

Cinematographic Mise En Scène In The Horror Film Titled "Primbon" With The Theme Of Javanese Cultural Beliefs

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Abstract

Indonesian horror films initially often explore mysterious stories and ghosts from local mythology, creating a mysterious atmosphere enriched with cultural elements such as addressing themes of Javanese cultural beliefs in a film titled "Primbon". Unfortunately, there have not been many studies discussing horror films in terms of Mise en Scène in Indonesia. The film titled "Primbon" is a work of director Rudy Soedjarwo, who is a director and film producer in Indonesia. He is known for his work in the Indonesian film industry. Researchers wanted to determine how important the visual appearance through Mise en Scène is in horror films. This research was conducted descriptively qualitatively, data collected through literature searches on theories related to cinematography and composition in films, using the Kurt Lewin method approach. The research revealed that the Mise en Scène in a horror film like "Primbon" appears slightly different because the impression of the storyline intended to convey is tension, fear, and audience emotional sadness, and this is felt to be very important in building the visual mood. Horror films not only always scare by presenting horror alone, but sadness and pathos can become the climax of a unique and interesting horror film.

Keywords: Horror Film, Mise en Scène, Primbon, Javanese Beliefs

Abstrak

Film horor Indonesia pada awalnya sering mengeksplorasi kisah-kisah misteri dan hantu-hantu dari mitologi lokal, menciptakan atmosfer misteri yang diperkaya dengan elemen budaya seperti halnya mengangkat tema kepercayaan budaya Jawa dalam film berjudul Primbon, sayangnya belum banyak penelitian yang membahas tentang film horor secara *Mise en Scène* di Indonesia. Film berjudul Primbon merupakan karya sutradara Rudy Soedjarwo adalah seorang sutradara dan produser film Indonesia. Ia dikenal atas karyanya dalam industri perfilman Indonesia. Peneliti ingin mengetahui seberapa dalam pentingnya tampilan visual secara *Mise en Scène* dalam film horor. Penelitian ini dilakukan secara deskriptif kualitatif, data yang dikumpulkan melalui penelusuran kepustakaan tentang teori yang terkait sinematografi dan komposisi pada film, menggunakan pendekatan metode Kurt Lewin. Penelitian menghasilkan bahwa *Mise en Scène* dalam sebuah film horor Primbon tampak sedikit berbeda karena kesan dari jalan cerita yang ingin disampaikan adalah ketegangan, ketakutan, dan kesedihan emosi audiens dan hal ini dirasa sangatlah penting dalam membangun mood visual. Film horor tidak hanya selalu menakuti dengan menakutkan kengerian saja, namun kesedihan dan haru bisa menjadi klimaks sebuah film horor yang unik dan menarik.

Kata Kunci: Film Horor, *Mise en Scène* , Primbon, Kepercayaan Jawa.

1. INTRODUCTION

Over the past few decades, the Indonesian film industry has experienced rapid growth, producing various film genres that reflect cultural diversity and the creativity of filmmakers. One genre that has attracted attention is Indonesian horror films, which have undergone an interesting evolution over time [1].

Over the years, Indonesian horror films may have been more known for their simple effects and narratives that sometimes relied on local myths. However, with better production quality and improved cinematography, Indonesian horror films have now become a strong force in the international film industry.

The depiction of ethnic groups from a specific local area in Indonesia can be one of the attractions of a film [2]. At the outset, Indonesian horror films often explored mysteries and ghosts from local mythology, creating a mysterious atmosphere enriched with cultural elements [3]. However, the development of plotlines and characters in Indonesian horror films has undergone significant changes over time. By incorporating contemporary suspense elements and more complex ideas into the horror storyline, young filmmakers have emerged with new concepts.



Picture 1. The Best Indonesian Horror Film
[Source: <https://www.kapanlagi.com>]

The success of several Indonesian horror films on the international scene, such as "Satan's Slaves," "Impetigore," and "KKN Di Desa Penari," reflects the rapid progress in this industry. These films not only deliver tension and horror

through strong storytelling but also present high production quality, on par with global filmmaking standards.

In this writing, we will further explore the development of Indonesian horror films, identifying key factors that support the growth of this genre, and detailing how Indonesian filmmakers successfully blend traditional elements with contemporary innovation to create thrilling and captivating works that resonate with audiences. By taking a closer look at the journey of Indonesian horror films, we can better understand how artistic intelligence and the courage to experiment have elevated this genre to a higher level, embracing and defining the Indonesian film identity on the world stage.

Mise-en-scène in cinematography plays a central role in shaping the visual experience of the audience and conveying profound messages in the world of film. In the horror film genre, mise-en-scène elements can create a tense atmosphere and evoke emotional tension in the audience. One horror film that stands out in this context is "Primbon," a work by Director Rudy Soedjarwo that presents an intriguing horror film with a distinctive Javanese cultural touch, different from typical horror films. Rudy Soedjarwo is an Indonesian film director and producer known for his work in the Indonesian film industry. Some of his directed films include "Gie" (2005), which portrays the life of Indonesian student activist Soe Hok Gie. This film received much praise and recognition. Additionally, Rudy Soedjarwo has directed films such as "Ketika Cinta Bertasbih" (2009) and "Habibie & Ainun" (2012), depicting the life of former Indonesian President B.J. Habibie and his wife, Ainun.



