

ANALYSIS OF BASIC CINEMATOGRAPHY COMPONENT IN THE SHORT FILM “TILIK” DIRECTED BY WAHYU AGUNG PRASETYO

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Abstract: *Tilik* is one of the short Indonesian drama films produced by Ravacana Films in 2018. From its visual appearance, almost 90% of its length dominantly show scenes of getting on a truck on the way to the hospital, and only interspersed with scenes of stopping at the mosque, and road. However, this film managed to become a trending topic in 2020. This film is also one of the short film categories that has successfully obtained achievements from the audience and awards at film festivals. Therefore, the purpose of this study is to analyze how the basic visual components of cinematography in *Tilik's* short films uses Bruce Block theory. This research uses qualitative descriptive methods, or methods used to search, collect, analyze research data and are presented in descriptive form. Through this method, *Tilik* is analyzed with a scientific approach to identify how the basic visual components of cinematography is used according to Bruce Block's theory by observing the elements that make up the film. The results of this study show that the seven basic visual components of this *Tilik* short film are fulfilled. The results of this study show that the seven basic visual components of this *Tilik* short film are met. With the fulfillment of the basic visual component of the film, it is able to make the film more interesting and comfortable to look at, as well as being able to affect mood.

Keywords: *basic visual; components; cinematography; tilik; film*

Introduction

A short film is a film with a short duration, but there is no standardization. Usually the maximum limit for a short film is determined by a film festival for it to be categorized as a short film, in Indonesian film festivals the maximum duration is 60 minutes (Puri & Hartanto, 2020). Short films have their own characteristics com-

pared to feature films. That is, apart from being short in duration, the shooting process is also short, unlike wide-screen films which take longer, shooting can be done with a single cam or multiple cams, and short films do not just convey information like a company profile. The advantages of short films are that they are quickly understood, cost-effective, do not require much time, and are easy to access (Indri-

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asti, 2021).

Film *Tilik* or in Javanese which means "to visit" is one of the short Indonesian drama films produced by Ravacana Films in 2018. If you look at the visual appearance, almost 90% of the 32 minutes and 34 seconds in length, it turns out that it is dominant in showing scenes of mothers boarding the trucks on their way to the hospital, and are interspersed with scenes such as stops at a mosque, and on the way. However, this film actually managed to become a trending topic after the producer released it on the Ravacana Films YouTube channel for free on August 17 2020.

This can be proven on the Ravacana Films YouTube platform, which has received 26 million views, 880 thousand likes and 94 thousand comments to date. The comments consist of 99% positive comments compared to negative comments. Based on traffic from Google Trends 2020, the film *Tilik* managed to become the most popular search, reaching 92 in the period 16 to 22 August 2020, and reaching 100 from 23 to 29 August 2020.

Then, based on traffic from Google Trends 2021, the film *Tilik* has become a popular search, reaching 88 in the period 11 to 17 July 2021, and reaching numbers up to 100 in the period 5 to 11 September. This film also attracted public interest from 29 regions in Indonesia, one of which is the Yogyakarta area with the most enthusiasts, reaching 100%.

Apart from being a trending topic, this film is also one of the short film categories which has won several awards, including winning the 2018 Maya Cup for the selected short film category. The Maya Cup is an annual Indonesian film award which started in 2012 (Putra, 2021).

The short film *Tilik* also received the Official Selection Jogja-Netpac Asian Film Festival (JAFF) award in 2018. JAFF is the first Asian film festival in Indonesia which

focuses on the development of Asian cinema. Since its inception, JAFF has collaborated with NETPAC (Network for the Promotion of Asian Cinema), a worldwide organization with 30 member countries. Every year, JAFF always presents awards for the best Asian films as a form of appreciation for Asian cinema (Nadilo, 2016).

In addition to these two awards, the film *Tilik* also won the Official Selection World Cinema Amsterdam 2019 award. World Cinema Amsterdam is a week-long celebration of films from Africa, Asia, Latin America and the Caribbean (World Cinema Amsterdam, nd).

The director behind the success of the film *Tilik* is Wahyu Agung Prasetyo. Wahyu Agung Prasetyo is usually called Agung. Director Agung started his career in filmmaking since 2011, then in 2015 he and his friends founded a production house known as Ravacana Films. Director Agung is one of the most accomplished young filmmakers. From a series of short films by director Agung, they have won awards at various festivals. The festival is national and international (Puspita, 2020).

