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**The Portraits Of Two Different Social Milieus Depicted In The
*Pariban: Idola Dari Tanah Jawa Movie***

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Abstrak: Film “Pariban: Idola dari Tanah Jawa” memperlihatkan keadaan kota Jakarta sebagai metropolitan dan Pulau Samosir di Sumatera Utara. Penggunaan bahasa yang disampaikan oleh karakter utama, Halomoan Brandon Sitorus yang tinggal di Jakarta sangat berbeda dengan sanak saudaranya yang tinggal di kampung halamannya di Sumatera Utara. Dalam artikel ini, penulis bertujuan untuk mengobservasi bagaimana kamera bekerja dan bagaimana dialog berkontribusi terhadap pemahaman penonton mengenai kehidupan Halomoan di kampung halaman yang berbanding terbalik dengan kehidupannya saat di kota. Untuk membantu penulis dalam analisis tersebut, penulis pertama kali menonton dan mengidentifikasi setiap adegan dan gambar yang ada di dalam film tersebut dan kemudian mengumpulkan data yang dapat membantu penulis dalam analisis film tersebut. Untuk membantu penulis dalam analisis film ini, penulis juga menggunakan pendekatan *Mise En Scene* dari Manon de Reeper dan teori representasi dari Stuart Hall. Hasil dari penelitian ini menunjukkan bahwa film ini merepresentasikan gambaran mengenai dua lingkungan sosial yang berbeda

Kata kunci: Film, Kota Metropolitan; Lingkungan Sosial, Representasi

Abstract: The movie of “Pariban: Idola dari Tanah Jawa” shows the setting of a metropolitan city, Jakarta and the beauty of Samosir Island in North Sumatra. The use of language uttered by the main character, Halomoan Brandon Sitorus who lives in Jakarta is totally different from his relatives who live in his hometown, North Sumatera. In this scientific article, the author aims to observe how the camera works and the dialogue contributes to our understanding of Halomoan’s life in his hometown on the contrary to his life in the city. In order to help the author doing this analysis, the author first watch and identify every scene and shot of the movie and then collect the data that could help author for the analysis. To help with the analysis, *Mise En Scene* approach from Manon de Reeper and Theory of Representation from Stuart Hall are used for this study. The result of

this study shows that this film represents the portraits of two different social milieu, Jakarta and Samosir Island. What the major character portrays in the movie through the scene and dialogue represent the different condition and reality of two compared cities.

Keywords: *film; metropolitan city; representation; social milieu*

INTRODUCTION

It is no doubt that Jakarta is the most developed city in Indonesia with heterogeneous people, the center of business and governmental area. Compared to other cities, Jakarta is the most successful city that can convert approximately 300.000 rural area into new urban area¹. Jakarta is the capital city of Indonesia and the largest metropolitan area in Southeast Asia, with rapid population expansion and a wide variety of urban concerns. The Jakarta Metropolitan Area's (JMA) population increased steadily throughout the twentieth century, from approximately 150,000 in 1900 to more than 14 million in 2005. The JMA spans around 6,400 square kilometers and includes Jakarta and the bordering districts of Bogor, Tangerang, Depok, and Bekasi. The JMA's overall population is approximately 10% of Indonesia's total population, but they occupy less than 0.3 percent of Indonesia's entire land area. Jakarta has a high urban population density and serves as Indonesia's political, economic, cultural, and transportation center².

Lake Toba is Indonesia's largest lake, located 176 kilometers west of the provincial capital, Medan, in North Sumatra. The lake is 87 kilometers long from northwest to southeast and 27 kilometers wide, making it the world's largest volcano-tectonic lake. The lake is one of the country's most popular tourist locations, located 904 meters above sea level and reaching a maximum depth of 505 meters. International recognition has been accorded to Lake Toba's natural beauty. Lake Toba's gorgeous waters, polite population, and unique Batak culture

¹ Winarso, H., Hudalah, D., & Firman, T. (2015). Peri-urban transformation in the Jakarta metropolitan area. *Habitat International*, 49, 221-229.

