



CATHARSIS Special Edition 2022
413-423

p-ISSN 2252-6900 I e-ISSN 2502-4531

Catharsis: Journal of Arts Education

<http://journal.unnes.ac.id/sju/index.php/chatarsis>



Family Communication Conflict: A Mise-En-Scene Analysis In The Series 'Sajadah Panjang: Sujud Dalam Doa'

Trias Widha Andari ✉

Email: Trias.dkv@unusida.ac.id

Universitas Nahdlatul Ulama Sidoarjo, Indonesia

Received 30 September 2022, Accepted 10 November 2022, Published 25 December 2022

Abstract

This research discuss conflicts around family communication which are represented in Sajadah Panjang: Sujud dalam Doa series. The series, which is available on Vidio, tells the story of a couple, Andhika and Aida, and their children. The objective of this research is to analyze the representations of series' conflicts meaning shown with the 'mise-en scene' elements using Roland Barthes semiotic's theory. This research is using descriptive qualitative method. The result shows that family conflict scenes that is presented by using the 'mise-en-scene' elements are able to clarify the meaning that is explicitly stated and that is implied in certain scenes. Scenes of family conflict shown in Sajadah Panjang: Sujud dalam Doa looks more dramatic, especially by differentiation of room decoration, the lighting that marks time and atmosphere, space and angle that show facial expression and gesture, and wardrobe selection based on location and condition. Those four elements support the fifth element: the actors' and actresses' acting. The significance of this research is that it serves as a reference for how a filmmaker might improve meaning in conflict scenes by integrating mise-en-scene elements.

Keywords: mise-en-scene, family communication, semiotic film analysis.

DOI : <https://doi.org/10.15294/catharsis.v1i13.71876>

INTRODUCTION

Family is crucial to human existence. The term "family" refers to a group of two or more people who get together with the intention of sharing experiences and developing a close emotional bond (Herawati & Endah, 2016). Family relationships can have an impact on the development of a person's character and personality in terms of emotional stability, individual maturity, the development of personal integrity, and readiness to accept social duties. (Đurišić, 2018). Many family-related films have recently been produced by Indonesian film makers, including *Keluarga Cemara*, *Nanti Kita Cerita Tentang Hari Ini*, *Suka Duka Berduka*, *Just Mom*, and *Sajadah Panjang*. Film is a sort of mass communication media that can be enjoyed by numerous sections in society (Herawati & Endah, 2016).

Not only are films exhibited in theaters, but various web series also deal with the issue of family. This suggests that the family theme is one of the options that the Indonesian people find appealing. The issue of family strife was chosen since it is emotionally related to the Indonesian people. As previously stated, a film is deemed good if it can portray a story that is true to reality, both social and cultural (Olson et al., 2019).

The film raised in this study is entitled 'Sajadah Panjang: Sujud dalam Doa'. Consisting of 8 episodes, the film directed by Sondang Pratama is shown on one of the video streaming or over the top (OTT) service provider platforms. This film tells about the family life of a married couple, Andhika and Aida, and their four children, Arya, Adinda, Ariel and Aisyah.

The tension in the film 'Long Prayer: Sujud in Prayer' begins with Andhika's health failing due to a stroke. Aida assumes Andhika's role as the family's pillar in order to sustain her family. A major issue arises because unknown to Andhika and her children, Aida has pawned the house certificate with the assistance of Bram,

Andhika and Aida's close friend, for a venture capital loan. Aida is unable to make her mortgage payments one day, so she threatens to have her house seized and seeks assistance from Bram. However, Aida and Bram's closeness is misread by their three children, Arya, Adinda, and Ariel, who suspect the two of being engaging in an affair.

Other conflicts emerge and worsen relations between families in the film 'Sajadah Panjang: Sujud dalam Doa', including the appearance of the character Tyo who claims to be the younger sibling of the late mother Aisyah, Andhika's second wife. Tyo comes with a will from his deceased brother to take care of Aisyah. This goes against Andhika and Aida's wishes to keep Aisyah living with them. On the other hand, Adinda continues to blame Aisyah and her deceased mother as the culprits of all the problems in her family.

Aida gradually resolves the problem by explaining that her rendezvous with Bram is not an affair. Aida also explains and apologizes for pawning the house certificate without informing her family. Even though their family has to find a means to pay off the debt and prevents having their house confiscated, the misunderstanding is finally resolved.

