Linguart

Jurnal Ilmiah Bahasa, Sastra, dan Seni

Terbit setahun dua kali setiap bulan Januari dan Juli, berisikan artikel hasil penelitian, kajian teori maupun aplikasi, serta resensi buku seputar bahasa, sastra, dan seni.

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Redaksi menerima tulisan berupa artikel penelitian, artikel pengkajian dan resensi buku sesuai dengan visi dan misi yang diemban oleh jurnal ini. Sistematika penulisan artikel dapat dibaca pada PETUNJUK BAGI PENULIS di bagian akhir jurnal ini
DAFTAR ISI

Seni Beluk dan Fungsinya di Masyarakat 1 – 12
  • Yudi Putu Satriadi

Rancangan Kemasan dalam Meningkatkan Pemasaran 13 – 22
  • Agus Setiawan

Is Our Students’ Word Knowledge Good Enough to Read The Jakarta Post Successfully? 23 – 30
  • Furqonul Aziez

Membaca Gambar Dinding Suku Dayak Bumi Segandu Indramayu 31 – 46
  • Asep Deni Iskandar

Creating a Fiction 47 – 52
  • Senny Suzanna Alwasilah

The Possibility of Therapy for Autism Based on the Integration of Body, Soul and Mind Through Art Activities 53 – 58
  • Anne Nurfarina

Meningkatkan Kualitas Pendidikan Tinggi Seni melalui Paradigma Baru 59 – 68
  • Dheni Harmaen

Exploring Students’ Difficulties in the Listening Class 69 – 76
  • Yanti Suryanti

Bahasa (Masihkah) Menunjukkan Bangsa? 77 – 84
  • Tendy K. Somantri

An Interactive and Communicative English Teaching 85 – 94
  • Iwan Dudy Gunawan

Mencintai Tanah Air melalui Fotografi Lanskap 95 – 104
  • M. Yusnadian Noor

Kiat-kiat Pemotretan Out Door 105 – 114
  • Heru Budiantoro
Creating a Fiction

By
Senny Suzanna Alwasilah

Abstract

Kata Kunci: Fiction, ideas, sensitivity

A. Introduction
Why do we write? We write because anything will be wired in writing. Doctors, lawyers, teachers, soldiers, anyone is wired in writing proposals, reports, requests, war strategies, e-mail, or letters. See? Anyone will be connected to writing. According to Goldberg (Sebranek et al.: 2001) personal writing allows us to penetrate your life and learn to trust our own mind. If we don’t already do any personal writing, get started as soon as possible.

According to Sebranek (2001), there are some reasons to write, among others are:
1. To become a better thinker and learner. Writing about new ideas helps us to better understand them and make them part of our thinking.
2. To share our experiences. The more we write, the better we’ll be able to share the experiences with different audiences.
3. To improve our performance in school. Writing about the subjects we are studying can help just us do better in just about any class.
4. To shape a meaningful life. When we start writing and learning for ourselves, we’ll begin to appreciate life on a whole different level.

B. What is Fiction?

According to Oxford Advanced Learner’s Dictionary (1989) fiction is a type of literature (e.g. novel, stories) describing imaginary events and people. More specifically, Webster’s New Dictionary of Synonyms (1984) clarifies that fiction so strongly implies the use of the imagination that it serves as the class name for all prose and/or poetic writings which deal with imagined characters and situations or with actual characters or situation with less concern for the historicity of the details than for the telling of an interesting coherent story.

In fact, anything that deals with fiction is made up without reference to the fact or reality. It can be fully imaginative story created by the writers. The idea to write a fiction sometimes emerges unexpectedly for some writers. The idea of starting writing might be different from one to another. Some writers have some ideas to write when they find themselves in an unusual moment, daily routine activities, or a traffic jam. For some, to write their own experiences is one of ways to relieve psychological burdens. Some find the ideas to write by walking along the shore and wandering around the hills. For others, the idea just comes any time in unpredictable ways.

Usually the emerging idea will bother their minds when it is kept internally. It is hard for the writers to get out from that idea because it always bugs them and therefore it needs to be jotted down right away. It is usually fused together with imagination. In other words, imagination develops and enriches the idea. Ordinary people are not sensitive enough to see the situations from different points of views. On the contrary, by using and creating imagination writers can see something usual from a different paradigm to write a story.

