LINKS IN JOURNEY OF IDEA TO PRODUCT IN CREATIVE WRITING

Sarif Syamsu Rizal (Sarif_rizal@yahoo.com)
English Department Faculty of Languages and Letters
Dian Nuswantoro University

Abstract*: This study aims to discuss "Links in Journey of Idea to Product in Creative Writing". The study explores influencing elements in creative writing process up to be a literary work as a masterpiece. Methods of the study consist of qualitative design in explaining discourse, library research in collecting data, and causal approach in answering the problem statement that is how and why creative writing can promote local culture. Units of analysis cover the factors in the elements building the literary work as the product of creative writing conducted by author. Writing is a form of personal freedom. It frees the author from the mass identity he or she sees all around. In the end, he or she will write not to be outlaw hero of some under culture but mainly to save him or herself, to survive as individuals. Furthermore, creative writing is anything in which the purpose is to express thoughts, feelings and emotions rather than to simply convey information.*
Keywords*: journey, creative writing, literary work, author*

Creative writing is anything where the purpose is to express thoughts, feelings and emotions rather than to simply convey information. Literature or literary work represents a culture. Broadly speaking, Literature is media used to describe anything from creative writing to more technical or scientific works, but the term is most commonly used to refer to works of creative imagination, including works of poetry, drama, fiction, and nonfiction. On the other words, the product of the creative writing can be literary work in major genres such as poetry, prose, and play.

Literary work is one of cultural value reflections and it cannot be separated form social culture as well as society's life described. It is written by man of letters; author, playwright, or poet, for being sent to audience in the purpose his idea, concept, experiment, and message within to be input to the audiences for making decision and conduct it as something useful for their life. Based on that statement, it can be proved that literary work can absolutely promote culture. In the other words, it always consists of social cultural values because the man of letters experiences side-effect of environment and epoch in creating the literary work.

The development of literary work leads to efforts of the man of letters sending his concept in it. Whatever languages used or perforce to be used, the literature is safer if it is based on the man of letters' own culture. In his own culture, he does not hesitate to express values, norms, and concepts that are built in their mythology.

Literary work concern to social life of the audience even though it is hard for the man of letters describe reality because in creating process of it, there are imagination and experiment that are subjective. Essentially, every creation of literary work cannot be off out the social culture covering its author.

Based on the statements above, I would like to deliver the Journey from Idea to Product in Creative Writing. The study explores influencing elements in creative writing process up to be a literary work as a masterpiece focusing on two subjects; the author as the creator of creative writing and the literary work as the product of creative writing by exploring the relevancy between culture and literary work using the framework of Abrams' "Orientation of Critical Theories" in The Mirror and the Lamp. Methods of the study consist of qualitative design in explaining discourse, library research in collecting data, and causal approach in answering the problem statement that is why and how creative writing can promote local culture. Units of analysis cover the factors in the elements building the literary work as the product of creative writing conducted by author. Significance of this study is to share a philosophical thought and solid awareness of how local cultures as well as self identities can be promoted through creative writing as an effort to build a cultural maintenance. There are several theories used in this study. Those are literature, critical orientation on literature, structure of mind, topography of mine, and intertextuality.

Literature has been widely known by many people and experts. The word 'literature' is derived from the word *littera* in Latin which means letter. It refers to the written or printed words. However, now, the term 'literature' is more focused and restricted to merely imaginative works, which comes up from the imaginative mind of the story writers. Klarer (2004:1) says that in most cases, literature is referred to as the entirety of written expression, with the restriction that not every written document can be categorized as literature in the more exact sense of the word. The definitions, therefore, usually include additional adjectives such as aesthetic or artistic to distinguish literary works from texts such as newspapers, scientific textbooks, magazines, legal documents, brochures, and so on. Literature then can be said as a creative writing by an author with aesthetic values which makes literature regarded as an art. Literature as a writing form differentiates its form from other art products, and its aesthetic or artistic values make it different from other writings. Wellek and Warren (1990: 22) also state that the term literature seems best if we limit it to the art of literature, that is, to imaginative literature. Literature is also produced by imagination of the author. Literature is not just a document of facts; it is not just the collection of real events though it may happen in the real life. Literature can create its own world as a product of the unlimited imagination. Literature has three general genres; they are drama, poetry, and prose.

