

2. CONCEPT OF CREATIVE WORK

2.1 Modes of Expression

The creative work is in the genre of supernatural drama. As Mishra (2023) says, dramas frequently follow characters you would see as your friends, neighbors, and family dealing with the struggles of everyday life. They usually take place in a home, office setting, or with a group of characters forced to interact day to day. Drama has a broad category that encompasses narratives focused on realistic and emotionally charged situations, often involving complex character problems. To be more specific, this creative work uses the supernatural drama genre. Based on Malatesta (2018), stories in the supernatural genre typically have themes that run counter to the ordinary, natural world in which we live. Supernatural creatures including demons, ghosts, spirits, zombies, angels, vampires, werewolves, witches, warlocks, shape-shifters, shadow creatures, dragons, elves, trolls, and goblins are just a few examples of the creatures that can appear in these kinds of stories. The examples of movies that use drama and supernatural genre in the story are *When Marnie Was There* (2014) and *School of Rock* (2003). This creative work depicts a quarter life crisis of a person in a drama fiction screenplay which focuses on determination of her lifestyle. The drama genre in this creative work will focus on a person's life journey which improves over time where she experiences many difficulties in her life, and at the end it will show that her decisions that she chooses by herself can affect her life to be better. This creative work portrays a main character named Maya who is struggling with her life, which affects her life. The supernatural element can be seen in where she gets guidance from mystical shadow puppet characters when she goes to the museum, which encourages Maya to be determined to solve the problems she faces one by one.

In this creative work, I decided to use a character-driven writing style. According to Tuli (2023), the main emphasis of this style is on the characters' feelings, reasons, and personal growth. The plot takes a back seat to show the characters' development. What the characters do and why they do it comes from their own personalities, values, and wants. Within the story unfolding, Maya takes the reins of her own journey, showcasing a determined effort to transform her life. Her motivations are deeply rooted in her personal mindset and desires, reflecting a self-directed approach to change. The narrative carefully emphasizes that Maya's actions are not dictated solely by external forces. Instead, her autonomy is highlighted as she navigates the challenges, driven by an inner motivation to shape her own

destiny. While external elements may introduce additional motivation, they do not entirely control or dictate Maya's choices, underscoring her agency and the personal nature of her struggles for change.

As a source of inspiration, this creative work is more influenced by the movie *When Marnie Was There*, a 2014 Japanese animated film produced by Studio Ghibli and directed by Hiromasa Yonebayashi. This is a melancholy supernatural genre film and is written in a third person omniscient point of view. *When Marnie Was There* follows the story of a young girl named Anna Sasaki, who is sent to live with relatives in a seaside town due to her asthma. While there, she discovers an abandoned mansion and befriends a mysterious girl named Marnie. As their friendship deepens, Anna begins to unravel the secrets surrounding Marnie and the mansion, leading to a heartfelt exploration of identity, family, and self-discovery. The film beautifully weaves together themes of friendship, acceptance, and the transformative power of human connections. I will use the flashback techniques to increase the depth of impression of the scenario by giving an unexpected revelation that reshapes the entire narrative.

My screenplay does have some key differences and uniqueness compared to *When Marnie Was There* movie. While "When Marnie Was There" employs a forward-moving plot with significant emphasis on supernatural elements and a deep friendship that drives the narrative, my screenplay takes a unique approach by focusing on the main character, Maya, and her journey of self-determination. In "When Marnie Was There," the plot revolves around the mysterious friendship between Anna and Marnie, with a blend of flashbacks that reveal the backstory and secrets gradually. In contrast, my screenplay does not use flashbacks. Instead, it places a strong emphasis on Maya's present-day experiences and personal growth. The supernatural elements in my screenplay are embodied by mystical shadow puppet characters who guide Maya, offering her wisdom and support as she navigates her quarter-life crisis. This character-driven approach allows for a nuanced exploration of Maya's internal struggles and her interactions with the mystical guides. It aims to engage the audience by highlighting Maya's determination and resilience in real-time, rather than relying on past revelations.

2.2. Genre Codes and Conventions

In this segment, I will discuss the conventions associated with the supernatural drama fiction genre. The features of the supernatural drama genre have been compiled from an article by Salao(2019) *Supernatural Fiction: A Guide to Otherworldly Stories* and Malatesta (2023) *What is Drama? What is Drama in Literature? Features, Types & Details*. The identified characteristics are outlined in the table below.

