

Turnitin C3 Author's Creative Process of Indonesian Teenlit Novels

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Author's Creative Process of Indonesian Teenlit Novels

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The creative process of the author includes the issue of why and how the author wrote the novel. Among the *teenlit* (teen literature) novelists there are similarities on several supporting factors, namely talent, hobby, intelligence, and daily life experiences around them. Supporting factors are then combined by skill, means, and spontaneous and honest storytelling. They never thought of storytelling techniques and the structure of fiction. Their creative process is mostly influenced by the surrounding environment of social problems, personal problems, friendship, humanitarian, divinity, and so on. Hence, the success and fame of a young *teenlit* novelist is not an instant process. It requires long process of research and contemplation. It is not only related to facilities given by publisher but also the commitment of the author to explore the creative process. Thus, the creative process of *teenlit* novel author is a combination of natural talent, hobby, intelligence and life experience supported by capital intelligence, hard work, experience, relationships, social sensitivity, storytelling ability, and writing skills.

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1. INTRODUCTION

This article discusses the creative process of Indonesian *teenlit* novelists who wrote and published their work in a period of five years (2002–2007). The creative process of the authors includes the issue of why and how the authors wrote the novel. There are three Indonesian *teenlit* writers categorized as productive writers based on the number of novels produced in five years (more than 3 titles) and the number of novels reprinted more than 5 times over a period of five years.¹ Those three authors are Dyan Nuranindya,² Esti Kinasih,³ and Maria Ardelia.⁴ The discussion of the creative process includes their profiles, the creative process, the authors' social background, inspiration, motives, goals, and strategies of writing.

2. LOVE, FRIENDSHIP, AND EXPERIENCE AS SOURCES OF WRITING INSPIRATION

Creative process is personal so that it may be different from one person to another.⁵ The background of the writer's life greatly affects the creative process. The creative process varies from the way a writer discovers ideas, story process, inspiration absorption, election issues, the message delivered, content of the story and the writing techniques.

The background of the authors referred to above changed in physical, psychological, and social happening which was experienced empirically by the author during the interview. Physical changes include growth anatomy that directly affects the motoric skills. The appearance of psychological changes regarding psychological development, also directly affect the affective and sensory ability, absorption, analysis, criticism, and expression.⁶ All changes cumulatively establish the authors' storage which influenced and shaped the creative process. Further, the accumulation of impressions and memories that they acquired ranges to build collages.⁷ It overflowed in the form of narrative expression.

The continual changes that occur in the private life of Dyan Nuranindya contribute to her maturation so that she becomes one of the leading *teenlit* novelists in Indonesia. At first, she never imagined of becoming a famous writer. Throughout her childhood and her adolescence, she has inconstant interest and obsession as other teenagers at her age does, which is undergoing a process of finding forms of psychological personality development towards maturation. What distinguishes the development of a teenager with other teens is a form of psychological experiences they experienced. Harlock says that a form of psychological experience that likely influence the external situation gives the impression of a strong and challenging emotions.⁶ Dyan Nuranindya's interest and obsession to write the novel begins with a penchant to read and enjoy story books. By reading and

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enjoying story books, she feels loose and free to imagine everything she wishes to. The penchant to read and enjoy storybooks develops into admiration, not only on the content but also on the author's story.

Dyan Nuranindya's obsession towards her idol writer has nurtured her desire of identification and self-actualization, the same as her idolized figure.⁶ Psychologically, she compares herself to someone she idolized as a searching process of identification and self-actualization. Dyan writes a novel because it is the driven desire to share with others. She shares her experiences addressing the issue of life and finds a solution, so that she feels to have given some benefits to others. The turning point of Nuranindya Dyan life that caused her to take a decision determining the choice of writing a novel is inadvertently encounter with her idol writer named Teguh Esha. That spiritual experience encouraged Dyan Nuranindya to continue writing novels. The desire to share experiences with others about everything that was written in her novels brings benefits to the people, especially to those at the same age as her. Dyan Nuranindya's hobbies as a worker of art, nature lover, and social activist have made her rich of physical and spiritual experiences. Various extraordinary events in the activities and adventures become sources of inspiration in writing her novels. Each time she finishes doing one activity or voyages there is always a special experience shared in the story of her novels.