² Rukmana, D. (2008). The Growth of Jakarta Metropolitan Area and the Sustainability of Urban Development in Indonesia. *The International Journal of Environmental, Cultural, Economic, and Social Sustainability: Annual Review*, 4(1), 99–106.

attract travelers worldwide³. Samosir, a wedge-shaped island in the center of the lake, is believed to have been approximately 0.6 and 0.1 million years ago due to subsequent upheavals of the older bottom of the lake. He added that this magnificent island is almost 1.5 times the size of the Republic of Singapore. Samosir Island in Toba Lake is home to an abundance of traditional communities that are still inhabited by clan families and have been relatively well conserved by the indigenous people⁴.

The portraits of Samosir Island and Jakarta are represented in this movie, *Pariban: Idola dari Tanah Jawa*. Thus, the author would like to observe how the camera works and the dialogue contribute to the understanding in the main character's life, named Halomoan who experienced living in his hometown nearby Samosir Island, North Sumatera on the contrary to his life in the city, Jakarta. To support the analysis, the author used *Mise en Scene* approach from Manon de Reeper to see how the camera works and the dialogue contributes to this film. Then, the author applied the theory of Representation from Stuart Hall to analyze the portraits of two different social milieu, Jakarta and Samosir Island depicted in the movie.

Pariban: Idola dari Tanah Jawa tells about the main character named Halomoan Brandon Sitorus or Moan, a successful Batak businessman growing up in Jakarta that has to go to his hometown to meet his *pariban* in North Sumatera near Samosir Island. *Pariban* is a cousin. In Batak kinship, a man calls a daughter from *Tulang* as '*Pariban*'. *Tulang* refers to an uncle, mother's brother, or sister. On the other side, a woman calls her *Namboru*'s son as '*Pariban*'. *Namboru* refers to aunt or father's sister⁵ ⁶.

³ Moedjodo, H. et.al. (2003). Experience and Lessons Learned Brief for Lake Toba.

⁴ Hanan, H. (2011). A House is a Figure between the Earth and the Sky Case Study: Batak Toba House in Samosir Island. *Review of Urbanism and Architectural Studies*, 9(2), 51–60.

⁵ Rajagukguk, E. (2011). *Panggilan Kerabat Dalam Bahasa Batak*. Erikson Story.

⁶ Telaumbanua, A. (2018, July 25). *blog archive PARTUTURAN Ni Batak*.

According to Manon de Reeper, everything in a film or television show is constructed to fit on the screen⁷. The creators meticulously consider every detail in the scenario; nothing is coincidental. The word "Mise en Scène" refers to the director's vision for the scene and film. The author can influence the audience's cognition by determining what is presented within the constraints of that screen. The Mise en Scène can be used to convey meaning to the spectator. It is crucial for media and film studies analysis because it teaches how to recognize pertinent visual codes and how some may have been used to construct meaning⁸. Furthermore, Reeper stated that in order to aid in the study and interpretation of a scene, we must analyze not only who and what is present, but also their relative locations - we must also consider makeup, expressions, wardrobe, setting, look, visuals, sounds, and lighting. Numerous factors can be combined into a study of the film. They are divided into three categories: editing, camera, and lighting.

Editing is a process that condenses time and location into a logical sequence of photographs. The camera records the photos that were captured and the camera angles used. A shot is made up of one take. It can be used to construct a scenario or mood and to completely immerse the viewer in it⁹. These variables may aid the author in doing the analysis. Moreover, as The Media Insider notes, there are additional techniques to understanding cinematography. Among them is to set the scene for the shot. By attributing meaning to a shot, we may determine how the film intends to communicate a notion, a message, or a meaning through the lens¹⁰.

To analyze the portraits of two different social milieu, Jakarta and Samosir Island in the *Pariban: Idola Tanah Jawa* movie, the author applied the theory of Representation from Stuart Hall. According to Hall, representation is related to the meaning of human brain concepts or the development of meaning through

⁷ Hall, S. (2003). *Representation: Cultural Representations and Signifying Practices*. London: Sage Publication.

⁸ The Media Insider. (2020). How to read mise en scène | Visual film analysis explained! In *YouTube*.

⁹ Reeper, Manon De. (2016). *Film Analysis For Beginners: How To Analyse Movies*. Kindle Edition.

