate rich imagery, action, detail, and even dialogue. For example, suppose we visit a site on a vacation that moves us deeply. Perhaps the visit results in an interchange about the experience with another person. Maybe we take photos and write in our journals about it. As a further resource, maybe we learn from a conversation that a documentary was made on the unique site years ago. We visit our local library and have the DVD sent to us from a university library. These steps illustrate personal source research followed by resource research. We may gather this vital material even prior to writing a first draft. In any genre, we frequently begin writing from a curiosity to know more about a subject. We seek answers to questions generated from the initial data.

The heart and mind are the source of the motivation that moves us into the first draft—be it an outline, a poem, several image or character sketches, or fifty pages. The source is the world that we as individuals experience, and the knowledge, opinions, facts, or impressions acquired in life from a variety of categories. Many writers begin a new project by utilizing and drawing upon source material. Sometimes, the work doesn't demand further substantiation. After the first draft, some helpful personal source questions might include:

- What attracted me to this subject? What knowledge or experience do I already have with this subject? First come the ideas and inspiration. Mild curiosity is enough to get you through a first draft; but rewriting to the finished manuscript requires work. What aspect of the subject will compel the attachment and dedication that the project will require?
- Who is or are the protagonist(s)? Perhaps it or they are other than human. Robots? A person in a failing affair? A zombie in need of a life? An American Revolutionary soldier? Peter-the-Great?
- What do the protagonists want? The need should be critical. The greater the desire, the more the author invests in characterization. The reader must see the conflict and feel the desire with the character. In this area, the writer will do well to show rather than tell—through body language, actions, dialogue, imagery and other tools of the craft.
- What is (or are) the conflict(s) the protagonist(s) must confront? The greater the conflict confronting the desire, the more intense the drive, suspense, and action.
- How could factual, historical, or social research help expand the intensity of character (s), place (s), or motivations in this work? Think of action, honesty, imagery, dialogue, reader engagement and surprise, place, and substantiation—just for starters. Information should have a purpose to drive the work. Never bore the reader with facts or backstory that are not essential. On the other hand, do not leave out items that do drive the work, or details essential to understanding.
- Where can I find such things as the psychological, physical, social, or mental aspects to the desire and conflict that will expand the drama and drive of this work? Explore encyclopedias, indexes of all categories of the arts and humanities and the social

sciences. Reference librarians are your best friends. They have devoted their lives to finding obscure details.

- What other information do I know about this subject? Am I able to list my known facts into categories such as place(s), events of importance, minor or major actions of consequence, dates and times that impinge on the action(s), social mores, and also fashions, effects of religions, politics, or organizations? Try diagramming the difficult puzzling mazes. Post them on your wall. Sit back and study them. Add and delete items.

The answers or lack of answers to questions such as the suggested allow us to realize if there is a need for more and necessary information. Resource material usually leads an ambitious writer to further research. If we do need to look again or delve in deeper, the resources of research are vast. Discovery is exciting. Uncovering facts can enrich and provide valuable items such as imagery, details dialogues, character(s) development, and actions, both in place and in the private minds of characters. We not only desire more knowledge but gain new ideas for the imagination to exploit in our mounting pages. Never forget that reading other published writers past and present is one of the best resources for the writer of any genre. Live readings, workshop sharing and critique, seminars, classes, and conferences inspire and help hone our works.

One of the successful writing workshops that I have several times led is “Journal as Source and Resource.” In such a course, we explore hands-on in order to learn how personal journals/diaries provide lush fact, imagery, and energy for any genre. As well, we examine ways in which published, discovered, or archived journals/diaries can be an important data or first-hand-account resource. A genuine example of the latter is the extensive diary of Mary Boykin Chestnut,¹ the wife of a South Carolina Senator who recorded factual, public and intimate details throughout the Civil War in the United States. Her passionate but open-minded ruminations were later published as a book. That originally kept for her own comfort became a rare and unique resource for posterity.