Attitudes, principles and philosophy of life, inner and outer experiences, social interaction that the continual changes that occur in private life of Dyan Nuranindya has established patterns of creativity in writing a novel. Interest and obsession changing in children and adolescents is caused by a variety of situation and external experience. Of the many and various situations and the external experiences, there are certain situations that psychologically leave strong impressions and memories that encourage the desire of children and adolescents at a certain interest and obsession.⁶ The interest and obsession of Dyan Nuranindya to write the novel begins with a penchant to read and enjoy the story books. By reading and enjoying the story books she gained the freedom to develop her imagination. She wrote the novel because of the desire to share stories and experiences with others, so that she feels she has benefited others.

Teenlit novelist named Esti Kinasih was never originally imagined herself to be the author of a famous novel. As an employee of a bank she has actually reached an established life economically. However, the routine work performed every day at work place has bored her. She became frustrated with her daily activities. Esti Kinasih felt that she did not gain inner satisfaction. She could not share experiences with others. Dealing with number and customers has made her lose the opportunity to interact with the environment. In the midst of boredom and frustration to work, Esti Kinasih missed the past when she was a student. For a nature lover who actively explores nature like hiking, rafting, and climbing, she used to live off in the wild, interact with nature and the community.⁸

Due to her creative process, Esti Kinasih's background of why and how she decided to become a writer can be summed up into four reasons:

- (1) writing a novel motif arises because of the desire to entertain others and share experiences with others;
- (2) the natural beauty and diversity of the social environment become a source of inspiration that will never run out as the material for the story to be written;

- (3) writing a novel is a response to address extraordinary experiences faced and felt in everyday life;

- (4) writing a novel does not have to be based on technical and theoretical capabilities.

The habit of reading a story book is one way to hone the skills to write thoughts and experiences in the form of a story book.

The four reasons above cumulatively form a pattern of Esti Kinasih's creativity in writing the novel. Esti Kinasih's interest and obsession for writing a novel were triggered by her indulgence of enjoying and reading story books. By writing a novel she felt free to express themselves, to tell others about many things—love, compassion, caring, humanity, the universe, and so on. The desire constantly encourages Esti Kinasih that she never runs out of energy to write a novel.

On the other hand, writing a novel for Maria Ardelia is not only about having a good talent. There are several important conditions that must be retained by a person determining to write novel. One of them is the willingness and the strong belief that writing a novel would provide benefits, not only for the writer, but also for others. Maria Ardelia assumes that the real writing is a job skill. In order to achieve this skill, someone must begin from the intention and willingness to write constantly. Therefore, reading habit and the excitement of reading books will help much in writing a novel.

Writing for Maria Ardelia is a call. When she starts writing, she often loses the track of time. The environment at school is always full of romance, joy, happiness, sadness and compassion. All of those moments leave deep impression and unforgettable memories to Maria Adelia. The impressions and memories are therefore sources of inspiration recounted in her novel thoroughly. Even when she began to pursue her degree at the medical faculty of UKI Jakarta, she still considers the events and experiences as an endless source of inspiration.⁹

Maria Ardelia never considers the techniques of telling a story while writing a novel. She simply tells a story in her own style. It does not matter the style of her story is similar or even the same as other writers who become her idol writer. She considers the resemblance or similarity as something natural. The idea of a story written in the novel is also not a great and important idea. Once she saw a teenage girl looked "inconvenience" in high-heeled shoes. Then, she only thought about funny things: the shoes were robbing the girl's freedom that she could not be herself. From there, a phenomenal Indonesian *teenlit* novel entitled *Me versus High Heels!* was born.¹⁰

3. ASSIMILATION OF TALENT, EDUCATION, INTELLIGENCE, AND EXPERIENCE

The main factors supporting the successful issuance of a *teenlit* novel is not the theme or quality of the story, but rather because of the author's name. That is why it can be said that the three authors of the Indonesian *teenlit* novel (Dyan Nuranindya, Esti Kinasih, and Maria Ardelia) are considered as the representation of the Indonesian *teenlit* novelists.¹⁵ The orientation of the majority of writers and readers of *teenlit* novel are also drawn to the three writers aforementioned above, so any information about them is always searched and followed by the fans. It can be proven by looking at their crowded personal websites by passing "posting" message in a variety of expressions. A variety of expression is written simply to send greetings,

ask this and that, praise, comment, even “sharing” and ask for advice. All forms of these interactions are part of a creative process, which is why and how they successfully become famous authors.

