

Exploring the Narrative Spaces of Change in *Jejak Warna: Cerita Tentang Perubahan* (2019) Web Series

Aidatul Chusna¹, Budi Irawanto² and Dian Arymami³
Gadjah Mada University, INDONESIA^{1,2,3}

Article Info:

Received: 20 June 2022
Accepted: 18 April 2023

Keywords:

Jejak Warna,
web series,
narrative space,
mise-en-scène,
idea of change.

Corresponding Author:

Aidatul Chusna
Gadjah Mada University, INDONESIA
Email: aidatulchusna2019@mail.ugm.ac.id

ABSTRACT

Jejak Warna: Cerita tentang Perubahan (*Color Trail: A Story of Change*) web series talks about a man named Arya who is stuck with his monotonous life and memory of his ex-girlfriend. His life changes when he meets Kinar – his new colleague. This study explores how the narrative space conveys the idea of change by analysing the *mise-en-scène* elements of the web series. The result shows the depiction of spaces which change from spaces that bind the protagonist in his dull routine and memory to a space that liberates and offers him new life and adventure. The change is strengthened by the changing nuances of spaces depicted through composition and lighting, sound (dialogue and music), and the character's expression and movement within the spaces.

This is an open access article under the [CC BY](https://creativecommons.org/licenses/by/4.0/) license.



INTRODUCTION

Along with the growth of internet-based media, web series have become an alternative entertainment program that is increasingly popular in Indonesia. Since *Malam Minggu Miko* (Miko's Saturday Night) web series produced in 2012 by Raditya Dika reached millions of views, more and more Indonesian web series were produced and had an equally large number of views, such as *Sore: Istri dari Masa Depan*, *Ben & Jody the Series*, *Janji the Series*, *Mengakhiri Cinta dalam Tiga Episode*, among others (Nandalusia, 2021). The popularity of the web series is then used to promote a brand/product through product placement strategy. *Jejak Warna: Cerita tentang Perubahan* (*Color Trail: A Story of Change*) web series is a case in point. Directed by Ray Farandi Pakpahan, the web series was produced by Toyota Indonesia in 2019 as part of promoting its Toyota Agya car product. The car is represented as an important property that accompanies the dynamics of the protagonist's life throughout the narrative of the web series.

Jejak warna: Cerita Tentang Perubahan (2019) is about the life of the protagonist named Arya who is stuck in a monotonous work routine and in memory of his former lover. Day by day, his life does not change until he meets Kinar, a new employee in his office. Kinar makes him realize that he has to leave the memory of his lover and move on with a more colorful life. The story development is not only framed in a three-act narrative structure, but also through a cinematic component that supports the storyline. Web series, like other media that combine audio and visual elements, construct filmic images that not only provide information but also describe it. By adopting the concept of narrative space, this paper aims to explore the spaces constructed in the web series and their functions in the narrative development. The study chooses the web series as the object of analysis due to its dominant uses of space as essential part of the story development. Both settings and narrative

of the web series are equally dynamic throughout the storyline; hence, they characterize how narrative space is constructed.

Stephen Heath argues that narrative space is constructed by the movement from shot to shot, and that film is a constant “construction of a space” (Heath, 1981, p. 32). Thus, the construction includes narrative and spatial acts. Gaudreault and Jost (Andrews, 2014, p. 6) argue that space is always visible in every shot, so that the film image, as the basic unit of film, has a spatial meaning, because the story does not only display a series of actions that build it, but also the context in which the action takes place. Thus, space not only functions as the backdrop of the storyline, but also serves in narrative role. Space intersects with narrative in two ways: “On one hand, it can be an object of representation, on the other, it can function as the environment in which narrative is physically deployed, or, to put it differently, as the medium in which narrative is realized” (Ryan, Foote, & Azaryahu, 2016, p. 1).

In *A Dictionary of Narratology* (1989), Prince defines space as the place within which the situations and events represented (setting, story space) and the narrating instances occur. Although it is possible to narrate it without referring to the story space, the space of the narrating instance, or the relations between them, space can play an important role in narrative, and the features of or links between the above-mentioned places can be significant and function thematically, structurally, or as a characterization device (Prince, 1989, p. 88). In terms of setting, space is important to define the types of environments in which characters live and act, namely: “location, position, arrangement, distance, direction, orientation, and movement” (Ryan, Foote, & Azaryahu, 2016, p.7). In addition, it has metaphorical meaning- such as representing the psychology of the character and reflecting the “character’s experience or inner torment” (Speidel, 2012, p. 88). Therefore, space plays either relative or definitive role in showing characters’ environment and relation with others, as well as giving deep figurative meaning and narrative.