Other useful sources to inspire our motivation could be to develop personal sharing with other writers who are capable of giving honest critique. We can easily start our own workshop with four or five trusted people who are serious about developing the craft. Acknowledgment pages in books routinely contain authors’ thanks both for source and resource help in completing the work at hand.

Research Source and Resource Tools Within a Writer’s Reach

Source and Resource tools include diaries, yours or others, photos, internet and social media, documentaries, conversations, voice, language, diction, tidbits of place, news and literary media, people watching, travel, journals, oral interviews, recordings, life experiences, family, hands-on evaluation of any object, recipes and eating, eavesdropping, period catalogues, recipes, slang, dances, songs, music, movies, architecture, change in social attitude and how it came about, race, immigrants, religions, political, gender attitudes & issues, medical changes, treatments, disasters, social organizations, children’s rights, abuse, sexual issues, foreign countries, education, books, libraries, antique stores, museums, court records, police files, newspaper files old and recent,

¹ Mary Boykin Chestnut, *Diary from Dixie*, edited by Isabella D. Martin and Myrta Lockett Avary (New York: D. Appleton and Company, 1905).

magazines, encyclopedias, old catalogues, states' archives, government records, science and technology past & present, rumors, tales, myths, poetry, song lyrics, sports, hobbies, alcohol, drugs, international organizations, documentaries, and studies to do with any topic such as science, psychology, crime labs, prison systems, climate and weather patterns, history, oceanography, evolution, medicine, food production—or any and all of the topics we wish to approach.

As we study the previous list of resources, it is apparent that source and resource will vary for writers depending on life experiences and education. One could peruse the list with a particular work in mind, making notes on source and resource categories that might play into the work at hand. This exercise helps analyze enrichment potential. It has often been said that the finding is enjoyable. Research on one work often opens up new projects. Discovery leads to energy and ambition. When we find something new, we have a tendency to lay claim on it; and look for special way to make it our own.

Any library will open doors for our research. There many books and media aids to tell us where to look. For example, *The St. Martin's Pocket Guide to Research and Documentation* is a gem that is full of vital information in many categories.²

Source and Resource Actions Performed to Enrich Some of My Books

Since we are curious as to what works, I can best share how I have used both source and resource research to write. Perhaps some things that worked for me will fit into your writing life. Of my books, I selected a book of poetry, a textbook, a memoir, and a novel. I chose experiences that brought completion of writing projects. Perhaps you can connect my experiences in research to your own successes—whatever the genre you choose.

My first book of poetry, *Smuggled Seeds*,³ grew from a journal and photographs that I kept and took while on a tour with the National Alliance of Arts Educators into Communist Poland. The title came from dandelion seeds that I inadvertently discovered in my jeans' pocket after I returned home. Dandelions became a metaphor for the Polish spirit found throughout my book. I visited Polish homes, schools, and attended unscheduled classes. In two weeks, we were in four major cities and throughout the countryside, including museums and Auschwitz.

My experience and studies as a writer were my source, as well as my journal. I already knew something about how to capture emotion and details in musical language and sensory imagery. I had a fascination for motivation and my ear could catch meaningful dialogue. Source included my personal nature that had a fascination for travel, exploration of new people and places, as well as an extensive joy of discovery. As well, I possessed the curiosity for qualities and attributes of the human spirit. The quest for its resilience and ability to survive and prevail manifests as a major theme within all of my published works. The history of the Polish nation captivated my interest. Like the Poles, the hearty dandelion that contains beauty, contribution to food, wine, and medicinal use, proved an apt metaphor.

² Andrea Lunsford, Robert Connors and Marcia Muth, *The St. Martin's Guide to Research and Documentation* (New York: St. Martin's Press, 1996).

³ Judy Light Ayyildiz, *Smuggled Seeds* (New York: Gusto Press, 1979).