Story Elements	Conventions of supernatural drama Screenplay	The conventions in my creative work
Characters	Characters are central to the plot, forming mysterious and supernatural connections that unfold in captivating settings, exploring themes of friendship, self-discovery, and acceptance	In this screenplay, there is a main character named Maya who is struggling with her life decision. At one moment, In this dreamlike realm, she encounters wise figures resembling traditional shadow puppet characters.
Setting of place	The majority of supernatural drama takes place in the actual world. At that point, the paranormal component starts to encroach upon, alter, or completely demolish what is deemed normal.	The setting of the place in this screenplay is Yogyakarta as an iconic place with indonesian culture shadow puppet, and Surabaya as the city where Maya meets Semar, the living shadow puppet, and Surya Jiwa as the dream world where maya gets into it in her stupor.
Setting of time	Supernatural dramas often aim to depict everyday life and magical situations. The choice of time can be particularly significant as it often plays a role in creating a sense of	The time setting in this scenario will use the present moment that can relate to the readers' moments at that time.

	mystery, suspense, or otherworldly events. It may use flashbacks or flash-forwards to provide context, reveal backstory, or create suspense.	
events	In supernatural drama, the suspense and mystery of the tale are prioritized over the action and adventure in supernatural fiction, frequently mixing lighthearted moments with serious subjects.	In this creative work, Maya will be guided by the “shadow puppet” in her dreamlike realm when Maya faces a shadowy figure, symbolizing her fears and uncertainties.

2.3. Outline of the Creative Work

2.3.1. Premise and Creative Principle

Premise of my creative work:

In the vibrant city of Surabaya, *Light in the shadows* unfolds as a transformative drama, following Maya's quarter-life journey intertwined with Indonesian cultural symbolism, where a mystical batik painting becomes her portal to a dreamlike realm guided by traditional Shadow puppet figures, illuminating her path to self-discovery, resilience, and embracing cultural roots.

Design Principle of my creative work:

I will show that every person has the right to pursue a better life, and the key lies in how we define ourselves through our experiences and navigate the impact of the environment on our journey. It is depicted by letting the main character live a struggling life until in the end she has a decent life because of her own motivation and encouragement.

2.3.2. Plot

2.3.2.1 Logline and Pitch

The logline of my creative work:

Going through a harsh life, Maya, a twenty five year old girl, experiences a miracle that encourages her self determination in having a decent life. In Surabaya's urban pulse, Maya's quarter-life crisis transforms into a cultural odyssey when an ancient shadow puppet propels her into a dreamlike realm, forging a journey of self-discovery and resilience amidst societal pressures in *light in the shadows*.

The pitch goes as below:

- A. Maya, a cafe worker longing to pursue her dreams, embarks on a journey into a magical dream world with Semar, where she finds encouragement to embrace her passion in having a right career based on her passion.
- B. In reality, Maya faces opposition from her mother and battles self-doubt, struggling to balance her dreams with familial expectations after failing an art competition.

- C. With newfound confidence from her ancestry and Semar's mentorship, Maya defies expectations and launches a successful career as an artist.

2.3.2.2. Synopsis

Maya, a determined 25-year-old cafe worker, embarks on a transformative journey to pursue her artistic passion and career aspirations despite facing criticism from her mother. Her odyssey begins when she stumbles upon an ancient engraving pen at an art exhibition, transporting her to a magical dream world guided by the wise shadow puppet, Semar. In this enchanting realm, Semar empowers Maya to embrace her artistic talents and reconnect with her cultural heritage. However, back in the real world, Maya grapples with self-doubt and familial pressure, particularly after a setback in an art competition. As the conflict escalates, Maya confronts the challenge of balancing her dreams with her family's expectations. With newfound strength drawn from her ancestral legacy and Semar's guidance, Maya defies the odds and boldly showcases her artwork to the world. Prepare to be captivated by this enchanting tale of self-discovery and resilience.