Picture 2. The Best Indonesian Horror Film
[Source: <https://www.teater.co/>]

Primbon Jawa refers to a tradition of inherited beliefs or knowledge associated with Javanese culture, particularly in the context of spirituality, metaphysics, and belief in mystical powers. Primbon Jawa encompasses various aspects such as divination, black magic, religious ceremonies, and guides to daily behavior. The term "primbon" itself comes from the word "pustaka," which means book or scripture, and often refers to ancient books containing mystical knowledge or prophecies. These are roughly the themes portrayed in the film titled "Primbon" by Rudy Soedjarwo.

Primbon tells the story of two friends named Rana (Falvio Zaviera) and Janu (Chicco Kurniawan) who go mountain climbing. However, they hike in bad weather and get lost due to heavy rain. Janu eventually returns home safely, but Rana goes missing and is not found. Rana finally returns home when his family holds a prayer gathering after he has been missing for a week and is declared dead. Dina, Rana's mother played by Happy Salma, and Banyu, his father played by Nugie, along with his sister Tari, played by Azela Putri, are overjoyed when Rana arrives. Unfortunately, their extended family rejects Rana because his return from the dead is considered unnatural according to the Primbon. Rana's extended family, including his friend Janu, become targets of various terrors emerging from negative energy spirits. One day, an elder aunt declares that the anomalies experienced by their family are due to Rana's return from the forest where he was supposed to be dead, leading them to eventually perform a Javanese ritual called "ruwatan."

Mise-en-scène serves not only as a tool for visual representation but also as a window into the rich beliefs and cultural traditions of Java. The horror film "Primbon" chooses the theme of Javanese Cultural Beliefs as the backdrop that frames its story. Javanese culture, with its local wisdom, becomes an essential element in shaping the atmosphere and visual aesthetics that distinguish this film from conventional horror productions. Through Mise-en-scène, careful camera shots, authentic settings, and costumes that depict Javanese culture, the film invites viewers to immerse themselves in the eeriness contained within the heritage of beliefs sometimes referred to as "primbon."

In this context, this essay will explore how Mise-en-scène in "Primbon" serves as a reflection of Javanese culture. Careful camera shots and authentic setting choices create a visual space capable of drawing viewers into the supernatural world, where traditional Javanese beliefs intersect with tension and horror. Thus, the film becomes a work of art that not only frightens but also enriches understanding of the cultural values still alive in society.

In developing this analysis, we will delve into how Mise-en-scène in the film "Primbon" combines its visual elements to create a unique and profound viewing experience while exploring the roots of cultural beliefs that underpin the story. The film proves that cinematography, through Mise-en-scène techniques, can serve as a bridge between culture and tension in an unforgettable horror work. It is hoped that this research can delve deeper and serve as a learning resource for aspiring young filmmakers.

2. CINEMATOGRAPHY THEORY

2.1 MISE EN SCÈNE

"Mise en scène" (French for "placing on stage") is used by directors, according to David Bordwell and Kristin Thompson in "Film Art." The term was initially used for stage performances but later adopted in film. Mise en scène aims to

control the film elements associated with theater, such as setting, lighting, makeup, costumes, and actor movement. Not always does the script planning go as expected; directors can alter the script planning, and actors can add their lines. All of this is done to enhance the dramatic effect of the film. In other words, the director's power in filmmaking is evident within the frame.

Theater performances take place and fill the space in the theater building. A stage is always necessary for theater performances [4]. However, there is now a trend worldwide to find alternative venues to develop theater itself. Moving the venue of the performance from the theater building is one of the actions taken [5]. This recommendation can be used to conduct cinematography analysis on the horror film titled "Primbon."

2.2 Visual Composition

The way visual elements such as framing, lighting, color, spatial composition, and camera movement are arranged sequentially within a scene or sequence to achieve the desired aesthetic and narrative effects is called "visual composition" in film [6]. Visual composition is crucial for conveying messages and emotions to the audience and influencing the audience's understanding and response to the film's story [7]. Here are some important components of visual composition in film :

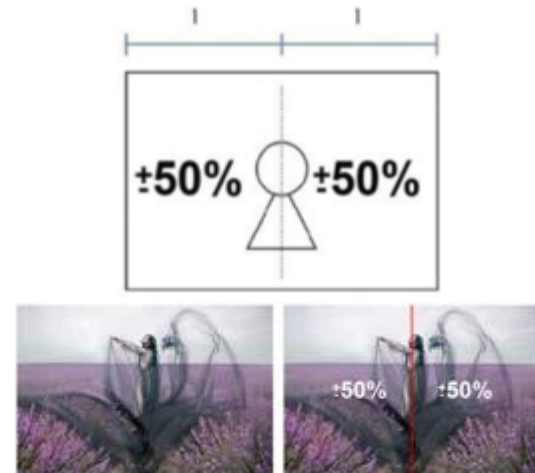
Framing: The way subjects or objects are positioned within the camera frame. This includes the selection of shots (wide shot, medium shot, close-up, etc.) and the composition of objects within the frame.

Lighting: The use of light to create atmosphere, highlight subjects, and direct the viewer's attention. Lighting can provide dramatic contrasts or build softer and more intimate moods.

Color: The selection and use of color in sets and costumes can evoke strong atmospheres and

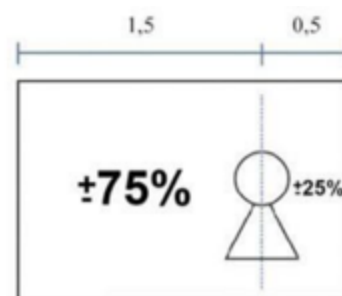
convey emotions. Colors can also be used to create visual contrasts or reinforce specific themes.

