

Representation of New York City in Film “Ali & Ratu-Ratu Queens”

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ABSTRACT

The purpose of writing this analytical paper is to prove that every aspect of the film is like an example the selection of landscapes, color tones, production design, and storylines are very influential in raising an important issue which in the context of this film is the socio-economic issue that exists among Indonesian immigrants in New York City. This research is used qualitative descriptive methods and used a landscape theory approach to find point of view in this film. Based on the scene and from a theoretical point of view, the evidence in each film scene has an important role in supporting an argument to be conveyed the socio-economic gap that occurs between immigrants in New York. With the help of setting, character, and storyline in this film, is easily conclude that financial differences will always happen everywhere. The example is between the two in the film. To observing the habits and lifestyle contained in the storyline can be done by utilizing research related to the colors used in a scene to evoke the same mood. Sometimes, something that is visually beautiful and pleasing to the eye does not always convey deep feeling and vice versa. However, visuals and feelings/mood will certainly create an amazing work.

Keywords: Indonesian films, film studies, socio-economic issue, Ali & Ratu-ratu Queens

1. Introduction

Film is the result of work that combines various visual and audio aspects in it. According to Sapp, film are entertaining moving images and can also be an art form (Yulfani & Rohmah, 2021). In the film there are various content that makes it one of the media to understand the values that often occur in people's lives (Ardiansyah et al., 2018). The way to package a variety of values in a film is through various elements that build it. Film has intrinsic elements to build the totality of the result. The totality of the results according to Manali, is built using several elements such as themes, plots, characters, settings, point of view, and moral value (Johardianto et al., 2018). One of the interesting elements in the intrinsic element of film is the selection of locations.

The selection of locations in a film greatly affects the value or quality of a film, especially for commercial films. Not only to build mood, but location is also an important part to support a story to be more alive with the help of characters who are doing their activities in that location. Many of the Indonesian films choose to take place abroad to spoil the eyes of the audience and try to provide something different for the Indonesian film industry. This becomes increasingly supportive of the statement that the film's setting has a significant role for its audience. To prove this point, the author will take one example of a domestic film taking over New York City that is “Ali & Ratu-Ratu Queens” that released in 2021. Not only does it feature a view of New York City, but the film also raises issues such as social and economic issues related to existing conditions in the city.

Therefore, the background of the selection of topics in this article focuses on research conducted to prove that film setting plays a very important role in providing information implicitly to the audience. Through various aspects such as film location, lifestyle, and character viewpoints, making it easier for

us to classify a person's social class. But what impact will happen when someone experiences a socio-economic gap around it? The author will discuss the next chapter.

To support the argument delivered, the author will apply the landscape theory to support the issues raised in the paper. In still media art, landscape has come to signify the depiction of a natural space freed from any emphasis on the representation of human figures and eventhood (Fachrozy & Wahyuni, 2020).

2. Methodology

The approach used by the author is a qualitative method, where the author analyzes the scene in the film based on the film style that focuses on the cinematography that is displayed. In compiling this paper, the author collects several accurate film theories to support the issues raised in the paper. In addition to explaining the theory in question, the author is finally able to use these theories to analyze the scene by breaking it down according to the prevailing theory. Therefore, the author has also quoted several articles and books that match the theme of this analysis.

3. Results

3.1 Landscape Theory

Landscape theory has come to signify the depiction of a natural space freed from any emphasis on the representation of human figures and eventhood. Achieving this emancipation has taken centuries and art historians have unearthed several phases of it. Now, if the autonomy of represented space is essential in visual arts for the emergence of landscape as a pictorial concept distinct from them setting that comprises characters, actions, and events, then one might legitimately question dominant cinema's ability to present landscapes. The problem, it would seem, lies in the subsumption of space to the demands of narrative. The distinction between setting and landscape, one might say, is one of pictorial economy: if natural space in a work is subservient to characters, events, and action, if its function is to provide space for them, the work is not properly speaking a landscape (Agnese, 2021).

This forward movement into plot and character psychology also describes the remaining three functions. Thus, the informative function uses setting to visually give information about the film's characters, the sympathetic function sets mood, tone, or atmosphere for the events to unfold, and, finally, the participating function uses setting as an "acting part in the drama. Yet whatever function the setting fulfills, it must never acquire independence from the narrative. Not only are films and spectators at times unruly, but visual attractions and spectacle have always been an important part of the cinematic experience.

To explain the emergence of landscape in the film experience, identified two modes of presence in narrative films: what is referred to as "intentional landscape" and the "spectator's landscape" (also called "impure landscape"). At the root of both modes, however, lies the spectator's sensibility to landscape as a visual medium and his or her ability to "arrest" the image, if only in his or her mind (Tan, 2018). Briefly put, the "intentional landscape" rests on an interpretive ascription of intent by the spectator. It is supported by visual strategies that almost unequivocally call attention to a film's natural setting in ways that recall one's experience of landscape art.