M. H. Abrams in his book *The Mirror and the Lamp* divides critical theory of literature into four kinds. Any adequate theory takes some account of all the four elements but tends to derive from one of these his principal categories for defining, classifying and analyzing a work of art. Application of this analytical scheme will sort attempts to explain the nature and worth of a work of art into four broad classes. Three will explain the work of art principally by relating it to

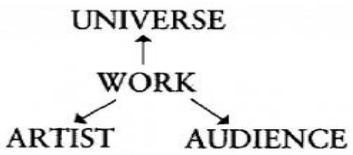
another thing: the universe, the audience, or the artist. The fourth will explain the work by considering it in isolation, as an autonomous whole, whose significance and value are determined without any reference beyond itself.

They are mimetic theory, pragmatic theory, expressive theory, and objective theory. Mimetic theory focuses on the relation between the literary text and the extra-textual "universe" which provides the source and stimulus for what the literary text actually represents. Although calling these theory "mimetic" which means imitative is in part a sign of Abrams' relatively low regard for them, the key point here is that one kind of critical theory of literature focuses, in making sense of what literature means and what is significant about it, upon the relation between the literary text and the extra-textual contexts which the literary text reflects, refracts, refers to, responds to, represents, and/or transforms, in one way or another.

Pragmatic theory focuses on the relation between the literary text and the reader of the literary text. This kind of critical theory makes sense of what literature means and what is significant about it by focusing attention upon what kinds of impacts it exerts and what kinds of effects it has upon its readers. Abrams calls these kinds of theory "pragmatic" because he is drawing upon a history of classical rhetorical theory and criticism which studied literature, together with other kinds of speech and writing, in terms of how it could be deliberately constructed to achieve particular effects with particular audiences. Much ancient and classical literary theory understood literature as deliberately written to do something to and for its audience.

Expressive theory focuses on the relation between the literary text and the writer of the literary text. This kind of critical theory of literature, which only became prominent with the Romantic movement in the early 19th century, makes sense of the meaning and significance of literature by focusing upon what the literary text expresses about the thoughts and feelings of its writer or, in cases where it is not clear what the writer thinks and feels, about those of "the speaker" or "the narrator" "in the text".

Objective theory focuses on the relation between the literary text and its distinctively "literary" language, forms, and devices. (1971: 6-7)



Scheme 1 Critical Orientation on Literature
Sources: *The Mirror and the Lamp* (Abrams, 1971: 6-7)

The structure of mind is description of personality development. It consists of id, ego, and superego. The id is based on pleasure principle and wants whatever feels good at the time, with no consideration for the reality of the situation. The ego is based on the reality principle and understands that other people have needs

and desires and that sometimes being impulsive or selfish can hurt us in the long run. The ego's job is to meet the needs of the id, while taking into consideration the reality of the situation. The Superego is the moral part and develops due to the moral and ethical restraints placed on caregivers. Many equate the superego with the conscience as it dictates belief of right and wrong.

The topography of mind is description of awareness level. It consists of unconscious, preconscious, and conscious. The awareness is stored in the consciousness. It makes up a very small part. In other words, at any given time, the awareness of a very small part of what makes up personality; most of it is buried and inaccessible. The preconscious or subconscious is the part that can be accessed if prompted, but is not in the active conscious. It is right below the surface, but still buried somewhat unless being searched. Information is stored in the preconscious. Because the unconscious is so large, and because the awareness of the very small conscious at any given time, this theory has been likened to an iceberg, where the vast majority is buried beneath the water's surface. The water, by the way, would represent everything that not aware of, has not experienced, and that has not been integrated into personalities, referred to as the non-conscious. (Freud, 1989: 13-17)

Intertextuality here refers to a state in which every text is related to and generates other texts (Worton and Still, 1990:7). Intertextuality refers to the literal and effective presence in a text of another text (Allen, 2000:35). It is not true that works are created by their authors. Works are created by works, texts are created by texts, and all together they speak to each other independently of the intentions of their authors (Plett, 1991: 93). The concept of intertextuality reminds us that each text exists in relation to others. In fact, texts owe more to other texts than to their own makers (Foucault, 1974, 23).

METHOD

Methods of the study consist of qualitative design in explaining discourse, library research in collecting data, and causal approach in answering the problem statement that is how and why creative writing can promote local culture. Units of analysis cover the factors in the elements building the literary work as the product of creative writing conducted by author. Writing is a form of personal freedom.