The issue addressed in this study is how the visualization of the film 'Sajadah Panjang: Sujud dalam Doa' might reflect family conflict by examining the existence of mise-en-scene elements. According to the definition, mise-en-scene is a method of interpreting the structure created by the aesthetic elements in the performance (Sathotho et al., 2020). As part of the director's competence, these aspects are setting, lighting, space, costumes, and acting, which can define the atmosphere of the story and convey visual significance (Ruangnapakul & Abdul Hamid, 2017).

The mise-en-scene elements in the cut scenes are then analyzed using Roland Barthes' semiotics method. There are two levels of marking in Roland Barthes' semiotic analysis method, namely denotative and connotative. At the denotative level, the

relationship between signs is interpreted with the original meaning (Prihatini, 2018). Meanwhile, at the connotative level, the relationship between signs is interpreted by myth (Prihatini, 2018).

The classification of mise-en-scene elements can make it easier to read the meaning in a film by using the audience's point of view. In several previous studies, elements of mise-en-scene were used to read meaning and mood in a film. In this research, mise-en-scene used to analyze the scenes that represent family conflicts in the series 'Sajadah Panjang: Sujud dalam Doa'. This series is full of messages about the importance of communication to avoid family conflict. This series has the power of mise-en-scene which supports messages deliveries to the audience in each episode.

The objective of this research is to analyze the strengthening of the visual meaning of family conflict in the series 'Sajadah Panjang: Sujud dalam Doa' based on the elements of mise-en-scene which are raised using semiotic analysis. The significance of this research is that it serves as a reference for how a filmmaker might improve meaning in conflict scenes by integrating mise-en-scene elements.

This research can provide knowledge about the meaning of messages in films through the analysis of mise-en-scene elements. Through this research, audience can provide an overview of how family conflict can occur due to misunderstandings in communication.

METHOD

This research used a qualitative method. The object of this research was the family conflict scene in the series 'Sajadah Panjang: Sujud dalam Doa' consisting of eight episodes. The result of research analysis were presented descriptively.

The stage of this research begins with the collection of visual data from scenes of

family conflict in the Film 'Sajadah Panjang: Sujud dalam Do'a'. Selected scenes are dissected based on five mise-en-scene elements: setting, lighting, space, costumes, and acting. There are eight scenes from each episode of the film. The next stage is analyze denotative and connotative meaning of selected scenes using Roland Barthes's semiotic theory. The results of the analysis of each scene are then synthesized and concluded to determine how family conflict meaning represented in the film.

RESULTS AND DISCUSSIONS

'Sajadah Panjang: Sujud dalam Doa'

Synopsis

The conflict scene in Figure 1 depicts the tension that arises among Andhika, Arya, and Aida as a result of Andhika inadvertently dropping the arrangement of the delicious



Figure 1. Scene cut of family conflict from Episode 1

Source: video.com

tumpeng (cone-shaped rice dish) ordered by the customer and prepared by Aida.

Figure 1 represents the title of Episode 1, 'Andhika Tidak Berdaya,' which shows that Andhika's role as the family's head has been taken over by his wife, Aida, due to a stroke that immobilized his body. Andhika causes havoc in the midst of Aida's quest to become the family's backbone. The setting of the kitchen ambience depicts the most intimate spot in a family, which is frequently represented by the 'steaming

kitchen,' which implies the source of family life. The soft lighting creates a warm and dramatic impression and makes the atmosphere gloomy. Choosing the right angle strengthens Andhika's acting, who feels guilty, insecure, and confused between Aida, who is holding back her anger, and Arya, who is trying to convince Aida that the problem can be solved.

The conflict scene in Figure 2 describes about the confusion of Aisyah, Andhika's daughter from the late second wife. Aisyah, who is happy living with the Andhika family and her stepsister, suddenly gets a message from her biological uncle inviting her to meet. Aisyah is worried that if Aida finds out that Aisyah still has an uncle, then Aida will kick her out of the house.



Figure 2. Scene cut of family conflict from Episode 2 Source: video.com

The scene in Figure 2 depicts the title of Episode 2, 'Masa Lalu Datang Kembali,' which relates the story of Aisyah's battle. When Aisyah receives a text message from her biological uncle urging her to meet, the confrontation erupted. Scene 2 takes place in Aisyah's room and features dramatic and eerie lighting. The setting feels melancholy and supports Aisyah's acting which is upset and bewildered because she knows her uncle will come to visit and invite her to live with him. Aisyah's gesture of carrying a photo of her departed mother adds to her sorrowful and tearful countenance.



