

## **2. CONCEPT OF THE CREATIVE WORK**

### **2.1. Modes of Expression**

The genre of this screenplay is Drama. Drama, as mentioned in the introduction, is a genre that focuses on portraying realistic characters and topics. Following this trait, I intend to portray characters, conflicts, and settings in which readers can relate and understand.

In this screenplay, I plan to use a motif, which is a recurring element in a story that holds some symbolic or conceptual meaning. It's closely related to the theme, but motifs are specific objects or events, while themes are abstract ideas. The example is in Shakespeare's *Macbeth*, Lady Macbeth's obsession with washing her hands is a motif that symbolizes her guilt (Evelyn, 2022). I would incorporate these elements by using Mentari's hobby of cooking on how it is the only way for her to escape the loneliness she feels inside her life.

Second I plan to use flashback, it is a literary device that recounts events that occurred in the past concerning the main story. You might use it to provide background information or reveal a character's trauma. The film *Memento* uses flashbacks to reveal the events leading up to the protagonist's amnesia (Evelyn, 2022). I would incorporate these elements to explain Mentari's middle-aged crisis by delving into her moments with Bumi to incorporate her loneliness that roots from her empty nest syndrome, and another thing is that, the flashback element will help in showcasing how Mentari began to piece out every clues she found that indicates Dimas is cheating.

Thirdly I plan to use comic relief, it is a literary device, that uses the inclusion of humorous or lighthearted elements within a work of literature, drama, or storytelling, typically in a narrative that is otherwise serious, dramatic, or emotionally intense (Editorial Team & Author Editorial Team, 2023). Because the screenplay uses Drama as the genre, Comic Relief as a literary device will deliberately contrast the serious or tragic themes in a work, offering relief from tension, sadness, or intense emotions. Comic relief also provides a temporary distraction from the main narrative, allowing the audience to momentarily step away from the intensity of the storyline. I would incorporate this element into the side characters, Bu Ida and Satria and it will be visible through the way they behave and have conversations with Mentari the main character.

Lastly, I plan to use montage, a film technique that uses images in sequence to tell a partial or complete story. The French word "monter" is the root of the word "montage," which refers to a

specific technique. It means "to mount" or "to link" things together. It is mostly used in filmmaking, but it also refers to a collection of images assembled to tell a story or part of a story in literature. Montages typically consist of five elements: quick cuts, no conversation or dialogue, narrative, music or background music, and supers (Evelyn, 2022). I plan to use this by showcasing Mentari's routine which has grown too boring and repetitive for her liking, and her new routine that corresponds with her passion and makes her happy.

Two works have greatly inspired me to produce the screenplay. Firstly, *Ngeri-Ngeri Sedap*. It is a movie in the drama genre that talks about family problems with Batak culture as the background (*IMDB: Ratings, Reviews, and Where to Watch the Best Movies & TV Shows*, n.d.). One of the biggest conflicts is that there's a character named Sarma who takes care of the parents and works as a PNS. Still, inside her ordinary life, there's a complex past that she had to face alone, and that is a fact that she must fulfill her duty as a daughter and therefore is restricted from achieving her dreams, unlike her brothers. Sarma had to throw away her dream of becoming a chef and going to a cooking academy just because her brothers chose to leave her behind and leave their hometown to focus on their careers. This conflict was not fixed as the movie ends with the parents reconciling after their fight, with the help and support of their kids, hence why I wanted to create a screenplay that has women being restricted due to their genders as the main focus of the conflict. Secondly, *Imperfect*. is also great at showcasing the struggles and pressures women face due to the beauty standard in Indonesia (*IMDB: Ratings, Reviews, and Where to Watch the Best Movies & TV Shows*, n.d.). I noticed that the reason why Rara is often pressured was that it is the words that came from her mother, and the movie hinted that her mother had gone through the same pressures and treatments from society, hence why she pressured her daughters to conform to be loved or "laku". It inspired me to create a screenplay, to explore the point of view that middle-aged women have from undergoing pressures and unhealthy misogynistic values from society when they were young, how it affects them now in their current age, and how it can be healed.