DISCUSSION

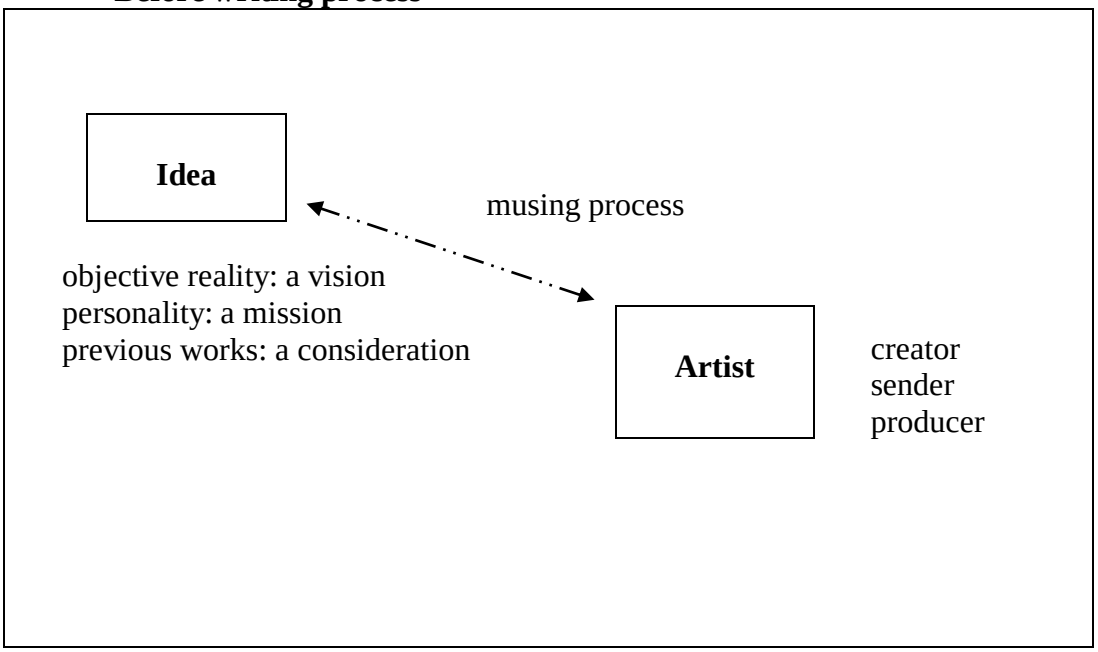
I would like to discuss a philosophical thought of what beyond the creative writing focusing on factors influencing the elements building literary work as the product of creativity. Being curious with these three questions; can, why, and how

creative writing promotes local culture? The answer of the first question is surely Yes, It can. The answer of the second question is because the creative writing is a method, for which the author creates his/ her inner (subjective) world including concepts, feelings, ideas, emotions, and dreams into written work. The answer of the last question is by discovering the factors influencing author's ideas that lead to be elements to create work as the product of his/ her creative writing.

The explanation can be seen from the description of the schemes as the followings.

Journey of the Idea to be Knowledge Product

- **Before writing process**



Scheme 2 Journey of the Idea to be Knowledge Product: Before Writing Process
Source: The Writer

The factors influencing the author' ideas consist of universe, personality, and previous works (Scheme 3). The first factor is the universe. It is commonly defined as the totality of everything that exists. The term universe may be used in slightly different contextual senses, denoting such concepts as the cosmos, the world, or nature. Reality or nature is human's production or product of cultural process including use of language. The universe can be called as objective reality including an internal ideas that are real phenomena (event), norms, and way of life in society as what just Peter Dahlgren said. This first factor is imitative and as a vision of the author. This indicates that there is a relation between the work and the reality.

Theoretical explanations can be seen that understanding of literature (work) depends upon discernment of the values inherent, but not necessarily specifically expressed, in the work, the value of any culture group, even if the

author's own values differ from those of the group to which he or she belongs, underlie plots and become the theme in virtually all works of literature. (Valdes, 1986: 138) and explicating mimetic study on literature focuses on the relation of the work to universe as its background of process in creating the work. (Lewis, 1976: 46)

The second factor is the personality of the author. (Literary) work is a self expression of author's mind because Julia Kristeva said that everything on the author's mind will flow into work in creating process of it. This second factor consists of structure as the personality development and topography as awareness level of author's mind (Freud, 1989: 13-17)

The former covers id, ego, and superego. The id is based on the author pleasure principle. In other words, the id wants whatever feels good at the time, with no consideration for the reality of the situation. It does not care about reality, about the needs of anyone else, only its own satisfaction. When the id wants something, nothing else is important. The ego is based on the reality principle. The ego understands that other people have needs and desires and that sometimes being impulsive or selfish can hurt us in the long run. It is the ego's job to meet the needs of the id, while taking into consideration the reality of the situation. The Superego is the moral part of the author and develops due to the moral and ethical restraints placed on him/ her by his/ her caregivers. Many equate the superego with the conscience as it dictates his/ her belief of right and wrong.