Figure 3. Scene cut of family conflict from Episode 3 Source: video.com

The conflict scene in Episode 3, which is shown in Figure 3, explains the Ariel's prejudice, who accidentally sees Aida having a private conversation with Bram. Ariel then thinks that Aida has betrayed Andhika who is sick.

The scene in Figure 3 depicts the title of Episode 3, namely 'Prasangka' which tells about a family conflict that occurs due to Ariel's misunderstanding when Aida accidentally catches her talking to Bram. The outdoor setting shows the atmosphere when Ariel and Aida are on their way after school (in their white-grey and white-blue uniforms). They sneak behind a tree and record Aida and Bram's activities. Natural lighting gives the sense that the scene is in outdoor, strengthening Ariel's suspicion that Aida deliberately meets Bram when Andhika does

not know. In their acting, Ariel and Aisyah look surprised to see Aida secretly meets Bram. Ariel gets upset because she suspects that Aida is having an affair with Bram.

The conflict scene in Episode 4 depicted in Figure 4 shows Ariel's attitude, which openly states his hate towards Bram, who visits Aida while Andhika stays in the hospital. Table 4 describes the analysis of the scene's mise-en-scene elements.



Figure 4. Scene cut of family conflict from Episode 4 Source: video.com

The scene in Figure 4 describes the title of Episode 4, 'Kecewa dan Curiga' which shows the family conflicts due to Ariel's excessive suspicion of Aida and Bram. Ariel corners Aida when Bram comes to the house while Andhika is being treated at the hospital. Conflicts occur in the family room. The costumes used are home dress that shows a natural impression in the house. Soft lighting creates a dramatic impression and reinforces the impression of deep conflict within the family. Disappointment and anger can be seen from the expressions and body language of Aida and Ariel which are shown through the selection of medium shot angles. Aisyah's composition, which looks farther from the camera than Aida and Ariel, shows her supporting role in the scene.

The conflict scene in Episode 5 shown in Figure 5 tells about Andhika and Arya who also suspect that there is an affair between Bram and Aida.

The scene in Figure 5 describes the title of Episode 5 'Kepercayaan Seketika Runtuh' which tells about family conflicts due to Bram taking over the position of prayer priest for the Andhika family. This happens while Andhika is in the hospital and he does not know it. The setting of the scene shows Andhika watching his family praying together with Bram in the

room from a distance. Andhika is still wearing his travel clothes because he has just returned from the hospital. Andhika's disappointed expression and gesture showing Andhika is holding back his anger are clearly visible through the choice of medium shot angle.



Figure 5. Scene cut of family conflict from Episode 5 Source: video.com

The conflict scene in Episode 6 illustrated in Figure 6 tells about Aida trying to give an honest explanation to Andhika and Arya about her relationship with Bram.

The scene in Figure 6 represents the title of Episode 6, which is 'Test and Pressure' showing a family conflict after Aida explains that Bram has helped her mortgage the house as collateral for a loan. Aida feels guilty because she does not have time to think about it before pledging her house without discussing it with Andhika and her children. The atmosphere of the conversation takes the setting of the family room, which is usually a place where some families gather and mingle. The choice of a long shot angle clarifies the composition and grouping, where Arya and Andhika are in the same position, while Aida is in the opposite position. The angle also clarifies Arya's gesture, which disagrees with Aida's decision, so he is getting ready to leave.



Figure 6. Scene cut of family conflict from Episode 6
Source: video.com

The conflict scene in Episode 7 which is shown in Figure 7 explains the conflict in Andhika and Aida's family which comes to the climax. The analysis of the mise-en-scene elements in the scene is depicted in Table 7.

The situation in Figure 7 illustrates the title of Episode 7, 'Amarah yang Menghancurkan', which tells about the family tension that erupts when Andhika discovers that Aida is having problems paying off debt repayments, putting their home in jeopardy. In this scene, Aida's acting expresses her rage and despair at feeling blamed by Andhika and her children. Aida and Andhika's expressions are not exaggerated, but rather indicate the outpouring of emotions that both of them have been keeping all this time.