Relevant previous research includes research by Puri Sulistiyawati in 2019 entitled "Analysis of Basic Visual Components of Cinematography in the Live Action Green Book Film". in 2018, and in a study entitled "Analysis of the Basic Components of Visual Storytelling in Social Campaign Videos About Student Sexual Harassment in the Short Film "Locker Room" by Greta Nash" by Annisa Rizka Liliandari in 2020. The three studies examined cinematography in films with the aim of knowing the concept of cinematography. While the difference with this study lies in the variables studied and a deeper discussion by linking the basic visual components of cinematography and shooting angles.

The aim of this research is to describe

the seven aspects of the basic visual components of cinematography from the short film *Tilik* by Wahyu Agung Prasetyo. The basic visual components of the cinematography include space, line, shape, tone, color, movement, and rhythm using Bruce Block's theory.

Methodology

The research method is basically a scientific way to obtain data with specific purposes and uses (Sugiyono, 2013). This study uses a qualitative descriptive research method, in which this research is used to search, collect, process, analyze research data and present it in a descriptive form. According to Mukhtar (2013) descriptive research method is a method for finding knowledge or theory of research at a certain time. Whereas the qualitative research method is a research method based on the philosophy of positivism, used to research natural objects, where the researcher is the key instrument, and the research results emphasize meaning rather than generalization (Sugiyono, 2013).

Through this qualitative descriptive method, we will analyze the short film *Tilik* with a scientific approach to the basic visual components of cinematography according to Bruce Block's theory by observing the elements that make up the short film *Tilik* including seven aspects, namely space, line, shape, tone, color, movement, and rhythm then associated with the shooting angle or camera angle. Analysis of the basic visual component was carried out by observing all scenes from the short film *Tilik* as can be seen in Figure 1. After observing the entire scene, identifying and relating the seven basic visual component aspects of cinematography to the scene in the film is then described through words. Data collection was also carried out by conducting literature studies on relevant journals and gathering the required theories.

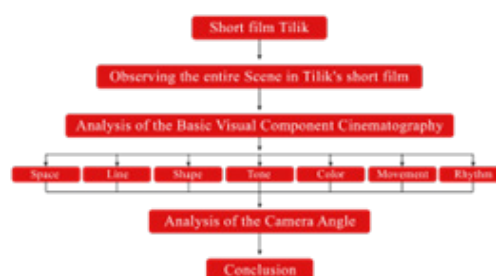


Figure 1. Analysis Framework Chart
(Source: Sya'diyah, 2023)

Theoretical framework used in this articles are as follows:

a. Cinematography

Cinematography is an English word, namely Cinematography which was adopted from the Latin "Kinema" which means picture. Cinematography has the same object as photography, namely capturing the reflection of light that hits an object or objects. However, the difference is that photographic equipment captures a single image, while cinematography captures a series of images (Suwanto, 2020). The term cinematography is always related to films, films and cinema. Film literally is cinematographie which comes from the word cinema which means "movement". Tho or phytos which means "light". Film can also be interpreted as a mass media which is complex in nature, consisting of audio and visual which has the ability to affect the audience's emotions from the visuals presented (Alfathoni & Manesah, 2020).

In addition, film can also be said as a social and cultural document that can help communicate the era in which the film was made, even though filmmaking was never intended for this (Ibrahim, 2011). This can also be a supporter that film can also be a medium for information, campaigns, education, entertainment, and even social criticism regarding a problem in life which is quite effective, persuasive, and can represent phenomena that exist

in the social environment.

b. Basic Visual Components

According to Block (2021) basic visual components are present in every visible moving or still image and can communicate moods, emotions, ideas, and provide a visual structure to the image. The basic visual components of the cinematography include:

1) Space

Space is a fairly complex component, because it not only defines the screen when all the components are visible, but this space has several complex sub-components that must be understood. Space on the screen and in the real world certainly have differences. Space in the real world is a three-dimensional space, which has height, width, and depth. Whereas in a movie screen, or so it only has two dimensions which only have height and width.

This space component is divided into two parts, namely primary or main and secondary. The main space components consist of four concepts, namely deep space, flat space, limited space, and ambiguous space. Deep space is the illusion of the depth of a three-dimensional world on a two-dimensional screen surface. Flat space is the opposite of deep space, where this flat space emphasizes the true two-dimensional quality of the screen surface itself. Limited space is a combination of deep space and flat space. Ambiguous space is generated when the viewer cannot understand the actual size of the object in the frame or when the viewer finds the shooting space unrecognizable. Ambiguous spaces can be created using lack of movement, unfamiliar pattern shapes, tones and textures, mirrors and reflections.