The latter is topography of author's mind. Everything he or she is aware of is stored in his/ her conscious. The conscious makes up a very small part of who he/ she is. In other words, at any given time, the author is only aware of a very small part of what makes up his/ her personality; most of what he/ she is buried and inaccessible.

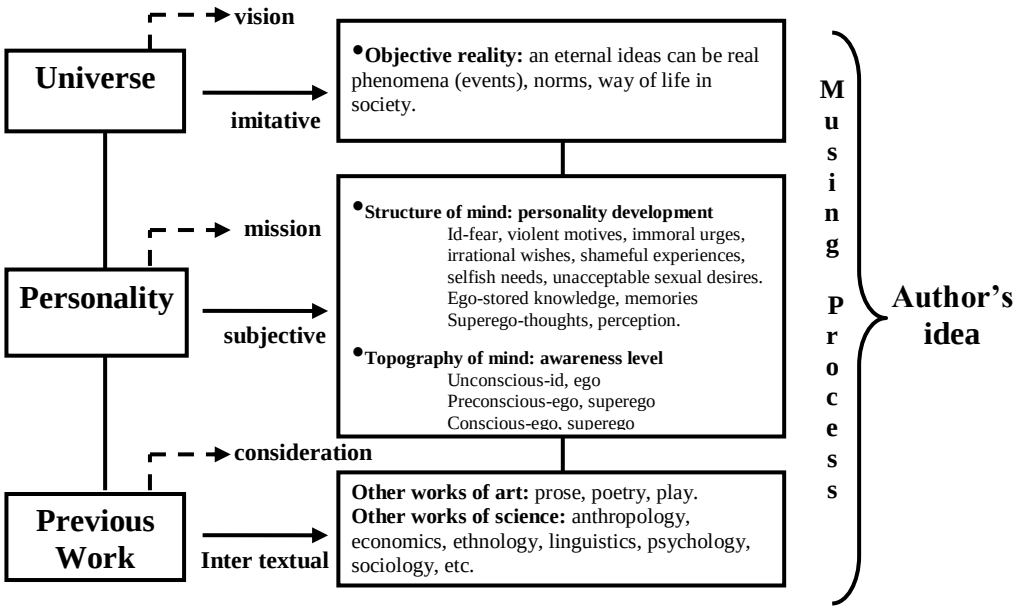
The other part is the preconscious or subconscious. This is the part of the author that he/ she can access if prompted, but is not in his/ her active conscious. It is right below the surface, but still buried somewhat unless he/ she search for it. Information such as his/ her telephone number, some childhood memories, or the name of his/ her best childhood friend is stored in the preconscious.

Because the unconscious is so large, and because the author is only aware of the very small conscious at any given time, this theory has been likened to an iceberg, where the vast majority is buried beneath the water's surface. The water, by the way, would represent everything that he or she is not aware of, has not experienced, and that has not been integrated into our personalities, referred to as the non-conscious.

It can be said that the author's mind is conscious and unconscious. The unconsciousness covers id level such as fear, violent motives, immoral urges, irrational wishes, shameful experiences, selfish needs, unacceptable sexual desires. The pre consciousness covers ego level such as stored knowledge, memories. The consciousness covers superego level such as thoughts and perception included social culture; traditions, customs, moral values, religion principles; belief, faith, ideology, philosophy, education. This second factor is subjective as a mission of the author.

The third factor is the previous works. The previous works can be works of art such as poetry, prose, and play and the works of science such as anthropology, economics, ethnology, linguistics, psychology, sociology, etc. The work as the result of creativity cannot be existed without references any other proceeded products. Just like what Worton and Still stated that intertextuality refers to a state in which every text is related to and generates other texts (1990:7) and Allen said that intertextuality refers to the literal and effective presence in a text of another text (2000:35).

