THE CREATIVE PROCESS OF
ENAROTALI DREAMS, A SCREENPLAY

Andrew, D[1] and Basuki, R[2]
[1,2] English For Creative Industry, Faculty of Letters, Petra Christian University, Siwalankerto 121-131, Surabaya 60232, East Java, INDONESIA
E-mails: m114011037@john.petra.ac.id; rbasuki@peter.petra.ac.id

ABSTRACT:
This paper is about a project on a screenplay. In my screenplay, I talk about a girl from Java who has to work in remote area in Papua Island. The girl is a volunteer teacher who has to survive to teach the students who are very different from students in Java. To develop the screenplay, I used two theories, namely *culture shock* and *maturation*. I use these two theories because in the main character experiences culture shock and maturation whe she does her voluntary teaching in Papua. To collect data, I use survey to Eranotali, Papua and libary research on Papua and its cultures. I find the theories and survey as well as libary research help me during the creative process. The theories help me develop realistic characters; while the survey and library research help me picture Eranotali as realistic as possible. I believe that when the screenplay is made into film, the audience will get the feel of Enarotali and 'experience' the main character's jurney.

Keyword: volunteer teacher, culture shock, maturation, Eranotali, Papua, remote area.

As a person who has a deep interest in films, I have decided to write a screenplay for my final project. My interest in films has brought me to take English for Creative Industry Program at the English Department as my major. Now that I have learned more about films and screenplay writing, I am convinced that I will be able to contribute more by doing my final project related to Indonesian films.

In my project, I want to use film to deal with the problems of education in Indonesia, which is my other interest, especially those in remote areas. One of the remote areas in Indonesia which needs attention with education is Papua. Nowadays, Papua is lack of education and teachers. The main topics on this screenplay are the lack of education in Papua and also the struggles of teachers who come from outside Papua.

Firstly, I want to talk about the lack of education in Papua. One of the information that I have read, (*The Failure of Education in Papua's Highland*, 2011, by Bobby Anderson), it says that education in Papua is not same with the amount of school. In other words, the teachers are none. The teacher in here, means that the person who provides education to the students. So, according to the article that I have read, it is not about the school, but it is about the teacher. The teacher in Papua is very rare. That is why; the lack of teacher will also affect the education. The article tells us about the problems of education in Papua. In Papua, there are lot primary schools but the teachers in remote area is none. It makes the education becomes obstructed.

Secondly, what makes me really want to make a script about teachers in Papua is because I want to show the audience how important the teachers nowadays, especially in remote areas like Papua. In the same articles that I have read, they explain about the problem of the teachers in remote area. One of the problems is the teachers are not paid on site, nor are they provided with transportation costs reflective of the cost of transport in their assigned areas. They may be paid in a district capital that is many hours flight or five days walk from their post.

The screenplay that I want to write is about a teacher who works in Papua. Therefore, I will create a main character that will face the problems when she teaches in Papua. Through the struggles of this main character, I would like to explore the following problems;-Why education in Papua has not developed well, -Why teachers do not want to teach in Papua, -What happens when a teacher teaches in Papua.

The purpose that I want to make this screenplay is to show the struggles of a teacher in Papua Island, especially in the remote areas. Here, I want to show; -That the slow development of education

in Papua is caused by the low awareness of the local government and society, -Those teachers cannot stand living and teaching in Papua because of the cultural problems in Papua, -That a teacher who teaches in Papua will undergo a lot of socio-cultural challenges.

There are two theories which I will use in my screenplay: culture shock and maturation. I will use culture shock as my theory because the main character here will have a different culture than before. How she eats, how she teaches, how she meets in person which have a different language, etc., give the main character shocking experiences culturally. The other theory is about maturation. Maturation here means that the main character will face the real world to become a successful person. Therefore, in my screenplay I will use both theories as the bases to create a final project.

Based on the definition that I have read (using online *dictionary.com*), culture shock is a state of bewilderment and distress experienced by an individual who is suddenly exposed to a new, strange, or foreign social and cultural environment. Culture shock can be commonly seen in foreign students, immigrants, and refugees. Not only for students, but also for teachers. Even students who stay in their home countries suffer from culture shock as they make the transition into the foreign environment known as college. The most common problems include: information overload, language barrier, generation gap, technology gap, skill interdependence, formulation dependency, homesickness(cultural), infinite regress (homesickness), boredom (job dependency), response ability (cultural skill set). There is no true way to entirely prevent culture shock, as individuals in any society are personally affected by cultural contrasts differently.

By using this theory, I would like to explain what a person may feel when experiencing an unfamiliar way of life because of immigration or a visit to a new place, a move between social environments, or simply a travel to another type of life. People, when they go to travel around the country, they must be confused about the culture in everyplace; for example about, homesickness, language barrier, or technology gap. It means that when they go to the other place, especially in remote areas, they will face the difficulty of language, different culture, or technology. Sometimes, they feel fear about being in other place. I will use this theory because sometimes we feel the same way about culture shock in everyday life.