Figure 7. Scene cut of family conflict from Episode 7
Source: video.com

The conflict scene in Episode 8 shown in Figure 8 illustrates about the end of the conflict in the Andhika and Aida families.



Figure 8. Scene cut of family conflict from Episode 8
Source: video.com

The scene in Figure 8 represents the title of Episode 7, 'Ada yang Selesai, Ada yang Hilang' which tells about the end of Andhika and Aida's family conflict. Andhika and Ariel find a message on Andhika's e-mail that has not been opened for a long time, which states that Andhika is getting royalties for the recipes he has created. Taking a medium close-up angle clarifies the happy and emotional expressions on Andhika and Ariel's faces because with the royalty fee, the debt problems that have become the source of conflict in their family can be resolved immediately. The soft and bright lighting reinforces the impression of happiness which is the end of the story in the film 'Sajadah Panjang: Sujud dalam Doa'.

Analysis Mise-En-Scene Elements Using Bathes' Semiotic Theory

There are five elements of mise-en-scene which were interpreted using Roland Barthes' semiotic analysis: setting, lighting, space, costume, and acting. The selected image is a scene cut showing family conflict in the film 'Sajadah Panjang: Sujud dalam Doa' Episodes 1-8. The discussion of film analysis using a semiotic theory is in the following table.

Table 1. interpretations of Setting Element

Scene	Setting	
	Denotative	Conotative
1	The ambience of the kitchen, a place to do cooking	Giving a dramatic and mysterious impression
2	Condition of Aisyah's bed room	One's private place to rest and be alone
3	Outdoor situation	Ariel and Aisyah are sneaking around and recording from behind a tree
4	Family room situation	Ariel, Aida, and Aisyah are in the family room
5	Prayer room atmosphere	Andhika is standing beside the door of the prayer room in his house
6	Family room situation	There is conversation and discussion of Aida, Arya and Andhika in the family room
7	Dining room condition	A place where families eat
8	Family room situation	The family room is warm and provides comfort

The results of the settings elements analysis in Table 1 show that the dominant family conflict scene happened inside the home of Andhika's family. Based on the numbers of appearances, family room is the place where family conflicts occur most often. The setting of family rooms in a series of 'Sajadah Panjang: Sujud dalam Do'a' represents the family comfort also the most spacious room in the house. Set up an open family room, without divider, and a wide window represents the openness of a family. The mood built through the arrangement of the space existing in the family room is

warmth. The use of minimalist and neutral color property represents a simple family.

The results of the analysis of lighting elements such as shown in Table 2 describe the type of lighting arrangements used in each family conflict scene on the series film. The type of lighting used is dominant lighting soft and non-contrast. Soft light represents warmth and honesty in the family. The minimalist shadow appearance formed through soft light indicates more confidence than intimidation within the family. In a conflict scene, The use of soft light represents the effect of anger based on disappointment against a loved one.

Table 2 Interpretations of Lighting Element

Scene	Lighting	
	Denotative	Conotative
1	Soft lighting	It adds drama and attractiveness to the scene.
2	Low key lighting	Giving a dramatic and mysterious impression
3	Natural lighting	Using natural lighting to show the outdoor feel
4	Soft lighting	Using soft lighting and providing a dramatic atmosphere. The dark sense outside the window indicates the night
5	Soft lighting	Using soft lighting and giving a dramatic atmosphere. The dim light indicates the night.
6	Family room situation	There is conversation and discussion of Aida, Arya and Andhika in the family room
7	Low key lighting	Using low-light effects and directing attention to people to boost emotions
8	Soft lighting	Using soft lighting

		and strengthening emotions and happiness			opposite Aida's. Showing the distance among Aida, Arya and Andhika.
	The result from space element analysis, as found in Table 3, classified by types of camera angles shown in each cut scene series. The type of medium shot that most appears type in the pieces of the conflict scene. Medium shot is commonly used in dialogue scenes between two peoples or small group dialogue. Medium shot makes audience easier to catch the expression, positions, and the gesture of the actor. Gesture is required to strengthen the message delivered by the actor. Medium shot use in series 'Sajadah Panjang: Sujud dalam Doa' shows the impression of domination from one actor to another, such in the cut scene of Episode 4 and Episode 7. In cut scene of Episode 3, medium shot shows the impression of intimidation.		7	Medium shot	Showing the expressions and body gestures of Andhika and Aida who were arguing
			8	Medium close up	Showing Andhika and Ariel's expressions and gestures when they receive happy news