Secondary concepts of the visual space component include Aspect Ratio, close

and open space, and contrast and affinity. The Aspect Ratio is a pair of numbers indicating the relationship between the width and height of a frame, its purpose is to tell the proportions of the width and height, not the actual size of the frame. Close and open space is a type of space that is outside the screen frame line. Contrast and affinity can occur in three ways, namely with shots, from shot to shot, and from sequence to sequence (Block, 2021).

2) Line

Lines are the result of other visual components because they can appear with the presence of tone or color contrast. Line visual components can be found in almost every object around us. For example, doors have vertical lines and walkways have horizontal lines (Block, 2021). Meanwhile, according to Irawan and Tamara (2013) the line is the most important visual element, this is because the line is the first incision when designing or drawing.

3) Shape

Shape is a component contained in the visual space. Forms are also the same as the basic types of space and line. The basic shape is an object that will reveal the basic shape. The basic form consists of two kinds, namely two dimensions and three dimensions (Block, 2021).

4) Tone

Tone is an easy to understand visual component and one of the most powerful visual components. The tone referred to in this theory is lighting. The audience or audience will usually look at the lighter areas first. The brightness of objects also has a great influence on the mood of a scene. In general, viewers associate darkness with sadness and brightness with happiness (Block, 2021).

5) Color

Color is a component that is difficult to describe accurately and easily misinterpreted. In the color system there are two parts, namely additive colors and subtractive colors. Additive colors are colors that come from light or involve mixing colored lights. That is, light of one color and light of another color are emitted onto the same surface, where the two colors overlap or mix, a third color is obtained. The primary colors in the additive color system are red, green, and blue, which are commonly referred to as the RGB color mode. While subtractive colors are colors that come from ingredients called pigments. The subtractive colors consist of cyan, magenta, yellow (yellow) and when the three colors mix or overlap each filter will reduce the wavelength of the color, so it will produce black. These subtractive colors are commonly referred to as the CMYK color mode (Block, 2021).

6) Movement

Movement is the first visual component that can attract attention, and is an important aspect in a film, because in a film, of course, there are various movements. In this component there are three kinds of movements, namely continuum of movement, camera movement, and object movement (Block, 2021).

According to Blocks (2021) continuum of movement is a way of controlling the audience to see and how their point of attention moves from one area to another. Camera Movement the camera movement that can build a dramatic atmosphere. The camera can move in two dimensions or three dimensions. Two-dimensional camera movement is pan, tilt, And zoom. While the three-dimensional camera movement is dolly in/out (perpendicular to the figure), tracks left/right (aligned with the image) and cranes or boom up/down (usually parallel to the image). Object movement is the movement that occurs when an actor or object moves.

7) Rhythm

Rhythm is a component in the film that can be described through what is seen, heard, and what is felt. Each rhythm consists of three sub components, including alteration, repetition and tempo (Block, 2021).

c. Camera Angle

Camera angle is the location of the camera placement when taking objects in the frame. According to Mascelli (2010) in general, the camera angle level is divided into three, including:

1) High-angle is a shooting technique by pointing the camera down to capture an object

2) Eye level is shooting by pointing the camera parallel to the object, positioned to observe the whole event from the same height.

3) Low Angle is taking pictures by pointing the camera up to see objects

Meanwhile, when viewed from the size of the image or object, it is divided into seven types, namely:

1) Long Shots are shot taken with a wide panoramic size.

2) Medium/Middle Shot is shooting that is limited to the waist to the head

3) Medium/ Middle Long Shot size is wide shooting, but the object is limited to head to knee.

4) Extreme Long Shot is a type shot of a long image, depicting a large area from a great distance, or showing the object's surroundings in its entirety.

5) Close Up is a technique of taking pictures close to the object or the size of the object limited from head to neck.

6) Medium/Middle Close Up is to

show objects or actors in the film as limited to the mid-waist and shoulders, up to the head.

7) Extreme Close Up is a shooting technique that displays only certain parts of an object.