¹⁰ The Media Insider. (2017). How to read cinematography | Shot analysis explained In *YouTube*.

language. It is concerned with how meaning is conveyed, how something is described, or how something is shown. Here, Hall stated representation has never been a complete or exhaustive description of reality, but rather a synthesis of conceptions of numerous aspects. As he continues, any representation contains elements of the object itself, such as the viewpoint of those performing the representation, the individual's reaction to the representation, and the context of the society in which the representation occurs. According to Hall, representation is a reconstructive endeavor rather than a reflective one. For instance, the woman shown in this month's *Cosmopolitan* magazine does not represent a typical female appearance. Despite the image resembling a lady, it is not one. The Merriam Webster definition of representation is "something that represents or is represented: as a likeness, picture, model, or other replica"¹¹ To represent is to faithfully carry an area's or group's identity, honor it, and teach others about it. The representation of society is a means of expressing and experiencing it¹²

In everyday usage, the term "representation" refers to a series of mechanisms by which signifying acts appear to represent or depict another item or behavior in the real world. Thus, representation is a symbolic act that reflects a self-contained object world. However, in cultural studies, representation does not simply reflect in symbolic form 'things' that exist in an autonomous object world; instead, representations are constitutive of the meaning of the thing they purport to represent¹³. He claimed that representation endows material objects and social acts with meaning and intelligibility by building culturally constitutive maps of meaning. As a result, culture is frequently conflated with the study of representational processes. While culture encompasses representations, practices, and physical arrangements, one may argue that the process of representation endows behaviors with meaning and value. The researchers believed that the film

¹¹ Merriam-Webster. (n.d.). Representation. In *Merriam-Webster.com dictionary*.

¹² Hall, S. (2013). STUART HALL INTERVIEW – 2 JUNE 2011. *Cultural Studies*, 27(5), 757–777.

¹³ Barker, C. (2004). *The Sage dictionary of cultural studies*. Vol. 1. Sage.

included deliberate implications intended to be conveyed to the audience in this way.

Indriani provides yet another case for representation. She continued by elaborating on the crucial role of representation in creative production. The term "representation" refers to the act of communicating meaningful information about or representing the world to others through language¹⁴. The meaning of language in culture is exchanged via representation. It is culturally determined by the way those civilizations understand the language, as each culture is distinct. Furthermore, Indriani believed that language is a medium for expressing a culture's thoughts, conceptions, ideas, and feelings. Only through our shared access to language are we able to communicate. Thus, language is necessary for meaning, and culture has historically served as the primary repository for cultural values and meaning. In this study, the researchers defined representation as including all facets of media production. It is seen as a reflection of its culture's core ideas and values¹⁵. Thus, the author perceived the representation through the film's words or texts and images or scenes. There are quite a lot of differences that can be discussed if we look at how cities in Indonesia are different one with another. Jakarta, as mentioned before are such a global cities with its characteristics while Samosir Island, as mentioned before, are more like village and traditional-looking city. Through analyzing this movie, especially the characterization of the main character, it is expected that we can see how the two places above give understanding in the different social milieu.

RESEARCH METHOD

This research analyzed the portraits of two different social milieu in *Pariban: Idola dari Tanah Jawa* movie. *Mise En Scene* approach from Manon de Reeper and the theory of Representation from Stuart Hall were used for this

¹⁴ Indriani, N. (2015). Representation of Values through Popular Literature: A Case Study on Transracial Adoption in American Movies. *Rubikon: Journal of Transnational American Studies*, 2(1), 59-69.

¹⁵ Turner, G. and Duckham, M.F. (2006). *Film as Social Practice (4th Edition)*. Routledge.

study. To figure out how the portraits of two different social milieu in this movie, the author analyzed it by applying several stages.

First, the author watch and analyse the movie *in Pariban: Idola dari Tanah Jawa* movie using the film elements, *Mise En Scene*. The author then analyze the scenes, angles, camera, and editing on the movie, focusing on the main character, Halomoan. Second, the author connected the movie elements with cultural and social context living in Jakarta and Samosir Island. The last, the author concluded the whole observation of the portraits of two different social milieu in *Pariban: Idola dari Tanah Jawa*. The author also connects it with the theory from hall in order to determine what the movie is actually telling.

RESULTS AND DISCUSSION

In order to fully understand the result of this research, firstly, the author observed the elements of the movie in the *Pariban: Idola dari Tanah Jawa*. scenes, angles, shots, lighting, editing, etc. This observation would be beneficial as it could help the author know how the cultural and social context of living in Jakarta and Samosir Island is. First, I will start my observation from the scene starting from minutes 01:42:10.