*Ngeri-Ngeri Sedap* and *Imperfect* share similarities with my plot centered around Mentari, highlighting prevalent social issues concerning Indonesian women and the antagonistic forces of men and societal norms. First, In both narratives, there's a poignant exploration of the societal constraints imposed on Indonesian women. "*Ngeri-Ngeri Sedap*" delves into the struggles of women, focusing on their agency, desires, and societal expectations. "*Imperfect*" confronts issues such as body image and self-acceptance in the context of societal pressures on women. Second, these shows also depict male figures as antagonists perpetuating oppressive attitudes and

behaviors towards women. In "*Ngeri-Ngeri Sedap*", male characters represent societal norms that confine and dictate the lives of the female protagonists. "*Imperfect*", societal standards embodied by male characters contribute to the struggles faced by women, emphasizing the pressure to conform to unrealistic beauty standards. The main antagonists in all three narratives extend beyond individual men; they encompass the societal constructs that endorse and perpetuate gender-based discrimination and patriarchal expectations. Mentari's antagonist, Dimas, mirrors the oppressive forces seen in both "*Ngeri-Ngeri Sedap*" and "*Imperfect*", representing a system that devalues women's autonomy and aspirations. These stories collectively shed light on the multifaceted challenges faced by Indonesian women, portraying their resilience in confronting societal norms and male-dominated structures. They serve as powerful reflections of the ongoing struggle for gender equality and the need to dismantle ingrained patriarchal systems, advocating for women's empowerment and autonomy in Indonesian society.

The main difference between these two shows and my plot is that Mentari as the middle-aged main character focuses on the challenges faced by a woman in her late 40s, highlighting themes of gender roles, neglect, and the pursuit of empowerment in a patriarchal society. Mentari's story revolves around her struggle to break free from a stifling marriage, her quest for independence, and her journey toward self-discovery and liberation. Unlike the youthful group of siblings in "*Ngeri-nger Sedap*" or the body image issues in "*Imperfect*" my plot centers on a woman's midlife crisis and her desire to reclaim agency and happiness in a life dominated by societal expectations and mistreatment within her marriage.

## **2.2. Genre Codes and Conventions**

In this section, I am going to talk about the genre codes and conventions of the Drama genre. I have gathered the characteristics of the genre Drama from an article called "Explore the drama genre in film and television" (Hellerman, No Film School, 2023). The characteristics can be seen in the table below.

Story Elements	Conventions of Drama	The Conventions in My Creative Work
Characters	<p>“Dramas frequently follow characters you'd see as your friends, neighbors, and family dealing with the struggles of everyday life.” (Hellerman, 2023).</p>	<p>Mentari (40), finds herself at a crossroads in life as her daughter departs from the nest, sparking a midlife crisis that worsens due to her existing broken marriage to Dimas, which complicates her journey to find a solution to end her crisis.</p>
Setting of place	<p>“Any setting works inside a drama. You can have a period piece, something set in the modern-day, on an ocean, in space, the sky's the limit. If there's conflict to be found, then a drama will be there” (Hellerman, 2023).</p>	<p>The setting of my screenplay is Indonesia. The city is Surabaya, and the house location's names will be used following the city. The house location will use a description of a small neighborhood with an interactive community inside.</p>
Setting of time	<p>“Any setting works inside a drama. You can have a period piece, something set in the modern-day” (Hellerman, 2023).</p> <p>Kiranantika (2022) shows that in Indonesia there are cases where poverty requires women to play multiple roles, such as being a housewife and having a career to help their husbands financially for a better life. Although this fact is viewed as something common and</p>	<p>My screenplay setting of time will take place in the 2015s. It is set in the modern-day to support the plot on how Mentari the main character, a housewife, is struggling to pursue her dream career due to Indonesia's society's patriarchal views, especially knowing Mentari's dream career has higher wages that threaten her husband's role of dominance in the household financially.</p>

	<p>not weird for Indonesian society, if it is analyzed further, it is seen as common because the only type of jobs that are available for Indonesian women are the ones with lower wages, thus the conclusion is as long as they do not earn more than their husbands then it is acceptable. It is supported by a statement from Kiranantika (2022), "In this case, the one with dominating position is men and women is in the subordinating position. With the existence of this relationship, it creates gender inequality that affects a lot of aspects of Indonesian society."</p>	
Events	<p>"Dramas are all about words and subtle actions. People here are focused on fixing themselves and those around them. Most of these movies are about making personal choices that make the characters see the world in a new light. Drama is all about conflict and how people deal with the world constantly in their way" (Hellerman, 2023).</p>	<p>Mentari is faced with the situation of having a midlife crisis, in which she doesn't know what to do with her life as she transitions from her responsibility as a caregiver for her daughter. This causes her to need to face the broken relationship with Dimas, but it spirals into much more conflict as she begins to try to have a business or career because it causes Dimas's jealousy. It also triggers Bu Ida's jealousy towards Mentari.</p>

## **2.3 Outline of the Creative Work**

### **2.3.1 Premise and Creative Principle**

#### **2.3.1.1 Premise:**

Mentari, a housewife in her 40s who lives in a modest suburban home, is suffering from a midlife crisis as soon as her daughter moves out to pursue her studies in college, and her relationship with her husband goes from bad to worse.