Symmetry and Asymmetry: The arrangement of objects in the frame as symmetric or asymmetric can convey different impressions to the audience. Symmetry is often used to create a sense of stability or order, while asymmetry can provide a dynamic or visual tension.



Picture 3. Symmetrical Visuals
[Source: Research on Visual Composition: Symmetrical and Asymmetrical in Surreal Fashion Photography by Natalie Dybisz]

Visual symmetry occurs when elements within the frame or composition are placed similarly on both sides of the axis of symmetry. Symmetry is often used to create a sense of balance, harmony, or order in a scene and can convey a strong and structured aesthetic impression [8].





Picture 4. Asymmetrical Visuals
[Source: Research on Visual Composition:
Symmetrical and Asymmetrical in Surreal Fashion
Photography by Natalie Dybisz]

Visual asymmetry occurs when elements within a frame or composition are not placed symmetrically. Asymmetry, in contrast to symmetry, is often used to create a dynamic impression, tension, or greater visual interest in a scene. Visual asymmetry can provide a more natural or realistic nuance in composition, as the real world is often asymmetric in many aspects [9].

Effective visual composition in film requires a deep understanding of how these elements work together to achieve desired artistic and narrative goals. Through careful use of visual composition, a director can create a powerful and captivating cinematic experience for the audience [10].

2.3 THE THEORY OF SEMIOTICS BY SAUSSURE

The theory of semiotics by Ferdinand de Saussure explains various signs that can represent something after the reader experiences their representation. In Saussure's semiotic model, everything that can be observed if there are signs and signifiers is explained.

The signifier ("sign") is anything that is planted in our minds when we see or read something, while the signified ("sign") is the meaning or message that exists in our minds about something that is perceived [11].

2.4 PHOTOGRAPHY TECHNIQUES & VISUAL COMPOSITION

In English, "Teknik pengambilan gambar adalah tentang bagaimana cara menempatkan kamera

yang digunakan untuk menciptakan gambar dan mendukung narasi dalam film" translates to "Photography techniques are about how to position the camera used to create images and support the narrative in a film" [12]. According to Thompson & Bowen (2013), the visual placement within the frame and all the arranged visual elements aim to convey the storytelling expression within a film [13]. Then, the objects placed within the frame also aim to create aesthetics within the film that contain meaning to be conveyed to the audience, forming a composition.

Cinematography and visual composition are two key aspects in filmmaking that play a crucial role in conveying the story and emotions to the audience. Camera techniques involve various strategies for capturing scenes accurately [14]. While cinematography encompasses the technical aspects of capturing scenes through camera techniques, visual composition involves arranging visual elements within the frame to create a powerful cinematic experience. Here are some principles and techniques in both fields:

Shot Selection: Choosing the appropriate type of shot based on the situation and emotion to be conveyed. For example, a wide shot to depict the environment, a close-up to highlight facial expressions, and an angle shot to create a dramatic effect.

Camera Movement Arrangement: Using the correct camera movement to add dynamics to the scene. This could include panning (rotating the camera from one side to another), tilting (directing the camera up or down), or dollying (moving the camera forward or backward).

Utilization of Audiovisual Composition: Integrating camera movements with audiovisual elements such as music, sound, and visual effects to enhance the audience's experience.

2.5 LIGHTING TECHNIQUES

Lighting is one of the most important aspects in filmmaking that influences the atmosphere, mood [15], and aesthetics of the filmed scenes [6]. The right lighting techniques can provide visual power and deepen the narrative of the film [16]. Here are some lighting techniques commonly used in the film industry:

1. Key Light: The key light is the primary and usually the brightest source of light in a scene. It directs light directly onto the main subject to provide highlights and shape shadows that clarify facial details or objects.

2. Fill Light: Fill light is used to reduce the contrast between shadows and highlights produced by the key light. It is placed on the opposite side of the key light to soften shadows and provide even lighting across the subject.

3. Backlight or Rim Light: Backlight or rim light is placed behind the subject to separate it from the background. This creates a silhouette or edge lines that highlight the contours of the subject, adding dimension and depth to the scene.

4. Fill-in Light: Fill-in light is used to fill in shadows that are too dark on the subject, especially in areas that do not receive direct light from the key light. It helps maintain detail and provide a more natural impression in the scene.

5. Gobo Lighting: Gobo lighting technique is used to create intriguing shadow patterns on the background or subject using a gobo (holed board) between the light source and the subject. This creates visually appealing effects and adds complexity to the composition of the scene.

6. Special Effects Lighting: Special effects lighting is used to create specific atmospheres or special effects in scenes, such as blue lighting for a cold nighttime ambiance or red lighting for a fiery and dramatic atmosphere.

7. Natural Lighting: Utilizing available natural light sources, such as sunlight or moonlight, to provide a sense of realism and authenticity to the scene. Natural lighting is often employed in outdoor scenes or suitable locations. By mastering various lighting techniques, a cinematographer can create a variety of atmospheres and emotions that match the narrative needs of the film. This allows them to produce visually compelling works that captivate audiences.