Figure 1. Halomoan arrives at his hometown

In this scene, we will see a muscular Batak man sitting on the grass by Samosir Island. He is Halomoan Brandon Sitorus, a 37-year-old businessman on the lookout for his *pariban*. We are shown the grandeur of Samosir Island,

Halomoan's hometown, in this scene. We could see that he had paused and taken in the view. It's quite difficult to locate a sight as beautiful as Moan's homeland, given that he now resides in Jakarta. In a closer context, Samosir is an island in Sumatra's Lake Toba, North Sumatra province. The island, which comprises about half of the lake, is approximately 200 square miles (520 square kilometers) in size and is connected to the lake's western shore by an isthmus, the island's largest town, Pangururan, is located. The island reaches a height of 5,350 feet (1,630 meters) in the east, but the surrounding water is only 2,989 feet deep. On the isthmus connecting Samosir to the mainland, the mountain Dolok Pusubukit is supposed to have been the home of the first Batak, the fabled forefather of the Batak people who populate much of Sumatera Utara. The Samosir Batak people cultivate rice, breed cattle, fish in the lake, and sell shallots and garlic. They are predominantly Christian, with an emphasis on ancestor worship. Numerous ancient megaliths are located on the island. Tourism is becoming increasingly important on the island's eastern shore¹⁶. From this external research, I think this scene attempts to show the beauty living near Samosir Island that cannot be experienced by people who live in a big city like Jakarta.

My next observation then continued to the scene from minutes 01:06 to 01:50. In this scene, we will see Halomoan wearing a nice suit preparing to go to his office. He describes himself as a wealthy businessman who owns a large firm during his talk. His company specializes in developing trading software. He further explains that by having a business, he can afford a large house with a swimming pool similar to the one seen in the picture.

¹⁶ Britannica, T. Editors of Encyclopaedia (2020, September 4). *Samosir*. *Encyclopedia Britannica*.



Figure 2. Halomoan's house

He is free to purchase everything he desires without incurring any charge. His life is glamorous, as evidenced by his appearance on the scene. In my opinion, I think this scene attempts to show that Moan lives prosperously. He is one of the characters who portrays a prosperous Batak businessman based in Jakarta. Even though his ancestors were Batak, he led a different life in Jakarta.

The next scene I would like to observe is the scene on minute 02:45 (Figure 3). In the scene, we could see Moan with his wealth. He owned a number of lavish automobiles and stylish motorcycles. Then he engaged in a series of conversations with his servant. Moan inquired as to the whereabouts of his car key. He was on the lookout for it.



Figure 3. Moan before going to work

He expressed gratitude and presented his servant with some money when he discovered it. He stated that he required a car key, an ATM card, and an identification card. He did not need money. As a result, he gave his servant all of the money in his wallet. In a closer observation, I interpret this scene as an attempt

to demonstrate Moan's success as a businessman. He is described as the type of character that never struggles for survival. He can purchase anything he desires and can also donate anything he desires to anyone.

The next analysis goes to the scene on minutes 13:03 (Figure 4). In this scene, we are shown the setting of a café in Jakarta. The café is set up with lighting and dark nuance. There is a vase of flowers on the table that Moan and his girlfriend reserved. It gives a romantic atmosphere. This café looks convenient. In my understanding, I think this scene attempts to show the nightlife of Jakarta. People in Jakarta usually go to a café or restaurant when they go dating or hanging out.



Figure 4. Moan and his girlfriend at the café

In a closer context, the rapid growth of modern cafés in cities is directly tied to the expansion of urban public space. Although the concept of a café as a public space is not new, how a café produces a convenient public space for people of many backgrounds remains an intriguing occurrence. Not only does a restaurant or cafe offer food, but it also sells the service provided by its personnel. Service quality is critical at casual dining restaurants, as food is the primary product sold in the restaurant sector¹⁷. Thus, I see that this scene attempts to show the nightlife of Jakarta which is different from living in the village.

¹⁷ Nurliani Lukito, Y., & Puspita Xenia, A. (2018). Experiencing contemporary cafés and changes in the characteristic of third places. *IOP Conference Series: Earth and Environmental Science*, 126, 012208.

The next observation goes to the scene from minutes 24:59 to 25:17 (Figure 5). This scene depicts a location near Samosir where a Batak food booth called *lapo* can be found. Moan had just arrived in *lapo* and ordered a bowl of noodles in this scene. He had indicated to the seller that he desired a bowl of noodles, but the merchant yelled and inquired what Moan had ordered. Moan was astounded by how loudly the vendor spoke. Furthermore, Moan advised the vendor on his ability to speak slowly or not. On the other hand, the seller insisted that it was how he spoke.