#### **2.3.1.2 Creative Principle:**

I want to show that Mentari's midlife crisis is triggered after realizing that her primary responsibility, caring for her daughter Bumi, is no longer required. She is stuck facing the broken relationship she has with her husband, Dimas, and slowly descends into depression. This exploration highlights the struggles of Indonesian middle-aged women, as a marginalized group constrained by societal norms and familial expectations.

### **2.3.2 Plot**

#### **2.3.2.1 Logline and Pitch**

The logline of my creative work:

Mentari, a housewife facing a midlife crisis, wants to solve it by trying to connect with people around her and ends up finding herself and deciding to pursue her forgotten dream of having a career.

The pitch goes as below:

- a. Mentari, a housewife who experiences a midlife crisis after her daughter leaves home, tries to find a solution to her dilemma.
- b. She reaches out to her busy daughter, dismissive husband, avoidant brother, and ignorant friends who cannot give her the solace she needs, then finally, she tries to come to terms with her situation by doing her hobby, cooking.
- c. In the end, she finds her passion and decides to leave her house and build her own business.

### **2.3.2.2 Synopsis**

Mentari, a woman feeling trapped in the role of a full-time housewife, seeks liberation from her monotonous daily life. She faces rejection and indifference when she reaches out to her daughter who is too busy with college, her busy husband who cares only about himself, her brother who always avoids her for personal reasons, and friends who cannot understand her. Finally, she turns to her passion for cooking, hoping to find solace. Her culinary skills impress the neighborhood mothers, sparking the idea of turning her hobby into a business. However, conflicts arise when her husband, Dimas, steals her earnings and cheats on her. And Bu Ida, her friend sabotages her rising business's reputation. Then after facing confrontations, Mentari seeks guidance from her brother, who reveals his life as someone who struggles with jobs, Mentari gains support, and thus the new trust between them is forged. With newfound strength, she resolves to confront her marital issues with open communication. Empowered by the deep conversation with her daughter and fueled by her brother's encouragement, Mentari decides to divorce her husband and embark on a new journey. Joining forces with her brother, they launch a successful food business, symbolizing Mentari's liberation and newfound independence.

### **2.3.2.3 Step Outline**

FADE IN:

ACT ONE: "THE SUN, THE MOON, AND THE EARTH"

1. MENTARI (40) is lying on a single bed inside the small bedroom, she's staring at the ceiling and holding an album close to her chest. Around her, there are a lot of albums lying around either on top or near the bed.
2. Mentari slowly rises from her bed and then puts the album with the title "Bumi Dari Matakku." in front of her. She opens it up and on the first page, there's a small note "Dimana Bumi Berpijak Di Situ Cahya Mentari dan Bulan Menyinari." a photo of a little girl being carried by Mentari who looks younger than the man beside her.
3. Flashback hits, and it's a memory of Mentari caring for and getting 5-year-old Bumi ready for a family photo shoot, while Dimas is busy with himself.

4. She flips the pages and there are lots of pictures of the little girl being lined up neatly, beside the photos are little drawings and diary entries. Mentari traces a photo of the little girl dressing up, then she softly glances at the slightly open but empty wardrobe.
5. She continues with another page and there's a photo of the girl in her teenage years studying on the desk with piled up books near her. Her study space is decorated with achievement certificates, trophies, and medals. There's a diary entry "On the road to Scholarship!" with the initial mom beside it and "Fighting!" with the initial Bumi. Mentari glances at the study space near the bed, the desk is clean leaving only a study lamp on it and the decorations of achievements that stay clean.
6. Mentari goes to the last entry, and there's a photo of Mentari smiling while holding close to the now grown-up girl in the middle wearing a high school graduation robe, and then beside her is an old man standing stiff. There's a note beside it "Graduated and onward to College, Good Luck my Bumi!" with initial Mom. Mentari chuckles slightly when she focuses on the old man and Bumi sharing an awkward smile, she closes the album and then her smile slightly fades as she scans the empty room. She rises from the bed and walks out of the room.
7. Flashback hits, and it's a memory of Cahya's family photoshoot to commemorate Bumi's high school graduation, but the same as the memory before, Dimas is busy with himself and takes no regard for Bumi's feelings.
8. Mentari stares at the clock on the wall as it shows midnight. She glances towards the dining table, the meals are covered with the food cover.
9. She pulls out her phone and opens the WhatsApp app, opens the chatroom with Dimas. There's a history of Mentari trying to reach out via chats and calls but in the end, Dimas only responded once and then disappeared, making Mentari worried. She decides to sit down and stares at the phone, waiting for any response.
10. Suddenly, there's a sound of keys rattling coming from the front door. The door opens revealing a middle-aged man with a reddish face and reeks of alcohol, it's DIMAS (55). He throws his bag and jacket carelessly to the ground, then heads towards the dining room while ranting about his hunger and hurries Mentari to feed him. Mentari quickly retrieves Dimas's jacket and bag from the floor, placing them on the sofa before hurrying to the dining room to prepare for his dinner.
11. Dimas is seated as he waits for Mentari to heat the meals and put rice on his plate, along with the preparation Mentari brings up the topic of him coming home late these days only in return for Dimas to dismiss it as he rushes Mentari to serve him food instead.