2.6 SETTING AND PROPS IN FILM

Backdrop, Setting, and Props are crucial elements in creating the visual world of a film. They play a role in depicting the location, time, and circumstances that influence the story and characters in the film. Here's an explanation of these three elements:

1. Backdrop:

The backdrop is the physical or geographical context in which the story takes place. It includes the physical environment such as locations like cities, villages, mountains, or even outer space planets. The backdrop provides the framework of time and space for the story to unfold. Choosing the right backdrop is crucial to support the plot and establish the appropriate atmosphere.

2. Setting:

The setting is the specific arrangement or environment within the backdrop where scenes and actions take place. It includes indoor settings such as houses, offices, or schools, as well as outdoor settings like streets, forests, or beaches. The setting provides a place for characters to interact and develop their relationships within the story. Setting details such as decor, lighting, and ambiance also contribute to the overall atmosphere of the scene.

3. Props:

Props are physical objects used by characters in the film. Props encompass everything from clothing, tools, and furniture to small items like

letters, food, or weapons. Props bring the film world to life by providing visual detail and context. They can also be used as narrative tools to reinforce characterization or drive the plot forward.

The selection of backdrop, setting, and props is crucial in creating a rich and convincing world in a film. They help support the themes, atmosphere, and messages that the director wants to convey to the audience. With attention to these details, a film can become more immersive and captivating for its viewers.

2. RESEARCH METHODS



Picture 5. Kurt Lewin's Data Analysis Technique
[Source: Kurt Lewin's Data Analysis]

The research is conducted descriptively and qualitatively [16]. The data collected for the research is gathered through literature review on theories related to cinematography and composition in films. Additionally, the author conducted direct research on the case study of the film "Primbon" by watching it more than 5 times, including in the steps of data collection and visual analysis. According to Kurt Lewin, qualitative research consists of four repeating stages: (1) planning; (2) action or implementation; (3) observation; and (4) reflection [17]. Interviews were conducted with two lecturers who possess expertise in the field of visual studies. The first interview was conducted with Dr. Teddy Hendiawan, S.Ds., M.Sn., a Film Lecturer at Universitas Multimedia Nusantara. The second interview was conducted with Asrullah Ahmad, S.Ds., M.Ds., a Sound Design Lecturer and Designer at Universitas Multimedia Nusantara – Department of Visual Communication Design.

Interviews regarding the understanding and interpretation of daily practices in Javanese culture, particularly in Central Java, were conducted with C. Sularti., a native of Yogyakarta, Central Java, who grew up deeply immersed in Javanese cultural traditions within a family strongly rooted in these traditions. Together with C. Sularti, a discussion was held regarding frame captures that represent the visual phenomena of Javanese culture to be interpreted and described in research.

Based on the interviews conducted with two visual experts from film and visual design, it was concluded that visuals created through the setting, lighting, costumes and props, and blocking can shape a visual perception aligned with the intended message to be conveyed to the audience. Additionally, mise en scène helps in storytelling through visual elements by shaping the atmosphere or mood that supports the film's theme, directing the audience's attention to key elements, and communicating specific symbolic or aesthetic meanings. In the film *Primbon*, this can be associated with the visual signs of Javanese culture depicted in the selected frames of the story [18]. The visual composition strengthens the aesthetic appearance, making it more appealing and comfortable to view [18].

3. RESULTS AND DISCUSSION



Picture 6. time code 00:02:25 Film "Primbon"
[Source: Netflix Film "Primbon", 2023]

Mise en scène,

Setting: picture 6, it is evident that the setting takes place in front of a rural house, situated far from the city, during the morning hours.

Lighting: The lighting arrangement in this scene appears natural, relying on sunlight to depict the bright morning conditions. Additionally, there is some artificial lighting used to illuminate the face of the actor Nugie, who portrays Banyu.

Costumes and Props: The main subject, positioned as the point of interest, is placed centrally in front of the camera. Nugie, portraying Banyu, is wearing a blue collared shirt, while others are dressed in shirts of gray, black, and dark green colors. This creates a contrast with the main subject, drawing attention to him.

Blocking: The actor playing Banyu, positioned as the main subject in the frame, is directly in front of the camera and is depicted interacting with a crowd of villagers.

Acting: Nugie, in the role of Banyu, portrays a father deeply distressed and fearful as he pleads with the villagers for help in finding his lost son in the forest.

Javanese Interpretation: In the activities of rural communities, particularly in Java, the act of gathering residents together can be described as a "*musyawarah – rembukan*" a collective discussion or deliberation to address and announce matters of great urgency or importance.

Composition,

Symmetrical Balance: picture 6, the subject is positioned centrally within the frame, evenly dividing the balance of the frame 50:50.

Shot Selection: Scene 6 employs a close-up shot focusing on the father's facial expressions.



Picture 7. time code 00:05:10 Film "Primbon"
[Source: Netflix Film "Primbon", 2023]

Mise en scène,

Setting: picture 7, the setting is within a house, specifically in the kitchen, during the nighttime.

Lighting: The lighting in this scene appears to be artificial, with warm-colored light emanating from kitchen lamps.

Costumes and Props: The two subjects, Dini portrayed by Happy Salma as Rana's mother and Oppie Andaresta as Rana's uncle, are positioned as points of interest in the middle of the frame, between the doorways of the room. They are dressed in dark-colored clothing, symbolizing mourning, with a combination of white and green attire.

Blocking: The mother and uncle of Rana, as the main subjects in the frame, are positioned centrally, with the camera capturing them from the side as they engage in dialogue.