Figure 5. Moan just arrived in Samosir

In further analysis, I view that this scene attempts to show the life near Samosir where we could find some *lapo* for Batak people to eat and chit-chat. In a closer context, *Lapo* is a social gathering place for the Batak Toba community. The Toba Batak ethnic community enjoys gathering over food, which eventually becomes a topic of debate. For most Toba Batak people, *Lapo Tuak* is primarily a place to interact, let go of longing, schedule appointments, and resolve conflicts regardless of social standing¹⁸. In addition, *Lapo Tuak* is not frequently found in the city center, most likely due to aesthetic concerns, and is typically only open from evening until midnight¹⁹. Another external research also shows that culinary in North Sumatra is based on a traditional recipe from Batak. Batak cuisine is

¹⁸ Lolo Romianna, A. (2021). *Lapo Tuak Sebagai Arena Interaksi Sosial pada Masyarakat Batak Toba (Studi Deskriptif Lapo Tuak di Desa Belang Malum, Kota Sidikalang)*.

¹⁹ Ikegami, Shigehiro. 1997. "Tuak Dalam Masyarakat Batak Toba. Laporan Singkat Tentang Aspek Sosial-Budaya Penggunaan Nira." *Annual Report of the University of Shizuoka. Hamamatsu College* (11-3).

famous for its unique and exotic dishes such as *arsik ikan mas* which is special food made of fish with lots of spices. They usually taste different because it uses different spices and techniques.

The last scene I would like to observe is on minutes 30:55-31:05 (Figure 6). In this scene, we could see one of the interesting tourist attractions named Huta Siallagan. There are some old stones in front of the traditional houses. This area is called Huta Siallagan. Huta Siallagan has a meaning in the Batak language, namely Village Siallagan. The name Siallagan is derived from King Siallagan, the village's founder²⁰.



Figure 6. Huta Siallagan

Interestingly, this settlement, located in Ambarita Village, Simanindo District, Samosir Regency, North Sumatra, is one of the island's most popular tourist destinations. Huta Siallagan is a centuries-old settlement founded under the reign of the first Huta chieftain, Raja Laga Siallagan. Siallagan is King Naimbaton, who descends from King Isumbaon, the Batak King's second son²¹.

After some external research, it is shown that the stone is located just in front of the king's house, just under the Hariara tree—a sacred tree to the Batak tribe. Stone tables and chairs are thought to be roughly 200 years old. Historically, this location was used to try offenders. These offenses include theft, murder, rape, and spying for the enemy. The penalty is not to be taken lightly. If the offense is minor, it will be punished with a chained sentence. If, however, the offense is

²⁰ *Huta Siallagan - Kampung Wisata di Pulau Samosir*. (2020, May 30). Dorico Holiday.

²¹ Akbar, S. (2020). *Kisah Batu Persidangan di Huta Siallagan Samosir*.

classed as a major felony, the criminal will face the death penalty. Thus, in my opinion, this scene attempts to show the cultural and historical place that cannot be found in Jakarta or other cities.

The two places taken in the movie represent the different condition of social milieu such as the characteristics of the people, public places and tourist destination, even the culinary. It suggests that differences of two contrasting places are depicted in a movie by the characters. We can see that it is a little bit hard for Halomoan to recognize and to adapt to his old town in Sumatera. It is because he has been long living in Jakarta and we can see that the place we live in can shape the way we act and see things.

CONCLUSION AND SUGGESTION

To summarize, various scenes and dialogues depicted the contrasting socioeconomic milieus on Samosir Island and in Jakarta. Jakarta, the city Moan resides in, is described as a bustling area with numerous convenient and fascinating places to hang out and eat. Then, Samosir, Moan's hometown, has a pleasant environment and an interesting tourist destination. The Batak people that dwell there have a strong connection to their culture. Even their home is constructed traditionally. As a result, we can infer that *Pariban: Idola dari Tanah Jawa* is a film that successfully depicts life in Jakarta and Samosir. Through the characterization of Halomoan, we can see that the movie displays different conditions of social milieu such as the culinary, and public places, and it shows that even the town can change the way we live our life.

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