GANGSTER, GHOST, AND TRADITION: REPRESENTATION OF MARKET IN THREE INDONESIAN FILMS

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Abstract
This research aims to determine what kind of market representation is displayed in three Indonesian films namely Di Bawah Lindungan Ka’bah, Gangster, Rumah Hantu Pasar Malam and how the viewers interpret it through various internet platforms. The qualitative research design in the field of cultural studies, especially the theory of representation and encoding-decoding from Hall is used to analyze data in the present study. By researching the above factors, we aim to provide more information toward the meaning of Indonesian films from the point of view of cultural studies. The results suggest that the market settings tend to be portrayed negatively. Further studies should compare the portrayal of markets in the films from other countries to understand the premise better.

Keywords: Cultural Studies, Encoding-decoding, Indonesian films, Market representation.

1. Introduction

Film is one of the popular culture products having its own genre such as action films, drama, horror, and more. Indonesian film is the focus of my discussion in this research. This country has various types of films that are consumed by the local and even international public. The film itself according to Ekky Imanjaya (2006) was first shown in this country since December 5, 1900 by a Dutch company called Nederland Bioscoop Maatschappij in a cinema in Tanah Abang Jakarta by showing a documentary about the Queen of the Netherlands. In addition to Dutch documentaries, films that were still silent at that time also played
Hollywood films such as *The Four Horsemen of Apocalypse*, starring Rudolf Valentino in 1925. Indonesian films themselves were first played on December 3, 1926 under the title *Loetoeng Kasaroeng*. Directed by a Dutchman named Kruger, this film tells the story of the legend of the Sundanese people who are already well known by the people of Indonesia. The first voiced film *The Jazz Singer* then began airing in December 1929 in the city of Surabaya. Then during World War I and II, films that were widely screened in theaters were Dutch and Japanese propaganda films. In the 1950s Indonesian films developed through Usmar Ismail's drama works such as *Tamu Agung*, *Tiga Dara* and *Asrama Dara*. In the 1970s, the Benyamin S comedy films became known to the public. In addition to comedy films, this period also developed horror genre films, starring Suzanna. The setting that is often used by Indonesian films is rural or urban with a home or natural background occupied by its main characters. Only a few films choose different spatial settings such as markets that appear in films such as *Di Bawah Lindungan Ka’bah*, *Gangsters*, and *Rumah Hantu Pasar Malam*.

In general, market backgrounds are used only to present business activities and just to visit for walks. On the other hand, it turns out there are criminal acts such as planned pickpocketing, market thugs who charge market levies to sellers, and run illegal parking in the market.

When one observes the phenomenon in global film representations in both the UK and America such as *Captain America: Civil War*, *Mall: A Day to Kill* and *Agora*, there is a market representation that is presented in a different form from traditional markets in Indonesia. The traditional markets shown in those movies do not necessarily look dirty or chaotic. In contrast, the markets look presentable and well-maintained. Market streets look dry, not muddy, or littered with trash. On the corners of the sales stalls, regular
arrangement of goods, colorful stalls and the aisles between the stalls are quite wide and certainly designed so that wheelchair users can shop easily.

From a number of global films, most of the markets are used as backgrounds that present figures of heroes or players who are fighting, causing a commotion and excitement so that the market is destroyed and disorganized, there is interaction between sellers and buyers, and some only show the atmosphere in an ethnic nuanced market. Classic and awesome.

In the film *Di Bawah Lindungan Ka'bah*, the form of market space is set in the Padang area in 1922. The film was published on August 25, 2011. This drama genre film shows the atmosphere and form of market space, namely the traditional market in the area of Padang at that time. With a very simple market form, only a few umbrellas were erected so that the goods sold by traders were not wet and at that time it was raining. Traders' goods are placed in containers made of bamboo so they can be carried everywhere because traditional markets cannot keep their merchandise when they are not selling.