In *Landscape and Memory*, Simon Schama has argued that one of the distinguishing attributes of landscapes in contrast with nature is that memory always per-vades the former 25. This, according to Schama, is what makes landscape such a profoundly human artifact. Some of these memories may run

deep in culture and history, revealing themselves in the significance and various meanings that landscapes acquire for us. Another way to put it is to say that nature may exist without us, that it doesn't need us, whereas landscape requires some degree of human presence and affect (Schama, 1996).

Human beings do not, in their movements, inscribe their life histories upon the surface of nature as do writers upon the page rather, these histories are woven, along with the life cycles of plants and animals, into the texture of the surface itself (Ball, 2018). Thus, the forms of landscape arise alongside those of the taskscape, within the same current of activity.

Imagine a film of the landscape shot over years, centuries, even millennia. Slightly speeded up, plants appear to engage in very animal-like movements, trees flex their limbs without any prompting from the winds. Speeding up rather more, glaciers flow like rivers and even the earth begins to move. At greater speeds solid rock bends, buckles and flows like molten metal. The world itself begins to breathe. Thus, the rhythmic pattern of human activities nests within a wider pattern of activity for all animal life, which in turn nests within the pattern of activity for all so-called living things, which nests within the life-process of the world.

The landscape, in short, is not a totality that anyone else can look at, it is rather the world in which we stand in taking up a point of view on our surroundings. And it is within the context of this attentive involvement in the landscape that the human imagination gets to work in fashioning ideas about it. For the landscape, to recall the words of Merleau-Ponty, is not so much the object as "the homeland of our thoughts".

3.2 Immigrant Point of View About New York

The issue of immigrants has become an important part of the history of politics of the United States (US) as evidenced by the idea that the US is a classic immigrant nation. This idea was written in the book "A Nations of Immigrants" written by the US President, John F. Kennedy in 1958. The US is a land of hope for the poor, oppressed, and people whose rights are seized in their home countries, then seek a better life in the US. Indeed, the US is considered a paradise of freedom that is open to immigrants from all over the world.

In 2017, the US became the country with the largest number of immigrants in the world. Based on the United Nations (PBB) report, the number of immigrants in the US in 2017 reached 44.4 million, this figure accounted for 13.6% of all residents in the US. In line with that, 77% of the number of immigrants in the US entered legally (valid according to law), while the remaining 23% entered illegally (illegal according to law). War on Terror's policy in response from Tregedi 9/11 made the issue of immigrant getting warmer to be discussed. This policy not only has a negative impact on Muslim immigrants, but also to all immigrants regardless of ethnicity and legal status (legal and illegal).

3.3 New York Regulations Regarding Immigrants

United States Immigration Officials Changing Quotes written in the Statue of Liberty, New York, to support the policies of President Donald Trump stopped food assistance for official migrants. The head of US citizenship and immigration services, Ken Cuccinelli, changed the quote that read, "Give me tired, poor, and mass crowds who miss freedom". The quote is added to the sentence, "which can stand on both their own legs and that will not be a public burden" (Cole & Kelly, 2019).

The Donald Trump government hopes that the change of this rule can enforce national security. But a few parties criticized, the regulation would limit the economic class under the US to achieve social assistance (BBC, 2019). Cuccinelli was questioned by the National Public Radio (NPR), whether the meaning of the poem was written in 1883 and titled The New Colossus in the statue of Liberty still

valid. "Do you agree that the sentence stated, 'Give me tired and poor people' are part of the view of American life?" said NPR journalist Rachel Martin. "Of course," said Cuccinelli. "Give me tired and poor people who can stand on their own two feet and will not be a burden on the community" he said. "The paper containing the writing was attached to the statue of Liberty at almost the same time with the ratification of public budget regulations. That's the similarity of interesting time," he said. The poem quote said, "Give me tired, poor people, and crowds who miss freedom, those who are poorly rejected by the rich." "Send them, the homeless, those who are in danger. I'll raise Pelita on the side of the golden door."

In the question-and-answer session, Cuccinelli called the immigrant received by the US "those who could stand on their own feet, were able to meet their own needs, as American traditions". When confirmed whether the policy changed the face of 'American aspirations', Cuccinelli said, "We invited them to come here and join us with special rights." "No one has the right to become Americans, who are not born here as Americans," said Cuccinelli. As a result, some parties assumed this was very vile and led to a lot of controversy that occurred.

3.4 American Dream

American Dream is one of the very widespread understandings in the United States. The statue of Liberty who described the freedom in Uncle Sam's country was trusted as an iconic symbol of the American Dream itself. For Americans, the statue of Liberty gives hope and new opportunities in life, a dream that inspires American Dream (Wang, 2020). American Dream was triggered by Adams after he saw how difficult he was in equality in the European community, where the top-class residents were untouched and there were great gaps that separated them with classes below. American Dream is not about having luxury or high salaries, but more on social order where every man and women in the community have the same opportunity, assessed from their abilities, and the achievements obtained are recognized by others.