12. As the food is served, Mentari sits across from Dimas as he shovels food inside his mouth. Mentari gathers the courage to explain her worry for Dimas because of him coming home smelling like alcohol, which Dimas defensively reasons back. They go back and forth with arguments, with Mentari trying her best to reason with Dimas.
13. Dimas abruptly stands, knocking over his chair, and hurls insults at Mentari. She stands in stunned silence, while Dimas pauses, breathless from his tirade. He mocks Mentari's cries. On that final rant, Dimas storms away from the table, leaving Mentari to quietly watch him go before slowly resuming her seat, gazing at the empty chair in front of her.
14. SERIES OF SHOTS:
  - a. Mentari puts away leftovers in the fridge, cleans up the dining table, and washes the dishes in the kitchen.
  - b. She grabs the broken shards from the glass cup and puts it in the trash can. She gets a cut on her finger and then just stares as it bleeds.
  - c. Mentari is standing in front of the buckets filled with clothes, holding onto the shirt that Dimas wore before. She notices smudges of makeup on the shirt, then decides to ignore it and wash it right away.
  - d. She stares at the calendar and the date tomorrow is supposed to be the mothers' gathering day, then begins to look at her notes about the household's expenses.
  - e. She walks by her daughter's room, stares at it, and then closes the room gently while holding the album of Bumi.
  - f. Mentari enters her bedroom, and it's already dark with Dimas snoring on the bed.
  - g. Mentari lies on the bed holding the album onto her chest, gaze fixated on the ceiling.
15. In the morning, Mentari cooks in the kitchen, she multitasks by calling SATRIA (36), offering to drop off some of her cooking at his house. Satria, ranting about being busy at work, agrees happily but asks her to leave it on the porch. The call ends before Mentari can ask when he'll be returning home.
16. Mentari is in front of Satria's porch, she snaps a photo of the food she brought and sends it to him. Just as she's about to depart, her phone rings—it's BUMI (18). Bumi asks if the chat last night has anything to do with Dimas. Mentari changes the subject by confessing she's missing Bumi and then Bumi suggests new activity to combat it. The call ends with Mentari asking Bumi to visit home but she declines as she's busy with college.
17. At noon, Mentari is sitting in the middle between the neighborhood mothers as they're gathering in Bu Ida's house. Bu IDA (50) then asks everyone's opinions about the meals she

makes, everyone compliments her except for Mentari who is daydreaming. This beckons Bu Ida to approach Mentari.