My foremost sources and resources were The Friendship Ambassadors of America, along with the arranged cooperation of the Polish division of government of the USSR (Soviet Union). These combined with local municipalities, transportation systems, universities, and museums, speakers, to host our group, along with local and government-assigned persons, mayors, children, teachers and artists. Throughout the two-week tour, I interviewed, scrutinized books, took photographs, made CDs, and took notes. We were surveilled constantly—being the first set from a free country to be allowed into schools to speak with students and teachers. Naturally, as a citizen of a free country, such things as bugging our rooms and the men in gray coats watching from the side became a tone that inserted itself into my writing as a hidden texture. Good that I kept my journal in my purse, for the security erased all of the content of our CDs as we departed the airport. Once home, I began to mold the journal and photographs into poems. I used library resources to verify my thoughts and to test my recipes and historical references. I was invited to Chicago, the world's largest community of Poles outside of Warsaw, where I spoke with adult and school groups. I was interviewed. That experience led to a poetry book contest in Queens, New York. I won. The press published. I was an author with reliable credits.

I taught creative writing to all levels for twenty years—at Hollins University Women's Center as well as the Hollins Summer Program for rising high school seniors, in varied campuses and associations in Turkey, Roanoke College Community Enrichment, seminars, conferences, and all kinds of short and extended workshops. Much of the work was done as a writer on the Virginia Commission for the Arts' Writers in the Schools, on which list I am yet current. The writer, Rebekah Woodie, and I were instrumental in teaching teachers how to teach creative writing. At this period in education, The Writing Process became regarded as The Critical Thinking Process. Rebekah and I were assigned to build a program in the eight core grade and middle city schools of Roanoke, Virginia. We were to prepare them for taking and passing the new and required Literacy Passport Test. We worked comprehensively with administration and teachers as to the goals. Rebekah and I had previously produced a self-published book for our classes to use. This book was purchased and adopted into the curriculum of the eight core city schools. Rebekah and I were already teaching the method labelled, "The Writing Process"—with brainstorming, analyzing, freewriting and so forth. That's how writers get to a first draft. It is also mining what you already know about a subject—or source.

Therefore, when putting together our book, we used what we already knew, sourced from experience and training. Every lesson in the book was experienced in class, critiqued, and elaborated upon by teachers—a great resource. We also listened to our students. And naturally, we used the resource of books and lectures. In the Foreword of *Skyhooks and Grasshopper Traps*, we wrote: "The poetry writing lessons in this notebook are a collection of ideas and presentations developed in 'actual' classrooms with 'real' students and teachers. We are writers who have worked in over 30 writing programs since 1979."⁴ It was important for the teachers to know that our sources for our theories came directly from much experience in the classroom, and thus ones that had proven positive results. We were teaching students and teachers to write using methods and critical-thinking skills that authors use routinely—because of analyzing using senses, freewriting drafts, editing, and rewriting works.

⁴ Judy Light Ayyildiz, *Skyhooks and Grasshopper Traps, a Notebook of Poetry Lessons for Students and Teachers* (Roanoke, VA: Skyhooks Publications, 1987).

For teachers, we wrote on voice. Teachers—our resource for what was needed, had told us that teaching students to write creatively in voice remained a difficult challenge for them. Therefore, we not only focused on what in the sentence creates voice, but also on the difference in the writer's voice and the character (s) voice (s). This piece of writing had, in fact, been a presentation we had done earlier for a state teachers' conference and published in a statewide professional magazine. Note the example above showing that source research can be even be that which you have learned before by doing and publishing. We are able to revise prior published work into a new format—as long as we assign the proper credits. In our teachers' focus we explained the format of "The Reading Workshop." Our resource for this well-designed workshop came about from our setting theory to test in many classrooms, where we trimmed and added ideas to fit students' needs as we worked. Understand, resource is often like editing. In the case of workshops, it was hands-on practice to fine-format. We wrote the design in an easy-to-follow method that teachers could fit into their schedule with ease. Students could double their learning by editing their friends' work. The editing steps were refined to move along smoothly in a positive manner.