There is no doubt that people who suddenly find themselves in new, strange, or unfamiliar places will experience some kind of shock. The unknown can be an uncomfortable and at times terrifying experience. However, the use of the word "shock" places too much emphasis on the threatening circumstances of contact with novel situations, without acknowledging that such experiences may also have beneficial consequences for the participants. Therefore, the main character will experience the culture shock from a different place, different culture, different people, etc.; especially in Papua Island. Why? It is because she is from Java Island, and she does not know the culture of Papua.

The other theory that I will use for my screenplay is maturation. The maturation, according to some sources (*The Maturational Processes and the Facilitating Environment: Studies in the Theory of Emotional Development, by D. W. Winnicott, F.R.C.P.1965*), means that the process of development in which an individual matures or reaches full functionality. Maturation theories evolved to include cognitive development as a result of biological maturation and environmental experiences. Modern concepts of maturation theorize that it is the process of learning to cope and to react in emotionally appropriate ways. In psychology, maturity is the ability to respond to the environment in an appropriate manner. This response is generally learned rather than instinctive. Maturity also encompasses being aware of the correct time and place to behave and knowing when to act, according to the circumstances and the culture of the society one lives in. Adult development and maturity theories include the purpose in life concept, in which maturity emphasizes a clear comprehension of life's purpose, directedness, and intentionality, which contributes to the feeling that life is meaningful.

I pick *Arnold Gessell's (1925)* theory because it is apropriate with my screenplay. Gesell based his theory on three major assumptions: (a) development has a biological basis, (b) good and bad years alternate, and (c) body types (endomorph, ectomorph, and mesomorph) are correlated with personality development (Thomas, 1992). People sometimes need a process to become mature. A situation a person must deal with at a young age prepares them for the next and so on into adulthood. Maturation does not stop when physical growth ends, and it continues through adulthood. An adult

who loses a parent, for instance, learns to cope with a new emotional situation that will affect the way he or she deals with situations that follow.

I will use this theory as for the main character to face the real world. The main character must survive from her struggles to become teacher in remote area. Some people, basically, do not stand longer to face their struggle to become a successful person. Therefore, to develop her maturity, the main character must undergo the process for being mature.

I am using two methods, which are survey on the place/setting, Papua Island, and library research. To develop the screenplay, I did a survey in Eranotali, Papua. I took notes on the people, culture and places in Eranotali. I did an interview with the teachers, natives as well as new comers, and asked about the situation in that remote area. I also took some photos to complete my survey about the setting for my screenplay. The pictures are about the school, inside the classroom, the situation of students, the socio-environment, etc.

I used both on-line and off-line library research about Papua. By using the internet I get detailed information regarding for my screenplay later. In addition, I read some articles in the website so that I knew about the condition in Papua, for example about battles between tribes, the lack of formal education, conflicts between teachers and students, etc.

I. DESIGN CONCEPT

I use the genre of drama film for my screenplay. Drama films are serious presentations or stories with settings or life situations that portray realistic characters in conflict with either themselves, others, or forces of nature. Dramas are serious, plot-driven presentations, portraying realistic characters, settings, life situations, and stories involving intense character development and interaction. Usually, they are not focused on special-effects, comedy, or action. Dramatic films are probably the largest film genre, with many subsets. A dramatic film shows us human beings at their best, their worst, and everything in-between. Each of the types of subject-matter themes has various kinds of dramatic plots. The genre of drama film often includes current issues, societal ills, and problems. Therefore, in my screenplay I put some current issues that still happen in Papua, especially remote area.

They are a lot of subgenres under drama films. Even though, later I focus on life story. It is because I want to show the audience about the life experience and the struggle of the main character. What makes my work looks special? It is because I want to show the real-life that still happens in remote area in Papua into film and I really want to make a good screenplay with full of inspiration in life, and also I want to entertain and give the information nowadays in Papua to the audience.

I choose Papua as my setting in my screenplay because Papua Island has current issues regarding the lack of education and some problems with teachers. I also put the setting of the school in remote area. Unfortunately, in the remote area, they are a lot of places that I put in my screenplay; for example school, church, small hut, and others. On the second setting for my screenplay, I use the main character's house and working place, not in Papua. It is because, on my screenplay, I use the flashback. Therefore, I need the setting on her house or her working place.

I use the method of film narrative. On this screenplay, I create a story based on teacher's experience by using a narrative technique. The story is more like the struggle to teach students in Papua. The other technique that I use is bilingual language. It is because I want all the audience understand the film. Sometimes, I could use an English languages and sometimes I could use Bahasa Indonesia. In my screenplay, the main character speaks in English, but some of the bystanders in Papua use Bahasa Indonesia. Later, I also put the subtitle for English to Bahasa Indonesia and Bahasa Indonesia to English.

