



Fakulti Seni Gunaan Dan Kreatif

***NAM RON'S WRITING PROCESS: AKU NAK JADI
BINTANG***

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NAM RON'S WRITING PROCESS: AKU NAK JADI BINTANG

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This project is submitted in partial fulfilment of the requirements for the degree of
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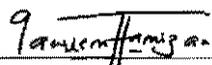
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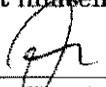
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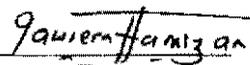
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ABSTRAK

Kajian ini adalah sebuah kajian berkenaan dengan proses penulisan seorang penulis skrip. Pengkaji mengkaji tentang proses penulisan penulis tersebut kerana reputasi baik penulis dan keunikan karya tulisan penulis yang diakui di dalam industri teater di Malaysia. Pengkaji menjalankan kajian berdasarkan tiga objektif dengan menggunakan kaedah kualitatif iaitu temu bual secara mendalam dan analisis kandungan iaitu menganalisis bahan-bahan seperti bahan bacaan perpustakaan, artikel surat khabar, jurnal dan sebagainya. Temu bual dirakam dan ditranskrip untuk kegunaan kajian. Objektif pertama pengkaji adalah untuk mengenalpasti pengaruh Nam Ron dalam penulisan *Aku Nak Jadi Bintang*. Seterusnya, objektif kedua adalah mengkaji proses penulisan Nam Ron manakala objektif ketiga adalah mengklasifikasikan proses penulisan Nam Ron. Dalam dapatan kajian, pengkaji membincangkan pengaruh Nam Ron dalam proses penulisan karyanya iaitu *Aku Nak Jadi Bintang* (2003) dan membuat kesimpulan terhadap proses penulisan tersebut dengan mengklasifikasikan proses penulisan Nam Ron berdasarkan teori proses penulisan yang diusulkan oleh Lester Faigley (1986).

ABSTRACT

This is a research pertaining to a playwright's writing process. Nam Ron's reputation and the uniqueness of his written plays as acknowledged in Malaysia's theatre industry had the researcher's intrigued to study his writing process. This qualitative research is done by researcher through in-depth interview with Nam Ron himself and content analysis such as the script, online journals, online newspaper articles and library sources. The interview has been recorded and transcribed as part of the research data. The three objectives of this research are to identify Nam Ron's influences in writing *Aku Nak Jadi Bintang*, to study Nam Ron's writing process and to classify Nam Ron's writing process. In the finding section, researcher discusses about Nam Ron's influences in his written work, *Aku Nak Jadi Bintang* (2003) and concludes about his writing process by classifying it based on Faigley (1986) competing theories of writing process.

CHAPTER 1

INTRODUCTION

1.0 Introduction

In this chapter, researcher will introduce the research topic by providing the background of the study, research scope, problem statement, research questions and objectives, significance of research, research method as well as the theoretical framework used to guide this research.

1.1 Background of Study

Theatre is an interesting yet challenging industry in Malaysia. The sustainability of the performing arts particularly the local theatre scene is a major concern to the point that organizations as well as practitioners gather for a meeting to discuss the issue which main topic is 'How can we reach sustainability in practicing performing arts' ("The Survival of Malaysian Theatre?", 2017). There are many talented local theatre practitioners and each one of them has their own style in term of their work whether it is directing, scriptwriting or acting. One of the methods for creating sustainability in the local scene is by producing thoroughly written original plays that cater the consumers (audiences) instead of staging merely established plays ("The Survival of Malaysian Theatre?", 2017). A local theatre practitioner named Shahili bin Abdan which also goes by the name of Nam Ron, is a director, scriptwriter and also an actor who is actively involved not only in theatre, but also in film and television. Being a theatre practitioner, ideology is where the ideas stem out and heavily influences the art that is produced by the creator. Therefore, the ideology has to be further explained and elaborated to have better understanding. As a scriptwriter, he has always been the person who is not a fan of epic stories. Instead, he writes scripts

based on things he encounters on daily basis such as topics on newspapers or issues he is aware of that originates from the society (Zakaria Ariffin, 2009). The scripts he wrote have a different kind of feel and degree of intimacy as he writes scripts that are closely related to life events that tick the mind of the audiences who watched his plays or read his scripts if they are able to understand what he is trying to deliver through his works.