In the film *Gangster*, market is present through the character Jamroni (Raihan Khan, Hamish Daud), who is a thug of the cattle market village in the valley village of Mount Merapi, Yogyakarta. Since childhood, he dreamed of being able to look after Sari (Avrilla Sigarlaki, Eriska Rein), and be her husband. Even though he was treated harshly by Sari's parents, Sari's smile became her encouragement. Goat cage is a place to learn silat. Jamroni's dream faded when Sari's parents took her to Jakarta.

In the movie *Rumah Hantu Pasar Malam*, the market is present in the form of Wangsa's night market in SumberSari village, where some visitors mysteriously killed. Their corpses were never found. But the charm and entertainment of the night market made the visitors forget the bloody event. Including five friends: Andini, Ramon, Venska, Sandra, and
Papang, who traveled to the village. They agreed to celebrate Andini's birthday at the night market.

A subtle whisper from the night market seems to call in Andini's presence. She seems to have a mysterious bond with the Wangsa's night market. This event was the answer to the presence of a small ghost who often bothered her.

Intan, Wangsa's lover, made Andini's emotions unstoppable. This ronggeng dancer at the night market often disturb Ramon, Andini's lover. Intan even threatened to kill Andini and her friends. Terror occurred again. The night market is the most excruciating hell. Victims continue to fall, even Andini and her friends' lives continue to be threatened. One by one they were killed. Andini's life is increasingly threatened.

The above films show the setting of markets. However, the markets presented in those movies are also shown in a negative light such as pickpocketing action, fight action or disputes. Depictions of crime have become commonplace and unwittingly poison the mind that the market is not just a place for buying and selling activities in meeting needs but has become an unsafe place. In the market setting there is always character that is negative such as pickpockets, thugs market, beggars, madmen, beggars, illegal parking attendants, hookers, and trouble-makers that lead to fights. Some characters in the literary work are clearly shown, ranging from the attributes of clothing models to their behavior.

Several studies have examined representation and encoding-decoding from Hall in their analysis of Indonesian cinema. First study is from Sen (1994) which analyzed Indonesian movies on the Suharto led era from late 1960s until late 1990s. Her argument is that Indonesian cinema during this time is strictly controlled by government policy which limits Islamic representation and other representation that can endanger the government policy in cinema. The Second one is Heider’s study (1991) where he examined the Indonesian movies and Indonesian
culture to show how cultural principles shape the movies and sometimes how the movies may influence the culture. The third one is Barker’s study (2019). His argument is that Indonesian cinema is no longer shaped by the state and its interests, as it was during the New Order. In contrast, Indonesian cinema is now subject to a market in which the state is only one of a group of competing interests and forces that include capital, consumers, and interest groups within the general public.

The position of this research is the same as those three research mentioned previously in terms of concept of representation and encoding-decoding but there are some differences. The first one if we compare Sen and Heider’s research is the era of Indonesian cinema as the object of discussion. Our research is the same as Barker’s research in discussing Indonesian cinema after the New Order. Nevertheless our scope of research is more focus on the setting of the movie.

The problem that is the focus of our research is how market representation is displayed in three Indonesian films namely Di Bawah Lindungan Ka’bah, Gangsters, and Rumah Hantu Pasar Malam and how national audiences interpret them. The research objective that we want to achieve is to find out what kind of market representation is shown in Indonesian films and how national audiences interpret them.

2. Literature Review

2.1 Representation Theory

In order to discuss market representation in these three Indonesian films, we use the representation theory from Hall. According to Hall (1997), representation is one of the important practices that produce culture. Culture is a very broad concept, culture involves 'sharing experiences'. Someone is said to originate from the same culture if the humans who are there share the same experience, share the same cultural codes, speak in the same 'language', and share the same concepts.
In our discussion, representation refers to the construction of all forms of media (especially mass media) to all aspects of reality or reality, such as society, objects, events, to cultural identity. This representation can be in the form of words or writings and can even be seen in the form of moving pictures or films. The concept of representation itself is seen as a product of the representation process. Representation not only involves how cultural identity is presented (or rather constructed) in a text but is also constructed in the process of production and reception by people who consume the cultural values represented earlier.