To analyze the narrative space; thus, we should consider its essential elements which includes multiple aspects as Andrews (2014) mentions below:

“Physical, profilmic cityscapes, landscapes, and objects in the *mise-en-scène*; conceptual elements to be visualized and explored on the screen; technical methods of presenting these aspects to the audience, according to the codes of film language; philosophical and ideological notions on the part of the filmmaker to be conveyed to the spectator” (p.9)

What Andrews said above shows that narrative space is a mixture of profilmic space, objects, and ideas that are built using cinematic elements and techniques to develop narrative and convey certain message to the audience. Therefore, narrative space is a construction, in which there is a process of selection, organization, manipulation carried out by the filmmaker for the continuity of the narrative.

This paper investigates the *mise-en-scène* elements that construct the spaces on the screen and develop the narrative of the web series. In addition, it reveals the contextual meaning behind the idea of change constructed in the web series.

METHOD

To analyze how the idea of change is depicted in the *Jejak Warna: Cerita Tentang Perubahan* web series, this paper focuses on the analysis of *mise-en-scène* and cinematography elements. The *mise-en-scène* analysis, focuses on components: settings, characters/human figures, lighting, and composition, on some shots which have been selected before. The term *mise-en-scène* is originated in theatre and means “staging a scene through

the artful arrangement of actors, scenery, lighting, and props [...] *mise-en-scene* creates the look of the world of the story” (Prammagiore & Wallis, 2008, p. 89). In addition to the *mise-en-scene*, cinematography (camera distance, camera angle, and camera movement) is important to describe “the act of framing the profilmic event, or that which lies before the camera” (Villarejo, 2007, p. 37). The analysis of *mise-en-scene* and cinematography provides further analysis of how the constructed narrative spaces reflect the ideas of change in the web series. Thus, concept of narrative space is used as the theoretical framework of the analysis.

FINDINGS AND DISCUSSION

Jejak Warna: Cerita tentang Perubahan (2019) is a story about a young man, Arya, who is feeling trapped with a joyless and dull life. Arya – the protagonist of the web series, is trapped in a work routine that requires him to work from morning until night. This type of work makes his life so monotonous and boring, coupled with the memory of his lover who has left him. The beginning of this story describes Arya's powerlessness to get out of his slump life.

The protagonist's miserable feeling is highlighted in the first scene with the description of the setting of the web series, which is in his small apartment in black and white (*see figure 1*). Two old photographs of the protagonist as a youngster, with his parents, and on his graduation are shown as the camera pans from the setting of a dark kitchen with filthy dishes piling up in the sink to the living room. With the protagonist looking helpless and tired, the photo becomes poignant. The image is made moving by the protagonist's exhausted and helpless appearance. The apartment in this scene is incredibly disorganized and gloomy, which draws attention to the protagonist's grief. In this scene, the protagonist's utter powerlessness is depicted by the overhead shot of the camera. Arya's lying down attitude, which makes him appear so weak, and his vacant looks at the ceiling or camera convey the joylessness and emptiness.



Figure 1. The scene of the protagonist's bleak and messy apartment and of him lying on the sofa bed and staring blankly at the camera

Arya's misery is described repeatedly in several scenes. Even though it is depicted in different times and spaces, the feeling of entrapment and helplessness is visible through the protagonist's expressions and gestures when he meets Maya, his ex-girlfriend.

The bleak atmosphere of the opening scene is made clear by a voicemail message from Maya who asks him to stop calling her as they are no longer in a relationship. She also urges him to move on with his life. As the voicemail ends, the narrator— who is the protagonist, is talking about his life, disappointments, and powerlessness to change what has happened in his life:

“Orang bilang, setiap hari adalah awal hidup yang baru. Mungkin, kecuali saya (Arya merobek kalender-5 Agustus 2019). Bahkan, matahari seterang ini tidak mampu menunjukkan warnanya. Seandainya dulu saya pilih jadi anak band daripada kerja kantoran, atau pilih perempuan lain daripada Maya buat dijadin pacar. Apa segalanya akan beda? Atau, saya masalah sebenarnya? Mungkin mestinya saya lebih mencoba lagi untuk menjadi lebih dari hanya semua ini. Tapi nyatanya, sekarang saya hanya sampai di sini. Hidup saya bisa diumpamakan sebagai garis hitam diatas putih yang sudah ditebak endingnya (People say: every day is a new beginning. Well, maybe not for me. (Arya tears off the calendar— August 5, 2019). The sun this bright can not show its color. If I had chosen to be in a band over working in an office, or if I had chosen another woman to be my girlfriend, might things have been different? Or, am I the real problem? Maybe I should have tried harder to be more than just all of this. But this is where I am now. Life for me is like a black and white line with a predictable end)”

What the narrator says reflects the protagonist’s regrets, dissatisfaction, and despair in life. Along with the bleak atmosphere created in the apartment setting, the narrator’s monologue above describes the sense of pessimism which dominates the protagonist’s life as the opening scene of the story. Such opening scene is similarly shown in the second episode of the web series. The protagonist’s movement around his apartment, the close shot of the old photos, and the tearing off the calendar sheet are some details which the first episode has shown. The repetitive scenes are designed to emphasize the monotonous everyday life of the protagonist.

Arya's sense of confinement and powerlessness is juxtaposed by the city's traffic jams in the morning (*figure 2*). Like other city dwellers, Arya has to face the problem of city traffic jams every day without being able to do anything. In this scene, the highway as an open space is present as a space that limits the movement of the protagonist. The memory of his ex-girlfriend is brought back in this scene through a photo of his ex in a name tag that is still hung on the rear-view mirror. The placement of the photo has an important significance in emphasizing the point of view in this scene. The function of rear-view mirror, which is to give a view of the area behind a vehicle, is used metaphorically to suggest the protagonist’s memory to his ex-girlfriend. This scene indicates that car becomes a space of memory for him. Memory lies between reality and fantasy. In film (read: web series), memory is often identified by transition from the real world to the fantasy one through changing of colour, sound, costume, action in the narrative (Andrews, 2014, p. 22). This web series predominantly use black-and-white scene to indicate it. Arya is trapped by the memory of his ex-girlfriend who used to accompany him every day. Her ex-lover keeps appearing - in the form of imagination, voice, and photos, and haunts Arya's every activity, such as at having breakfast or driving his car as depicted in the scene. Both the interior space (the car) and the exterior space (the highway) reflect the feeling of entrapment and the powerlessness to escape such situation.



Figure 2. Arya is stuck in a traffic jam in the morning

The scene above reflects the protagonist's inability to leave his past behind, while at the same time, he has to move on with his life, which is symbolized by him driving a car. The space of the scene— the highway and the car, is thus used to metaphorically describe the imprisonment experienced the protagonist by his day-to-day life and his past love life. Both indicate his inability to move and make changes in his life.

In the web series, car also functions as a space of confession. In the car, on the way home with Kinar, Arya admits how boring the work he has to do in the office every day is. However, he must keep his job to survive in the city. It reveals Arya's helplessness and fear to get out of the situation and try new things in life. Meanwhile, car is also a space to reveal another side of Kinar's character. In several scenes, Kinar always presents herself as a cheerful and brave girl. Through this personality and her hobby of drifting that she introduced to Arya, she is showing the very opposite character between them. The following dialogue between Arya and Kinar in his car reveals their different ways of coping with their life.

Arya: Mungkin buat kamu cuman permainan, tapi gak pake mobil saya donk. Lu gak tahu kan, berapa lama saya harus kerja membosankan cuman buat ngedapetin mobil ini. (Maybe for you, it is just a game, but do not use my car. You do not know how long I hold on to this drudgery just to get this car.)

Kinar: Permainan? Stop. Gue blg stop disini. Emangnya jadi robot setiap hari di kantor itu lebih menarik dari apa yang gue kerjain disana? (A game? Stop. I said stop! Is being a robot every day at work more interesting than what I do there?)

Arya setidaknya saya bisa bayar biaya sewa tempat tinggal dan cicilan mobil. Kamu? Malah kehilangan mobil gara-gara taruhan konyol (I can at least make rent payment and auto payment. Do you? You even lost the car because of a ridiculous bet.)

Kinar: taruhan konyol lu bilang? Gue ingetin ya sekali lagi, lu gak tahu hidup gue, jadi jangan gampang nge-judge. Gue kesana itu, cuma mau ngambil mobil pemberian dari bokap gue. Itu aja. (You called it a stupid bet? You don't know my life, so don't pass judgment on me. I just wanted to take a car that was given to me by my father. That's all.)