Choosing a good camera angle can increase the visualization of a dramatic story. Conversely, choosing a camera angle carelessly can distract or confuse the audience in interpreting a scene

Result

Tilik (mejenguk) is an Indonesian drama short film by Wahyu Agung Prasetyo which was produced by Ravacana Films in 2018 and was released by the producer on the YouTube platform for free on August 17, 2020. Tilik as can be seen in the poster in Figure 2 is one of the short films that passed the curation of the special fund of the Special Region of Yogyakarta Province Culture Office in 2018. This film explores the culture of Indonesian society in everyday life, especially the phenomenon of rural communities, namely visiting sick people in groups or together. This culture has even become a local wisdom for Indonesian people, and is still widely applied in rural communities, especially in Java.

Tilik tells the story of a group of women who travel by truck to visit the village head who is being treated at the hospital, along the way the women chatter and gossip. This is considered very relevant and describes the figure of mothers who are often found in the surrounding environment. Films like this besides being able to attract attention, discussion, and praise, can also provide lessons in life for self-assessment and are able to open minds to make people aware of bad incidents that still happen frequently and should not be imitated.



Figure 2. Tilik Movie Poster
(Source: <https://www.themoviedb.org/>)

Analysis in short films This view is carried out in each scene or scene in the film. When viewed from its visual appearance, Tilik's film has a unique and simple appearance, because throughout the duration of this Tilik short film, the scene is dominated in a truck, but it is still well packaged in terms of shooting.

Discussion

1) Space

Deep space is an illusion of depth on a two-dimensional screen surface. The point is when the image on the screen can present a view that convinces the audience to see three-dimensional depth on a two-dimensional surface. In deep space there is an indication of depth, namely convergence. This convergence is the

most effective depth guide (Blocks, 2021).



Figure 3. The scene when the group of women boarded the truck to go to visit the lurah
(Source: Ravacana Films youtube platform)

When viewed from a visual perspective, at 6:09 minutes it shows a deep space component. The deep space component uses one vanishing point convergence. This can be shown by the objects of trees, motorbikes, fences on the right side of the truck which show changes in size from large to small so that the image in the scene succeeds in displaying a three-dimensional impression as can be seen in Figure 3.

While the level camera angle used in the scene is a high angle, because in taking the picture the camera position is above the object or the human eye line. This high angle level has a dramatic impression or meaning, because in that scene it clearly shows the atmosphere of the women riding the truck and is the initial atmosphere where gossip about Dian begins. Besides that, by using this level camera angle, the object will look inferior or low, and it will be depressed because the object looks smaller.

Then according to the size of the image or object, shooting in that scene uses a medium long shot which shows all the objects but on the actor's body half is visible from the knees to the head. The impression generated from this medium long shot is to clearly record the neutral body movements of the women who are in the

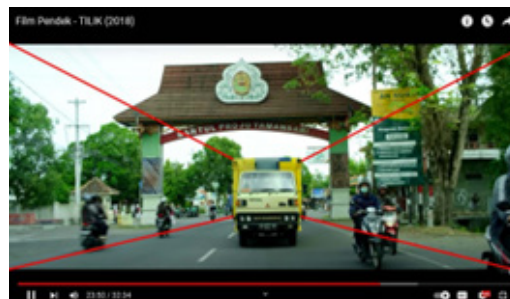


Figure 4. Scene when the truck is on its way
(Source: Ravacana Films youtube platform)

truck.

Another deep space component can also be seen at 23:49 in the following scene image. The scene also uses a vanishing point convergence line, where objects that are further away from the camera appear smaller. This can be seen from the object of the truck motor, the gate which looks smaller and smaller as can be seen in Figure 4.

Levels camera angle used on scene the following is eye level, because the placement of the camera angle is directed parallel to the object. meaning or impression arising from taking pictures eye level this is a normal view and does not have such a dramatic feel to it.

Meanwhile, when viewed from the size of the object, the shooting technique used is long shot, because the whole object is in frames clearly visible. The function of taking pictures of long shots on scene is to display the truck object with a wide background so that the street scene is clearly visible.

The scene at minute 22:11 as can be seen in Figure 5, also illustrates the presence of a deep space component, this can be seen from the change in size. When the two actors who are talking are bigger, the objects of trees and roads that are further away from the camera look smaller.



Figure 5. The scene when Bu Tejo and Yu Ning clashed
(Source: Ravacana Films youtube platform)

Camera angle levels used in this scene is the same eye level as the scene at minute 23:49 Previously, because the placement of the camera was parallel to the object, the audience could normally see the position of Bu Tejo and Yu Ning who were fighting as seen in the scene.