Aku Nak Jadi Bintang, a monologue script written by Nam Ron is about a life of a young woman who desires a life filled with popularity and glamour. However, she becomes a different kind of star because of Alex, a friend she met in university. She starts meeting with different kind of guys who promised to make her a star until she meets Johan who works in the film industry. She has faith that he will be able to make her a star and gives herself up for him. In the end, she gets involved with some 'actions' that leads to tragedy. As a male playwright who wrote a script like *Aku Nak Jadi Bintang* and some other scripts written in a female's perspective Nam Ron's writing process should be studied and further elaborated.

1.2 Research Scope

This research focuses on Nam Ron's writing process in the monologue script, *Aku Nak Jadi Bintang* (2003). This research looks into the script instead of the performance done based on the text.

1.3 Problem Statement

Namron is claimed to be one of a kind scriptwriter as well as director as he always prefers to write about issues that seem insignificant, ignored and forgotten (Fared Ayam, 2009). His works are acknowledged for their quality and uniqueness. However, there is shortage of information pertaining to Namron's writing process that explains and elaborate thoroughly his writing influences and development of ideas.

1.4 Research Questions

- 1) What influences Nam Ron to write *Aku Nak Jadi Bintang*?
- 2) How does Nam Ron develop his ideas for *Aku Nak Jadi Bintang*?
- 3) Which type of writing process does Nam Ron go through?

1.5 Research Objectives

- 1) To identify Nam Ron's influences in writing *Aku Nak Jadi Bintang*
- 2) To study Nam Ron's writing process
- 3) To classify Nam Ron's writing process

1.6 Significance of Research

Scriptwriters have their ideas and perspectives when writing a script which shows uniqueness and quality of the script as well as the scriptwriter's critical thoughts and views on matters in life. Nam Ron is known to write good scripts therefore it is equally important to know the source of inspiration and process of how he came up with the product (script). It is acknowledged that interpretation always varies according to different people. Nevertheless, it is always better to have extra knowledge on the writer's writing process which includes information on his influences and references in scriptwriting. By learning the writing process, people may learn useful techniques or tips in creative writing as it may not be exactly the same as academic writing. Besides, Nam Ron's strength and quality as a scriptwriter can be better appreciated and embraced in the industry when people have better understanding of his process that leads to his great works. People who have read *Aku Nak Jadi Bintang* or watched the performance and have their own understanding of it will have additional knowledge and understanding when they know the writer's process.

This research is necessary as the input and information accumulated throughout

this research can be a reference for future writer. By studying Nam Ron's writing process through one of his works, in this case *Aku Nak Jadi Bintang*, future scriptwriters may apply Nam Ron's approach or techniques or tips to generate and develop ideas on their writing. Moreover, Nam Ron preferences in writing are topics that cater local consumers in term of relevance and connections because audiences have higher tendency to accept and digest originally written script compared to the established ones, such as the Western ones, that have less things in common with our society ("The Survival of Malaysian Theatre?", 2017). Last but not least, this research is done for future researchers to study further and explore deeper in the field of creative writing.

1.7 Research Methodology

Researcher uses qualitative method to collect data to be analysed. The data will be used to answer the research questions as well as achieving the objectives of this research.

1.7.1 Interview

Researcher uses in-depth interview as the primary source for this research. An interview session will be conducted with Nam Ron as the interviewee. The questions asked are open-ended questions which focuses on getting the information needed pertaining to his writing process.

1.7.2 Content Analysis

Researcher's secondary sources which is no less important is library sources and online sources. Library sources are books while the online sources are journals and newspaper articles. The sources are important to support the researcher's findings.