The declaration of independence or declaration of the United States independence on July 4, 1776, is also believed to be the root of this American Dream Understand. The declaration rang that every human being was created equal to the right to life, independence, and pursuing the same happiness. American Dream promises something very difficult to realize in the world: the same opportunity for everyone regardless of the environment where he was born. This concept is very important for Americans because this country has become a magnet for immigrants who then settled there. According to American Dream, whether someone is a native population of American white skin or is an offspring of immigrants, their chance to achieve everything in life is the same. The ancestors and origin of the descendants are not a determinant of the way of life in the future.

The freedom offered by American Dream is very large. The understanding offers the freedom to make small decisions to the greatest in someone's life and the number of roads that are open to them to make it happen. If American Dream really materialized, everyone will be free to hoard wealth, living a more meaningful life, and life by carrying out its own values, even though the value is not followed by many people or not accepted by the wider community. At present, the form of the realization of American Dream the closest is to have his own home. Even though it sounds trivial, but having a house is something that is proud for Americans. It's hard to get a permanent residence in the country. When someone lives in their own home, then they can be said to have succeeded financially and able to live independently. They have the power to organize and control everything in their homes.

Establishing a business or having its own business can also be said to be one of the embodiments of American Dream. When you become a boss, then you have full freedom to take all decisions relating to your business. You will have more opportunities to climb the stairs of social mobility. The biggest criticism of American Dream is a gap, because the ideals that want to be realized are still far to achieve. The economic gap is increasingly real, as well as unpleasant treatment that is still experienced by

immigrants and black-skinned residents. However, all these things did not dampen the enthusiasm of American Dream which was also adopted by other countries.

3.5 The Analysis of Film *Ali & Ratu-Ratu Queens*

This film takes the background of two countries located in Jakarta, Indonesia and New York City, United States of America as the setting in the film. The film begins by showing the main character's house which has an old-fashioned interior.



Figure 1. Jakarta old house (top) and the interior design (bottom) shows the similarities of the era to be conveyed when the situation occurs.
Source: www.detik.com (bottom)

The properties used in the film are also very helpful for providing information when the incident occurred and strengthening the argument that Indonesia's economic situation at that time was arguably difficult and made it possible for domestic workers to live in other countries. Here's an example of using a property that helps to show the era captured in the film:



Figure 2. Postcard in film.

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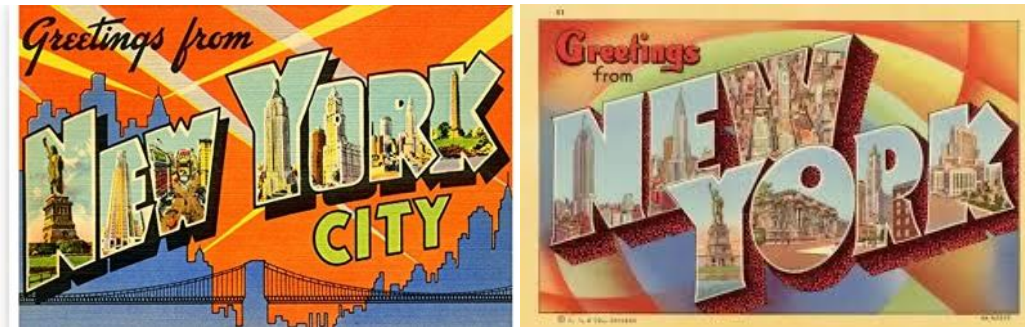


Figure 3. New York City Postcard (1930's-1940's)

Source: www.amazon.com

Talk about the postcard era in the United States, there are several common motives present in American postcard design, most shaped by production practices and laws in place at the time of production. These have been identified by deltiologists and grouped together into what are commonly referred to as eras or periods which describe a postcard's style or method of production. The golden age of postcards is commonly defined in the United States as starting around 1905, peaking between 1907 and 1910, and ending by World War I.

Focus back on the film landscape, the opening scene used to describe the city of New York is a very iconic statue and is synonymous with the meaning of "second chance" namely the Statue of Liberty. This selection is certainly very appropriate and basic because many films have used the same method by showing a country with a characteristic icon of that country.

It's said to be appropriate because it's an instant and simple way to be digested by viewers from various circles. After all, they immediately knew which place or country was meant. But it's also basic because it looks monotonous and doesn't give anything different from other films that do the same thing. Meanwhile, another additional scene that shows views of New York city seems to capture the density and crowd that exists in the situation. It could strengthen opinions about New York City promises more opportunities to try their luck, especially for immigrants looking for work to fulfill their needs.

