



Analysis of Cinematography in The Short Film “Mateng Wit” Produced by Bakar Production

Muhammad Muhyidin

e-mail: muhyidinmuhammad@gmail.com

Sunan Kudus State Islamic University, Kudus, Indonesia

Inayatul Khafidhoh

e-mail: inayatul@iainkudus.ac.id

Sunan Kudus State Islamic University, Kudus, Indonesia

Abstract: *Short films, as effective visual communication media, face the challenge of conveying deep narratives within a short duration. This research focuses on the analysis of cinematography in the short film "Mateng Wit," produced by Bakar Production. Using a qualitative descriptive method with a case study approach, this study analyzes elements of cinematography such as image composition, camera movement and angle shot. The results show that the application of techniques such as the rule of thirds, dolly shots and angle shots successfully enhances the film's narrative. With a harmonious visual approach, "Mateng Wit" not only conveys an educational message about family resilience and wedding preparation but also creates a profound emotional experience for its audience. This study emphasizes that cinematography plays an important role in supporting the narrative messages of short films as effective educational media.*

Keywords: *Cinematography, Educational Media, Short Film.*

Abstrak: *Film pendek, sebagai media komunikasi visual yang efektif, memiliki tantangan untuk menyampaikan narasi yang mendalam dalam durasi singkat. Penelitian ini berfokus pada analisis sinematografi dalam film pendek "Mateng Wit" yang diproduksi oleh Bakar Production. Menggunakan metode deskriptif kualitatif dengan pendekatan studi kasus, penelitian ini menganalisis elemen-elemen sinematografi seperti komposisi gambar, pergerakan kamera dan engle shot. Hasil penelitian menunjukkan bahwa penerapan teknik seperti rule of thirds, dolly shot dan angle shot berhasil memperkuat narasi film. Dengan pendekatan visual yang harmonis, "Mateng Wit" tidak hanya menyampaikan pesan edukatif tentang ketahanan keluarga dan persiapan pernikahan, tetapi juga menciptakan pengalaman emosional yang mendalam bagi penontonnya. Studi ini menegaskan bahwa sinematografi memiliki peran penting dalam mendukung pesan naratif film pendek sebagai media edukasi yang efektif.*

Kata kunci: *Film Pendek, Media Edukasi, Sinematografi.*

Introduction

A short film is a film that has a duration of less than 60 minutes and can even be less than 10 minutes. Short films have their own characteristics and are different from feature films. Short films give freedom to their makers so that their forms are very diverse. In making short films, the most important thing is that the idea and the use of communication media can take



place effectively. So the author chose a short film as a supporting medium in this design so that the audience gets information and education with a short duration¹. Short films have developed into a form of visual communication that is effective in conveying messages in a concise and impressive manner. With a shorter duration than feature films, short films have their own challenges and opportunities to create a strong and in-depth narrative in a limited time. One of the key aspects that contributes to the success of a short film is cinematography².

Cinematography is the art and science of recording light either electronically onto an image sensor or chemically onto film. It is the creation of the images you see on screen. A series of shots that form a cohesive narrative. Cinematography composes each shot, considering where everything in the frame demands attention. Cinematography is closely related to photography, because photography is basically the first thing that is needed and then built and formed into cinematography³. This element includes various techniques such as shooting, lighting, composition, to camera movement, all of which play an important role in strengthening the narrative, creating a relevant atmosphere, and arousing the emotions of the audience. Well-designed cinematography can be a bridge between the visuals and the message you want to convey, so that the audience can feel the emotional impact and deep understanding of the theme being raised⁴.

One example of the effective use of cinematography can be found in the short film titled "Mateng Wit," produced by Kolase Kampung Riwil on the initiative of the Directorate of KUA and Sakinah Family Development (Youtube: Kolase Kampung Riwil). The short film "Mateng Wit" is a work produced by the Directorate of KUA and Sakinah Family Development, which raises important themes about family dynamics and household resilience. The story centers on the character of Kamila, a teenager who wants to marry her boyfriend, Fikri, at an early age. However, her wishes are opposed by her parents, Mr. Yusup and Mrs. Yusup, who advise her on the negative impacts of early marriage. Through dialogue and interaction between the characters, the film depicts the challenges faced by young couples, including the emotional,

¹ Vania Elvaretta and Asrullah Ahmad, "Perancangan Film Pendek Yang Berjudul 'Ask Myself,'" *Sense* 4, no. 2 (2021).