1.8 Theoretical Framework

Competing Theories of Process by Lester Faigley (1986)		
Expressive	Cognitive	Social

Table 1.8: Competing Theories of Writing Process by Lester Faigley (1986)

Process of writing has different conceptions amongst theorists (Faigley, 1968). Faigley put the three conceptions together which are expressive, cognitive and social view. First of all is the expressive approach to the writing process which encourage writers to search for their own genuine voices and have the freedom to express themselves (Grabe & Kaplan, 1996). The goal of this approach is to produce fresh and spontaneous writing that has integrity. Next, the cognitive approach which sees writing as recursive rather than linear. It looks into the significance of pre-planning other than editing as ongoing activities. It also sees writer's errors important source of data based on a critique by North in 1987 (Grabe & Kaplan, 1996). Last but not least, the social-context approach to the writing process which claims that,

writing can only be understood from the perspective of a social context and not as a product of a single individual (Grabe & Kaplan, 1996, p. 94).

Out of this three views in the theory of writing process, researcher focuses on the social context approach to relate the writer's writing process.

1.9 Research Limitation

Researcher has limitations in carrying out this project due to financial constraint to stay longer in Kuala Lumpur (where the interviewee is) and also has short amount of time spent with the interviewee to get more detailed and in-depth information during the interview session.

Aside from that, it is difficult to get valid references and sources pertaining to the topic chosen. Furthermore, there is not many documented sources or studies regarding to the research topic which made it challenging for the researcher to obtain valid sources and complete data for the research.

1.10 Conclusion

To conclude this chapter, researcher has introduced the research topic by elaborating in detail the background of the study, research scope, problem statement, research importance, research method as well as the theoretical framework. The researcher has also included the research questions and objectives used to guide this research.

CHAPTER 2

LITERATURE REVIEW

2.0 Introduction

Aku Nak Jadi Bintang is a monologue that has been directed and performed several times. The playwright himself, Nam Ron has written and directed the play. Nam Ron's writing process of the script *Aku Nak Jadi Bintang* is the topic of this research therefore this chapter will explain and elaborate the information that the researcher initially need to carry out this research. Researcher has taken library materials, online journals as well as newspaper articles as important sources for this research.

2.1 Nam Ron and His Written Works

Shahili bin Abdan or his nickname Nam Ron, is a local theatre practitioner who writes scripts, acts, directs and produces. He wrote the monologue *Aku Nak Jadi Bintang* which is a story about a young girl who desires a life of famous and glamorous celebrity yet falls into an unfortunate trap which makes her a "different" star than what she expected. She continues to find a suitable person who she thinks might help her to become a star until it leads her to a tragedy. *Aku Nak Jadi Bintang* (2003) is actually a part of a trilogy that Namron has written. Two other scripts that completes the trilogy are *Laut Lebih Indah Dari Bulan* (2006) and *Laut Yang Tenang* (2013). The scripts are written in the perspective of women. Nam Ron has even made some changes and filtration to the scripts to avoid sensitivity as it is performed on stage.

In 2013, 'Teater Kompilasi Nam Ron' was staged for three days, from November 1 to November 3 in DPAC, Damansara Perdana. Conventional theatre is slowly forgotten and overlooked by the society as commercial musical theatre is more

preferred (Muzaffar Mustapa, 2013). *Teater Kompilasi Nam Ron* is basically about infidelity, violence and sex that revolves around the world of women (Muzaffar Mustapa, 2013). Nam Ron is the type of scriptwriter who writes stories based on daily life events and issues that are common yet often ignored (Zakaria Ariffin, 2009). He takes real events in life that most people would see as cliché and common and writes script based on them that makes reader or the audience ponder and think deep. In other words, he presents the issues and petty events in life while also putting his perspectives of the matter in the story. However, he does not overly emphasize his thoughts and interpretations in the text instead he gives just enough hints and ideas for the audience to have room for thinking (Zakaria Ariffin, 2009).