Through the above dialogue, we are presented with Kinar's different sides. She confesses that she is involved in a car racing, which Arya thinks as just a game with ridiculous bet, in order to get back the car which she pawned to pay for the treatment of her illness. The car is very important for Kinar, as it is given by her father who died of cancer, the same illness that Kinar is struggling with. In this scene, the characters of Arya and Kinar who look very different, in fact, have similarities in the problems of their lives. Both are experiencing fear: Arya with her future, while Kinar with her illness.

The depiction of the protagonist's emotions is also shown in the scene when Arya is in the elevator leading to his office (*figure 3*). This scene depicts a crowded elevator with employees working in the same building. Arya is standing at the back row- meaning that his position is at farthest from the elevator door and seems to be squeezed by the many people in the elevator. On the contrary, at the front row – closest to the elevator door, Arya's ex-girlfriend is seen comfortable while chatting with her new boyfriend. Arya's facial expression which is shown through a close shot (*still 3*) emphasizes his jealousy and longing for his ex-girlfriend. However, Arya looks miserably and even tends to avoid and hide from her. Again, as seen in the previous scene, it illustrates the sense powerlessness of the protagonist in dealing with his feeling to his ex-girlfriend. The elevator metaphorically becomes an imprisoned space for the protagonist.



Figure 3. In the elevator, Arya stares at his ex-girlfriend along with her new boyfriend

As the protagonist managed to escape from the entrapping space of the elevator, the story moves to another setting, that is his office. However, the atmosphere created inside the workspace is actually not much different from the other settings in the previous scenes. Both spaces are shown as enclosed spaces that restrict the movement of the inhabitants. Metaphorically, the spaces describe the life of the protagonist, who is not going anywhere, inert, passive, and trapped in the past and the routine of work. The web series presents a fairly bleak picture of the office space where the protagonist works (*figure 4*). The space contains a row of simple workspaces-only consisting of a table and chairs, arranged without a partition with a fairly narrow distance. Even though it is not insulated, the workspace is arranged not to face each other, so there is only little interaction and communication between employees. They are very busy completing their respective tasks, as seen in a scene where a woman walking around distributes a pile of data sheets that each employee must check. In front of the workspace there is a big wall clock, as a marker of working time. The employees are so absorbed in their work that they have to manually check data on the spreadsheets, so the office space becomes so quiet. There is no conversation seen in this workspace; in fact, it is considered a disturbance when someone greets loudly. It happens when Kinar, the new employee, greets the people in the workspace, one of them shushes her to keep silent.



Figure 4. The protagonist's workplace

The description of the work space in this web series seems to emphasize the protagonist's monotonous and dull life. Every day, most of his time is spent working in the office. The close shot of the wall clock in this scene illustrates the regularity of work time and productivity demand that in fact restrain the protagonist's life. Workplace scene reflects the transforming idea of labor and value in capitalist society, in which the value of a commodity depends on the necessary labor to produce it, which is calculated based on the average time required by companies in the sector to produce certain goods (Saad-Filho, 1997, p. 463). Arya represents a capitalist worker who has to complete certain tasks specifically and regularly without knowing the significance of his work. The absence of interaction between employees in the workspace is another impact of the work system, where workers are alienated from fellow workers.

The four scenes (the apartment, the street, the elevator, and the office) discussed above show the daily life of the protagonist. Each scene presents a different space, time and narrative. However, these scenes show a similar theme about the miserable life of the protagonist who is stuck with his dull routines and his past love. In creating a sense of sadness, the four scenes are constructed with some similar details, such as the use of black and white cinematography, the use of low-key lighting, and the lack of interaction/dialogue between the protagonist and other characters. Such depiction of setting shows that space not only serves as a backdrop for a story, but also develops the protagonist and reinforces the theme of the web series. (Pramaggiore & Wallis, 2008, p.124).

At the opening of episode two, the scene presents the same settings and details shown as in the first episode, which is the protagonist's apartment. However, there is a change in the volume of lighting used, as the apartment space looks brighter, coupled with the opening narration spoken by the protagonist: *Selama hidup berjalan, selalu ada harapan untuk setiap perubahan. Hidup itu tidak pernah diam* ("Throughout life, there is always hope for change. Life is never static"). The narration indicates the change that is about to happen in the protagonist's life through the use of brighter lighting and the word "hope for every change". It changes the sense of pessimism shown in the first episode to be the sense of optimism in the coming changes in episode two.