Table 3 . Interpretations of Space Element

Scene	Space	Denotative	Conotative
1	Medium shot		Arya and Aida as <i>framing (foreground)</i> of Andhika
2	Medium close up shot		Showing expressions and gestures in sadness
3	Medium shot		Showing expressions and body gestures in groups
4	Medium shot		Showing expressions and body gestures in groups
5	Medium shot		Showing Andhika's expressions, body gestures, and position
6	Long shot		Showing expressions, body gestures, and positions of Arya and Andhika

The costume element analysis found on Table 4 shows the type of dress and make-up used in each family conflict scene. Most dominant outfit on selected scene is casual outfit. The use of casual outfit correlates with setting scenes that are inside the house. The choice of simple homewear strengthens the impression of a relationship as it is. On the other hand, the impression of unhealthy figure, Andhika, is reinforced by the use of an outer sweater. While the Aida are always use a long garment and veil despite being in the house that represent courtesy impression. Difference in age of the costume are also used, Andhika and Aida tend to use clothes with neutral colors with simple accents. Their outfits shows the older age. Different with their parents, the outfit of Ariel, Arya, and Aisyah is bright color with modern accents that represents of teenagers. Make-up style used by actors is soft and natural that represents a sense of simplicity and honesty.

Table 4. Interpretations of Costume Element

Scene	Costume	
	Denotative	Conotative
1	Casual	Andhika and Arya wear home dress, while Aida in traveling clothes
2	Casual	Showing casual clothes worn at home
3	School uniform	Ariel is wearing senior high school uniform, while Aisyah is wearing junior high school uniform
4	Casual	Ariel, Aisyah, and Aida are wearing a home dress that shows activities at home
5	Casual	Andhika is wearing a travel clothes and a knit sweater because he has just returned from the hospital
6	Casual	Arya wears a travel wear with a jacket and bag showing that he is going on a trip. Andhika and Aida wear home dress.
7	Casual	Andhika and Aida are wearing a home dress
8	Casual	Andhika and Aida are wearing casual home clothes

Acting is a key element in mise-en-scene analysis. As shown in Table 5. Anger and disappointment appear in every conflict scene in a series of 'Sajadah Panjang: Sujud dalam Doa'. In the cut scene of Episode 1, Andika hold up his anger and disappointment against themselves. Andhika expressions also show despair and guilt. In the cut scene of Episode 2, Aisyah's acting represents confusion, fear, and the sorrow. Aisyah also showed loneliness

feeling by talking with her dead mother photograph. The cut scene of Episode 4 shows Ariel's disappointment expression to Aida. The expressions of disappointment are also shown by Aida because she feel intimidated by Ariel.

Table 5. Intepretations of Acting Element

Scene	Acting	
	Denotative	Conotative
1	Andhika feels guilty	Andhika feels guilty but helpless
2	Aisyah is crying	Aisyah is crying and talking to herself (as if she is talking to her mother's photograph)
3	Ariel is shocked and confused, Aisyah is confused	Ariel looks surprised to see Bram patting Aida's arm, Aisyah tries to calm Ariel
4	Ariel is angry and disappointed, Aida is confused and disappointed, Aisyah is confused	Ariel shows disappointment and anger at Aida, while Aida looks confused and disappointed at Ariel's attitude. Aisyah looks confused seeing Aida and Ariel arguing.
5	Andhika holds his anger and disappointment	Andhika is disappointed to see Bram leading the prayers for his family.
6	Andhika looks serious, Arya looks angry with his hands on his hips, Aida looks calm	Andhika holds his shock and disappointment because Aida makes a unilateral decision, Arya is angry because he feels that Aida does not respect her family.
7	Andhika and	Aida explains the

	Aida look sadness, angry and get disappointment, and into a fight anger she has been keeping so far to Andhika. Andhika is angry because he thinks that he is not appreciated by Aida.
8	Andhika and Ariel are crying look relieved and in happiness happy because the because they debt problems in receive the their family are good news finally resolved and Aida no longer has to make sacrifices to pay off her debts.