Acting: The scene depicts an intense discussion between Rana's mother and uncle in the kitchen, conducted clandestinely.

Javanese Interpretation: In Javanese culture, the kitchen holds a meaning beyond merely being a place for cooking. It often serves as a symbol rich in philosophical, spiritual, and social values. In Javanese traditions, the kitchen frequently symbolizes simplicity. The act of cooking using traditional tools such as the *pawon* (stove) or *loro-loroning atung* (double stove) reflects a simple way of life in harmony with nature.

Composition,

Symmetrical Balance: Picture 7, the subjects are positioned centrally within the frame, evenly dividing the frame's balance 50:50.

Shot Selection: Scene 7 employs a wide shot to depict the kitchen space, capturing the full bodies of both subjects.



Picture 8. time code 00:09:23 Film "Primbon"
[Source: Netflix Film "Primbon", 2023]

Mise en scène,

Setting: picture 8, the setting is within a house, specifically in the main living area or living room, during the nighttime.

Lighting: The lighting in this scene appears to be artificial, supplemented by warm-colored light from yellow lamps.

Costumes and Props: The main subject, Rana's mother, is dressed in dark-colored clothing with a combination of green and white fabric. The rest of the family members are also dressed in mourning attire following a prayer session held at their home for Rana, who has been declared deceased after going missing in the forest.

Blocking: Rana's mother stands directly in front of the camera with her back to the other family members, displaying an expression of anger.

Acting: The scene depicts a serious discussion among all family members, with Rana's mother still refusing to believe that her missing child may still be alive. This leads to a tense atmosphere within the family, portrayed through expressions of anger.

Javanese Interpretation: As explained in the previous analysis, the kitchen, as a spiritual center of the family in Javanese culture, is often used as a place to gather and chat while cooking. In the film, this is depicted as a warm family gathering spot. However, because the intended atmosphere is one of tension, the kitchen is

shown at night with dim lighting, enhancing the emotional tone the film seeks to convey.

Composition,

Symmetrical Balance: Picture 8, the subjects are positioned centrally within the frame, evenly dividing the frame's balance 50:50.

Shot Selection: Picture 8 employs a combination of a wide shot, but due to the blocking with Rana's mother standing closer to the camera, an angled shot with a half-body portrait is captured.



Picture 9. time code 00:09:26 Film "Primbon"
[Source: Netflix Film "Primbon", 2023]

Mise en scène,

Setting: picture 9, it can be seen that the setting occurs in front of the house door at night.

Lighting: The lighting setup in this scene appears to use artificial lighting, with additional warm-colored light from the indoor lamps illuminating up to the front door of the house.

Costumes and Props: The main subject in this scene is Rana. The daughter who was considered lost and declared dead, finally returns home in heavy rain and naked without clothes.

Blocking: The shot uses a zoom-in technique directly on Rana's face portrait to show sadness, fear, and Rana's facial expression as she returns from the forest to her house. The subject is positioned right in the middle of the frame, with the background showing rainy conditions outside the house.

Acting: Rana, sad and scared, finally returns home, with heavy rain as the backdrop further strengthening this surprising scene for the entire family who initially thought Rana had died in the forest.

Javanese Interpretation: The forest is a tranquil place, often regarded at night as a location to be avoided and considered sacred. It is believed to be inhabited by supernatural forces and ancestral spirits. In traditional beliefs, the forest is a revered space, thought to be the dwelling place of ancestors or spiritual beings.

Composition,

Symmetric Balance: picture 9, the subject is in the middle of the frame, dividing the frame's balance equally 50:50.

Shot Selection: picture 9, a close-up shot is seen to clarify the soaking wet condition and Rana's facial expression.



Picture 10. time code 00:12:37 Film "Primbon"
[Source: Netflix Film "Primbon", 2023]

Mise en scène,

Setting: picture 10, the setting takes place in Rana's bedroom, inside the house at night.

Lighting: The lighting in this scene appears to use artificial lighting, combined with additional warm light from the indoor lamp conditions.

Costume and Props: The subject in the frame, the mother, wears the same mourning attire as before, dark-colored clothing, while Rana lies without clothes on the bed with a blank stare, only covered in a brown batik cloth.

Blocking: In front of the camera, Rana is positioned in front, and the mother is behind him, with half of her face towards Rana and the whole face of the mother appearing happy about her child's return and trying to engage her child in conversation.

Acting: Rana's mother attempts to engage in a discussion with Rana with a happy expression because her child has safely returned home, but Rana appears blank and silent, only apologizing to her mother.

Javanese Interpretation: The use of *kain jarik* in daily life reflects simplicity and a connection to traditional values as well as local wisdom in Javanese culture. For women, it represents simplicity in everyday life.

Composition,

Asymmetric Balance: picture 10, the subjects Rana and the mother are in one-third of the frame, indicating the Rule of Thirds in the shot.

Shot Selection: picture 10, it is apparent that the setting takes place inside Rana's room, within the house.



Picture 11. time code 00:17:30 Film "Primbon"
[Source: Netflix Film "Primbon", 2023]

Mise en scène,

Setting: picture 11, this scene takes place in the kitchen, inside the house at night.

Lighting: The lighting in this scene appears to use artificial lighting, combined with additional warm light from the indoor lamp conditions.

Costume and Props: The subjects in the frame, the mother wearing green clothing, and the father wearing dark-colored clothing.