Hall considers that "there is something wrong" with the representation of minority groups in the media, even though he believes that the images that are raised by the media are getting worse. He said, "There is something radically wrong with the way black immigrants - West Indians, Asians, Africans - are handled by and presented on the mass media". Hall observes that the media tend to be sensitive to the lifestyle of the middle class and above, the majority of people are organized, while blacks are described as "outside groups", "outside consensus", "relatively disorganized", "working class". Furthermore, the media increasingly glorifies community institutions, where black people are troubled in that sensitive area of power; employment, public discrimination, housing, parliamentary legalization, local government, law and police.

This issue of representation brings us to several important questions. The first one is the question: does the image in the media help us to understand or understand how the world works? The second question is what kind of black people are represented in the media?

Representation, usually, is understood as a picture of something that is accurate or a distorted reality. Representation does not only mean "to present", "to image", or "to depict". Second, a political picture
exists to represent us. These two ideas stand together to explain the idea of representation. "Representation" is a way in which to interpret what is given to the object described. The old concept of representation is based on the premise that there is a representation gap that explains the difference between the meaning given by the representation and the meaning of the object actually depicted. This happens between the representation and the object described. Contrary to this standard understanding, Stuart Hall argues that representation must be understood from the active and creative role of people in interpreting the world. Hall explains further that representation is the way in which meaning is somehow given to the things which are depicted through the images or whatever it is, on screens or the words on a page which stands for what we're talking about.

Hall points out that an image will have a different meaning and there is no guarantee that images will function or work as they are created or created. Hall mentioned "Representation as constitutive". Representations are not present until after they are represented, representations do not occur after an event. Representation is constitutive of an event. Representation is part of the object itself, it is constitutional from it. Hall explains further that the standard view of representation = representation as accurate or distorted. He also concludes that a new view of representation = representation as creative and active the people's relations to the world and their place within it.

Hall argues that culture is the way we make sense if, give meaning to the world. Culture consists of maps of meaning, frameworks that can be understood, things that make us understand about our world that exists. Ambiguity will arise to the point where we have to interpret it (make sense of it). Thus, meaning emerges as a result of sharing conceptual maps when groups or members of a culture or community share together. The concept of culture has a central role in the process of representation.
Although the capacity to use concepts to classify is a basic genetic trait of living things, certain classification systems used in a society are studied. In fact, culture itself is a system of representation. Culture is a very broad concept, culture involves 'sharing experiences'. Someone is said to originate from the same culture if the humans who are there share the same experience, share the same cultural codes, speak in the same 'language', and share the same concepts.

Concepts are representations, which allow us to think. But we are not finished with the circulation of this representation, because we should share the same conceptual map, so that we can understand the world through the same classification system that is in our heads. Finally, questions about communication and language complete circulation of representation. We can communicate with each other because of the emergence of languages (linguistics). Language externalizes the meaning we make about our world. Up to this point the representation really starts and closes the circulation of representation.

Language is a medium that mediates us in interpreting things, producing and changing meaning. Language is able to do all this because it operates as a system of representation. Through language (written and verbal symbols and signs) we express our thoughts, concepts and ideas about something. The meaning of something depends on the way we 'represent it'. By observing the words we use and the images we use in representing something, it can be seen clearly the values we give to something.

On the issues of reality vs discourse, Hall is giving an example as follows. Look at the 2 sentences below, which look similar or even identical but are actually different:

1. "nothing meaningful exists outside of discourse" (YOU) - YOU NEED A DISCOUNT, FRAMEWORK FOR UNDERSTANDING AND INTERPRETING TO GIVE MEANING IN ANY.
2. "nothing exists outside the discourse"

Discourse (discourse) and framework that can be understood (framework of intangibility) is about how people give meaning to things and how they become meaningful, not only if they exist (physically). Hall asserted that without language, meaning cannot be exchanged. Different media use different language tags, but without language, there will be no representation; without representation, there will be no meaning.