The three factors in the author's idea work in musing process during certain time frame.

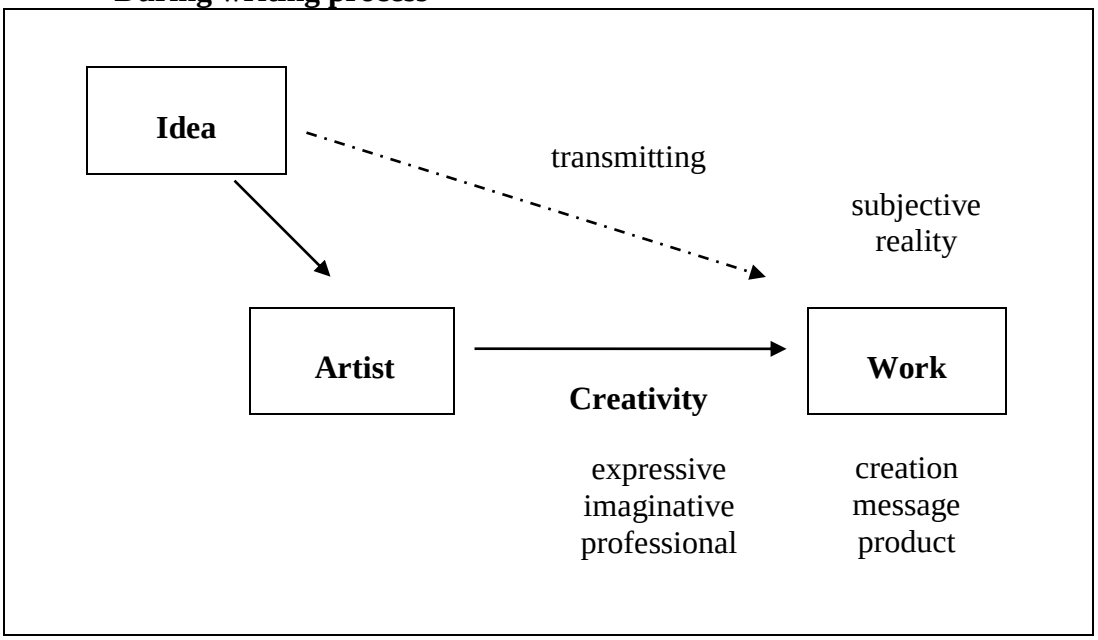


Scheme 3 Factors Influencing Author's Idea
Source: The Writer

Artist is the subject who transmits the idea to (literary) work. The Artist can be writer for the artist of nonfiction, man/ mistress of letters i.e. author – the artist of prose, poet – the artist of poetry and playwright – the artist of drama/ play. The artist of the creative writing functions as creator, sender, and producer. Esten stated that capability the artist has in creating process of work is creative and imaginative (1978: 9). The creative capability is a capability in creating new and original things. Man of letters has full of possibilities about himself and things around him. He has the capability to see and express possible problems of his and what happens around him. The imaginative capability is a capability in imagining and describing possibilities of life, problems, and alternative things faced by human beings.

The power of the artist in creative writing is subjective. Subjective is a self capability to express ideas, thoughts, and emotions such as catharsis. It is a kind of inventive force out coming from the artist. Every inventive force-process of work consists of consciousness and unconsciousness.

- **During writing process**



Scheme 4 Journey of the Idea to be Knowledge Product: During Writing Process
Source: The Writer