The signal of changes in the protagonist's life is shown by the intensifying lighting and the diverse colors used to depict the setting along with the story development. *Jejak Warna: Cerita Tentang Perubahan (2019)* web series showcases the theme of change through the use of colour. While in the beginning we are presented in black and white scene which highlights the sadness, depression and helplessness felt by the protagonist, the change in the protagonist's life is marked by the depiction of spaces in colour. His acquaintance with Kinar became the starting point for changes in Arya's life. This change is shown in the scene of the first episode, which is set in the elevator. Kinar's figure is presented with her back against the camera, so that neither Arya nor the audience can see her face directly. However, her presence clearly becomes the main focus of this scene, through her bright red hair colour which is a stark contrast with the scene in black and white.

Like space/setting, colour is an important element in its association with character development and the storyline (Tillman, 2015, p. 111). Colour is used for not only the aesthetic purposes but also the dramatic development in the story; it gives film (read: the web series) a certain look and feel. Colour conveys emotions; it "expands the psychological dimensions of the characters' desires and emotions, and its presence as an ideogram serves primarily as symbolic and referential" (Chen, 2022, p. 69). Colour creates impression. Combined with other cinematic elements, such as the set, props, costumes, and make up, colour have direct impact on the emotions of the viewer, which is usually chosen as the main purpose.

In *Jejak warna: Cerita tentang perubahan (2019)*, red colour is predominantly used to indicate the idea of change. This colour was originally used as Kinar's hair colour. Her red hair is very striking and contrasts with the depiction of the black-and-white scene. The depiction of Kinar's figure with red hair represents her great influence on Arya's life changes. Red is traditionally associated with rebellion. Karin is depicted as a rebellious character, unruly and brave. She is described as a young woman who is always cheerful, optimistic, independent, and likes challenges and dangers. Her the character is in stark contrast to Arya's character, who tends to be quiet, organized and pessimistic. Their relationship has changed Arya's characters to be braver and optimistic. After she introduces him with street racing, Arya is encouraged to make changes in his life. To emphasize the dramatic development of the protagonist's life, the web series uses some objects in red, such as Kinar's racing jacket and Arya's car. As the colour symbolizes Kinar's rebellious character, the objects in red are used to sign the changes in Arya's work and character, as red represents activity, and the person related to

this colour will be active and take part in sport or other physical activities (Bleicher, 2012, p.43). The change is shown through Arya's expression and attitude, which is happier and more confident, and through his decision to resign from his job and become a professional racer.

The web series also uses colour to symbolize transition. The depiction of the spaces in colour symbolizes the changes that are happening in the protagonist's life. As in figure 5, the apartment which is previously seen in a bleak atmosphere, transformed into a neat, clean and comfortable space. It reflects the protagonist's contentment and confidence to make changes in his life. The most obvious is the figure of his ex-lover who no longer appears as in the initial scene (*figure 1, still 5*), but has been replaced by the figure of Kinar, who is symbolized by her red jacket and her voice on the phone (*figure 5, still 4 and 5*).



Figure 5. The protagonist's apartment in colour

Arya's realization in leaving his past behind is again shown in the scene with the elevator setting (*figure 6*). Previously, it was depicted that Arya was helplessly squeezed in a crowded elevator, then the dramatic change was shown by Arya's position in the same elevator, as he is standing at the very front with ease. Furthermore, he also looks more confident to stare and even talk to his ex-girlfriend. It indicates that he has left the memory of his past love behind. The elevator is no longer associated with an imprisoned space for him. His relationship with Kinar makes him braver to get out of the shackles of his past with his ex-girlfriend and start to make changes in life.



Figure 6. The scene in elevator

Arya's determination in making changes in his life is also shown in his decision to leave his job. As the camera shots his resignation letter and his employee's name tag closely (*figure 7, still 2*), it begins the resolution phase of the storyline. This phase is also marked by the depiction of the workplace in a colourful scene. What is not

shown in this scene is the big wall clock and other employees; only Arya is shown completing his work before resigning. It means that the clock and the employees are no longer part of his life. It symbolizes that Arya has freed himself from rules, regularities and ennui of work routines that constrained his life.