2.3.2.3. Step Outline

1. Maya, 25 years old, glances at the door of the cafe, a customer is coming. Nevertheless, she continues to draw paintings on paper without welcoming him. While the customer is talking to her to order coffee, Maya ignores the customer. Not receiving any proper response, the customer gets mad and leaves the cafe. Maya's manager who sees her reprimands Maya for doing an incompetent job. She looks down and takes a breath without expression.
2. Maya walks home on her last legs. When she arrives home, her mother is cooking and she tries to walk silently to her bedroom behind the kitchen. Looking at Maya, her mother with a mad expression asks her about her day at the cafe. Maya does not say anything and walks inside her room.
3. Maya's mother suddenly raises her voice and scolds Maya for sticking to her useless cafe job instead of pursuing office work. She says "I'm tired of paying for you, but you give nothing!" Maya gets out of her room and screams to her mother saying she does not want to be in this job either, but she has no other choice but to wait for better jobs that suit her.
4. The next day, in the cafe without customers, Maya scrolls through her Instagram. Cut to Maya's screen, she finds a promotional video announcing the re-opening of the Yogya Cultural Museum.
5. The next morning, the scene moves to the train station. Maya stands in one of the gates written "Surabaya-Yogyakarta" above her head and once it passes, she gets into the train.
6. Montage of the View of the train. While sitting in the train, Maya looks at the exhibition posters on her phone.
7. Montage of Maya is arriving at the museum. She explores the whole museum, discovers a huge enchanting shadow puppet painting, then she takes a selfie with the painting. Maya backs to look at the painting with charming eyes and realizes that there is an engraving pen in front of the painting
8. Maya approaches the engraving pen too close and the guard immediately reprimands Maya from afar. Maya is startled, unconsciously nudges and drops the engraving pen into her tote bag.
9. At sunset, Maya walks out the gallery and waits outside for the bus. The bus arrives at the train station and Maya runs to board the last train to Surabaya.

10. Maya sits down and looks at the view from the train, then she grabs her phone inside the totebag and opens the gallery. Cut to Maya's screen : the pictures of the paintings, cut to her face : she smiles from ear to ear.
11. Returning home, Maya discovers her mother cooking in the kitchen, who notices Maya's absence of her work shirt and inquires about her whereabouts, to which Maya responds she was at an exhibition in Yogyakarta, prompting her mother to scold her, but Maya ignores her.
12. In the morning, Maya returns to work. She goes inside the warehouse to change her clothes, and when she takes her phone from her tote bag, she finds out that the pen is inside her bag. She panics.
13. Montage of Maya is daydreaming, the manager calls Maya because Maya keeps daydreaming. Maya racks her head in panic. Move to maya's phone screen, scrolling Instagram looking for contact person exhibition. Maya does not find it, and panics again.
14. At night, inside her bedroom, she observes the pen. When she touches the tip pen, the inc sticks to her hand. She realizes that the pen is still usable. She opens her phone and looks at the picture that she takes in the exhibition, then she tries to draw the shadow puppet's face.
15. Montage of Maya is drawing shadow puppet painting. After she draws it, the painting is getting shiny. She covered her eyes with her hands (while holding the pen). Maya opens her eyes and looks at her surroundings, she is confused then panics.
16. With loud breaths, she tries to calm herself while holding her chest. Once she calms herself down, she looks around the mystical landscape of the dream world, amazed with the beautiful batik paintings everywhere. She sees a plain painting paper on the table and takes it. She takes the engraving pen out of her bag and tries to draw an apple. The drawing is coming out of the paper and moving. She keeps drawing and the drawings are popping out.
17. Maya feels that there is someone watching here. She immediately looks back but she finds no one. Maya is nervous. The sound of an entity comes out echoing and tells "Hi Maya I have seen you have brought my pen", and Maya replies "Who are you?" confusedly.
18. The sound of Semar approaches Maya and says that she has seen whatever happens to Maya after returning from the exhibition. Maya is trembling while hearing the sound and starts to talk with Semar.
19. Flashback of Semar recounts stories that mirror Maya's own struggles with an imaginary scene. She shares tales of her challenges during the royal era, detailing the demands she confronted

during that period. Maya continues while looking around with the following sound. For hours, she paints and talks to her.