While the type of shot used is medium or middle close up because the actor is shooting from the chest or mid-waist and shoulder to the head while still showing a background that can be enjoyed. The choice of this type of shot serves to clearly show the audience the facial expressions and scenes of the actor when speaking, as in the scene clearly shows the facial expressions and movements between Bu Tejo and Yu Ning who are in conflict because Yu Ning, who is still in the Dian family, does not accept gossip. spread on social media about Dian being labeled as a bad woman. So that the choice of the type of shot can influence the audience to be carried away by a tenser atmosphere.

Flat Space

Flat space is a visual component that defines the two dimensions of the actual screen surface.



Figure 6. The scene when the group of mothers arrived at the hospital and were talking with the village head's daughter
(Source: Ravacana Films youtube platform)

Figure 6 shows the existence of a visual component of flat space, which can be seen from the consistency of the size of the actors who are talking so that they can emphasize the flatness or two dimensions of the screen. In addition, all actors are also on a horizontal line parallel to the image plane.

Component of flat space is visible using camera angle technique at eye level where the position of the camera is parallel to the object or only shows according to the eyes of someone who is standing and does not create any impression, because of the shooting angle eye level this is the same as how the audience sees in real life.

When viewed from the size of the object in frames, the type of shot used is medium shot. Medium shot this can be said intermediate shot because it is between long shots and close up. Actor shot from waist to head. Type of shot doesn't put any emphasis, because the mothers are in frames it looks neutral which is on scene it doesn't show any feud, but only a conversation scene about the news of the lura who is still in the ICU, so many people are not ready to visit.

Limited Space

Limited space is a specific combina-

tion of layouts that have a unique visual quality that can be distinguished from deep space and flat space.



Figure 7. Scene when a group of women stopped at the mosque to go to the bathroom
(Source: Ravacana Films youtube platform)

After observing from all over the scene, visual component of limited space can be found at minute 11:54, where a scene showed that there was a specific combination of deep space and flat space as can be seen in Figure 7.

The limited space visual component uses the eye level camera angle because the position of the object is parallel to the camera where inframesit is seen to have three frontal planes in foreground (FG) the area close to the camera, Midground (MG) objects farther from the camera and background (BG) the object farthest from the camera. Due to changes in the size and placement of the actors, this results in a well-separated visual appearance. shooting angle eye level on scene this doesn't give any impression, because the audience can see normally like in real life.

Where as type of shot used is medium or middle close up because the actor is shot from the chest to the head or is called a half-body portrait. This type of shot has the meaning of emphasizing the scene and the facial expressions of Mrs. Tejo and Yu Sam who are engrossed in discussing Dian up to the election of the village head. So that the audience can feel or be carried away by the atmosphere of the conversation.

Shots in this scene also contains many illusions of depth or deep space including resizing, texture diffusion, top-down and overlapping positions. However, lines of convergence or lines that converge to present the illusion of depth have been removed.

Ambiguous Spaces

Ambiguous space occurs when the audience cannot understand the size of a location, object, or camera position. Ambiguous space can create confusion within the audience due to the size of the object being manipulated. Usually ambiguous space used in horror films to enhance the emotional mood of a story.

In the scene at minute 18:10, the technique uses an unusual camera angle so that it can disguise the actual space of a known location or object as can be seen in Figure 8.



Figure 8. Scene while on the go
(Source: Ravacana Films youtube platform)

Therefore, this approach can give rise to a component Ambiguous space. The ambiguous space visual component occurs when the first sight of the audience is only a black object with a deep white line frames the shape of the object is not clear.

Aspect Ratio

The secondary component of space, is aspect ratio. Aspect ratio is a pair of

numbers indicating the proportional relationship between the width and height of the screen or spaces, not the actual screen dimensions (Block, 2021).



Figure 9. Preliminary view of the film censorship agency's description
(Source: Ravacana Films youtube platform)

Aspect Ratio in most short films uploaded on the YouTube platform have aspect ratio 16:9, however used in the short film *Tilik* this is ratio 2.40:1 is similar to some movies "widescreen", which, when viewed from the screen display of the short film *Tilik*, is almost two and a half times wider than its height. And aspect ratio which is almost identical to this, which is equal to 2.39:1, is still used today.

Close and Open Space

Nearly every image we see is an enclosed space, because it is physically enclosed by a frame. For example, museums displaying artwork in frames have created closed borders on each image. In a magazine or book, the borderline is the border of the picture or the edge of the page. Television screens, computers, cellphone covered by a plastic frame, well it's the same as in the short film. Look at this because it was released on the Youtube platform so it has a space covered by a plastic frame because Youtube is accessed on a computer, tablet or cellphone.