The success of *Skyhooks and Grasshopper Traps* led to us being picked up by two national trade publishers for three more books. Over the years, our students wrote thousands of poems and stories and gave many readings of such. We also published collections of project works that were integrated into teachers' curriculums and standards of learning responsibilities.

My memoir *Nothing but Time*⁵ is based on the power of the creative spirit when it insists on being much more than a tragic victim; and how I learned to walk again after being paralyzed, in part, by remembering who I was and am. I began with much source material in a journal. Three years later, as the memoir began to develop, I used many resources to substantiate medical and therapy facts and treatments. In the final drafts, I returned to memory source material in order to tie recovery of the present with integrated skills of the past. The journal that I kept from the beginning of the illness became the base for the manuscript. I read and recorded facts of my disease in medical books and on internet sites. Interviews with others who had experience with Guillain-Barre provided me notes on facts and real stories, gave me a sense of community in my work. I joined the national Guillain-Barre and CIDP Foundation, attended three national symposiums, organized a local chapter with speakers, and visited the afflicted. I read many memoirs and articles by those who wrote memoirs about overcoming varied disasters. I filled my GBS story with my own life stories—of when I learned to take first steps and to stand on my own with more courage than fear. This manuscript came in second in a national book contest. I learned that I did not win because the previous year's winner was a woman with a survival story. The publisher gave the prize it to a man with a different theme. I subsequently took the chance to become one of the first six hundred to publish for free, with the new XLibris Corporation.

*Forty Thorns*⁶ is a creative nonfiction novel in which the protagonist, Adalet, grapples with tremendous change. Hers is the universal dilemma of repeatedly repositioning. She is forced from the western provinces of the weakening Ottoman Empire and into the heart of the establishment of the new Turkish Republic. I began what was to become the historic creative nonfiction novel, *Forty Thorns*, by utilizing all of the personal sources available to me. First, I

⁵ Judy Light Ayyildiz, *Nothing but Time, a Triumph over Trauma* (Bloomington IN: XLibris Corporation, 2001).

⁶ Judy Light Ayyildiz, *Forty Thorns* (Istanbul: Remzi Book house, 2011).

spent the summer with my heroic Turkish mother-in-law in Istanbul—just a year before she died. I implemented oral history interview, video, notes, family photos, touring, photographing in various areas of Anatolia and Thrace; doing interviews with family, and by studying relics. By car, I traced old sites and historic places.

Back home, my wall held many maps and outlines of the extensive resource research that the project would demand. Files and shelves were crammed with books on world history, Turks in the First World War, sects throughout a thousand years of history, and the many and diverse divisions and upheavals, The Ottoman Empire, Turks in the Asian Steppes, Turkish traditions, the evolution and fight for the Turkish Republic, Turkish literature, maps, land-sea travel, eight hundred years of Turkish interactions with the world, Islam, daily life, women's roles, the peasant-the urbanite, recipes, foods, animals, music, wedding and funeral and other traditional rites and holidays, medical remedies, and the heritage of many ethnic groups with the Turks. I thoroughly studied the life and accomplishments of the founder of the Turkish Republic: Kemal Ataturk, and particularly noted how and why he influenced Adalet's life, her quest, and her times. I examined archives, books, newspapers, maps, on-site interviews, photography, arts, crafts, songs, tales, myths, poetry in the particular areas and towns of Adalet's life story. I looked up all specific places and checked Adalet's memory for accuracy both in books and on site. I hunted down buildings, markers, old and new books, certain leaders, antique halls and monuments, and the national library of Turkey. I joined organizations in the United States and in Turkey that seek to preserve the Turkish legacy, attended films, festivals, and various traditional fashion exhibitions of Adalet's times past and present.