18. Mentari is taken aback by Bu Ida's sudden appearance. When she gets questioned, Mentari reluctantly shares her thoughts on how a wife should always listen to her husband in a marriage. But unexpectedly, Bu Ida disagrees. Feeling happy, she asks for another advice on how to deal with Dimas but instead, Bu Ida dismisses her concerns, urging her to be grateful and focus solely on caring for her husband. She boasts about herself, leaving Mentari feeling unheard and invalidated.
19. As Mentari rises to present her meal on the table, a mother in the group suddenly goes beside her and compliments Mentari's cooking. The others agree, Bu Ida in jealousy, boasts about her meal too but doesn't get the reactions she expects.
20. Everyone is seated on the floor of Bu Ida's house, feasting on the meals that they've brought together. Mentari is putting an empty plate on the table, and she smiles when she notices that there's no fried chicken left on her Tupperware. Everyone in the gathering compliments her cooking as they taste it, even Bu Ida reluctantly agrees.
21. Mentari suggests the idea that Bumi told her before about trying to sell her food to the mothers, and gets approval except for Bu Ida who reminds her of her duty as a housewife. Mentari cleverly retorts the idea to be something that Bu Ida should approve as a role model, and finally, she earns approval from Bu Ida. She list down the names of the mothers who wanted her cooking.
22. At night, Dimas is eating in the dining room when he notices that Mentari is in front of him, writing a list of names and requests in her book by copying it from her phone. He ask about it then Mentari mentions her idea, but she ends up getting belittled by Dimas. In the end, Dimas allows it on the condition she still fulfills her duty of caring for the house.
23. Mentari plans the ingredients she needs for the requests in the kitchen, prepares a large glass jar with a 500 rupiah coin inside, and then walks out of the kitchen with determination.
24. In the afternoon, Mentari rushes into the kitchen with armfuls of groceries. Dimas enters the house, engrossed in a heated phone argument about work. Oblivious to his presence, Mentari busily organizes the produce. Startled, she explains her plans as Dimas acknowledges dismissively. He reminds her not to overspend and to prioritize his meal. Mentari reassures him, mentioning her customers' willingness to cover ingredient costs.
25. As Mentari cooks, she eagerly dials Bumi's number and tells her about the requests she got from her friends, then she reminisces how having a business was her dream. Bumi

congratulates and supports Mentari's new activity, Mentari then mentions her buried dream of being a businesswoman. They bonded throughout the call as Mentari reminisced about her past and comforted Bumi's feelings toward her dad.

26. MONTAGE:

- a. Two weeks of a schedule filled with, Mentari getting calls and listing her orders on the note and the calendar beside it showing deadlines and schedule of the mothers' gathering.
- b. Mentari goes to the market greeting each seller and browsing around what to buy.
- c. Mentari prepares ingredients, cooking in the kitchen, moving back and forth in packing her food.
- d. Mentari leaves a packed food in plastic in front of Satria's house again, takes a picture, then stares at the house.
- e. Mentari accepts payments and compliments from the people in the neighborhood, conversing with the mothers in the gathering as she writes on her note.
- f. Mentari puts away a jar filled with money reaching to the top.
- g. Mentari takes care of the house, and she notices Dimas's phone constantly ringing but ignores it.

27. Mentari hums to herself happily while preparing dinner for the evening, then Dimas walks in from the front door, and he notices a jar filled with money on the counter. He then starts to head towards it and grabs the jar, to count the money on the inside. He starts to accuse Mentari of hiding money or getting the money off cheating, because of how much and fast the money she gets.

28. The argument turns intense with Dimas almost slapping Mentari, but he stomps out of the house. Mentari is left fearing for her life.

29. Mentari wakes up early but she sees that Dimas's side of the bed is still untouched. She bolts from the bed and starts to dial Dimas's phone. As she's about to walk out of the bedroom, she hears the RINGING of Dimas's phone near the wardrobe inside the bedroom, where she left her jar of money.

30. She opens it and the jar is empty with Dimas's phone ringing beside it. Mentari stands frozen, she notices from the lock screen that there are message notifications. She clicks on it and it's proof of Dimas cheating with another woman. Mentari decides to dial the number and the woman answers thinking Dimas is pulling a prank on her, there's even a sound of Dimas being confused and then panicking when realizes he left his phone at home.

31. Mentari paces back and forth in the kitchen, she stares at the phone on the table, which opens Bumi's contact. She picks up the phone and decides to call Satria's number instead. On the phone, Satria rants about being busy with work, and then Mentari explains that she needs help as it is urgent. Satria anxiously then shuts down the conversation and hangs up the phone, leaving Mentari to start crying.
32. Mentari is leaning onto the kitchen table and eyes the calendar that shows that today she is supposed to go to the mother's gathering. She wipes her tears and starts to prepare to cook.
33. At the gathering, Mentari is awkwardly smiling as she presents her limited amount of food to the gathering. As the mothers start to try the meal together, their faces from expectant turns sour. One of the mothers asks why today her meal doesn't taste as great as before, and it follows with a series of agrees and questions left and right. Mentari made an excuse that she was tired today and failed to prepare it perfectly.
34. Bu Ida then tries one and quickly spits it out, she berates Mentari's business and how she should just focus on being a wife. Bu Ida went off on how it's the result of Mentari's arrogance, she redirects it into how she is the prime example of happiness in being a simple housewife. The neighborhood mothers hesitantly agree in nods. Mentari then remarks that Bu Ida should be more considerate of her words, and she points out Bu Ida's distasteful meals that everyone hates secretly. Bu Ida fumes and starts arguing back with Mentari, she shoves Mentari and then Mentari shoves her back causing a huge uproar. The neighborhood mothers are struggling to hold the two of them back.
35. Afternoon, Mentari is inside the house and then sits on the couch, her hair and clothes are messy after a fight with Bu Ida. She closes her face with her palms and then starts to scream. Then she cups her face in tiredness as she sits in silence.
36. Flashback hits it's filled with memories of clues about Dimas acting strange and Mentari is piecing everything together and everything becomes clear for her.
37. The sound of the front door unlocks, revealing Dimas with messy clothes and smelling like alcohol. Mentari rises from her seat and Dimas tries to walk past her but she stands in front of him, Mentari mocks his financial complaints and calls out Dimas's accusations that turn out to be true for him. Dimas defends that it's because of his stress. Mentari is enraged as she reminds him that money comes from her hard work. They start to argue and their voices are getting louder.
38. Dimas finally shouts and shoves Mentari back, making her hit the living room table. He calls her names and even threatens that she will suffer if she decides to divorce him because he