While open space cannot be displayed properly, this is in accordance with Bruce Block's theory where television screens,

computers, or cellphone can't display open space because it has extraordinary frame lines. In contrast to the screens of large theatrical performances, they provide the best opportunity to eliminate frame lines and can create open spaces.

Contrast and Affinity

Various component spaces actually can be associated with the principle of contrast and affinity. contrast and affinity can happen in shots, from shot to shots, and from sequences to sequences. In this short film *Watch*, for example, contrast and affinity are not clearly found.

2) Line

The line visual component is a very important visual element because it can control space, movement, and rhythm. Component lines this can be seen through the differences in tone and color. Lines can be revealed or hidden depending on the tone against the backdrop (Blocks, 2021).



Figure 10. Scene when the group stops in the middle of the rice fields
(Source: Ravacana Films youtube platform)

The scene at minute 8:26 as can be seen in Figure 10, shows a component line that occurs because of differences in tone and color. This can be seen from the results of the contrast tone between the expanses of rice fields, vast mountains and the sky. The shooting angle used in

this scene is eye level, where the placement of the camera is parallel to the object or equivalent to normal eye view, so it doesn't have any impression or emphasis.

Whereas type shot used in the scene is extreme long shots, because it describes an object that is very far away and displays a wide panorama. Type of shot in the scene is used to show a truck stopping in the middle of a beautiful expanse of rice fields and mountains. So that the audience is not bored with scenes dominated by trucks and can feel the atmosphere of the story presented in the short film *Tilik*.

3) Shape

Shape is a basic visual component that can be categorized into two, namely two-dimensional and three-dimensional shapes. Squares, circles and triangles are categories of two-dimensional shapes, while examples of three-dimensional shapes are cubes, spheres and pyramids. When viewed in the real world it seems to be filled with objects of different shapes, making it impossible to classify all. However, we can organize shapes by simplifying them and ignoring details.

If seen from the visual display in minute 8:49 as can be seen in Figure 11, components shape which stand out and are clearly visible can be found on the door of the mosque, which has basic shapes such as squares and rectangles.



Figure 11. Scene when the group stops at a mosque
(Source: Ravacana Films youtube platform)

The scene used eye level camera angle, where is the placement of the camera parallel to the object inside frames. The type shot used is long shot, which uses a wider panorama to show the place and atmosphere of the scene made. The function or impression conveyed from use type shot like in the scene of minute 8:49, as can be seen in Figure 12, showed the atmosphere of the mosque from the side of the mosque's foyer to stop mothers on their way to the hospital, and also functions as an opener before using a closer shot, which is the stopping scene when some of the women use the mosque's bathroom.

In Figure 12, the basic shapes that stand out and look detailed, namely on the hospital building, the truck body, and the floor of the hospital parking lot which have square and rectangular shapes.

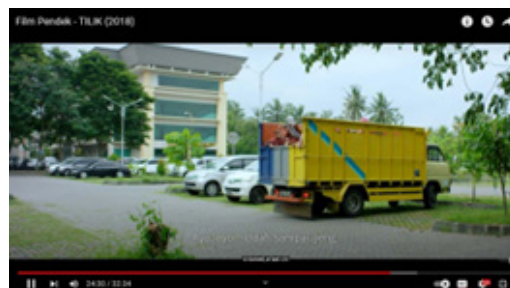


Figure 12. Scene when the group arrived at the hospital parking lot
(Source: Ravacana Films youtube platform)

Camera angle levels used on scene is similar to angles used in minute 8:49 which is the eye level angle, where the position of the camera is parallel to the image object or when viewed it will be parallel to the audience's eyes. This is intended so that the audience can see normally as by seeing the scene that occurred in the parking lot.

When viewed from the size of the image or object that is inside the frame, the type shot used is long shots. The use of this type shot in a scene aims to display or show clearly the atmosphere of the park-

ing lot at a hospital as the last stop where the Lurah was treated.

4) Tone

Tone in the basic visual component of cinematography mentioned is the lighting or brightness of objects. To implement the tone in the film, there are several techniques, namely controlling tone, coincidence and non coincidence, and contrast and affinity (Blocks, 2021).



Figure 13. The scene when the group of women boarded the truck to go to visit the lurah
(Source: Ravacana Films youtube platform)

Lighting techniques in this film predominantly uses reflective control lighting techniques. Reflective controls is a lighting technique that puts tone completely at the hand of the art director and costume designer. As in outdoors scenes seen in Figure 13, which showed a sunny weather, the range of tone in the scene is controlled by the actual brightness of the props, clothing or costumes arrangements and location.