After analyzing the creative process of those three *teenlit* novelists, it can be concluded that there are similar supporting factors; namely talent, hobby, intelligence, and daily life experience. Supporting factors are then combined with skills, methods, and spontaneous and honest storytelling to create a story called as *teenlit* novel. They have the abilities and skills to write the story because of their natural talent.¹¹ It is proven by the fact that none of them has a formal education in the field of literary arts.¹¹ Even from the beginning they never imagined of being a successful and famous novelist.¹¹ Although they have been fond of the work of writing since childhood, but none of them aspires to be a novelist.¹¹ Dyan Nuranindya dreams of becoming a doctor. Maria Ardelia has finished her study at the Medical Faculty and she is a doctor now. On the other hand, Esti Kinasih has become an economist who worked at a bank.¹¹ Their natural talents are honed well and are supported by their hobby, reading. Reading interest and habit since childhood theoretically hone their writing skills.

Since childhood reading activities can never be separated from their time. The penchant to read the books has developed their admiration to the authors. The admiration triggers the desire to identify the author as their idol. Further, the desire to identify themselves matches the author’s intention and determination towards their idol. Here, intention and determination were the turning-point that changed their lives. They call the event as a spiritual-moment¹¹ in life so that the ideal of achieving certain profession is defeated by the spirit of the author in the story. Hence, there is a turning-point moment that changes the course of their lives, a crucial moment to make choices. For them the choice of life is the most difficult issue that must be faced to become a *teenlit* novelist.

Noting the family background and education of these three *teenlit* writers, it can be concluded that those three novelists are actually smart. They come from established families. It can be analyzed by looking at the availability and fulfillment of the needs of everyday life.¹¹ Hobbies such as reading, watching, playing music, marching band, exploring nature, traveling are types of activities that are not cheap. The hobbies and activities cannot be done without their intelligence, especially if you look at their educational environment. It is the educational environment envisioned by most children and adolescents. The existence of the three writers in schools and colleges ensures that they belong to an intelligent teenager.

The intelligence that they have is a capital base in writing a story.¹¹ Cultivating everyday realities which are considered “trivial” to be a story that is fresh, lively, and fun is certainly not an easy job for teenagers at their age. Without the

intelligence Maria Ardelia may not be able to write a novel *Me versus High Heels!* (*Aku vs. Sepatu Hak Tinggi!*). From the humorous events about the difficulties of a girl wearing high heels, it turns into a story full of thoughts and ideas—freedom, independence, simplicity, confidence, honesty, identity, and proud to be oneself. Maria Ardelia clearly demonstrates that she is an intelligent teenager.

4. CONCLUSION

In the creative process the forms of social problems, personal problems, social, humanitarian, divinity, and so on are the inspiration to the writer.¹ Those forms are processed with the intelligence they have. All sorts of information and experience can be acquired through association and access to information technology (IT) and devices, such as internet-network, note-book, tab, and so on. The iconic spaces for modern teenagers are campuses, malls, shopping-center, sport-center, food-court, cafe, “distro” (distribution-order), boutique, “pensi” (performance arts) and school where they can share their activities and expression. Such places dominantly contribute materials for their stories since they have the courage and mood to reveal their true identity. Thus, they are actually telling us about their lives when they write a novel.

They tell the readers honestly and spontaneously because they never think of storytelling techniques in the process of writing. For them, the important thing is that the story is told due to their desires, manner and style. Therefore, readers find it familiar and easy to understand. Most importantly, the novelists become successful and famous through hard work. They have to endure problems and situations which may not be considered beneficial for them.¹ Thus, it can be concluded that the creative process of a *teenlit* novel author is a combination of natural talent, hobby, intelligence and life experience, supported by capital intelligence, hard work, a wealth of experience, breadth of relationships, social sensitivity, the ability of storytelling, and writing skills.

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