will not share any money with her. Mentari frowns in hurt, she holds her side that hit the table.

39. Dimas throws his bag to the floor, then goes to the front door, slamming it on the way out, leaving Mentari to start tearing up. Mentari slowly rises from the floor but struggles as her right ankle is hurting making it hard to move. She picks up Dimas's bag and receipts start to fall out. She picks up some of the receipts, some shows electric and water bills and most of it all is the pub's receipts with a long list of alcohols. She goes out of the house.
40. It's still in the afternoon, and Mentari limps on the sideline of the empty neighborhood's road. She stops in front of Satria's house. She knocks on the door. The door opens up revealing a startled Satria but he notices Mentari's disheveled appearance and cries thus he guides her inside his house.
41. Inside, Mentari holds a cup of hot tea, and Satria kneels as he puts on a traditional medicine on Mentari's now-swollen ankle. He rises and walks away, then he walks back handing a comb to Mentari then sits in front of her again while slightly massaging her ankle. They sat in silence.
42. Mentari breaks the silence by questioning why he's not at work as usual. Satria at first tries to hide his unemployment but then decides to confess as Mentari grows increasingly concerned. Satria apologizes for hiding it from Mentari due to shame. He also confesses that he panicked before hence he hung up the phone in fear of getting found out. He keeps cutting Mentari off due to panic but in the end finally asks Mentari to speak out on what happened to her.
43. Mentari beckons him to come closer and playfully pulls on his ears for hiding such a big secret and lectures him, Mentari reassures him that he should've relied on her as she's his big sister. Mentari explains everything to Satria who sits across from her, Satria starts to berate Dimas's actions. He questions why Mentari is patient with him this whole time, and then Mentari confesses because she's similar to Satria. She's ashamed to admit her struggles and feelings, she thought she was supposed to accept these as she is Dimas's wife.
44. Satria is stunned hearing it then starts to ask again if Mentari already told Bumi about this. Mentari confesses she is scared to tell Bumi for fear she will destroy the relationship Bumi has with Dimas, and ultimately destroy their family. Satria comforts Mentari and then mentions that Bumi deserves to know the truth.
45. Mentari nods solemnly and decides to chat with Bumi at first in fear of disturbing her, but Bumi calls instead to say she's going to visit her tomorrow. In the call, Bumi notices there's a

change in Mentari's voice due to crying and asks if something happened. Satria then resolves it by asking her to come to his place right now, as Mentari needs to talk to her.