20. After a few hours enjoying the moment, She realizes that she is originally in her bedroom, her eyes getting bigger in a shock expression. She feels a quake in the dream world and a voice that keeps calling her name. She looks around for where the sound is, and in an instant blinked eyes, she gets back to the bedroom.
21. Maya lays down and then wakes up directly. Her mother sways her body and says that Maya has been unconscious for an hour. She tells Maya to have dinner outside.
22. Maya looks around the room while hitting her head. She keeps looking around to find Semar. She picks a paper and pulls the engraving pen through her pockets, trying to draw the painting again. When the picture is half finished, it turns out the ink has run out. She gets stressed.
23. In the night, when Maya is going to count the bill for closing, A drunk customer comes inside and orders a drink. Maya tells him that the cafe is already closed and to come again tomorrow. The customer gets mad and throws the chair, it does not hit her. The customer keeps scolding and talks rudely to her. The manager comes out and chases away the customer. Maya feels shocked.
24. Inside home, her mother approaches her again and scolds her. Maya screams loudly and cries after what happened to her. Her mom is getting silent and Maya walks to her bed. She cries loudly and suddenly Semar appears at the end of her room. Maya stops crying and shocks for a while.
25. She comes out of her room to check where her mother is, no one outside her room, so she goes back to her room. Semar with a charming look, golden clothes, and long hair comes to Maya. Maya hugs her tightly, tells about what happened to her today and asks to come back again to Surya Jiwa.
26. Semar rejects Maya's desires, urging her to become stronger, and after Maya calms down, she motivates her with guidance on pursuing her passion, drawing inspiration from Surya Jiwa
27. Later that midnight, Semar reassures Maya of her support whenever needed and advises her to rest, after which Maya returns to bed and as she closes her eyes, Semar disappears.
28. The next morning, during her spare time in the cafe, Maya draws a painting on paper accompanied by Semar. Her manager comes and reprimands her, she ignores it. The manager scolds her for not focusing on her job.
29. At the end of the day, she applies for a resignation letter from her work, the manager is confused while holding the letter.

30. Transitioning to her home, Maya informs her mother of her resignation, prompting her mother to initially smile and hug Maya. However, as Maya explains her reasons, her mother's expression shifts to anger, questioning her choice, leading Maya to share her thoughts and future plans in detail. Her mom sighs and leaves Maya in the living room.
31. Montage of Maya joining an art drawing competition accompanied by Semar standing beside her. Semar complements her beautiful art. The competition is over, Maya smiles with confidence to win the competition. After an hour, It is announced that Maya does not win the competition.
32. Maya shocks and gets angry at Semar, says "I have trusted you! I have spent all of my money only for this competition. It's enough, I will give back this pen!" cut to Maya walks home.
33. When she gets home, Maya's mother sees her holding a large canvas and asks Maya. Then her mother finds out that Maya lost the competition and has spent a lot of her pocket money just to buy art supplies and take part in the competition.
34. Maya's mother scolds her and they have an argument. Maya then becomes silent and holds back her tears. She quickly goes into her room, packs her things, and walks out the bedroom door. Maya's mother shouts at Maya and throws her out, Maya agrees with her mother's words and then leaves the house.
35. Montage of Maya walking into the alley while opening her cellphone. Move to Maya's screen showing google maps. Back to Maya's entering a boarding house and meets the owner.
36. Maya discusses with the owner then pays the rent and starts to enter the room. Maya sits on her bed with a sigh, then starts tidying up her bed, her drawing tools, and her canvas.
37. That night, Maya lies on her bed holding an engraved pen. Then she goes to sleep.
38. The next morning, Montage of Maya walking in the train. Scene shows a close-up to her hand bringing the engraved pen. Inside the train, Semar directly comes to Maya and accompanies her. Maya ignores her.
39. Arriving at the museum, Maya walks in and looks around where the painting is. While she is strolling around, Maya sees an old woman sitting and painting at the end of the museum corner.
40. Maya approaches the old woman with white hair who is wearing an antique dress, she greets and asks the grandmother "excuse me, is the owner here?" The old woman looks up slowly and introduces herself as the owner of the gallery. Maya gets startled and stares at Semar while furrowing her eyebrows, the old woman is confused about where Maya stares at.