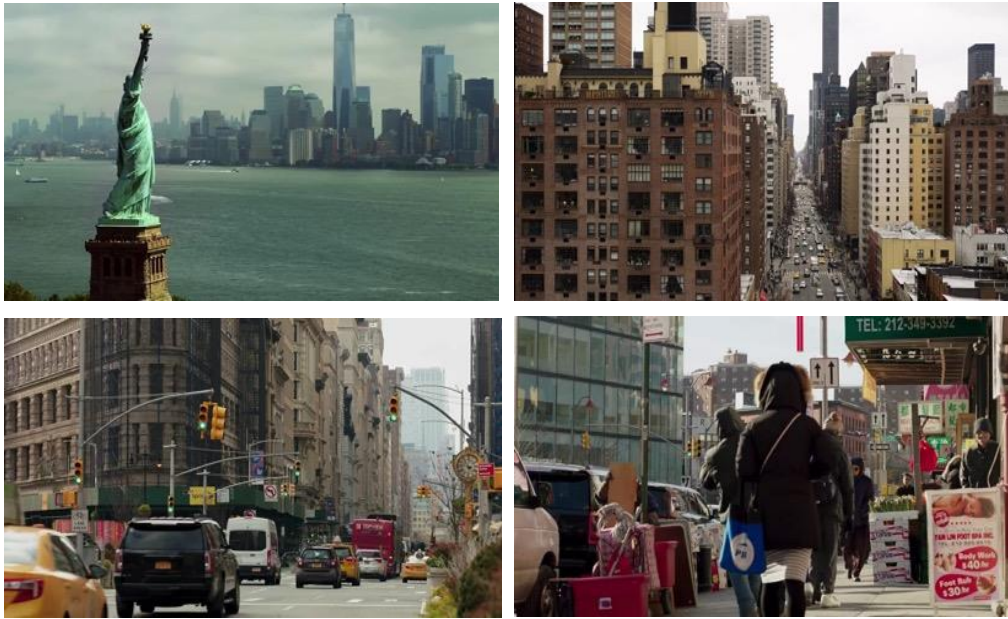


Figure 4. Scene that illustrates the New York city.

After the audience was present with various views of the city, the film focuses on the journey of the main character, “Ali” when he arrives at a city station filled with immigrants and natives of the city. This scene serves to convey some information. First, the station is very closely related to immigrants because it is the first place an immigrant will visit when arriving in a foreign country. Then, the property that ali uses also supports his appearance as an immigrant by carrying large and many backpacks (more than one) to indicate the number of things he must carry somewhere.



Figure 5. Scene when Ali comes for the first time to New York city.

3.6 Economic Gap Based on Landscape in Film "Ali & Ratu-ratu Queens"

Apart from the main character, some interesting things can be reviewed from the supporting characters who have their uniqueness. However, the most dominant issue among them is economic inequality which is very contradictory. It can be seen from several aspects that exist, such as the surrounding environment, background history of each character, also the production design used in a film set.

The first thing to discuss is the closest thing to their lives and reflects themselves positioned as immigrants in New York. This economic gap is easily seen from their residence, the surrounding environment, fashion, the work they do up to their lifestyle. Here is a significant difference between Mia and Queen's house:



Figure 6. Mia house on scene.

The Fort Greene Place located between Hanson Place and Lafayette Avenue, is a quiet block, somewhat isolated from the busier hubbub of the nearby Fulton Street commercial corridor. Its handsome brownstone row houses were built as speculative housing in the 1850s for the large number of middle-class buyers who were pouring into Brooklyn right before the Civil War. At the time, Fort Greene was one of the fastest growing Brooklyn neighborhoods, as development spread south and east from Brooklyn's economic and residential heart, the Brooklyn Heights/Fulton Ferry and waterfront areas (Morris, 2020).



Figure 7. The Fort Greene Place in the real life.
Source: www.brownstoner.com

In short, Mia is in the upper-middle class in the city. As an immigrant, this is not an easy achievement. It takes a lot of sacrifices and hard work to get a decent life in another country. This is a means of proving that Mia's main goal to pursue her dream has been achieved, and her struggle to go to New York to try her luck was not in vain. Next, to do a fair comparison will shown the Queen's house:



Figure 8. Queens house on scene.

The Fairmont Château Frontenac, a magnificent transitional building and possibly the most superbly situated hotel in the world opened its doors to the world on December 18th, 1893. Commonly referred to as the Château Frontenac (referring to a time before Fairmont Group of hotels purchased the building), it is a designated National Historic Site located in Quebec City and is one of the countries Grand Railway Hotels originally built by the Canadian Pacific Railway. Modelled on seventeenth-century French architecture, the Châteauesque styled building was designed by Bruce Price and was completed with the most advanced features of the period. An entirely modern structure at its time, the steel and stone building came with electrical switches, electric lighting throughout, and three manually operated Otis Fensom elevators.



Figure 9. The Fairmont Château Frontenac in the real life.
Source: www.fairmont.com.

But one thing we need to realize is the development of technology and an increasingly advanced age makes it only going to be a historic building that is "luxurious" in its time and not in the present. Left behind now is just an old building with historic architecture. So that it finally puts the Queen's position in the middle class because of having to live in an old one.

As depicted by the wide shot of the outside of each house, the gaps are visible. Mia's house is directly in front of the main road and has a modern design. While the queen's house has a secluded and narrow

access road (like an alley), the building also has a more ancient design. Next, I will show you the inside of their house.