Luckily, we made trips across the ocean and along the blue seas of Turkey once a year. The writing, researching, editing, readings of chapters, discussing the process with authors and historians, speaking for women's groups, even a private dinner with Turkish military generals, the Turkish Embassy, seminars, and crafting of five hundred pages to three hundred took me altogether ten years. For seven years, I researched into the material that I had to know. Turkey is Asia Minor or Anatolia and Thrace. It is the cradle of civilization, the birthplace of Abraham, a baklava of layered civilizations dating back to 9000 BC. The Turks were from the East on the Asian Steppes, along with the Mongols in 500 BC. I read and read historical books, poetry, novels, and fairy tales, looked at maps, read cookbooks, read about the ancestors, visited the ancient digs, visited museums in Turkey, heard lectures, and studied the various regions of Turkey. My protagonist, Adalet, whose name means "justice," lived at various times all over Turkey.

Since my husband is originally from Turkey, he enjoyed being my guide throughout his homeland for lengthy periods of time. We interviewed, took photos, and saw films. The more I learned about the leader and founder of the Turkish Republic, Kemal Ataturk, the more of a hero he became to me. I began to give talks concerning my writing project in the US, Turkey, and even Cyprus. I learned the sayings, the rituals, the Muslim religion, and the religious, social, and sect customs of the various parts of Turkey. I studied the Kurds, Armenians, Greeks, Romans and Jewish peoples. As is said quite often: If you are going to mention someone, you have to know what they had for breakfast. You have to know their dreams and what keeps them up at night. After the seven years, finally, I was ready to piece together my novel. I put my research in folders and in file boxes and drew it out and sat in the middle of material about particular

chapters. I secured a grant to spend a month at the Virginia Center for the Arts where I could write undisturbed night and day. I was in the zone. Adalet had become my muse and told me how it was. I depended on yogurt and coffee.

I completely rewrote *Forty Thorns* five times before I felt inside each scene. I found places throughout to insert my research without it sounding like the author was trying to tell the reader what to think. I also received a grant from the Virginia Commission for the Arts to attend the Iowa Summer Workshops, where three professor-novelists were a wonderful help. They taught me the crafting of such an extensive work filled with so many aspects of various genres. With each chapter, I asked myself, who has to be in this scene? What action has to happen to move the theme forward? My underlying theme proved to be again the spirit of courage, hope, and perseverance in the face of fear on all sides. The novel became an incredible project that would not have come into being without many sources and resources of research—and perseverance. I diagrammed every chapter, as I did the whole novel, juggling it around to fit the main themes. I wrote in various points of view and made decisions based on what worked. I did not realize when I began that a novice to novel writing was tackling the historical novel in literary form and that it was the history of a nation told by a woman whose personal history also parallels the nation. It is also a love story and a story of revolution on many levels. And to boot, it takes place in the Middle East with un-pronounceable names and unknown places. I had to clarify and clarify. The book took my time and my friends. No time for a cup of coffee. Drop in on me or I may not have come to the door. The muse followed me everywhere. Adalet became a shadow of my person. It came to be that after three weeks at the Virginia Center for the Creative Arts, I completed the first full rough draft. Only then, did I know I could fulfill it. I did not know it would take me another year of research and editing. But, I loved every minute of it and was totally addicted to it. Altogether, research plus the writing took ten years. Fortunately, I found an agent with an eye for business in Turkey, who sold it within a week to Istanbul's oldest and best publisher.

It was published in English and translated into Turkish; and it won an international commendation and was not challenged by historians. My research had to be both accurate and speak with the authority of an honest voice. A universal and detached perspective provides an authority to show the story through various avenues of the craft, enabling the writer the necessary engagement yet professional distance from the subject at hand. Thus my craft was perfected and my method established.

The following set of questions are simply a practice on beginning and continuing the probing of character and motivation. This digging is an example or exercise to do alone or with others. The first set of questions are meant to give ideas to investigate. The second set of questions can widen your investigation into a probe.

