

CHAPTER 2

LITERATURE REVIEW

2.1. Creative Writing in Foreign Language Classroom

Many English teachers in foreign languages only focus on presenting grammatical rules without connecting the grammatical tasks into students' lived experiences (Widodo, Budi & Wijayanti, 2016). According to Paran (as cited in Iida, 2013), "L2 students are expected to learn to write academically rather than creatively" (p. 5). Thus, the students of foreign languages have few opportunities to express their ideas, emotions, perceptions and their personal experiences (Sulastri & Pujasari 2019). In other words, EFL students learn more traditional academics such as grammatical rules rather than expressing their emotion especially in writing. Other factors that make students feel uneasy to express their feelings as stated in Herawati's (2019) study are social environment and motivation. Social environments, such as support from families, teachers and friends in a prior school environment can build confidence of the learners for present creative ability. Therefore, they will have positive self-perceived creativity to write more creative stories or poems, according to the feedback that is given from the teacher. Furthermore, those factors might contribute to students' motivation, because "students who were passionate about writing and were intrinsically motivated to enhance their creative writing skills would be

willing to invest time in the process of gathering ideas for the story or poem” (Herawati, 2019, p. 153).

One of universities in Tasikmalaya, offered Creative Writing as one of the elective courses designed to capitalize on students’ creative abilities. Creely & Henriksen (2019) argue that the term of creativity in practice and academic literature is :

As a set of individual attributes as part of human intelligence, as a process of working with new ideas for individuals and groups, or as a way of making fresh and innovative products that emerge out of social, systemic, institutional, and practice contexts (p. 6).

Thus, creativity is the process of making something new and the product of original ideas that come from individuals or groups.

In creative writing class, students can express themselves (emotion, feeling, ideas among others) particularly on writing. Creative writing also can be described as an expression of thoughts in an original manner based on the individual’s outlines in a written form (Onkas, 2015). It is self-expressive and can become a creative way for ESL or EFL language to communicate multi-semiotic meanings (Widodo et al., 2016). Creative writing can help students to express themselves through writing and reading some literature, and one of them is poetry.

Poetry can help students to explore their creativity, “poetry has a place in the curriculum because it can be taught as part of reading, writing, and language, which fits easily into different topics to foster curiosity and creative thinking” (according to Cronin & Hawthorne, 2019).

2.2. Haiku Poetry Writing: Study of 5-7-5 Japanese Poetry for EFL

Students

Haiku is a poetry well-known from Japan that consist of 17 syllables, and an expressive writing form, therefore, the writers can freely express their emotions (Iida, 2017). Historically, haiku was appeared in the 16th century but became pupolar in the 17th century by Matsuo Basho (Iida, 2008). Barteson (1998) cited that Basho began to write poetry in 1676 for publication, and tried to draw the world around him. His poems from this period were about the signs of spiritual suffering. Basho started travels around Japan in the summer 1684. His journey has become classical literature and his works were published during this period, including *Spring Days* that contains his most famous haiku:

Furuike ya

Kawazu tobikomu

Mizu no oto

The haiku is about the action of a frog that reflects the author (Barteson, 1998).

In the late 19th century, haiku was established by Shiki Masaoka for the purpose of highlighting the significance of individual creativity as a modern art (Iida, 2008).

Haiku has its format/standard rhetoric. First, the format is a three line poem (first line has 5 syllables, second line has seven syllables and the third line has five syllables). Second, it has *kigo*, which refers to seasonal

references (it is phrases or words that can be associated with particular seasons). But, different from Japanese haiku, seasonal references are not always presented in English haiku (Iida, 2010). Third, haiku has a *Kireji*, it refers to cutting words used to show ‘stops’ or ‘pauses’ (Toyomasu as cited in Iida, 2008).

Haiku has a value for the learners, those are self-expression, vocabulary acquisition, audience awareness, and applicability to other genres (Iida, 2012). Haiku can engage the lexical choice (e.g. the synonyms), and from 5-7-5 syllables pattern the writers can reflect their voice and deal with the structural and linguistic negotiation as syllables adjustment (Iida, 2016). Although Iida’s study has mentioned the value of haiku poetry for the learners, difficulties appeared to the students during haiku poetry writing. The reasons are because poetry is a genre of literature argued too difficult for ESL/EFL learners to be learnt (Freyn, 2017), and has a wider variety of genre and linguistic challenges potential for EFL classroom. Zhang (2019) states that “the difficulty is attributed to the students’ L2 proficiency level (e.g., limited vocabulary) and previous learning experience (e.g., the limited English repertoires or a minimal experience of creative writing)” (p. 1486).