Figure 10. Inside the Mia's house.



Figure 11. Inside the Queens house.

Before analyzing the layout of both houses, the beginning is to discuss the selection of different color tones. Mia's house has a warmer tone, with home paint and property that has neutral colors making it a luxurious classic minimalist style. Overall, the interior design of Mia's house is very comfortable to see because the colors used only tend to be white with warm yellow lights. In addition, the wardrobe used

by Mia and other supporting characters is also very suitable for the theme of his house, such as neutral colors such as black, gray, and white.

As for the selection of color tones for Queen's house tend to be more colorful with additive primary colors. The striking dominant colors are green, red, and blue. Then, the wardrobe used by Queens and Ali was also adjusted by using many colors collided. Furthermore, the property used at the Queen's house is quite a lot and fills the entire corner of a narrow room. Because it can be seen from several angle shots, the condition of the room is full, and the number of people inside makes it feel there is no remaining room. Quite different from Mia's house which doesn't use many properties that don't matter.

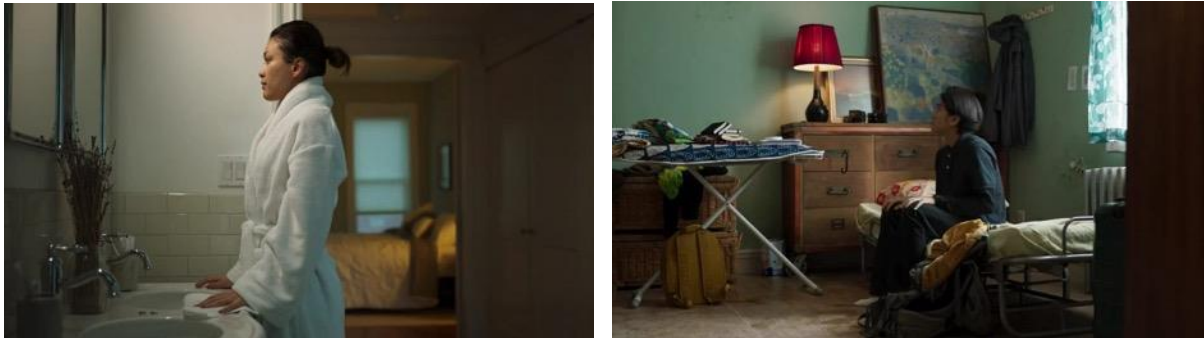


Figure 12. Mia's bedroom (left) and Ali's bedroom (right).

Mia's room is not fully displayed in the film, but still looks as fancy and comfortable as it should. With an elegant and simple design, Mia stands in front of a large mirror using a towel bath dress that makes her look graceful and prestigious. When compared to Ali's room at Queens House is very different. Even the wall paint has been peeled off because the building is old and less operated. Especially added with unused items that accumulate in the corner of the room such as ironing tables, large paintings, messy books, etc.



Figure 13. Mia's living room (left) and Queens living room (right).

Based on the scene, it is an increasingly significant difference between the two, starting from the spatial planning, the selection of the property used, the color palette, lighting, and interior art. Although, some things look the same but still provide different effects, quality, and beauty. Like an example of a standing lamp that is installed together in the living room as a complement, but in terms of color, material, and shape still not the same.

The socio-economic gap that occurs is certainly inseparable from the differences in work that affect their daily income. Sometimes, a worthy life can be achieved through several supporting factors that influence, such as hard effort and fortune factors. Like an example of a gap that occurs in Mia and Queens life, even though they are both immigrants who work hard to reach their dreams in New York, they have a different fate from each other. Party is a cleaning lady, Chinta is a massage therapist, Biyah is a paparazzi and Ance is a single mom who obsessed to be a secret agent.

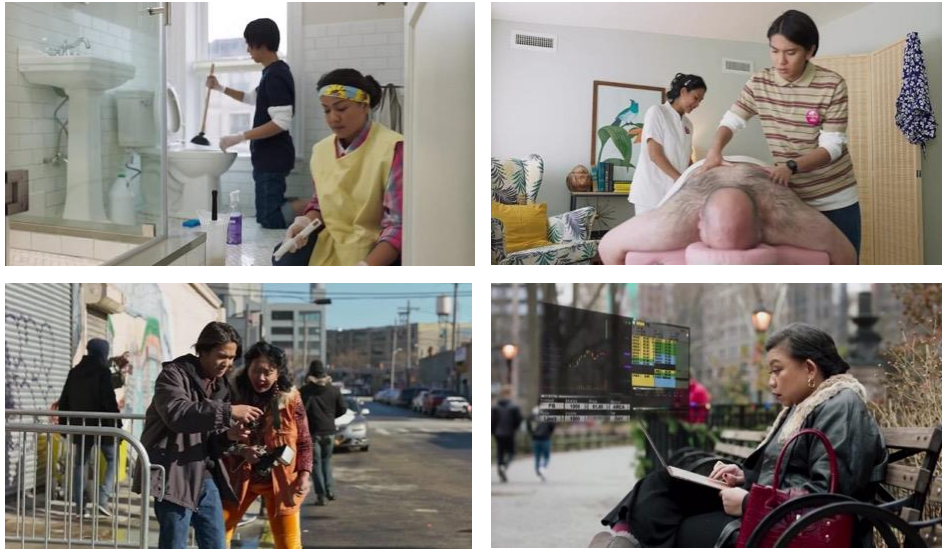


Figure 14. The scenes that illustrate Queens job.