In the cut scene of Episode 5, Andhika's acting shown anger and disappointment. The message of the scene without dialogue can well delivered by Andhika through his expression and gesture. On the cut scene of Episode 6 show Andhika and Arya surprised and angry after listening explanation from Aida. Arya represents anger with his gesture and expression. Andhika expressing anger with the silent expression. Andhika and Arya felt disappointed by Aida that does not make some clear communication before deciding a big deal to her family. Angles the camera on a cut scene of Episode 6 show the intimidation of Arya on stand up position while Aida and Andhika are in a sitting position.

The cut scene of Episode 7 shows Aida that sheds anger that had long been buried. Different with other episode that Aida can control her emotion, in Episode 7 she vented her emotions. Synchronization between expression and gesture expressed by Aida amplifies the impression of anger and disappointment from being blamed by other family members. The emotion that overflows in Episode 7 shows that the conflict in the series 'Sajadah Panjang: Sujud dalam Doa' is in the climax phase. In the cut scene of Episode 8, Andhika and Ariel seem relieved

and happy to found the solution of their main problem. Happiness expression also implies a happy ending in these series.

Based on the analysis of 5 mise-en-scene elements on 'Sajadah Panjang: Sujud dalam Doa' concluded that the five elements correlated one another. The most important element, an acting act performed by actors, supported by four other elements: setting, lighting, space, and costume. The dominant number of presence, (1) settings inside the house, (2) soft lighting technique, and (3) the medium shot point of view, on the family conflict scene strengthen the mood building. The casual costume and simple make-up selection builds a perception of closeness to the real conditions of audiences. Through the mise-en-scene element, any scene that represents conflict in the family on this series can be delivered well. In this research, classification of reading semiotic sign through the mise-en-scene element simplify visual interpretation in a movie series with some episodes.

CONCLUSION

The results and discussion offered in the previous section lead to the conclusion that studying parts of mise-en-scene using Roland Barthes' Semiotics theory helps elucidate explicit and implicit meanings in a cinema scene. Conflict scenes in the film 'Sajadah Panjang: Sujud dalam Doa' appear more dramatic by using mise-en-scene elements, particularly differences in decoration between rooms in the house, lighting that shows time and atmosphere, space and the selection of shooting angles to show expressions and gestures, and costumes based on location and conditions. These four elements support the fifth element, acting, which is provided by the performers who play their individual parts.

The appearance of the mise-en-scene elements strengthens the message that the filmmaker wants to send to the audience. Interpretation of signs in films becomes more detailed through scene classification based on

mise-en-scene elements in the 'Sajadah Panjang: Sujud dalam Doa' series.

REFERENCES

- Bouzida, F. (2014). The Semiology Analysis In Media Studies - Roland Barthes Approach -. Proceedings Of Socioint14-International Conference On Social Sciences And Humanities, 1001–1007.
- Đurišić, M. (2018). Relations And Communication In Families Of Children With Externalizing Behavior Problems. *Research In Pedagogy*, 8(2).
- Guntur, G. (2019). A Conceptual Framework For Qualitative Research: A Literature Studies. *Capture : Jurnal Seni Media Rekam*, 10(2), 91–106.
- Herawati, T., & Endah, N. Y. (2016). The Effect Of Family Function And Conflict On Family Subjective Well-Being With Migrant Husband. *Journal Of Family Sciences*, 1(2), 1.
- Olson, D. H., Waldvogel, L., & Schlieff, M. (2019). Circumplex Model Of Marital And Family Systems: An Update. *Journal Of Family Theory & Review*, 11(2), 199–211.
- Prihatini, L. I., Iswidayati, S., & Hartono. (2018). Javanese Women's Representation in Adaningsgar-Kelaswara Dance. *Jurnal Catharsis*, 7(1), 43-53.
- Ruangnapakul, N., & Abdul Hamid, N. (2017). Lady In Red: Framing The Representation Of Women Through Mise-En-Scène. *Jurnal Komunikasi, Malaysian Journal Of Communication*, 33(4), 159–173.
- Sathotho, S. F., Wibowo, P. N. H., & Savini, N. A. (2020). Mise En Scène Film Nyai Karya Garin Nugroho. *Tonil: Jurnal Kajian Sastra, Teater Dan Sinema*, 17(2), 89–97.
- Sreekumar, J. (2015). Creating Meaning Through Interpretations: A Mise-En-Scene Analysis Of The Film 'The Song Of Sparrows.' *Online Journal Of Communication And Media Technologies*, 5(September 2015-Special Issue), 26–35.