The analysis tool for representation analysis is signifying practice. What is meant by Hall with the practice of significance (signifying process) is that there is a kind of symbolic work, an activity, a practice, which has to go on giving meaning to things and communicating that meaning to someone else.

The question of the circulation of meaning automatically involves the issue of power. Who has the power, in which channel, to circulate meaning to whom? Hall understands that communication is always related to power. Groups that have and use power in society influence what is represented through the media. These messages work in a complex way. Knowledge and power intersect. The issue of power cannot be separated from the question of representation.

The meaning is manifestly related to what we first hoped to find, which seems nowhere in the image, even contrary to what is in the image. Sometimes what is expressed is absence (or absence). What is signified does not simply mean what has been signed, but they can deeper subvert our expectations. But things that we don't expect or don't actually show up in the image are as important as what is actually in the image. The absence is NOT meaningful or does not give significance. Being absent means something and gives significance, just as it does presence.

Claims can be created without words. These guidelines can be made through object manipulation.
Advertising works on the basis of identification. Advertising only works when we identify what the images represent. These images construct us, through our relationship with them (images). The meaning is interpretation.

Meaning can never stay fixed (or fixed). The meaning can change if the meaning cannot be established. Power consists of choosing one meaning among the many meanings that fit a particular interest. Because if the meaning will stay 'fixed' or change cannot be guaranteed then the meaning can become loose and frayed. The purpose of power (power), when intervening (disrupting) language is to improve in absolute terms. It is what ideology does. The ambition of ideology is to fix certain meanings for specific images. Power (power) in the process of significance always has a tendency to close the language, close the meaning and stop the flow.

Stereotypes define the meaning given to groups. For example, the limited picture of black people has an effect on what people understand about black people in the real world. Images produce knowledge about how we see them represented. So that the struggle to open stereotypical practices is sometimes a struggle to increase differences, unfortunately, it is increasingly showing the possible identities of people who have not been represented before. That's politics of image (politics of the image). There are difficulties when trying to reverse these negative stereotypes, as it is also difficult to maintain (or improve) positive representations.

The description naturalizes the representation. The practice of representation itself naturalizes the representation until you cannot see who is producing them. These figures have hidden the process of representation. So that seems like that's the reality that happened. So that leads to the practice of representation there are several questions raised, among others:

1. Where do these images come from?
2. Who produces these images?

3. Who is silenced in the production of these images?

Interrogating the practice of stereotyping makes them inhabitable, it will destroy their "normality and normality". So in representation analysis, open representation of new knowledge to be produced in the world, various kinds of subjectivity to be explored, and a new dimension of meaning that never closes the system to the operating power.

### 2.2 Encoding-decoding

Other concept that will be used in the present study is Hall’s (1993) concept of encoding-decoding which has the definition of "model of communication essentially states that meaning is encoded by the sender and decoded by the receiver and that these encoded meanings may be decoded to mean something else." (91) This concept is used to explain the relationship between makers of cultural products and their audience by looking at how the audience gives a meaning to a cultural product.

According to Hall, there are three positions that can be taken by the audience, namely accepting (dominant-hegemonic), negotiating (negotiated), and rejecting (oppositional).

The audience is considered to be in a position to accept if the audience gives the same meaning as the code maker/cultural product. Whereas the negotiating position of the audience is the audience who acknowledges some of the meanings given by the makers of cultural products but also opposes some of the meanings. The position of the audience who refuses is the audience who gives the meaning contrary to the meaning intended by the code maker.