² Javandalasta, "Film Media Komunikasi, Pengertian Film" 1, no. 1926 (2011): 8–19.

³ Alsendo Anjaya and Deli, "Studi Perbedaan Komposisi Pada Sinematografi Dan Efek Yang Dihasilkan," *Conference on Business, Social Sciences and Innovation Technology* 1, no. 1 (2020): 604–12, <http://journal.uib.ac.id/index.php/cbssit>.

⁴ Rifki Mesa et al., "Implementasi Teknik Sinematografi Dalam Pengambilan Gambar Iklan Edukasi Penggunaan Air Bersih Di Perumda Tirta Pakuan," *Edu Society: Jurnal Pendidikan, Ilmu Sosial, Dan Pengabdian Kepada Masyarakat* 5, no. 1 (2025): 1209–20.



financial, and responsibility issues that come with marriage. One of the highlights of the channel is the short film "Mateng Wit", which has gained wide attention with 190 thousand views (May 28, 2025), showing the appeal of the story and the artistic value presented through strong cinematography. In addition, the teaser video "EPS 169" became one of the most viewed, reaching 218 thousand views, indicating that viewers are interested in the way the channel builds expectations through short but interesting story fragments.

The film also uses interesting metaphors, such as comparing marriage to the ripening process of a mango, to convey the message that everything has its time. In addition, the film highlights the importance of emotional and mental maturity before entering marriage, and provides insight into how families can build resilience through good communication and mutual understanding.

With a duration of around 35 minutes, "Mateng Wit" is not only entertaining but also educational, providing an in-depth view of the importance of readiness in building a household. This film also serves as a means to promote the Marriage Guidance (Bimwin) program, which aims to equip couples with the knowledge and skills needed to create a harmonious and prosperous family. With a touching narrative and attractive visuals, this film not only conveys educational messages, but also arouses the emotions of the audience to reflect on the values presented.

Filza et al (2023) ⁵ stated that in terms of camera angle, this video clip is more dominant in using subjective angles, which invite the audience to participate in each scene. There are four uses of subjective angles and three uses of objective angles. In addition, in terms of camera angle, this video clip uses more normal angles, with four takes, compared to high angles and low angles which are used two and three times respectively.

Furthermore, Sari and Abdullah (2020) ⁶ showed that in terms of camera angle, the eye level technique is most widely used with a percentage of 50.54%, followed by low angle at 25.80% and high angle at 23.66%. For the shot type, long shot dominates with a percentage of 39.78%, while close up and medium shot are 33.34% and 26.88% respectively. In terms of composition, the nose room technique is most often applied with a percentage of 50%, followed by head room and walking room at 25% each.

⁵ Rezeki Filza, Harahap Nursapia, and Zuhriah, "ANALISIS TEKNIK SINEMATOGRAFI DALAM VIDEO KLIP 'TILL WE MEET AGAIN,'" *Jurnal Ilmu Sosial* 2, no. 2 (2023): 1495–1502.

⁶ Rika Permata Sari and Assyari Abdullah, "ANALISIS ISI PENERAPAN TEKNIK SINEMATOGRAFI VIDEO KLIP MONOKROM," *Jurnal Riset Mahasiswa Dakwah Dan Komunikasi* 1, no. 6 (2020): 418–23.



In addition, Panjaitan and Nafisatul ⁷ showed that in terms of cinematography techniques, there are five principles used, namely composition, camera, cutting, close-up, and continuity. This study found that composition and camera angle techniques are very influential in conveying the storyline and meaning that the film producer wants to convey. In addition, the use of cutting and close-ups also contributes to creating tension and deep emotions in the film.