This can be seen in the scene at minute 1:41, shown in Figure 13, which uses reflective control because it has the same lighting intensity in each scene and uses tone control through props, namely the truck that the women are riding, the clothes and the location used. By controlling the tone of the props, clothing and location, they are able to support the appearance of the short film *Tilik*, which well present the atmosphere of the day.



Figure 14. The scene when the police give a ticket to a group of women who are going to visit the lurah
(Source: Ravacana Films youtube platform)

Besides reflective control, in the scene at minute 23:32, as can be seen in Figure 14, it was also found that the film uses coincidence of tone technique. The coincidence of tone is an incidental lighting technique, without physically hiding the subject behind other objects. Its function is to clarify the appearance of the actor in frames, making it easier for the audience to see the subject or actor clearly.

The shooting angle used on scene is eye level because the object is aligned with the camera as well as from the size of the object type shot used is close up, where the subject close-ups actor is face. Type of shot in a manner close up has the meaning of emotional emphasis on the facial expressions of the policeman who is stopping or giving instructions to stop to the women inside the scene. So that the audience is able to see the eyes and facial expressions of the police (actor) easily and clearly that there is an order to stop.

5) Color

Color is a visual component that is easy to misinterpret. Color can be used to express similarities or differences between characters, events, and locations. Therefore the color of the object in each shot must be chosen carefully. From 32 minutes to 34, the length of the duration in this short film, after being observed,

reaches 90% using complementary colors. The selection of complementary colors is used to display a dramatic contrast, namely warm and cool. The choice of color can support the storyline, namely gossip scenes interspersed with feuds in the short film *Tilik*.

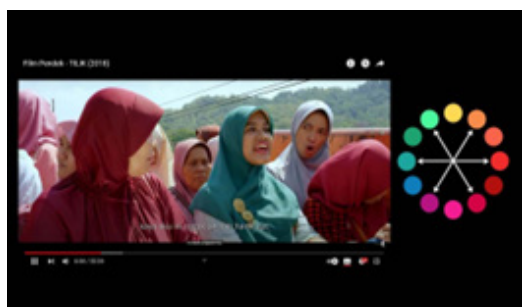


Figure 15. The scene when the group of women boarded the truck to go to visit the lurah (Source: Ravacana Films youtube platform)

The selection of complementary colors can be seen in scene at minute 6:54, with the help of the color wheel on the side which uses a combination of red, purple, orange, blue, and green as shown in Figure 15. The orange color can be seen in the color of the truck and the impression of lighting that describes the hot atmosphere during the day. The blue-gray color for the sky and several actor costumes as extras. Light purple color, also used for some of the extras who are behind. Meanwhile, the green color is in the trees and mountains and is used for the costume of the main character, Mrs. Tejo, so that she gets a contrasting impression from her interlocutor who is wearing a red costume. The combination of these colors can produce dynamic tension in the film and provide unity and beauty to the visual structure of the film.

6) Movement

Basic visual component of movement is an important aspect in a film, because a film certainly has various movements in

each of its scenes. Movement is a visual component that can catch the attention of the audience the first time. Inside the visual component movement there are three ways for a movement to occur: continuum of movement, camera movement, and object movement (Blocks, 2021).

Continuum of Movement

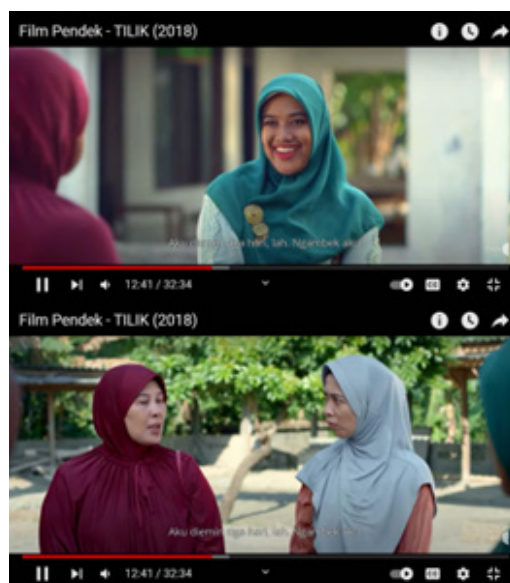


Figure 16. Scene when talking about Dian (Source: Ravacana Films youtube platform)

As shown in Figure 16, the images emphasize its continuum of movement from shot to shot. This continuum of movement uses a movement technique that connects the two shots when there is an alternating conversation between actors. so that the audience's attention point will shift from one face to another.