### 3. Methodology

The research method we use is a qualitative design using the theory of representation of Hall. We initially observed the portrayals of markets in the Di Bawah Lindungan Ka’bah, Gangsters, and Rumah Hantu Pasar Malam. The results of the
4. Results and Discussions

*Di Bawah Lindungan Ka’bah (2011)*

This film shows the 20s era Indonesian market in West Sumatra. The market in this film sells a variety of staples such as vegetables, fruits, and meat. The first sight that appears to be a hallmark of the market in the 20's is the large, wide, brownish-yellow umbrellas such as the color of yellowed and obsolete sheets of paper that give a classic impression. Along the sidewalks of the market, traders of vegetables and fruit covered in a large umbrella which is like a giant fungus was lined up neatly.

Everyone was seen carrying a sack bag over his shoulder and also a basket of woven bamboo which was squeezed between their hands and waist. Sacks and bags of woven bamboo containers help them put the groceries that had been in purchase. When viewed closely, the market is dominated by brown colored goods, this is because the market visitors are wearing and carrying brown pastel goods.

In addition to the classic nuances of this market, this film also shows the interaction of market visitors in the market. The friendly interactions of people in the market who are sensitive and gentle helping others when one of the visitors gets into trouble. The hospitality was shown in the scene of Hamid (Herjunot Ali) who kindly and gently helped a woman who accidentally dropped her shopping. Then, sweet and romantic interactions between Hamid and Zainab (Laudya Cyntia Bella) who accidentally meet in the market. When their eyes accidentally stare, then they greet each other in a friendly and timid manner like young couples who are in love.

After the greeting happened suddenly there was a light rain which made all visitors take shelter under a large umbrella at the edge of the road. Hamid and Zainab were stuck in a shelter under the umbrella together and when they saw each other, they laughed happily at the sweet
situation. Hamid, who realized that Zainab wanted to approach his friend at the end of the market, gave Zainab the idea to follow in his footsteps in the pouring rain. They walked happily like children who were busy playing in the market, until finally the movement to avoid the raindrops turned into rain events in the market because before reaching the end of the market, both of them had found themselves soaking wet.

Zainab began to let herself be hit by rain drops and invited Hamid to come into play. With a happy heart they were jumping up and down in the rain which made mud in the market gently splash their clothes. In the portrayal of the market above, the market is seen as a friendly and exciting place to meet and play. As a spectator, I feel like visiting this romantic market where when you play in the market, you will not be afraid of being hit by the market mud because the mud is just ordinary mud and not mud contaminated by the slime of the market waste. Indonesian tradition has a reputation as dirty and muddy after the rain drops. With this market scene, this film tries to deconstruct the market representation and stereotypes with encoding romance scenes from Zainab and Hamid.

The film, starring experienced players such as Herjunot Ali and Bella and was idolized at the time, received a lot of response from the audience of the country. One response about this film was revealed by the Instagram account @indahsuciarti. He posted the film poster "Di Bawah Lindungan Ka’bah" by giving a caption "if you like watching movies on Hooq, and so far you haven't watched this film anywhere, I really recommend this film. This is a really good movie. High values of etiquette, morality, manners, simple, pure, sacred, struggle and love" the invitation sentence is also a positive response after watching the film Di Bawah Lindungan Ka’bah.

Aside from the positive response, this film also certainly received some criticism from one of the film reviewers on a blog called
Amir Syarif Siregar on his personal blog amiratthemovies.com. He assumed that this film failed to appear as expected. According to him, this film is more impressive as part of a series of films than as one that adapts a literary work of legendary Islamic nuances. The department of acting and administration of production appears to be quite dynamic, despite some shortcomings that arise, but the characterization is weak and the storyline tends to be slow and long-winded.