46. It's evening, there's a knock at the door. Satria opens up the door and it reveals Bumi as she walks inside, she sees Mentari and goes near her. She notices Mentari's swollen ankle and panically asks what happened. Mentari tells everything to her and apologizes for keeping secrets from her, this makes Bumi cry and they share a moment to comfort each other.
47. After calming down, Bumi urges Mentari not to live with Dimas anymore as she's worried. Mentari hesitates and fears that she would suffer instead if she decides to go against Dimas and hurt Bumi too, but she also wishes to grow the newfound business of hers because of how happy she felt. Bumi reassures her that she wants Mentari to be happy and she thinks her sacrifices are more than enough. Bumi and Satria are also willing to stand by her side to make her dream come true. Mentari then takes the opportunity to think.
48. Flashback hits and it's memories of from how young Mentari until the Mentari now, suffer off the treatments that Dimas did in which he was not the best spouse and father to Bumi.
49. Mentari then concluded that she did not want to suffer anymore, meaning she wanted to divorce Dimas for her safety and happiness.
50. There's a scene of Dimas coming home and getting angry that his stuff is scattered around, he calls out for Mentari but then realizes Mentari is not at home. He then gets frustrated and anxious as he realizes Mentari also left her phone at home.
51. The next day in the morning, Mentari converses a little about the plan of her screaming out the secret code if something happens with Satria and Bumi. Mentari walks inside Dimas's house, she notices Dimas sleeping on the couch. Dimas, aware of her presence, starts to boss her to make breakfast for him as he hasn't eaten since early morning.
52. There's a cut scene of Bumi and Satria waiting on the porch of the Cahya's residence house, talking to trust Mentari that she's capable of doing this by herself and they should keep watch on her from here.
53. Dimas sits at the dining table and across from him is Mentari who is not eating, the conversation starts with Dimas trying to get Mentari to stop thinking about last night's matter but Mentari does not want to. Dimas asks if Mentari wants a divorce to which Mentari agrees, this sets Dimas in a rage. The two of them began to argue.
54. In the heat of the argument, Mentari decides to excuse herself as she will pack her stuff to move out. Dimas rises from his seat and forcefully grabs her wrist, making Mentari scream out the secret code making Dimas confused. Bumi suddenly shows up and stops Dimas from

- hurting Mentari. Dimas is appalled to see Bumi and Satria's appearances. Mentari begs him to not stop her as she goes to the bedroom and Dimas follows suit.
55. Mentari is packing her belongings into her suitcase, and Dimas is about to stop her but gets stopped instead by Bumi. Bumi reveals that she already knows of Dimas's cheating. They begin to argue, but ultimately Dimas is overpowered by Mentari and Bumi's arguments and Mentari is set on legally divorcing him. Dimas is left speechless as he sits down confused as everyone ignores him.
56. As Bumi and Mentari talk about the album "Bumi dari Mataku" that Bumi carries, Dimas then walks to Mentari and Bumi, he hands over envelopes to the two of them. Dimas explains that the money for Bumi, and Mentari but for Mentari is because it is his form of pity towards her and still reminds her she needs to repay him for everything. Mentari agrees and then mentions that Dimas should learn about housework, and then they leave the house.
57. They put away all of Mentari's stuff in Satria's house. Bumi and Satria quickly rest on the sofa but then Mentari asks them not to relax now as they have so much to do. In confusion, Mentari explains that it's time to change this food business into something bigger and the two of them have to help her. The two of them groan whilst Mentari is listing things on her notes, as there are tons of plans and steps on the table in front of her. But then Bumi joins in documenting them together, for the album.
58. In the afternoon, Mentari is looking for the person who orders her food under the name "Bu Adi" but she is surprised to find out it is Bu Ida. The two of them talk, Bu Ida reveals that she didn't want to get found out that she's ordering from Mentari hence she uses another name and dresses up in disguise. Bu Ida reveals she knows the news of Mentari's divorce, in which Mentari calms her down and then concludes that Bu Ida should not use a different name because it can be an opportunity for them to catch up. Bu Ida then mentions that Mentari should join the gatherings again as Mentari should not be alone in situations like this. The two of them reconciled.
59. Time skips after 4 years and Mentari and Satria are managing their modest restaurant together. It is busy and filled with people. Satria is manning the front desk, while Mentari is in the kitchen. Satria calls out to Mentari that Bumi has come to dine in. Mentari then walks out of the kitchen bringing some food.
60. She sees Bumi sitting on one of the tables and then plates the meals in front of Bumi, knowing they're her favorites. Bumi compliments Mentari's meals as they taste great, and then she continues bearing news about Dimas. Bumi feels Mentari leaving Dimas took a huge toll on

Dimas's life. Dimas becomes stressed and decides to retire two years after the incident, he finally realizes how important Mentari's role is in his life. Bumi hesitates but confesses that Dimas asks for her permission to marry again because the other woman in the incident before got pregnant, Dimas wants to marry her to be responsible for the child in the womb.

61. Mentari then asks what Bumi's answers were, Bumi allows it and asks for Dimas to at least be present in this child's life. Bumi then fearfully asks if she did the right thing because she didn't ask for Mentari's opinion, Mentari smiles and then confesses that she knows of the news.
62. Flashback starts, it's a memory of Dimas visiting Mentari unannounced. Dimas looks older and disheveled, he's begging Mentari to help him with his situation. He even dramatically cries out making Mentari panics, and in the end, Mentari helps him and Dimas thanks her nonstop.
63. Bumi in shock asks the reasons why Mentari was so generous, Mentari then explains that the children in this incident are innocent, the ones at fault are the adults near them. Bumi then rants about how she was scared of Mentari getting angry or sad, to which Mentari laughs and gives her the solution to spend more time with her.
64. Satria then interrupts them to tell Mentari new orders are coming and Mentari gets to it right away, before she leaves, Mentari has a playful banter with Bumi leaving Bumi glaring at Satria who's laughing.