The scene at minute 12:41 used eye level camera angle, because the camera is placed parallel to the object to observe events from the same height as the normal eye. Whereas type shot used is middle close-up, namely the condition of the object that is visible only half the body or from waist to head, it serves to clearly show the movements and facial expres-

sions of the actors. As seen on scene that, election middle close-up emphasizing the movements and details of Bu Tejo, Yu Sam, and Yu Tri's facial expressions when talking about Dian, so that the audience is able to clearly see the facial expressions of the actors, which accentuate their emotions when talking about Dian as the seducer of their husbands. This is used so that the audience can be carried away emotionally with the story that happened.

Camera Movement



Figure 17. Scene when the truck is traveling
(Source: Ravacana Films youtube platform)

Figure 17 is the scene at minute 18:13 to 18:18 which show a visual component of movement based on the camera movement. Where the camera movement technique used is tilt up technique, which is the technique of taking pictures by rotating the camera from the bottom up.

Whereas the level of camera angle used in the snippet of the scene is eye level, because the position of the camera and the truck object, along with the background, are parallel, the audience is able

to see according to normal eyesight. From the view of the image or object in frames, type shot used is from extreme close up the lower front of the truck at 18:13 minutes shifted to long shots which features a wider panorama of shot at the 18:18 minute. This is so that the audience can see clearly the atmosphere of the road that is being displayed. This type of shot followed a wide area as the scene progresses, as in the scene which shows the full running truck object.

Object Movement



Figure 18. Scene when Dian walked towards the car of the lurah's husband's
(Source: Ravacana Films youtube platform)

In the screen world every moving object generates a track. Tracks are paths created by moving objects. In the scene at minute 29:14 shown here in Figure 18, it can be seen that there are shots that follow the movements of the actors. It can be seen that technique or camera angle used is eye level so that it is at eye level with the audience. Meanwhile, when viewed from objects that are in frame the type shot used is long shots which serves to display a wide panorama in a frames and as shot opener before use shot which is closer. The use of long shots on scene is to display the movement of actors walking from a distance until they enter the car, then shot will be directed closer to the actor Dian.

6) Rhythm



Figure 19. Scene when the group arrived at the hospital
(Source: Ravacana Films youtube platform)

Rhythm in film has three sub-components, namely alternation, meaning that between sound and silence that will create a rhythm, as well as repetition, which is images or areas that are repeated will create a rhythm and tempo. The difference between walking and running is the tempo.

In the film *Tilik* the rhythm of repetition can be seen in the scene in minute 24:12 as can be seen in Figure 19. The rhythm of repetition can be seen from the repetition of window, hospital door and truck bodies which are dominantly square or rectangular in shape. The scene uses a deep shot angle on eye level where the picture is taken by directing the camera parallel to the object. Extreme long shot are also used, where the technique broadly shows the setting of the place and describes the atmosphere of the hospital.

Conclusion

The results of the analysis of the basic visual components of cinematography carried out in the short film *Tilik* by Wahyu Agung Prasetyo prove that the basic visual components of cinematography are fulfilled properly. Space is a complex visual component, because it doesn't just represent the screen on which the other six visual components can be seen, but space

alone can make an important contribution to the overall visual structure. Line is a visual component that can control space, movement and rhythm in the short film *Tilik*, which can be found due to differences in tone or color contrast. Shapes have a neat composition but in the real world it is filled with objects of different shapes, and it is impossible to classify all of them. The tone used in this *Tilik* short film dominantly uses lighting techniques that have the same intensity in almost every scene and dominantly uses complementary colors to create a dramatic impression. Movement is also an important visual component, which in itself has three sub-components. These sub-components it can make the film's visual appearance even more interesting. As for the basic visual component of rhythm, the short film *Tilik* does not feature complex rhythms.

With the fulfilling of basic visual components of the film, it is able to make the film more interesting and able to influence the mood of the audience. The results of this analysis also prove that short films that look simple and natural must still pay attention to the basic visual components of cinematography to increase the quality of a film. This research still has many shortcomings, namely the limitations of writing so that it cannot contain the entire results of the analysis on the short film *Tilik*. It is hoped that similar research can discuss more broadly by using case studies of the visual component of films in more depth.

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