The film *Di Bawah Lindungan Ka’bah* is a film adapted from a novel with the same title by a great writer namely, Buya Haji Abdul Malik Karim Amrullah (HAMKA). This popular novel, which has a lot of fans, makes its film adaptation comparison with the original story unavoidable. It is natural that criticism also came from one of the people who had read the original novel. Dina Rulfi wrote her response about the film *Di Bawah Lindungan Ka’bah* which she wrote in dinarulfi.wordpress.com. She wrote many criticisms arising from her disappointment towards the film adaptation of her favorite novel. This can be seen from the writing she made "I like all Buya Hamka works more because his sincere ideas and soft language are able to make the soul of the reader soft too. That is all his work with the theme of love among humans, always based on love for the Almighty. And that's what I didn't get from the film *Di Bawah Lindungan Ka’bah* which was made in 2011."

**Gangster (2015)**

In this film there is a scene located in the Cow market, as the name of the market, this market is a special market selling cows. In this film I see the state of the cattle market filled with large cages lined up along the market with bamboo fences in each of the cages, as well as market streets filled with stacks of dry straw so that the road feels soft when stepped on by the market visitors. One of the scenes in the film Gangster that shows the market situation is when Jomari (Hamish
Daud) is accused of being a cow thief, and he was beaten by one cow skipper (Dede Yusuf) in the cattle market.

In addition to the depiction of the market as buying and selling cattle, in the fighting scene the market is described as the setting of the fight between the market ruler with those who violate the rules of the market. The fight scene looks like a cowboy fight scene in a western movie, it is seen from the round cap of the skipper who is hung on one of the tree trunks, against the backdrop of cow sheds and market streets filled with dry yellow straw.

In addition to the depiction, then there is the scene of Jomari coming to a cattle market in the city of Jakarta. The first thing that happened when Jomari arrived was that he was interrogated by some of the market thugs because Jomari did what according to the thugs violated their rules, namely the truck that Jomari was driving down in their area of control.

In the end Jomari starts a fight with the market thugs because of this. From this description the market is shown as an inhospitable place for migrants from the village who seem to want to start their business in the market because they have to face these thugs. Jomari, who was thought by the market thugs to be a cattle trader because he was riding a truck filled with cows, was getting oppressed in the market because of this. The violence encoded with the market thugs character in this film is considered normal and natural in Indonesian settings. With this scene and images, the filmmaker is reinforcing the meaning and stereotypes of violence in the traditional Indonesian market just for the sake of fitting in the action genre.

Gangster's appearance in the Indonesian movie scene received various comments and reviews from the audience in Indonesia, for action genre films like this are pretty rare made in the Indonesian film industry. Some positive responses from the audience after watching this film, this can be seen from the posting of the
Instagram account @devi_rhsn that revealed his experience after watching the film Gangster "Jamroniku @hamishdw. Very funny and cool, it's really fun just to keep watching it."

Not only that, an account called @owlia posted a photo of it together with the Gangster movie players with the caption "With #GangsterTheMovie cast. You have to watch #Gangster cool ... "and also the @dishiy account that shares his opinion about the film Gangster. According to the @dishiy account the Gangster film is a cool Indonesian action genre film, it is also supported by cool players like Hamish Daud.

In addition to positive comments, the film also received criticism from the reviewer of the film on the Internet. One was from a personal blog raditherapy.com who found this film fight choreography has the variety that is not monotonous and exciting. But the fight choreography was noticeably less engaging for him because he felt the drubbing was unrealistic.

Then according to him, one of the shortcomings of this film is the narration of a story that is not too memorable or imprinted for him, this is because this film wants to show too many different scenes. These scenes are scenes of fighting, comedy, instant romance, flashback of the unfortunate past of Jamroni, which are wrapped at once in one film so as to give the impression of scenes that are crammed or poorly organized.

**Rumah Hantu Pasar Malam (2012)**

As the title of this movie, the movie "Rumah Hantu Pasar Malam (Night Market Ghost House)" tells a story about a night market owned by Wangsa that has a mystery of the death of some of the visitors at the fair. In this film the audience is presented with a view of a sparkling and colorful night market. Colorful lights are hanging on the game rides and every corner of the night market provides sparkling light in the dark of the night. Small colorful festival flag hanging all over the night market like tendrils of grapevines on wood stands. Coconut trees that sway
because of the sea breeze make the night market in the film look unique. One of the features of the night market in this film is its location which is close to the beach so that it adds an exotic feel to the film's story.