FADES OUT.

**THE END.**

### **2.3.3 Characters**

#### **2.3.3.1 Main Characters:**

- Mentari Cahya  
Age: 40 years old

This is the protagonist, Mentari is the mother of Bumi, a sister to Satria, and a wife to Dimas. She has dark brown hair with slight grayish strands, white skin, and some wrinkles on her features. Mentari is a housewife who has a history of being raised traditionally which creates a rift in the relationship between herself and her brother, Satria. The traditional upbringing in Indonesia was to favor sons more than daughters.



Upon being restricted to a position that is only appropriate for women who are married and a mother, she found happiness when Bumi was born, even when her marriage was already in a bad state from the beginning. But it soon changed when Bumi moved away and it triggered her mid-life crisis in the form of empty nest syndrome, followed by the need to face the unhappy marriage she has with Dimas. This triggers a series of events that leads her to revive the buried passion of the past, which is having a career as a businesswoman.

- Dimas Cahya

Age: 55 years old

This is the antagonist, Dimas is the father of Bumi and the husband of Mentari, and he's an office worker. He has balding black hair with grayish strands, slightly tanned skin, and slight stubbles. Dimas is a domineering and traditional man, embodying patriarchal ideals deeply ingrained in Indonesian society. He only sees Mentari as someone who should be a good obedient housewife who has to take care of everything relating to the household. He tends to be neglectful towards Mentari and that neglect increases as Mentari bore him a daughter instead of a son that's why he's not connected with Bumi. He is a businessman who is failing to stabilize his income and due to this, he becomes temperamental. In the story, he becomes Mentari's biggest obstacle because he does not wish Mentari to be superior to him and doesn't need him anymore in terms of finances.

- Bumi Dari Cahya

Age: 18 years old

Bumi is the daughter of Dimas and Mentari, the only child and daughter of the Cahya Family. She has long dark brown hair and white skin. She is a caring daughter to Mentari as she is closer to her than Dimas, but as she starts college and moves out of the house, her time with her mother becomes limited due to her packed schedule in law school. Bumi always wishes that her mother would prioritize her happiness and wants, even when it means not following what her father wanted.

### **2.3.3.2 Supporting Characters:**

- Satria Dewa Andreas

Age: 36 years old

Satria is the younger brother of Mentari. He has long brown hair, clean shaven, and has white skin. Having a history of being raised traditionally, creates a rift in the relationship between Satria and his sister, Mentari. Satria was raised spoiled as his parents tended to favor him the most and wanted him to be successful, but it led to failures due to him being spoiled and choosing to rely on his parents. Realizing his incapacabilities of having well-off careers, Satria never wanted to admit it to Mentari due to shame.

- Bu Ida

Age: 50 years old

Bu Ida is the head or leader of the neighborhood mothers' gathering usually reserved for the mothers such as Mentari, in the neighborhood. She has black hair and usually puts her hair in a traditional bun, wears heavy makeup, and always uses her signature bright red lipstick. She is notoriously known to be a heavy gossip and always wants to be the talk of the neighborhood hence the jealousy of Mentari's popularity. She never liked Mentari due to the things that she is not, such as being beautiful and having great cooking skills.

#### **2.3.4 Conflicts**

There are two conflicts in my creative work, Man vs. Self and Man vs. Society. Firstly, Man vs. Self is a conflict involving introspection, and a character struggles with their own morality, vices, sense of self, and goals (Evelyn, 2022). This will be portrayed by events in which Mentari who is having internal conflicts between being a housewife and a businesswoman, becomes persistent as her midlife crisis worsens when her empty nest syndrome is triggered and she is forced to face the unhappy marriage she used to ignore. Secondly, it's a Man vs. Society conflict and according to an article in the *Literary Device* site (Evelyn, 2022), it's a conflict where the character could be facing off against oppressive governments, the general public, or cultural norms. This will be portrayed through Mentari who is a middle-aged woman being rejected by society's norms as she wishes to go after her ambitions of having careers and businesses, as the norms of society think that a woman of her age should focus on being a mother and a wife to her husband. The characters that will represent society's side are Dimas as the main antagonist and Bu Ida the supporting character.