Blocking: The wide shot is taken slightly away from the frame to show the kitchen condition. The mother is seated on the left side of the frame, and the father is standing opposite on the right side of the frame.

Acting: Rana's mother is seen chatting with the father while doing the dishes.

Javanese Interpretation: The kitchen in Javanese culture is often considered the heart of family life. It is a space where family members gather, cook, and share time together. The kitchen plays an important role in building emotional bonds and harmony among family members.

Composition,

Symmetric Balance: In scene picture 11, achieving a symmetric balance based on the positions of the subjects seen on opposite sides of the frame, dividing the composition balance 50:50.

Shot Selection: In scene picture 11, it is evident a wide shot is taken, showing the kitchen condition, and a two-way discussion between the mother and father with positions not too close from where they stand.



Picture 12. time code 00:25:20 Film "Primbon"
[Source: Netflix Film "Primbon", 2023]

Mise en scène,

Setting: picture 12, this scene takes place in the middle of the road, outdoors.

Lighting: The lighting in this scene appears to use artificial lighting, combined with additional natural light from the morning sunlight.

Costume and Props: The subjects in the frame, the father wearing a collared shirt with his gray motorbike jacket, while Rana wearing a casual cream-champagne long-sleeved shirt.

Blocking: The camera position is taken from the front of the motorcycle, with both subjects standing halfway in front of the camera, taken slightly from a low-angle.

Acting: Both the father and Rana are seen smiling happily with a slight laughter, appearing to be making promises to each other.

Javanese Interpretation: In Javanese culture, the relationship between father and child holds profound meaning, reflecting traditional values, wisdom, and harmony. This closeness is often shaped by noble principles passed down through parenting styles, moral values, and family traditions. The father serves as a role model and source of guidance.

Composition,

Symmetric Balance: picture 12, achieving a symmetric balance based on the positions of the subjects seen on the left and right sides of the frame, dividing the composition balance 50:50.

Shot Selection: picture 12, a Close-Up shot is taken, showing the happy facial expressions of both the father and Rana from the side.



Picture 13. time code 00:54:57 Film "Primbon"
[Source: Netflix Film "Primbon", 2023]

Mise en scène,

Setting: picture 13, this scene takes place inside a shop in the market.

Lighting: The lighting in this scene appears to use artificial lighting, combined with additional natural light from the early morning sunlight.

Costume and Props: The women from left to right in the frame, wearing long-sleeved Javanese batik costumes, gray shirts, white shirts, and dark blue patterned batik clothes.

Blocking: The camera position is taken from the front.

Acting: The shop owner women are seen discussing about Rana, who is rumored to have been declared dead but seen alive again, and considered a supernatural being.

Javanese Interpretation: The market is a symbol of social, economic, and cultural life that reflects the values of togetherness, mutual cooperation (*gotong royong*), and harmony in Javanese society. It is a place where people from various walks of life meet and interact. In the market, people not only engage in buying and selling but also share stories, strengthen social bonds, and build a sense of community. The market serves as a reflection of a society filled with togetherness.

Composition,

Asymmetric Balance: picture 13, where the point of interest in this frame is the shop owner woman. As the focal point of the scene, initiating gossip among other women in the market, she is positioned one third into the frame, dividing it 25:75, following the rule of thirds composition.

Shot Selection: In scene picture 13, a Close-Up shot is taken, showing a 3/4 part of the camera shot.



Picture 14. time code 00:56:18 Film "Primbon"
[Source: Netflix Film "Primbon", 2023]

Mise en scène,

Setting: picture 14, this scene takes place in the kitchen, inside the house.

Lighting: The lighting in this scene appears to use artificial lighting, combined with additional natural light from the daytime sunlight coming in through the window.

Costume and Props: The subjects in the frame are the mother and Rana, who appear happy together as they are reunited, and Rana asks her mother to teach her how to make ketupat.

Blocking: The camera position is taken from the front of the table, capturing the left and right sides of Rana and her mother's faces on the camera.

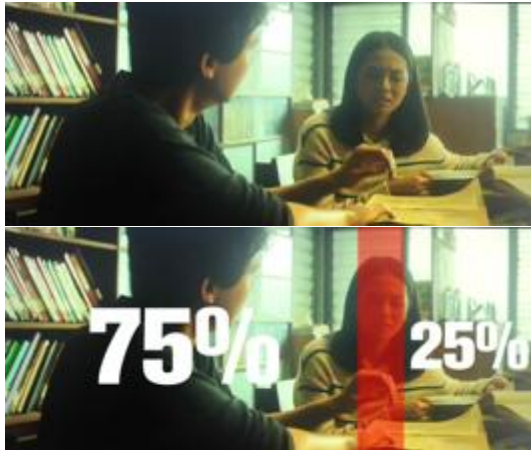
Acting: The mother and Rana are chatting, and the mother is delighted to teach Rana how to fold ketupat leaves.

Javanese Interpretation: The weaving of ketupat reflects the importance of patience and diligence in navigating life, which are also key values in Javanese culture. The intricate weave of the ketupat symbolizes the complexity of human life. The process of arranging each strand of coconut leaves (*janur*) teaches that life's challenges can be overcome through patience, perseverance, and collaboration.

Composition,

Symmetric Balance: In scene picture 14, achieving a symmetric balance based on the position of the subjects seen on the left and right sides of the frame, dividing the composition balance 50:50.