In this context, the analysis of the cinematography techniques used in "Mateng Wit" becomes very relevant. Techniques such as image composition, use of lighting, camera movement, and color selection play an important role in creating an atmosphere that supports the film's narrative. These visual elements not only provide aesthetic value, but also strengthen the main message that the filmmaker wants to convey. Through an analytical approach to cinematography, it is hoped that a deeper understanding can be obtained on how "Mateng Wit" utilizes these visual elements to convey its main messages and achieve its intended goals. Thus, this study not only provides insight into the power of cinematography in supporting narrative, but also enriches the discussion on the potential of short films as an effective and meaningful communication medium.

Methods

This study uses a qualitative descriptive analysis method with a case study approach to examine cinematography in the short film Mateng Wit. This approach was chosen because it is able to deeply reveal the visual and narrative meaning contained in the film. The location of the study is at Bakar Production, as the production house that produced the film Mateng Wit.

The main data source in this study is still frames from the film Mateng Wit obtained through the official YouTube channel owned by Bakar Production. In addition, supporting data was obtained through in-depth interviews with the film director and relevant literature studies. Data collection techniques were carried out systematically, starting from repeated screenings of the film to observe cinematographic elements, interviews with the director.

The subjects in this study were the crew of the Mateng Wit film, while the object of the study was the short film Mateng Wit itself. To test the validity of the data, the researcher used the source triangulation technique, namely by comparing the results of visual observations, interview data, and information from the literature. This technique is used to strengthen the

⁷ Yudhi David Ricardo Panjaitan and Hasanah Nafisatul, "Analisa Teknik Sinematografi Pada Film Parasite," *Journal of Information System and Technology* 03, no. 01 (2022): 10–36.



validity of the findings and provide a complete understanding of cinematic representation in the film. Data analysis in this study used qualitative analysis, namely filtering relevant parts of the film for analysis, compiling visual and narrative findings in the form of descriptions, interpreting visual meanings based on cinematography theory and information from interviews⁸.

Results and Discussion

Channel Youtube Kolase Kampung Riwil

The Kolase Kampung Riwil YouTube account is a platform managed by Bakar Production, focusing on presenting creative content such as short films, video teasers, and special projects based on cultural and social themes. To date, the channel has managed to attract more than 40.8 thousand subscribers and offers a variety of videos, with a total number of uploads reaching 412. This account is not only a place for creativity, but also functions as a medium that promotes the beauty of visual art in a local scope that feels personal and authentic (Youtube: Kolase Kampung Riwil).

Kolase Kampung Riwil is also committed to projects with social value, such as a collaborative video with Bawaslu Surakarta City that raised the issue of anti-money politics, while also demonstrating their ability to convey important messages through a creative approach. Not only that, this channel also supports cultural celebrations, such as through the special video "Sedulur Anyar" which was produced to commemorate the 277th Anniversary of Solo. With various interesting playlists, such as "Kongser Kolase Kampung Riwil" and "Kompilasi Kolase Kampung Riwil", this channel has succeeded in creating a space for viewers to enjoy diverse but interrelated content.

Overall, Kolase Kampung Riwil not only presents aesthetically quality content, but also functions as a medium that combines art, culture, and social messages with high relevance. With a significant number of views and dedication to various themes, this channel has succeeded in becoming one of the platforms that not only entertains, but also educates and inspires the public.

⁸ Ahmad Rijali, "Analisis Data Kualitatif," *Alhadharah: Jurnal Ilmu Dakwah* 17, no. 33 (2019): 81.



The short film "Mateng Wit" presents various cinematography techniques that are effective in supporting the story and conveying moral messages. Here is a more in-depth analysis of the cinematography techniques used in this film:

1. Image Composition

a. Rule of Thirds

The Rule of Thirds is a composition technique used in photography and cinematography to create balance and draw the viewer's attention. The principle is simple: imagine dividing the image into nine equal parts with two vertical lines and two horizontal lines. Important elements of the image should be placed along these lines or at the intersections of these lines, creating a stronger focus and making the composition more dynamic⁹. In one scene of the short film "Mateng Wit", the relationship between Kamila and her mother is strongly visualized through the composition of the image that effectively utilizes the Rule of Thirds technique. Kamila is placed on the left side of the screen, while her mother is on the right, creating a visual balance that directs the viewer's focus to their conversation. Although her position is slightly lower in the frame, Kamila looks calm and enjoys the moment, answering her mother's questions with a relaxed attitude. The empty space in the middle of them functions as a negative space that still implies an emotional distance, not because of tension, but because of differences in perspective or the dynamics of everyday communication. The background in the form of a bedroom wall and curtains adds to the intimate impression, reinforcing the warm nuance of the interaction that seems relaxed but still meaningful. The soft color palette supports this atmosphere, providing a sense of comfort in a personal conversation. Overall, the use of the Rule of Thirds not only strengthens the visual aesthetic, but also deepens the audience's understanding of the relationship between the two characters, showing that simple moments can be meaningful without being wrapped in tension.

⁹ Yanuar Nurman Pratama, "PENGKARYAAN FILM FIKSI BERJUDUL 'WANGSA: SURYA DI BAWAH REMBULAN (2023)' MELALUI KOMPOSISI LOOKING ROOM DALAM DIRECTOR OF PHOTOGRAPHY," 2023.



b. Framing

Framing is a technique in photography and cinematography used to highlight certain elements in a composition. This technique involves choosing angles, visual boundaries, and elements within the frame that can influence how the audience understands the intended narrative. In this image from the short film "Mateng Wit," framing is used to strengthen the emotional context and relationships between characters¹⁰.

In this scene, we see Kamila, who is in the car, with a serious and thoughtful expression on her face. In the background, her son, Mr. Bogang, who appears to be holding Mr. Bogang's grandson, gives the impression that this situation involves a complicated family dynamic. The framing is done with a sharp focus on Kamila's face, creating a feeling of closeness and intimacy with her emotions. The use of negative space around her emphasizes her isolation amidst a complex social situation. Through the car window, we see the interaction between Mr. Bogang and his son, who serve as a contrast to Kamila. This gives a clear picture of the burden that Kamila must bear as a mother and daughter who may feel alienated from the extended family.

Her facial expression, adorned with a frown and a thoughtful gaze, reflects doubt and uncertainty about the future of herself and her family, especially considering the context that her child is struggling with the responsibilities of parenthood on her own. The muted colors in the background add to the dramatic feel, underlining the sadness and emotional complexity experienced by the character. From this analysis, it is clear that the framing technique used in this image is effective in highlighting the main theme of the story, which is the struggle of women in facing social and

¹⁰ Muhammad Irvan Abdussalam, "Framing Sebagai Pembangun Bahasa Visual Dalam Sinematografi Film Cerita 'Masakan Eyang,'" *Digilib.Isi.Ac.Id*, 2019, 17.



family challenges. This framing not only clarifies the dynamics between the characters, but also creates a deep emotional connection with the audience.



c. Leading Lines

Leading lines are a compositional technique in photography and cinematography that aims to draw the viewer's attention to the main subject by using visual lines in the frame. These lines can be roads, fences, or other elements that direct the eye in a certain direction and create depth and dimension in the image¹¹.

The visualization featuring Kamila and Fikri on a motorbike successfully conveys a strong narrative through the use of leading lines. The road that stretches straight ahead becomes the main element that directs the viewer's gaze directly to the subject, emphasizing the focus on the couple who are driving. This element not only marks the direction of movement, but also creates the impression of a personal and emotional journey as if there is more meaning than just going home.

The straight line in the middle of the road acts as a visual guide that focuses the eye on Kamila and Fikri, while the trees lining the side of the road act as a natural frame that enriches the composition. The vertical elements of these trees add depth and define the space, creating a realistic and intimate feel in the open landscape.

Visual contrast is also used wisely. The seemingly empty street in front creates space for the focus to stay on the main characters, while the presence of people in the background provides context for everyday life going on. This adds a layer of narrative, that in the midst of a busy routine, there is a simple moment that means something to two people.

¹¹ Reynold Pasaribu, "Penerapan Teknik Komposisi Dinamis Dalam Membangun Nuansa Dramatis Pada Film 'Kanvas Terakhir,'" *Jurnal APRESIASI* 1, no. 1 (2024): 56–73.