Rosidi (1998) testifies that for him, to write is not only to find a satisfaction because of producing something but for him writing is an encouragement to give a testimony. While Darma (Ernest, ed 1982) mentioned that he may be unlucky having an uncontrolled imagination because it is torturing, frightening, and intimidating him in certain ways but then he said he may be lucky having such a good imagination because it is a kind of investment for him to be a writer.
For Darma (Ernesto, ed 1982), imagination sometimes leads him into a state of being captured by an overwhelming power which is hard to be controlled. In writing, even though he prepared many things to write beforehand, the final text is something different from the one initially prepared. His story takes its own course. In line with that, Sumardjo (1977) clarifies that the writers write spontaneously but others make some corrections and revisions before it becomes a finished product.

C. How to Begin to Write a Story

Story writing usually begins with a question, “What can we create out of feeling or imagination?” The image of spooky house can create a story about a genie that sucks children bloods, the story of The Little Red Riding Hood can grow into a story of the memory of the grandmother’s life. We can build our story with interesting characters, romantic dialogue, or incredible settings.

1. Getting started. First of all is a starting point of the story. When we have been to the mountain, the hill would be the setting of the story. If there is no idea to recall, free write about our experiences as long as possible.

2. Focusing the efforts. With the starting point we can organize our thoughts for writing. We can use this basic thing to create a setting, characters, plot, and theme.

3. Connecting the ideas. We can write freely using our planning and prewriting as a guide. We can let the characters tell the story by what they say and they do.

4. Improving the writing. We have to carefully review our first draft become a good story using interesting ways. The life of the main characters should become increasingly difficult because of the problems, and at the end of the story, they should wrap-up the problems.

5. Checking for style and accuracy. We have to edit our writing in terms of style, punctuation, spelling, and grammar errors.

6. Preparing final copy. Last but not least we write final copy neatly, proofread several times before we share them to the readers.

D. Reading-Writing Connections

There is a common belief that to be a good writer one must be a good reader. In this case, the writer has to broaden his insight of
thought to be a good one by reading different sources of materials or information. In other words, reading has close connections to writing because without reading, one will be left behind.

In connection with the case mentioned above. Stotsky in Irwin (1992) suggests that in general, better writers tend to be better readers and that better readers tend to produce more syntactically mature writing than poorer readers. Wittrock in Irwin (1992) similarly concludes that writing experiences influence reading comprehension. While Musthafa (1996) implies that reading is not a one way process, but two way transactions between the mind of the reader and the language of the text, as meaning does not reside ready made in the text or in the reader.

Some researches have revealed that reading and writing affect each other to acquire knowledge. Duin and Graves in Irwin (1992) find out that knowledge of word meanings leads to reading comprehension and can improve that quality of writing. While Ehri in Irwin (1992) suggests that reading can direct a writer’s attention to these conventions while writing enhances a reader’s grasp of alphabetic structure. Still, in relation with reading-writing connections, some researches reveal that good writers report more pleasure reading when younger, read more newspapers, own more books, and have more magazines at home. And the children who get “hooked” in books improve more in writing attitude.

It is hard to deny that the connection between reading and writing is relatively close to shape the horizon of thinking through use in language activities. But according to Rosidi (1983), in Indonesia, we face some obstacles to lead the children to realize the importance of reading-writing connection. Those factors are: lack of reading habits among children and even parents and teachers; lack of reading materials; and lack of effort of reading improvement at school.

E. Conclusions

Ideas for creative writing can come from many different sources: it can be using full imagination, walking around to find unusual things, thinking deeply on past experiences, thinking what we want to do or to be, or remembering other people’s experiences. After having the idea to write, the writers think about the conflicts, setting,
characters, plots, and many more, depending on the situation and mood to write.

To improve the knowledge of writing, we can read some theories of writing which are varies from the most abstract to the most practical. Theory of writing can help writers of fiction in many ways: it improves the horizon of thinking and knowledge in writing fiction. To learn the theory of writing is not meant merely to read the source theory, but also to read the products of writing written by experts. For established writers, learning theory of writing is nonsense since they already have those kinds of knowledge in their head, but for novice writers it is strongly recommended to read the writing theory written by experts.

For writing fiction, talent plays an important role in writing fiction. Talent can manifest as having such a beauty of feeling, thinking unusual things that others do not even think about, and set easily catching something that happens in daily life which others even do not care of. Talent and the process of learning are like walking side by side. Those who have talent but hardly read sources and learn new things probably will be left behind. And those who learn a lot and improve themselves in such a way will think themselves that talent is less important for them.

Bibliography


Lingkup: Jurnal Ilmiah Bahasa, Sastra dan Seni - FISS Unpas


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