After discussing each queen's profession, it will return to Mia's profession which is clearly illustrated from the beginning of the film until it becomes the main goal of Mia deciding to move and leave her family in Indonesia. Mia wants to become a famous singer by utilizing her vocal skills and playing the piano as shown in the film scene. Even though her dreams don't go perfectly, Mia still gets a luxurious and affluent life with her new husband in New York.

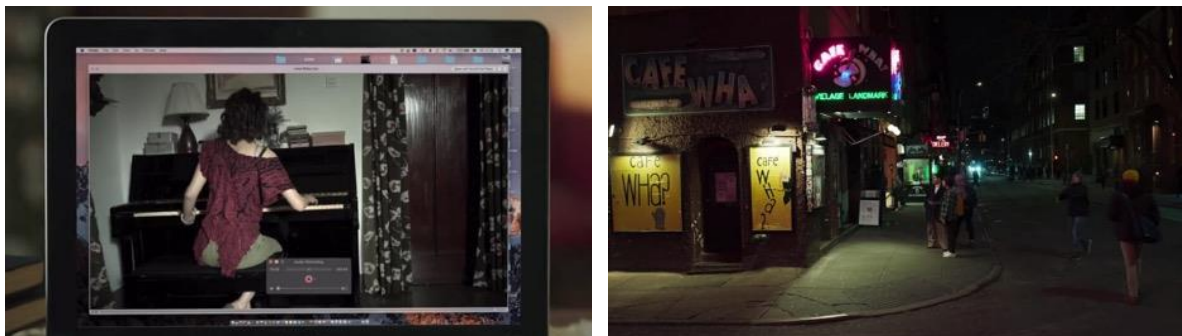


Figure 15. The scenes that illustrate about Mia's dream.

Based on various kinds of professions above, we can conclude that the Queens job is a type of work that cannot support the cost of a decent life. In addition, the income they earn tends to be small and not permanent. It means, they do not always earn every day with a stable nominal. This statement was supported by one scene that showed Biyah asking Ali to pay \$1500 (or worth 20 million rupiahs) as the cost of renting an apartment, food fee, and services to help find his mother. This is not without intention, but they want to realize their dreams to have restaurants as their business together. Finally, the effort was successful, and they could realize their dreams to have a business restaurant together.



Figure 16. The scenes that illustrate Queens restaurants.

But unexpected things happened when they were starting to clear the items in their new restaurant. This incident also strengthened the gap that occurred between Mia and Queens. Mia suddenly came to Party at the restaurant, and she wanted to ask for her help to tell Ali to return to Indonesia by bribing Party with the cheque given as a sign of its request. This kind of thing will not happen if they are in the same financial condition. Mia wouldn't think to bribe Party only to ask for her help.



Figure 17. The scenes that illustrate when Mia comes to bribe Party.

The stark contrast between Mia and Queen's lifestyles finally notices every little difference between the main character's relationship and the supporting characters. And it shown through the scene below.



Figure 18. The scenes when Queens invites Ali to go out and eat street food together.



Figure 19. The scenes when Mia invites Ali to go to New York Times Square and eat together at an expensive restaurant.

Based on the differences in the places they visit, the food they consume, it can be concluded that they are in different economic classes. Even though both can meet the primary needs in their ways, but the way they interpret the standard of life still visible on the surface.

Another thing that should be notice from the beginning of the film is the typical food shown at the scene. When Ali's father was busy cooking Indonesian specialties, called rendang, it really reflects the Nusantara cuisine that can only find in Indonesia. Although in some countries there is already a similar food, it cannot replace the origin of Rendang which is an original Indonesian cuisine. Not only that, but rendang is also one of Indonesia's food prides until now.



Figure 20. The scenes whe show Rendang.

Rendang began to be known in West Sumatra since the 8th century. This food is considered an important dish that must be there when Kenduri, traditional ceremonies, or celebrations. The implied philosophy of Rendang Minangkabau is quite deep. Rendang is the symbol of deliberation and consensus that forms the Minang community. Because this food consists of four important elements unified as a whole (Darmayanti et al., 2017).

When connected to the film, this can be a sign that there must be a compromise of both parties (Ali's parents) for decision-making that affects the integrity of their family. The debate that happened at that time was the biggest trigger for the decision-making that Ali's mother prefers her dream compared to returning to Indonesia as a request from her husband. In addition, the Rendang appeared the second time in a scene when Ali went to visit his mother for the first time when he found out his mother's new address in New York.