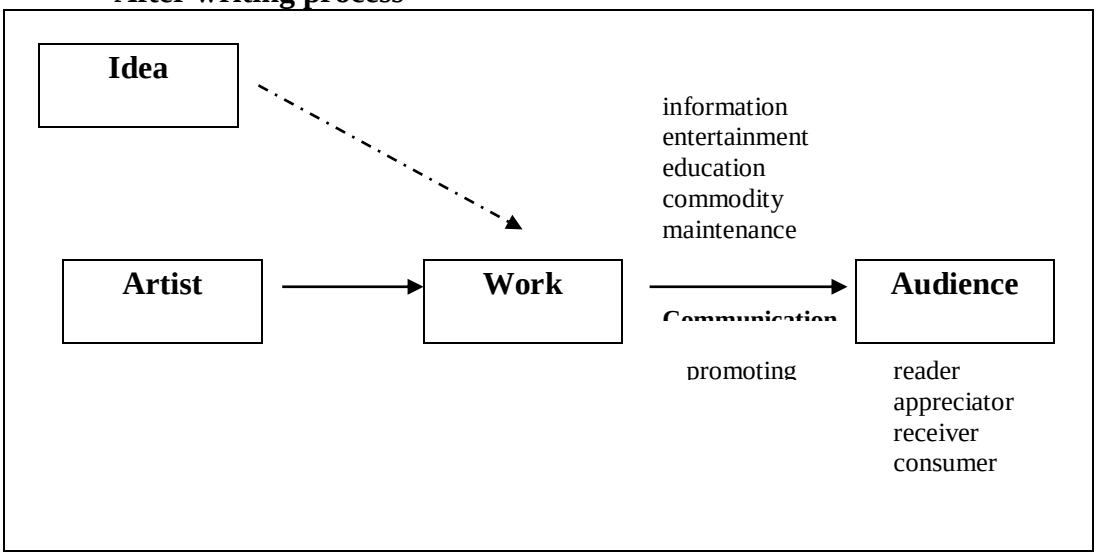
Writing is a form of personal freedom. Creative writing leads to creativity. The creativity is medium to disgorge the author' idea from the mass identity he or she sees all around in which the purpose is to express thoughts, feelings and emotions as a musing process rather than to simply convey information. In the process of creativity the creator has to be expressive, imaginative and professional.

The form of works can be literature (literary work) whose medium is language, content is ideas and purpose is *dulce et utile* just as Horace said. It means that the literary work is sweet and useful or entertaining and educating in the feature of informative, commodity, and translated in many languages). Literary work as the product of creativity as a rhetoric engages the human sense, desires, and emotions and conveying ideologies and ideological message. It is as what Esten stated that literary work is a kind of subjective reality as artificial ideas. It is an imaginative phenomenon which is inspired by real phenomena in society (1978: 9-10). It can be said that literary work is a social reflection or literature is a social institution, using as its medium language, and a social creation because it is conventions and norms which could have arisen only in society. It represents 'life'; 'life' is, in large measure, a social reality, even though

the natural world and the inner or subjective world of the individual have also been objects of literary.

The two most basic literary works are firstly, fiction is imaginative and figurative language. The fiction is any form of narrative which deals, in part or in whole, with events that are not factual, but rather, imaginary and invented by its author(s). Secondly, non fiction is factual and scientific language. The non-fiction or nonfiction is an account, narrative, or representation of a subject which a person presents as fact. For instance, if a man of letters is contented to what happens in the real phenomena, psychologically he is restless about it, he will protest, rebel, revolt it and he fantasy new something as substitution of the real phenomena temporary he rejects in the way of writing.