2.2 Online Newspapers

According to Sinar Harian, an online newspaper, Amar Asyraf has also staged a compilation of three monologue scripts which two of them is written by Nam Ron (*Aku Nak Jadi Bintang* and *Laut Lebih Indah Dari Bulan*). Amar picked the two scripts because he was attracted to the story content which tells about sex, violence and disloyalty in the perspective of women (Wawann Mohd., 2017). He even wrote a script of his own, *Elang Tak Terbang Tinggi*. It is interesting to note that Amar chose Nam Ron's scripts due to the content. Amar, as the director and producer, whom aware of the comparisons and critiques that he will receive by the audiences who have watched Nam Ron's plays, claims that his approach and interpretation of the text is totally different from Nam Ron's and he is ready to face the feedbacks and comments from the audiences (Amar Asyraf, personal communication, August 1, 2017).

Nam Ron is a brilliant scriptwriter whose scripts have good quality and effective as claimed by Zakaria Ariffin (2009) in a book of Nam Ron's script anthology which in some ways explains why Amar is interested to stage the play. One of the

reasons for Amar's selection is also because of how 'intimate' or closely related the issues are with our society. There are not many local theatre practitioners who have the courage to present such truthful issue so it is really great to have people who actually have pure intention in reaching out to the society and share something to teach and learn.

2.3 Ideology in Theatre

Ideology is beliefs or principles associated with an individual or a group of people. In *theatre notes*, *The ideology of theatre* written by Croggon, Howard Barker's stentorian criticism have been reflected by Davis through his argument of what he calls "the theatre of journalism" (Croggon, 2006). It is said that a successful play is able to make the community think deeper about a particular topic rather than just having controversial comments cross their mind. A play can be a way of cleansing our perception which can transform our relationship to ourselves and the world. Although everything is felt and experienced in new ways brimming with anxiety, there is existence of pulse of transgressive discovery. This means that ideology no longer have the power to automatically control our minds. Due to being exposed with radical works of art in a way that is pervasive leads to being imprisoned by the ideologies which intensely limits our thoughts and feelings. As a result, our mind will be fixated on the typical ideology relating to some current issue for example political ideology. People need to be more open-minded and neutral in order to prevent being too drawn with the existing ideology while receiving new information and witnessing the surrounding events in general.

Ideology is said to be false consciousness by Marx because he believes that ideology stems from capitalism and whatever dominant repressive system there is in the society. In other words, capitalism shapes the ideology of the society. Ideology is

seen to have relations with belief systems, philosophical positions, moral values as well as cultural artefacts such as novels, plays or performances in Marxist perspective (Mangan, 2013). However, Freud stated that ideology is about common-sense view of the self since we all have that natural sense of knowing how our mind works. He links it to a model of a tripartite self that consists of id, ego and superego that has their own characteristics and functions differently (Mangan, 2013).

Another conception about ideology is by Louis Althusser, a twentieth-century Marxist critic that says ideology is not based on 'theories' or 'political ideas', instead it is an imagination of people's representation of their relationship with the real world (Mangan, 2013). Freud and Althusser both perceive ideology as something to do with 'common sense'. This shows that ideology develops according to our surrounding such as the system that rules us, political and societal background, religions, the people and the culture that we are influenced with and the way we are raised.

In the thick of knowledge and influence, there is a space in our mind to think and reflect on what we have experienced for us to decide what to believe in which creates an ideology of our own. If we are able to separate ourselves from other people's ideology or able to see their ideology in the most basic form, then we are more flexible to accept other things. In other words, able to think and have judgments that are not bias or drawn to certain ideology.

2.4 Writing as a Creative Process

Writing process is process that all kinds of writers go through. Screenwriters, novel authors and playwrights all go through writing process and every process may differ with different writers. A book author named Lois Lowry who wrote *The Giver* answered the questions appointed to her in Quora (a website for content and information sharing which also connects a user to what he or she wants to know). The

questions were about Lowry's writing process and also what made her start writing, in other words, what influenced her to start writing. In writing, she is always in her imagination where she enters the lives of the fictional characters that after she finishes a manuscript, she would feel like she has to leave a family, a group of people that she knows so close off and that being the process, she loves it. Another part of the process is constant revision. She always goes back to check on paragraphs and it is always hard to write an ending. Lowry stated that when she writes, it is hard to let go when she reaches the end of the process (finished writing a story). Aside from that, she believes that a book had that literature power that can affect people emotionally and that is what inspired her to write.