41. Maya asks the old woman that she wants to put back the engraving pen. The old woman suddenly touches Maya's face softly. Maya moves backward in shock. The old woman says "your face looks similar to someone that I know"
42. Maya picks up the engraving pen from her tote bag and shows it to the old woman. The old woman suddenly stands up with her stick, limping towards the painting. The old woman comes closer to Maya and asks about Maya's family name. Maya answers her family name. The old woman expresses shock for a while, then takes her breath and says that Maya is the grandchild of the painter. Maya's face looks weird as she stares at the woman in disbelief.
43. While telling about Maya's ancestor, Scene moves to flashback when Maya's ancestor is drawing the painting up until the moment she is old and died in peace. Many people are sad about her passing.
44. Maya's eyes filled with tears and she smiles emotionally. The old woman gives back the engraving pen to Maya and lets Maya take it home.
45. Montage of Maya is sitting in the train, looking at the window with a smile. Scene moves to her hand grabbing the pen.
46. Scene cuts to Maya's bedroom. Montage of a painting board and paint brush, Maya takes the paint brush and draws. Semar stands beside her watching Maya draw the painting.
47. Finishing the painting, Semar says "the painting is pretty good! why don't you show it to other people?" Maya looks up while holding the paintbrush, and then smiles at Semar. Maya picks up her phone from bed. Scene moves to Maya's screen, searches through google "artistic company in surabaya", clicks emails and sends a message and photo about proposing the painting.
48. Montage of Maya is laying on her bed. Scene moves to Maya's screen, sending the emails to several artistic companies in Surabaya. Scene cuts to Maya's face look excited.
49. Montage of the window in Maya's bedroom, the sky turns from light to night, then turns to morning again. Cut to Maya's face, Maya wakes up and picks her phone sleepily. Suddenly she gets shocked, moves to Maya's screen, "Morris Company replies to you an email", moves to maya's face, she wakes up in a hurry and runs to her bathroom.
50. Maya runs outside her room, bringing the big painting inside her tote bag, runs down the stairs and makes a loud noise so the owner notices. When the owner asked where Maya wanted to go, she just shouted goodbye to the owner. The owner is confused.

51. Montage of Maya is standing, holding the handle inside the bus. When the bus stops, she runs out of the bus and walks into the office lobby with a lighting board on the desk written "Morris Company".
52. Maya asks the receptionist where the Manager is, and the receptionist escorts her into the office room.
53. Maya is talking with the manager, presenting her painting. The manager smiles and nods to her. Semar appears standing behind Maya.
54. Next day, in the exhibition at the mall, Maya presents her painting. Some people approach the painting, discussing with each other. The painting is getting crowded.
55. Semar comes to the crowded exhibition. Maya looks from afar, and approaches Semar. Semar smiles tearfully and hugs Maya tightly.
56. A year later, Maya sits on a chair in a drawing room. She draws on a large canvas while teaching small children to draw. During the question session, a small child comes up to Maya and admires Maya's painting. Maya encourages the children to be able to draw as well as her painting.
57. The children run out of the classroom. Maya is tidying up her drawing tools, then Maya's Mother walks into the classroom. Maya is shocked and falls silent while shedding tears.
58. Maya's mother apologizes to Maya for throwing Maya away. She hugs Maya tightly. Maya hugs her mother and sees Semar standing on the door, smiling at her.

2.3.3. Characters

Main character:

Name: Maya

Age: 25 years old

Maya is a woman with long straight black hair, dressed casually as a Barista in a small cafe. She lives with her small, needy family. Maya comes from a family deeply rooted in Javanese culture. She also likes things related to traditional arts. Her family may have ties to traditional rituals, ceremonies, and may even have a history connected to a particular cultural lineage. Maya has also been exposed to modern influences. Living in Surabaya, a city undergoing rapid modernization, she faces a clash between traditional values and contemporary lifestyle.

Supporting character:

Name: Maya's mother

Age: 45 years old

Maya's mother has a thin body with a pale and wrinkled face. Maya's mother has a strong desire for her children to be successful and not have a miserable life. She not only has a tough and wise nature, but also soft and gentle feelings.

Name: Semar

Age: -

Semar is a figure painted by Maya's ancestors. She has a dashing and brave nature with a charming, beautiful appearance and wears royal clothing. She is the figure who guides Maya to find her identity. Semar also has high emotional intelligence, able to understand and feel other people's feelings. Her ability to empathize and provide emotional support makes her a valuable advisor to other puppet characters. Additionally, Semar is a shapeshifter and she can shift herself into a woman, a boy, and any kind of shape she wants to be. In the story, Semar is leaning towards a female to adapt to Maya's character as a woman.

Name : Old woman

Age : 70

The old woman is the owner of a museum gallery in Yogyakarta. She is also someone who met Maya's great-grandmother when she was little. He has good qualities towards Maya. He also provides a lot of information about Maya ancestors and why Maya has a passion for art.

2.3.4. Conflict

In my creative work, I have decided to stick with one type of conflict, and that's "Man vs Self." This means the main challenge in the story is about Maya dealing with herself - making tough choices, facing her own weaknesses and fears. According to Yang (2022), this type of conflict often happens when a character has to decide between different duties, deal with their own flaws, or come to terms with who they are. In my story, it is all about Maya's struggle in having her own determination to chase her dream as a traditional artist in this modern era. The focus and essence is on her choices and how she decides to shape her own path.