Shot Selection: In scene picture 14, a Close-Up shot is taken with tight cropping in the frame, showing the happy facial expressions of the mother and Rana from the left and right sides.



Picture 15. time code 00:57:07 Film "Primbon"
[Source: Netflix Film "Primbon", 2023]

Mise en scène,

Setting: picture 15, this scene takes place indoors, in a library.

Lighting: The lighting in this scene appears to use artificial lighting, combined with additional natural light from the daytime sunlight coming in through the window.

Costume and Props: The subjects in the frame are Janu and Tari, Rana's siblings, engaged in a discussion wearing dark long-sleeved shirts and plain black stripes.

Blocking: The camera position is taken from the side of Janu, who is sitting, and in front of Tari to keep her face visible. The blocking of the seating position in front of the table shows a relaxed shot.

Acting: Janu and Tari are searching for data on the possibility of finding missing persons in the forest after 7 days, with only a 10% chance. This surprises Tari, while Janu believes that Rana should have already died, and the person currently at home is not Tari's living sister.

Javanese Interpretation: Reading books in Javanese culture holds philosophical value connected to the processes of learning, introspection, and self-development. Although the tradition of literacy in Javanese culture has historically been rooted more in oral literature, such as *tembang* (Javanese songs), folklore, and oral traditions, reading books is also considered important in a modern context.

Composition,

Asymmetric Balance: picture 15, achieving an asymmetric balance based on the position of the subjects seen on the left and right sides of the frame, dividing the composition balance 75:25 following The Rule of Thirds.

Shot Selection: picture 15, a Close-Up shot is taken, focusing on Tari's face with a surprised expression.



Picture 16. time code 01:12:08 Film "Primbon"
[Source: Netflix Film "Primbon", 2023]

Mise en scène,

Setting: picture 16, this scene takes place outdoors, during the daytime.

Lighting: The lighting in this scene appears to use artificial lighting, combined with additional natural light from the daytime sunlight.

Costume and Props: The subjects in the frame are the father wearing dark Javanese traditional attire complete with a brown "blankon" headpiece. Rana, who will undergo a traditional Javanese "ruwatan" ceremony, wears all-white attire, while Rana's mother wears similar dark-colored Javanese traditional attire as the father.

Blocking: The camera position is taken from a slightly sideways front position, creating dimension and providing forward walking space. The father is positioned on the left side of the frame, Rana is in the middle of the frame as the focal point, and the mother is on the right side of the frame.

Acting: The father and mother escort Rana in preparation for the traditional "ruwatan"

ceremony, witnessed by the entire village population.

Javanese Interpretation: Ruwatan is one of the traditional rituals in Javanese culture that aims to cleanse an individual from bad influences or misfortune, as well as to restore their condition to a better state. Ruwatan is often seen as a form of purification or spiritual recovery rooted in the strong mystical beliefs and customs of Javanese culture.

Composition,

Symmetric Balance: picture 16, achieving a symmetric balance based on the position of the subjects seen right in the middle of the frame and walking between the father and mother on the left and right sides of the frame, dividing the composition balance 50:50.

Shot Selection: picture 16, a Close-Up shot is taken with a half-body portrait of the subjects, focusing on the expressions of Rana, the father, and the mother.



Picture 17. time code 01:13:53 Film "Primbon"
[Source: Netflix Film "Primbon", 2023]

Mise en scène,

Setting: picture 17, this scene takes place outdoors, in the afternoon.

Lighting: The lighting in this scene appears to use artificial lighting, combined with additional natural light from the afternoon sunlight.

Costume and Props: The subject in the frame is the puppeteer as the leader of the "ruwat"

ceremony, performing the role of playing "wayang kulit" shadow puppets.

Blocking: The camera position is taken from a frontal position, similar to how the audience directly views the shadow puppet show from the front.

Acting: The puppeteer plays the "wayang kulit," narrating stories from traditional Javanese puppetry for the ritual procession of the "ruwatan" ceremony.

Javanese Interpretation: Wayang in Javanese culture is a performing art rich in moral, philosophical, and spiritual values. As a symbol of wisdom and tradition, wayang serves not only as entertainment but also as a means of education and learning, as well as a tool for strengthening social bonds within the community. With its profound and expansive characteristics, wayang remains an inseparable part of Javanese cultural heritage that must be preserved and passed on to future generations.

Composition,

Symmetric Balance: picture 17, achieving a symmetric balance based on the position of the subject seen right in the middle of the frame, dividing the composition balance 50:50.

Shot Selection: picture 17, a combination of wide-shot and Close-Up shot is seen with a half-body portrait of the subject and the shadow puppet.



Picture 18. time code 01:14:06 Film "Primbon"
[Source: Netflix Film "Primbon", 2023]

Mise en scène,

Setting: picture 18, this scene takes place outdoors, in the afternoon.

Lighting: The lighting in this scene appears to use artificial lighting, combined with additional natural light from the afternoon sunlight.

Costume and Props: The subjects are wearing traditional Javanese attire, with dark-colored clothing for the adults, Rana wearing white attire, and the deity members wearing batik and traditional Javanese clothing.

Blocking: The camera position is taken from a slightly angled frontal position, facing away from the villagers.

Acting: The father, mother, and family members are walking towards their seats to continue the ruwatan ceremony procession, and Rana is seen sitting in front of the ceremony place as the focal point.

Javannese Interpretation: Wayang: Watching wayang in Javanese culture is not merely entertainment but also an experience rich in philosophical, spiritual, and social values. This activity reflects how Javanese people preserve traditions, absorb moral lessons, and strengthen social bonds.