Figure 7. Arya is resigning after completing his task in his last day at work

Arya's determination to change his life begins with his decision to resign from his job and switch to another job he likes, which is drifting. This contrasting choice of work reinforces the picture of changes in the protagonist's life. The last scene of the web series portrays the protagonist driving his racing car. It also closely captures the protagonist's facial expression which is looking intently at the camera/audience. It is very different from the expression he always shows when he still works in the office, where he always looks down and looks blankly. The transformation reflects Arya's changing character which is more confident in facing various possibilities and challenges that may happen in his life.



Figure 8. The last scene of the story shows the protagonist's new profession as a professional racer

The theme of change raised in *Jejak Warna: Cerita tentang Perubahan* (2019) web series reveals the idea of change in wider context, which is modernity. Modernity is a condition of human existence which is radically different from the past experiences. It's a condition created by modernization, which is a transitional process of moving from traditional communities to modern societies (Shilliam, 2017). Modernity is thus associated with change, progress, and mobility experienced by modern society. Peter Wagner (2012) expresses his view that modernity "has always been associated with progress", as the belief in ceaseless progress as one of the main characteristics of the Enlightenment (Mouzakitis, 2017, p. 1). The idea of change—synonymous with the idea of progress, is also associated with the meaning of mobility as freedom, opportunity, and modernity. However, mobility also means shiftlessness, deviance, and resistance (Cresswell, 2006, p. 1). The duality here indicates the paradoxical meaning of modernity, as Marshal Bergman characterises that "to be modern is to find ourselves in an environment that promises us adventure, power, joy, growth, transformation of ourselves and the world-and, at the same time, that threatens to destroy everything we have, everything we know, everything we are" (Berman, 1988, p. 15). Thus, mobility in modernity refers to the state in flux, there is nothing fixed in modernity. This idea is best expressed in the web series through the definition of drifting, as Kinar explains to the protagonist:

“Drifting itu menguasai kecepatan. Tahu dimana harus mengurangi kecepatan, gimana mainin kopling, ngerem tangan, dengan sudut yang se-presisi mungkin. Oke, kita kalkulasi kecepatan, jarak dan angle perputaran, semua balik lagi ke insting kita masing-masing. Itu definisi Drifting” (Drifting controls speed. You have to know where to reduce speed, how to play the clutch, handle the handbrake, with the most precise angle possible. Okay, we can calculate the speed, distance and angle of rotation, but it is all back to our respective instincts. That's the definition of drifting)

The concept of drifting above metaphorically mentions the message of the story. *Jejak Warna: Cerita Tentang perubahan* (2019) shows how modernity has two sides of a coin. Modernity offers changes that make life more efficient and productive, but on the other hand, this can threaten and destroy our lives if we are not able to adapt and make changes. What the narrator (Arya) says below shows that we sometimes have to dare to try different things to make changes in life, as Kinar has shown.

Seperti roda, kadang kita bergulir kembali di jalan yang sama, kecuali kita beralih dari jalur yang sudah tersedia, seperti Kinar dan jalan hidupnya (Like a wheel, sometimes we go backwards on the same path, unless we change the path that is already available, like Kinar and her life.)

This web series shows the audience that to change always carries its own risks. It takes courage to take these risks. Through the life stories of Arya and Kinar, the audience is shown two choices with their respective consequences. The first choice is staying in the current situation and not dealing with the boredom, fixed life. Or else, the second choice, daring to make changes- despite the unpredictable results, and get away from the ennui and inertia. As the ending of the web series shows, the courage to make changes is urged as it makes life more dynamic and colourful.

The car presented in the web series is the marker of modernity. It is a product of technology innovation which enable modern individual to make movement and mobility and to make changes. As previously mentioned, *Jejak Warna: Cerita Tentang Perubahan* (2019) is a branded entertainment with the product of Toyota Agya car as the main brand used in the story. The word *Agya* means “fast/ speed” in Sanskrit (Rampersad, 2018); thus, the theme of change in the web series reflects the meaning of the car through its use in street racing is associated with “the sense of mobility and speed” (Miller, 2001, p. 10). The protagonist's interest and attachment to the world of drifting has a metaphorical meaning to the change made in his life which is more dynamic and exciting. This car product offers what Freun and Martin (1993) calls as “the subjective experience of auto mobility ... in terms of pleasure, excitement, mastery and similar positive feelings” (Miller. 2001, p. 10). More broadly, through the life change of the protagonist, *Jejak Warna: Cerita Tentang Perubahan* (2019) web series describes the experience of modernity which offers adventure, power, excitement, and freedom that anyone can have in the modern life.