A creative process is usually a solitary activity however, it can also be collaborative and empathic. This happens when a group of people sit down and spend time together to brainstorm for ideas and have sharing session on opinions and suggestions that lead to a good product. According to an article on New York Times archive, *Playwriting and The Creative Process* (1989), a creative process of writing can either be done alone or in a group and it is actually more effective and more ideas pour out when more people are involved in the process especially those who are experienced in the field of creative writing such as scriptwriting or playwriting. The executive director of Geraldine R. Dodge Foundation, Scott McVay says in order for theatre to be sustainable, it has to have people who cannot live without it. In other words, passion is important in making a thing lasts for a long term. Writers today who produced great works must have gone through a great process throughout his or her period of writing.

2.5 Previous Studies

2.5.1 *Isu-isu penulisan skrip: Masalah yang perlu diselesaikan (Mohd Daly Daud, Md. Rozalafri Johori and Nursyamimi Harun, 2014)*

Based on a journal *Isu-isu penulisan skrip: Masalah yang perlu diselesaikan* written by Mohd Daly Daud, Md. Rozalafri Johori and Nursyamimi Harun in 2014, the general definition for the word script is ideas that are developed into an issue and a problem or series of events that are linked and contributing to each other (Asiah Sarji, 1997). On the other hand, according to Berger (1990), script is defined as a blue print or a framework that interprets the visual design and audio in a performance of a story. Scriptwriting is a process and process means an activity that a writer goes through in a journey of completing a script until the script is finished and ready to be presented and handed in to other parties. Supposedly, it is considered a process of getting a script done when the writer is still in the middle of correcting the work (Asiah Sarji, 1997). In every play, it is important to have a concept and a director has to hold on to his or her concept. According to Zaini Kosnin (2009), concept is a storyline and some calls it Storyline Concept. Concept is an important guide in determining the story and having it will make the storyline even better. A well-written script can communicate well with the writer as well as the reader as well as providing ample information for reader to imagine the story (Mohd Daly Daud, Md. Rozalafri Johori and Nursyamimi Harun, 2014).

The issues in the field of scriptwriting that need to be solved are lacking of research done regarding to the script that is written, poor language proficiency, no identity, receives low pay, lengthy script, talents do not receive training and scriptwriter seldom reads (Mohd Daly Daud et al., 2014). These issues are huge problems that affect the quality of scriptwriting in Malaysia. A scriptwriter should know his or her responsibility in doing research for the topic that is going to be written

as writing without knowledge can lead to misleading information shared to many. Besides, language proficiency should be given attention because if Malaysians want to uplift Bahasa Malaysia, they need to have a good mastery in the language and use the language correctly instead of mixing it up with the English language, 'bahasa rojak' some people call it. Furthermore, identity is crucial because it represents the uniqueness of one country (in this case of issues of scriptwriters in Malaysia) but the scriptwriters write stories based on the influences from the Western countries. Meanwhile, low pay for scriptwriters are quite unfair because just like other jobs, scriptwriting is no less difficult and scriptwriters deserve to get decent reasonable payment. Other than that, lengthy script will cause readers to grow bored and confused when they read. New potential writers should be trained so that they can explore and develop more. Scriptwriters should inculcate the habit and interest of reading too because lack of reading is bad for idea development.

2.5.2 Kajian Hubungan Imaginasi, Kreativiti dan Idea Dalam Komunikasi Penulisan Kreatif (Rahmahtunnisah Hj Sailin and Sulaiman Salleh, 2014)

According to Usman Awang (1992), he writes because of his rebellious soul need to be expressed. Before going deeper into the matter of expressing things in one's soul, it is better to look into the elaborate about the idea first. Ideology or thought is the definition of idea according to Kamus Dewan Bahasa dan Pustaka (2010). Mus Chairil Samani (2002) states that unconscious mind is one of the factors of production of ideas from the mind as it always does the mixing process on the information that is collected. The factor of success is said to be the knowledge that a writer has in him or her. The more knowledgeable the writer, the more successful he or she is. This can be related to the other study the researcher have mentioned previously about issues or problems amongst writers. The problem with writers are they do not do thorough