The atmosphere makes this night market a suitable place of entertainment for all walks of society. Old and young men were seen enjoying the performance of the ronggeng (traditional Javanese performer) dance performed by a beautiful dancer dressed in a bright purple kebaya with strands of a yellow scarf that she played to tease the audience. The children looked happy to ride the carousel with their parents beside them. The excitement was also seen in the young couples who were busy chatting while leaning on the railing of the comedy carousel. The friendly atmosphere of the night market that presents the smiles of its visitors is the first appearance in this film.

Until finally the friendly and entertaining atmosphere turned into a tense after the presence of a woman who claimed to lose her husband when going to the night market. This was felt from the response of the main character of the film that is Andini, he felt there were irregularities in the night market. The haunted house in the night market has become one of the places that holds the mystery of the night market. This is also shown in the sadistic murder scene that occurred inside the haunted house. The scene was preceded by a man who was panting in a haunted house, who was running like being chased by an angel of death. Then behind him are the black-robed figure wearing a mask chasing him like wolves chasing frightened sheep.

The scene of a man in a black robe with a mask who was the culprit of murder, reminds us of the film Scream whose killer figure is also wearing a black robe and is masked. From the depiction of the night market in this film, we see the market as a beautiful, deadly or dangerous place. The beauty of the glittering lights and the excitement of the rides at the night market is just a
camouflage to attract people to come to the place of death. This film seems to make an ironic impression about the night market which has been considered as a place to give pleasure, but instead this place actually provides disasters for visitors.

Horror films with additional murder mysteries similar to western films make the film *Rumah Hantu Pasar Malam* into the public spotlight especially by film reviewers on the internet. This opinion was expressed by one of the film reviewers in the blog postinganbiasa.blogspot.com written by @josepsibuea. He argues that Arie Aziz as the director of this film, made the same mistake as in the previous film which was to copy and take story ideas from Hollywood films or other Indonesian films. It shows that the director cannot make an original work.

Criticism for this film also came from an Instagram account named @moviestrike making a brief review of this film in its caption that read "There was a time when Indonesian horror films experienced a period of downturn. A period where horror films no longer sell the horrors of films but rather the beautiful bodies of their actresses. Although not entirely pornographic, this film is quite failing to build its horror atmosphere. Cinematography and perfunctory acting increasingly add to the minus points of this film. Luckily he has a little layered twist at the end of the story, but the rest meh." Then he also gave a rating of 2 out of 5 points for the film *Rumah Hantu Pasar Malam*.

5. **Conclusion**

The three films discussed in this research have a very similar strategy in representing market settings in each movie. By adapting the setting with the genre of each film such as *Di Bawah Lindungan Ka'bah*, the romance approach was strategically designed to start in a muddy traditional market in Padang in the 1920s. Action genres were adapted in a traditional cow market setting in Gangster with reference for
western movies characters, and horror genre was strategically designed in a night market/fair with reference for Hollywood horror movie Scream. The Indonesian audience reception was mixed if we analyse it from social media reaction and online reviews. In social media, people tend to take the position of dominant hegemonic, especially if the main character is played by their heartthrob such Hamish Daud in Gangster. Nevertheless, according to several online reviews that we analyze, they tend to take the position of negotiating in terms of accepting some parts of these movies while rejecting others. The implications of the results are the markets tend to be designed in a negative perception in several Indonesian films. Although the markets can be considered as the centers of activities, films tend to portray them in a disavowal light. However, the latter premise needs to be investigated in further studies. Hence, the next studies should compare the portrayal of markets in more Indonesian films to obtain more balanced insights.

References