In every screenplay proposal, there are three sentences which covers the whole story in a screenplay. The three sentences are called pitch. Below, I am showing the pitch of my screenplay.

a. Eliz wants to become a volunteer teacher who can provide education to children in a remote area.

b. Eliz gets a job to teach in Papua but she undergoes a lot of struggles with her parents, students in a remote area, Papua, and the people in the remote area.

c. In the end, Eliz is able to solve the problems and even to build a study center for the children in the area.

From this pitch, I can develop it into my draft that I create for my screenplay writing.

II. SYNOPSIS

The story begins when Eliz (24), a girl grows up in Yogyakarta, is already graduated in Yogyakarta. Eliz wants to work as a teacher in elementary school. Her father gives her a choice to teach in Jakarta. The next week, Eliz meets Dr. Adam Saputra (50), her father's friend, to have an interview. Dr. Adam Saputra is the owner of International School in Jakarta. The next day, Eliz goes back to Yogyakarta and waits for the call from Mr. Saputra. After one week, Eliz gets a message from Mr. Saputra. She has been accepted to Mr. Saputra's school.

One week later, Eliz goes to Jakarta to meet Dr. Adam Saputra again. In Jakarta Eliz meets with Dr. Adam. Dr. Adam explains to Eliz about the classes, facilities, and students.

Few months later, when Eliz walks on the school corridor after teaching, she meets Diaz. Diaz has news from his friend in Papua that a school in Papua needs a volunteer teacher for one semester.

A month later, Eliz and Diaz fly to Nabire via Soekarno Hatta and Sentani airports. After 6 hours they arrive at Nabire. They have to travel again 6 hours by land to remote area and they arrive at a small village called Enarotali. They stay in one of Diaz' families.

Eliz starts to teach in the school. She finds it difficult to teach the students. She gets angry from the students' parent; her students do not learn her lessons, etc. Step by step, Eliz gets used to teach her students. She also finds out that one of the problems of the education in Enarotali is also the local people's culture. Step by step she can solve the problems that she has. Eliz even gets an opportunity to open a study center outside the school hours. A prominent member of the village donates a small house for the study center.

But, a few days later the study center is destroyed by the local people because of a riot between other tribe. Everything inside the house is burned. Eliz gets frustrated and she thinks about going home. However, her students want her to stay. A few weeks later, people from Church build a new study center for Eliz. Eliz is surprised and moved so that she decides to stay for a long while.

To continue my creative work, here is my draft regarding of my final project. There will be 45 scenes on my screenplay. The screenplay would be in dual language, in Bahasa Indonesia and English. Probably, in the future, I will put my screenplay in the film industries, so that the producers will decide about putting the language. The other reason is I use dual languages because of people in Papua is still have to learn Bahasa Indonesia. Most of them still are hard to speak in English. That is why I use dual languages on my screenplay. Also I put the English subtitle on my screenplay. Later in my screenplay, there will be some dialogues using the real dialect of Papuans.

III. CONCLUSION

I have finally finished my screenplay for my final project on this semester. There are many lessons that I have learned during the process. The first lesson that I have learned is how to be responsible for our choice in life. Sometimes we underestimate of our choice and sometimes we just leave our responsibility. It means that if we need to finish what we start because we have responsibility to our work. The other lesson is we have to be patient to face any problems in our life. When we face our problems, we have to think out of the box. We find a solution to solve our problem. The example from my screenplay is, when Eliz cannot solve her problems in teaching her student in class, she makes a study center for her students. Later, she will be able to teach her students well in her new class. Sometimes, when we face our problems, we forget to think outside the box. We have to explore our mind to solve the problems. We also have to be patient about our work. Doing my final project, is quite difficult than I thought. On my screenplay, I take the story about students in Papua. Therefore, I have to take a trip to Papua Island to do some research for my final project. It is quite exhausting, because I have to go in there, which the place I did not know about it. In there, I started to find a good place to be the setting for my screenplay. Not only the place, but also I did the interview with some teachers in that place in remote area. After I gathered some information from the interview, I started to make a step outline for my screenplay. For all, I learned that to reach our goal, we have to be patient and positive thinking.

About my future after graduate from English Department, I would like to continue my work in screenplay writing in some film scripts for film industries in Jakarta. Probably, I would like to sell my project later to film industries. I like to write a screenplay, and my next plan is I want to write about Indonesian Superheroes, called Volt and Valentine. Not only modern superhreo, but also I want to write traditional superhero; like Gatotkaca, or else. I would like to write a screenplay about

them, and then I want to show my work to the audience. I like to work in the film industries because I have already taken some courses in the English Department; one of them is Film Production. I really want to join film industries because I want to make Indonesian movies give inspiration and motivation to the audience. I hope in the future I can continue my work.

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