

FOR WRITERS BY WRITES

By Luis Carlos Molina Acevedo

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Luis Carlos Molina Acevedo was born in Fredonia, Colombia. He is Social Communicator of the University of Antioquia, and Masters in Linguistics from the same university. The author has published more than twenty books online bookstores:

I Want to Fly, From Don Juan to Sexual Vampirism, The Imaginary of Exaggeration, The Clavicle of Dreams, and For Writers by Writers.

Quiero Volar, El Alfarero de Cuentos, Virtuales Sensaciones, El Abogado del Presidente, Guayacán Rojo Sangre, Territorios de Muerte, Años de Langosta, El Confesor, El Orbe Llamador, Oscars al Desnudo, Diez Cortos Animados, La Fortaleza, Tribunal Inapelable, Operación Ameba, Territorios de la Muerte, La Edad de la Langosta, Del Donjuanismo al Vampirismo Sexual, Imaginaria de la Exageración, La Clavícula de los Sueños, Quince Escritores Colombianos, De Escritores para Escritores, El Moderno Concepto de Comunicación, Sociosemántica de la Amistad, Magia: Símbolos y Textos de la Magia.

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Presentation

FOR WRITERS BY WRITERS is a dialogue of many voices to establish the essence of the art of literary writing. Renowned writers of world literature give their views point on the art of writing. Each voice is articulated in a continuous discourse, led by the author, as if it was said by a single narrator.

For Writers by Writers is presented as a practical guide for the new writer. From the experience of established writers, they are given advice to enter this fascinating world of literature. Each recommendation for experts and non-experts, will allow them to become good writers, and if they don't reach this, at least they become good readers. Then, they fully enjoy their readings, because now they read like writers.

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FOR WRITERS BY WRITERS

Many young people in the regions of Antioquia, when engaged in reading promotion programs have a different meeting with writers. The new understanding of the works arouses their interest in writing as the authors of these books. But most of the time, they do not have the literary devices to move in this direction.

In this paper, we will lead the learner at different stages of literary creation. The advice offered by renowned writers, it will serve not only the beginner but also the expert in the art of writing. It is always nice return on the recommendations made by those whom time has established itself as the best.

The job of the writer can be divided, at the operational level, in four key moments:

1. The appreciation
2. Planning
3. Production
4. The literary correction

Below, they are set out the different aspects of each of the stages of creation, from the experience of several writers. They have told these to give others a guide on their ways. It is important to emphasize something, the division made here is only an operating resource to facilitate understanding, but the four phases are integrated into a single indivisible process.

APPRECIATION

It should start by overcoming resistance to the literature created at school. The required reading for a summary is the best way to kill the taste for literature. Homework became something mechanical for both, teacher and student. The student thought only way out of the trouble. He went to adults. They analyzed the literary work for him. And if not, he sought texts of literary analysis in where already the job was had been done. And the teacher, in turn, did not dare to explore new ways towards promoting the delight of the literary texts. The result, it was the same. The intention, in order to familiarize students with the great writers, failed. But here, it had an aggravating factor: the unpleasant memory of literature by the learner. Hernando Téllez is very acute in this regard:

“The teachers of literature produced me admiration and horror. They know everything that should be taught to the disciples detest, for life, to literature. (The literature is not an object of teaching but an object of passion) (1985: 6).” The original text in quotes is in Spanish, the version in English is of the author. This observation is valid for the rest of texts in quotes in the rest of this essay.

One should start in the literary reading by poetry, in opinion of many writers. Poetry is considered an art accessible to everyone. Some benchmarks in this field are: Walt Whitman, Octavio Paz, and Federico García Lorca, among others. But the narrative should also be among the readings of the future writer. Fernando Soto Aparicio is quite revealing about this:

“I spent my childhood entirely to reading, at age nine I had read ‘Les Miserables’ by Victor Hugo, ‘The Common People’ by Eugene Sue and the works of French naturalism (Stendhal, Flaubert, Balzac) (1986: 8).”

But of all the books that can have existed, the Bible is necessary for a person, if he wants learn to write. It is recommended here, not from the mystical point of view, but as an inexhaustible source of literary themes. This work is considered in the West culture as the most original in the subject and style. Every writer returns to the origins. In this book, one finds all themes to tell a story. Only varies the way to go. As for its reading, Northrop Frye says:

“With the Bible something really strange happens: the reader does not identify with the characters, but with the book itself. In the text, God gives a manuscript to man and tells him that he should eat it. It's a bit what it is required to do by the reader of the Bible; he should swallow the book ... The Bible is an original book due that it does not contain too many novelties. An original author is one who always returns to the origins of literature. Shakespeare is not innovative by the invention of new stories, but because he knew tell the old stories (45).”

But reading by reading, it is not the correct attitude towards a text. The reading process must lead to a writing process. Hence, the writer begins placing some notes' footer, developing some new ideas from those found in the text or daring to carry out a summary. Humberto Eco says about this:

“The summary has two functions, one for whom does it and another for those who read it. I think that doing so is much more important than reading. The art of abstract is important and useful, and it is learned by doing many abstracts. Summarizing teaches condense ideas. In other words, it taught to write (14).”

Anyway, we should rewrite what we read; you do not forget the maxim of Emil Cioran: “Reading is to let others suffer for us. This is the most delicate form of exploitation (52).” We enjoy what was created by others with effort and sweat, and sometimes we are ungrateful, and even unfair, to use its contents without giving them due recognition. Therefore, as readers, we must develop an ethical attitude towards the judgments on the validity of a work, if we are serious with the words of Virginia Woolf, who says:

“We have to remain readers; we do not dress with the peculiar glory of who also is a reviewer. But we have our responsibilities as readers and still an important intrinsic. The rules that we do and the judgments that we forged they smuggled into the air and become part of the atmosphere which writers breathe when they are working. It is created thus an influence that affects them, although never be expressed through the printed word (9: 1985).”

It is not just reading, there are other important aspects in the formation of the writer. One of them, it is that he should to learn not to get lost in the anecdote of the reading. The reader should go beyond of this to discover the procedures used by the writer. About this, Jorge Luis Borges may be a good guide:

“I have distinguished two causal processes: the natural process, which is the result of countless and endless infinite operations; the magic process, where the details prophesy, clear and limited. In the novel, I think, the honesty is only possible in the second. We left the first for psychological simulation.”

In his training, the writer should be also interested in the other arts. He should listen to good music, preferably classical; he should attend art exhibitions and theatrical performances. If he has knowledge about the other arts, it helps improve ways of narrating, expressing ideas through writing. This helps also to have more fluidity at the moment to tell a story. We should have in account too the emotion of adventure, because as Ernest Hemingway says:

“Without any doubt, for a writer with attitude is very valuable being on a plane that crashes and burns. He can learn several important things very quickly that are useful or not, depends of if he survives (Plimpton, 1981: 3).”