Composition,

Asymmetric Balance: picture 18, achieving an asymmetric balance based on the position of the subjects seen in one-third of the frame, following the rule of thirds, dividing the composition balance 70:25.

Shot Selection: picture 18, a combination of wide-shot is seen, showing the overall condition during the ruwatan ceremony procession.



Picture 19. time code 01:24:13 Film "Primbon"
[Source: Netflix Film "Primbon", 2023]

Mise en scène,

Setting: picture 19, this scene takes place outdoors, at night.

Lighting: The lighting in this scene appears to use warm artificial lighting.

Costume and Props: The main subject is Rana, whose deceased body is found wearing white clothing, already stiff as a corpse. The family wears traditional dark-colored Javanese attire, while the villagers wear shirts and formal batik.

Blocking: The camera position is taken from a front and slightly sideways high-angle position. All subjects are gathered together, maintaining the position of Rana's stiff body to remain visible in the camera.

Acting: The father, mother, and family members mourn the return of Rana's body, while the villagers also express sympathy. This marks the beginning of the climactic ending in the "Primbon" film.

Javannese Interpretation: Wayang: In Javanese culture, stories about someone being "abducted" by the guardian of the forest are often linked to mystical and spiritual beliefs. The forest guardian is considered a supernatural being or spirit that protects the forest area, and it is often respected by the community. Being "abducted by the guardian of the forest" is frequently not understood literally but rather as a metaphor for someone losing their way, falling into a trance, or entering an altered state of consciousness within the forest. This can be interpreted as a warning to always be cautious, show respect for nature, and behave appropriately in places considered sacred or mystical.

Composition,

Asymmetric Balance: picture 19, achieving an asymmetric balance based on the position of the

subjects seen in one-third of the frame, following the rule of thirds, dividing the composition balance 70:25.

Shot Selection: picture 19, a combination of wide-shot and angle-shot is seen taken from a slightly high-angle side. It shows the overall atmosphere of mourning from the family, the densely gathered villagers, and Rana's body, which remains clearly visible amidst the crowd.



Picture 20. time code 00:24:41 Film "Primbon"
[Source: Netflix Film "Primbon", 2023]

Mise en scène,

Setting: picture 20, this scene takes place outdoors, at night.

Lighting: The lighting in this scene appears to use warm artificial lighting.

Costume and Props: The point of interest is simply an empty chair, which is the seat where Rana sat during the previous ruwatan ritual ceremony.

Blocking: The camera position is taken from a front perspective, with the left and right framing being the leading lines of the empty chairs of the villagers.

Acting: There is no acting in this scene. It only depicts emptiness as a symbolic visual representation of sadness for the audience.

Javanese Interpretation: An empty chair is often used in traditional ceremonies or rituals to honor ancestors or spirits. The chair is considered a symbolic seat for the spirits invited to be present during the event. In traditions such as *slametan* or *ruwatan*, for

example, an empty chair may be prepared to signify the presence of spiritual entities as a form of respect.

Composition, Symmetric Balance: picture 20, achieving symmetric balance on the main point of interest, the empty chair, dividing the composition balance 50:50.

Shot Selection: picture 20, a combination of wide-shot and zoom-out shot is seen, moving away from the chair in the middle, showing deep visual aesthetics as the conclusion of this film.

4. CONCLUSIONS

The film titled "Primbon" strongly introduces another side of the ancient Javanese tradition that is deeply ingrained in the life of one village community.

Mise en scène in the film "Primbon" is an important concept that is built in the creation of visual elements, including setting, lighting, costume, props, blocking, acting, composition, and shot selection.

This research concludes that the setting of the horror film "Primbon" is in a rural area in one of the villages where the Javanese customs and traditions are still deeply ingrained. The lighting used in creating this film appears consistent and tends to use warm and natural colors, reinforcing the Javanese regional nuances in the film. Costumes and props predominantly and consistently depict rural community life, far from urban areas, and dressed in Javanese rural attire. Regarding blocking, it shows how the camera angle selection aims to show the expressions and positioning of the subjects in the frame, which can be considered quite successful in the application of the film "Primbon." The acting in the film is easy to understand and uses easily comprehensible Indonesian language, and at the end of the story, this film successfully brings deep sadness to the audience even though it is a horror genre film. In terms of composition, the film applies consistent symmetric and asymmetric balance,

based on the needs of capturing images and scenes in each scene. With more close-up shots to capture facial expressions and emphasize actor or actress dialogue, and wide shots to capture the atmosphere and location of a place, strengthening the aesthetic delivery of messages and impressions.

The film showcases the strength of traditions and symbols related to Javanese culture, further enhancing the essence of the atmosphere and presence of Javanese traditions with the aim of providing a tangible experience for the audience. This study, however, has certain limitations that can be explored further, particularly regarding the Javanese cultural symbols presented in the film, which can be analyzed more deeply through semiotics in future research.

The film "Primbon" proves and has shown that horror films don't necessarily have to be films that overly display frightening things. Even films that raise Indonesian culture, namely Javanese culture, can be packaged attractively in the horror genre.

Certainly, it is hoped that future research on Mise en scène will address similar aspects with differences in other Indonesian film genres, and this research is expected to serve as a reference for further knowledge development for young Indonesian filmmakers.

STATEMENT OF APPRECIATION

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