- **After writing process**

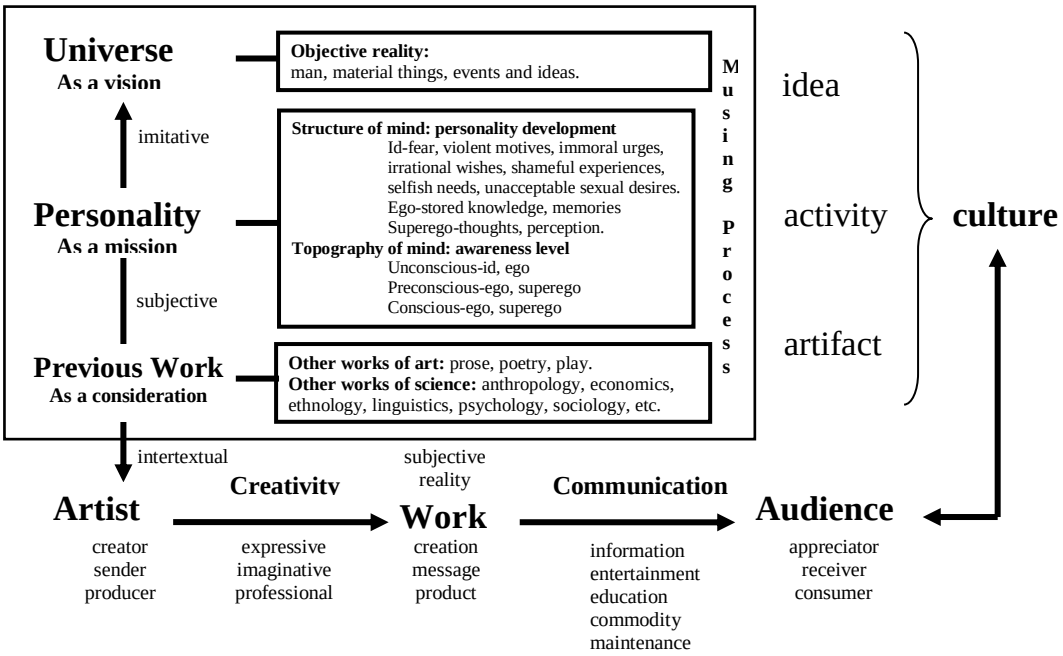


Scheme 5 Journey of the Idea to be Knowledge Product: After Writing Process
Source: The Writer

Communication is a process sending messages from the sender to receiver. It can be said that literary work as the communication medium sending the cultural message of the author towards audience packaged on literature. The audience can be performed as an appreciator, receivers, and consumers who can conduct exploring, understanding, accepting, adapting or discarding the literary work. Povey said so that it is simply accepted as a given that literature is to serve as a medium to transmit the culture of the people who speak the language in which it is written. Perhaps it would not to amiss, however, to include a warning against teaching literature solely as a means of presenting cultural slices of lives (1972: 188)

Regard to the link between literary work and the audience, the literary work, once more, can promote the culture of the author, packaged on literature, in the form of information, entertainment, education, commodity, and maintenance.

Tracing Map of Journey of Idea to Product in Creative Writing



Scheme 6 Tracing map of journey from idea to product in creative writing
Source: The Writer

Seen from the tracing map above, it is that culture consists of system of ideas, activities (system and pattern of behavior), and results of human work (artifacts) in the framework of a society that's self-made man with learning of in the way of internalization and socialization. The three forms of culture can be traced from the three factors (universe, personality, and previous works) covering the elements and sub elements (objective reality, structure and topography of mind, and previous works)

CONCLUSION

Creative writing can promote local cultures and self identity because the creative writing is a method, for which the author creates his/ her inner world built on three influencing factors consisting on the reality of situation when and where he/ she lives, the personality: structure of his/ her mind, topography of his/ her mind and the previous work: works of art, works of science into the literary work and the product of creative writing is a literary work functioning as the communication media for promoting not only to send information, deliver entertainment, build commerce, but also develop cultural maintenance.

Literary work as the product of creative writing can be promotion target culture consisting on values, characteristics, and way of life within local culture, inputs of knowledge product on culture inside literary work, information media of paradigm changes from local culture to be global culture, culture maintenance program, and research data for cultural studies.

Suggestions:

1. Before delivering the method/ way/ approach/ step of creative writing or how to be a good writer, this philosophical thought should be socialized in order to give the mapping out in the creative writing practices.
2. Some people do not realize that they are the producers of culture. Thus, through this paper they realize that they are involved in the culture system.
3. Do not teach (creative) writing if we never write.

REFERENCES

Abrams, M.H. 1971. *The Mirror and the Lamp*. Oxford: Oxford University Press.

Allen, Graham.2000. *Intertextuality*. London: Graham Allen.

Esten, Mursal. 1978. *Kesusastraan: Pengantar Teori dan Sejarah*. Bandung: Angkasa.

Foucault, Michel. 1974. *The Archaeology of Knowledge*. London: Tavistock.

Freaud, Sigmund. 1989. *An Outline of Psycho-analysis* (translated by James Strachey. New York, London: WW.. Norton and Company.

Lewis, Leary. 1976. *American Literature: A Study and Research Guide*. New York: St. Martin's Press.

Klarer, Mario. 1999. *An Introduction to Literary Studies*. London: Routledge.

Plett, Heinrich F (ed). 1991. *Intertextuality.* Berlin & New York: Walter de Gruyter.

Povey, John. 1972. *Literature in TESL Programs: The Language and the Culture*. New York: McGraw-Hill.

Valdes, Joyce Merrill. 1986. *Culture Bound: Bringing the Cultural Gap in Language Teaching.* New York: Cambridge University Press.

Wellek, Rene and Austin Warren. 1984. *Theory of Literature*. San Diego, New York, London: Harcourt Brace and Company.

Worton, Micheal. Judith Still (eds). 1990. *Intertextuality: Theories and Practices.* Mamchester: Manchester University Press.