Switch from a typical Rendang, one more interesting food type has been appeared in the scene and this is interesting to be discussed. Incidentally, this food seems to describe other countries in this film, namely New York.



Figure 21. The scenes whe show Rendang.

In that scene, there was a chicken bucket in the middle of the dining table, it's KFC. KFC (Kentucky Fried Chicken) is a fast-food restaurant from Kentucky, United States. The founder of KFC was Colonel Harland Sanders, an entrepreneur who started selling fried chicken from a roadside restaurant in Corbin, Kentucky, during the depression (Mediatama, 2022).

The United States seems to be attached to the problem of obesity, which has become a national concern (CNN, 2018). Even the government intervened by setting official dietary rules. Quoted from Bloomberg, the United States is the country with the most and largest fast-food franchise brands in the world. Interestingly, in America, most of the fat people come from the lower-middle class because the price of fast food tends to be cheaper. Not only that, but people with high mobility also rely on fast food

because it is fast and practical, plus the portions are many times larger than usual. Based on the points it can be concluded that they consume junk food whose prices are known to be more affordable for the lower middle class. Then, without reducing respect and body shaming, Ance's character who does consume junk food has a fuller body than other Queens personnel.

In other hand, films also used a color theory. There is a link between color and emotions (Kaur, 2020). It affects the mood you want to show according to the emotions you want to get. Along with the story, visuals are the main aspect of a film. Besides aiming to spoil the eye, the provision of certain colors can determine the fate that will happen to a character. Basically, color aesthetics are divided into three which is impression (visual), expression (emotional), and construction (symbols). After understanding the aspect of the story and how to display it, then the filmmaker, especially cinematographers, can determine what color palette is to be achieved. The color palette is the most subtle way to enlarge the emotional aspects of the film.

The study of colors as determinants of human behavior is called color psychology. In the field, colors also become one form of treatment for psychological diseases called Chromotherapy. The filmmaker (ideal) is not carelessly placing colors in each of his frames. There is a purpose you want to convey, and there is a positive and negative side to each color. Some of the dominant colors that shown in a certain scene to build the expected mood are:

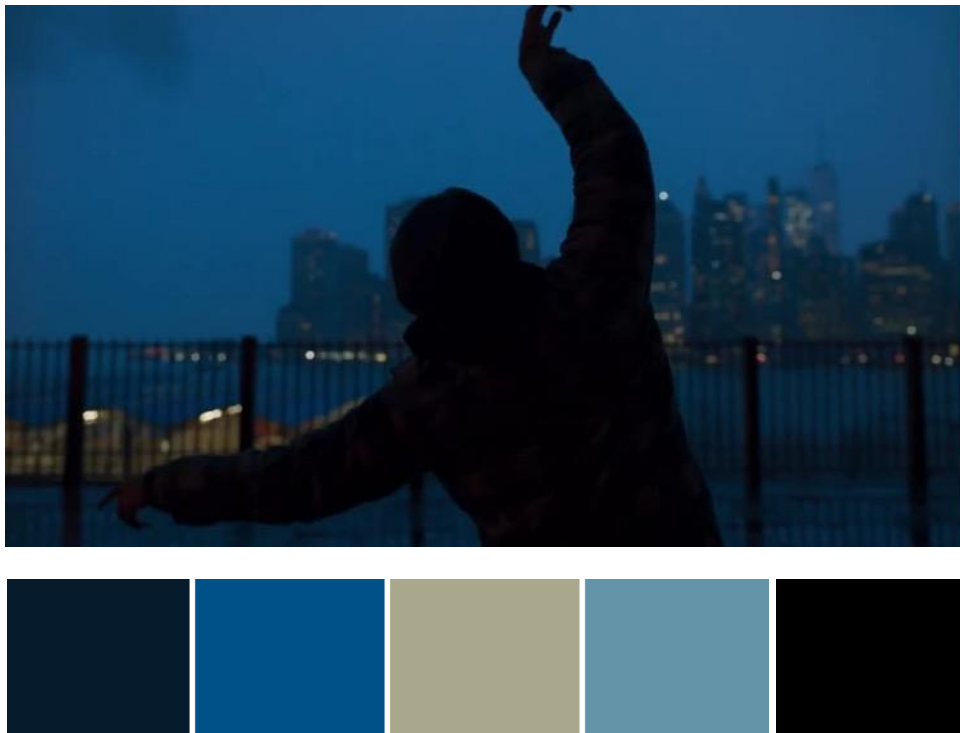


Figure 22. The colors used on dominant scene.