Source Questions

Answer as quickly/spontaneously as you are able:

- Where is (are) the place(s) where you spent your first seventeen years of life? See yourself in several activities, at different ages of your youth.
- What was/were the most important event (s) in your personal life in those years? Jot down what comes to you immediately.

- How did the event (s) impact and/or change your present and future life? What did you feel then? What did you learn?
- What were the local, state or national or international important events that altered your world? Just choose 2–4 things that stand out easily.
- How did or do the answers of the previous four questions impact on you today? You were moved or changed by the experience.
- What do you most regret about not being aware of or knowing in your first seventeen years? How you would have behaved differently. What effect would that have had?

Analytic Questions Following the Source Questions

Remember, whether we are writing about ourselves, another person, or a fictional character, it is necessary that the author begin to create a distance—while at the same time holding onto the intimate bond of the character—in order to maintain objective control of the work. I rewrite until my work goes to the press, always tweaking and inserting to make the work sharper and more enticing. Often, I rewrite a problematic section in a different point of view. Two of my longer works, I wrote in several points of view in order to see such issues as character, action, and place (or scene) from a different perspective. This exercise also enables the author to find many of the characters’ motivations as to their reactions to what they experience—and it enhances imagery to a delightful degree. Source provides that space that is both attachment and detachment. *Change your point of view* from first to third person to answer the next set. Choose a person who knew you and see you through their eyes:

- How do you suppose the person responded to the local and world events in his/her life? Think of reactions such as harsh, intense, involved, indifferent, sad, and happy.
- What events are happening today that remind you of this person’s significant life events? How has the way of the world not changed?
- What are the research resources that would enrich the knowledge of the personal or social events in this investigation?
- What impact could Place have on the development of this person’s life? Did he/she live in one place those seventeen years—or several? How did natural or social environment bring about change?

After the second set is answered by you personally, or another who has considered your remarks on the first set of questions, discuss or think of where you may expand from the source material that mines what you already know, to outside resource ideas you may have. What are some of the many rich and varied areas of research open to you?

In using your source and resource possibilities, make sure that you have set up easily accessible options where you can file as you gather. If you are comfortable with storing on your computer, just be sure you label and back up as you go. I use computer, recording devices, video, camera, bibliography cards, files, boxes, and bookshelves—whatever my project demands. A book is a journey, and only you can find your way through the forest of possibility.

In closing, we writers must take pleasure in the source and resource of research—and the multitude of potential they provide. We follow-up what is discovered or intuited, and search-out what we still need to know about our subjects, keenly noting what our perspective appears to

convey. After notes are put into drafts, we plan follow-up visits. We may do interviews where we observe body language, facial expressions, details and gestures, keywords and quotations that we may incorporate into characterizations.

We writers really do fall in love with libraries—and the many types open to us. Librarians willingly show us where to search, how to locate particular films, recordings, and resources in the inter-libraries. They tell us which periodicals, reference encyclopedias, dictionaries, handbooks, indexes and abstracts we may delve into for facts. Some of us will reference government publications departments for material stored on microfilm and microfiche cards, which may lead to special collections and rare collections. In this age of technology, they are available.

Savvy writers remember to keep track of source and resource research in an orderly manner that is easily handy to their work. They take care to record any bibliographic citation and bibliographies as they use them. A good record of reference makes the finishing touches of the task less laborious. As we explore and write drafts of ongoing projects—whether memoir, collection of poems, fiction or nonfiction, it is valuable to keep a log or journal of discovered resources—and a personal feedback or reflection on how the material may enrich the manuscripts or change the direction of the works. And once we appear to have completed a work—just because writing is a labor of dedication and love—we read more books that may be helpful or inspiring, search more internet, media, and listen thoughtfully to the feedback of trusted editors and honest mates. We have to trust our source of what we know—and embrace the wisdom to understand what resources we need investigate to enliven our writings. And, it is fun. Research definitely enriches our lives.

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