CONCLUSION

Jejak Warna: Cerita tentang Perubahan (2019) presents a story about change through its narrative and settings. The story begins with the protagonist's joyless and dull life, and ends with the sense of joy and contentment. The setting of the story conveys the theme of change by illustrating similar spaces in different atmospheres. Along with the composition of set, lighting, colour and the character's expression, the spaces describe the development of the theme and highlight the emotion of the protagonist in experiencing life change. The idea of life reflects the idea of progress and mobility in modern life which characterize the dynamics of modern life. Through the story of the protagonist, the web series encourages young people to be able to adapt with such condition and to make changes in their own life.

REFERENCES

- Andrews, E. (2014). *Place, setting, perspective: Narrative space in the films of Nanni Moretti*. Madison: Fairleigh Dickinson University Press.
- Berman, M. (1988). *All that is solid melts into air: The experience of modernity*. New York: Penguin Books.
- Bleicher, S. (2012). *Contemporary color: Theory and use*. New York: Delmar Cengage Learning.
- Chen, C. (2022). Examining the Colour Imagery in Film – Wong Karwai’s 1960s Trilogy. *Frontiers in Art Research*, 4(2), 68-74. <https://doi.org/10.25236/FAR.2022.040213>
- Cresswell, T. (2006). *On the move: Mobility in the western modern world*. New York: Routledge.
- Gibbs, J. (2002). *Mise-en-scène: Film style and interpretation*. New York: Columbia University Press.
- Heath, S. (1981). *Questions of cinema*. London: Macmillan.
- Miller, D. (2001). Driven society. In D. Miller (Ed.), *Car cultures* (pp. 1-34). Oxford: Berg.
- Mouzakitis, A. (2017). Modernity and the idea of progress. *Frontiers in Sociology*, 2(1), 1-11. <https://doi.org/10.3389/fsoc.2017.00003>
- Nandalusia, N. (2021, February 21). *12 Rekomendasi Web Series Terpopuler Indonesia, Wajib Kamu Tonton! [12 most popular Indonesian web series recommendations: The must-watch series!]*. Cek Aja. <https://www.cekaja.com/info/rekomendasi-web-series-terpopuler>
- Pakpahan, R. F. (2019, September 18). *Jejak warna: Cerita tentang perubahan - web Series [Color trail: A story of change – web series]* EP 01 [Video]. YouTube. <https://www.youtube.com/watch?v=JWsxLWomIxA>
- Pakpahan, R. F. (2019, Oktober 4). *Jejak warna: Cerita tentang perubahan - web Series [Color trail: A story of change – web series]* EP 03 (End) [Video]. YouTube. <https://www.youtube.com/watch?v=tfSbq5wKtUA>
- Pakpahan, R.F. (2020, February 16). *Jejak warna: Cerita tentang perubahan - web Series [Color trail: A story of change – web series]* EP 02 [Video]. YouTube. <https://www.youtube.com/watch?v=huWvPzUegNY>
- Pramaggiore, M. & Wallis, T. (2008). *Film: A critical introduction*. London: Laurence King Publishing Ltd.
- Prince, G. (1989). *A dictionary of narratology*. Lincoln: University of Nebraska Press.
- Rampersad, S. (2018, April 12). *Agya, a car for all*. Newsday. <https://newsday.co.tt/2018/04/12/agya-a-car-for-all/>
- Ryan, M., Foote, K., & Azaryahu, M. (2016). *Narrating space/spatializing narrative: Where narrative theory and geography meet*. Columbus: The Ohio State University Press
- Saad-Filho, A (1997). Concrete and abstract labour in Marx’s theory of value. *Review of Political Economy*, 9(4), 457-477. <https://doi.org/10.1080/09538259700000042>
- Shilliam, R. (2017, November 30). Modernity and modernization. *Oxford Research Encyclopedias*. <https://doi.org/10.1093/acrefore/9780190846626.013.56>
- Speidel, S. (2012). Film Form and Narrative. In J. Nelmes (ed.), *Introduction to film studies*, (pp. 79-112). New York: Routledge
- Tillman, B. (2015). *Creative character design*. London: Focal Press.
- Villarejo, A. (2007). *Film studies: The basics*. London: Routledge.