The following scene has a blue dominant color. On color theory, blue reflects faith, spirituality, satisfaction, loyalty, peace, tranquility, stability, harmony, unity, trust, truth, belief, conservatism, security, cleanliness, order, sky, water, cold, technology, depression. If it is connected to the story that occurs in the film, I will highlight some appropriate words, such as spirituality, peace, tranquility, and stability. In this scene, Ali shows the peace of his soul in the face of every problem that happens both in the past and will come then try to accept it sincerely. With a music background titled "I Love You" by Billie Eilish which tells about the struggle and feelings of complicated love. His lover always said, "I love you", but her actions did not reflect that she truly loved. A very great feeling requires him to save his feelings because of doubts about his lover's actions and behavior that is not in accordance with

those words. The word "his lover" on the real meaning in the film was likened by his mother who said that she loved him so much but left it just like that.

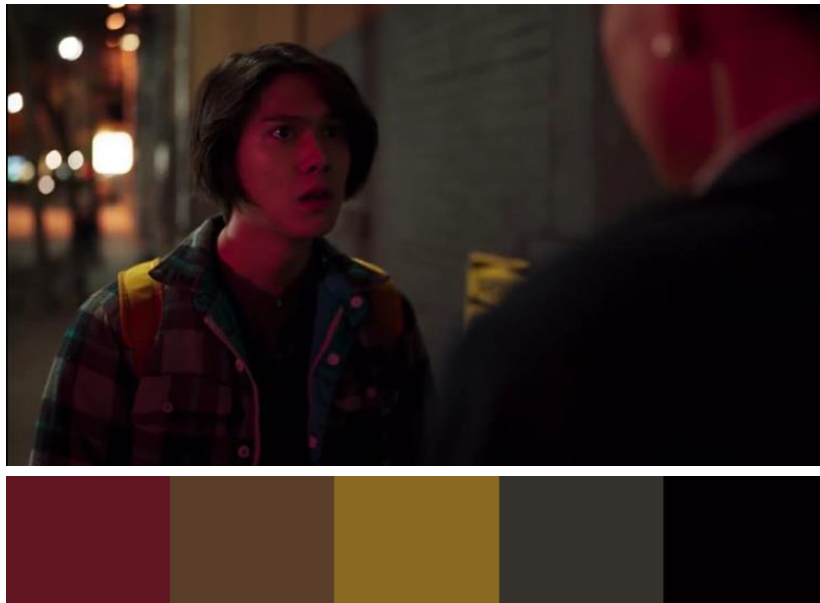


Figure 23. The colors used on dominant scene.



Figure 24. The colors used on dominant scene.

The most interesting part of this scene is the red lighting that emanates from the face of Ali as a whole. In the theory of color, red is symbolized anger, passion, excitement, energy, speed, strength, power, heat, love, aggression, danger, fire, blood, war, violence. Adjusting to the story that happened, it with feelings of anger, strength, power, war, and violence. In this scene, Ali expressed his anger to his mother about the damage that had occurred in his previous family, and he begged his mother to return to Indonesia. Not only that, but Ali also fought for his right to be recognized as a child by his mother.

Some of their debate scenes also consistently use red color as a form of anger and love from Ali to his mother which cannot be conveyed perfectly. The dominant colors seen in this scene are colors that tend to be warm, such as yellow and brown. Yellow represents wisdom, knowledge, relaxation, joy, happiness, optimism, idealism, imagination, hope, dishonesty, cowardice, betrayal. while the brown color describes materialism, sensation, earth, home, outdoors, reliability, comfort, durability, stability, simplicity. If concluded, the mood achieved is hope, cowardice, betrayal, comfort, simplicity, and home. This scene shows one of the lowest points of Ali's character, so he needs someone who can be a protector and "home" for him to settle down. With a combination of yellow and brown helps to produce a comfortable and warm feeling for the main character. Therefore, it is known that by using colors that match the feelings of the character, the implied emotional message can be felt by the audience.

4. Conclusion

There are many aspects that we can see to compare a person's social class position based on the film. Such as where they live, their lifestyle, and the way they think. However, it doesn't guarantee that someone with a high economic level has a higher degree as well as a "human" because sometimes warmth as a family can be created from people around who don't have a bloodline with us, this film teaches us a lot of meaning from a real family. Economic inequality is no longer so significant when comfort and gratitude have been obtained in living life. Because not all things are measured by material and money, but how they enjoy life is what matters.

From a theoretical point of view in analyzing the film, the evidence in each film scene has an important role in supporting an argument to be conveyed, in this case, is the socio-economic gap that occurs between immigrants in New York. with the help of setting, characters, and storyline we can easily conclude that financial differences will always happen everywhere. In addition, we also have to pay attention to the little things that happen around us. In the example of the lifestyle that occurs between the two in the film, it requires more focus to know in detail the habits that reflect a person's economic condition.

In addition to observing the habits and lifestyles contained in the storyline, we can also pay attention to the visuals by utilizing research related to the colors used in a scene to evoke the same mood. Therefore, aspects of the film such as visuals, sound, and story affect the value/quality of the film itself. Although sometimes, something that is visually beautiful and pleasing to the eye does not always convey deep feelings, and vice versa. However, if both are tried optimally (visuals and feelings/mood) it will certainly create an amazing work to be enjoyed.

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