The rear view enhances the dynamic feel, giving the impression that the viewer is also on the journey. This perspective not only creates a clear direction of movement, but also creates a sense of closeness as if we are riding with them, feeling the wind, the road, and the warm togetherness.

With all the visual elements supporting each other, this scene not only conveys physical movement but also presents emotional depth. The moment symbolizes intimacy, journey, and hope, all encapsulated in a simple yet meaningful visual style.



2. Camera Movement

a. Pan and Tilt

The pan technique is a camera movement that rotates horizontally from side to side, similar to the movement of the human head when looking right or left. This technique is often used to follow the movement of the subject, expand the view, or show the context of the environment. The tilt technique is a camera movement that rotates vertically, from top to bottom or vice versa. This resembles the movement of the eye when looking up or down. Tilt is usually used to show scale, highlight certain objects, or provide a different perspective¹².

In one of the warm moments of the short film "Mateng Wit", we are presented with a portrait of Mr. Yusuf and his family eating together at the dining table. This scene not only captures togetherness visually, but also conveys the depth of emotion through a subtle and meaningful cinematography approach.

The use of panning technique in shooting gives the audience space to follow the flow of conversation that occurs between family members. The camera movement that flows from left to right unites the interactions between the characters, showing the dynamics of their relationship in its entirety. This technique reinforces the

¹² Pebrianto Eka Saputra and Manesah Dani, "Analisis Teknik Camera Movement Pada Film The Big 4 Karya Timo Tjahjanto," *Jurnal Ilmu Pengetahuan, Seni, Dan Teknologi* 2, no. 39–47 (2025).



impression that nothing is more important in this moment than the togetherness that is being established.

Meanwhile, the tilt technique is used to dive deeper into the small but meaningful details of the dishes served on the table, to the facial expressions of each family member. The camera movement that slowly rises from the surface of the table towards their faces, conveys a sense of intimacy, as if we are sitting with them, feeling the warmth and love that fills the dining room.

Through this simple yet effective visual approach, the scene manages to capture an intimate and touching atmosphere. The camera not only records, but also invites the audience to feel that eating together is not just a routine, but a space for presence, stories, and love that unites a family.



b. Dolly Shot

Dolly Shot is a cinematography technique in which the camera is moved closer to or further away from the object being focused on. This technique is often used to provide dramatic effect, strengthen character emotions, or create a more intense atmosphere. With a dolly shot, the audience can feel the emotional closeness or distance between the character and the situation being experienced¹³.

In a scene that is an emotional turning point in "mateng wit", we witness Kamila standing in meaningful silence, right after she decides to no longer be in a relationship with Fikri. This big decision comes after she ponders Mr. Yusuf's advice, a reflective moment that is then visualized very strongly through the dolly shot technique.

The camera slowly moves closer to Kamila, bringing the audience closer, not only visually, but also emotionally. The camera movement captures the details of

¹³ Eka Pebrianto Saputra1 and Dani Manesah, Analisis Teknik Camera Movement pada Film The Big 4 Karya Timo Tjahjanto, *Imajinasi : Jurnal Ilmu Pengetahuan, Seni, dan Teknologi* , 2 No. 1 (2025), 39-47.



her face, her teary eyes, her tightly pursed lips, and her labored breathing. All of which are symbols of the inner struggle she is going through. The dolly shot here is not just a technical tool, but a bridge that connects the audience to Kamila's inner world, inviting empathy and a deeper understanding of the decisions she makes.

In the background, a figure is seen playing a musical instrument. Calm yet emotional music accompanies the scene, providing a contrast that deepens the unspoken tension. By keeping the focus on Kamila, and keeping the background lively but unobtrusive, the camera manages to direct our focus to the heart of the drama: a young woman's courage to choose the path she believes is right.

The camera movement that slowly isolates Kamila from her surroundings also highlights the difference between her and the other characters. In her silent steadfastness, she comes across as independent and assertive, even though the world around her may still be busy with other things. This visual subtly emphasizes the emotional impact of her decision.

Overall, the use of dolly shots in this scene is very effective in building emotional intensity and strengthening the visual narrative. It's not just about the camera movement, but how that movement can deepen our understanding of the characters and their conflict. A smart and sensitive example of how cinematography can say more than dialogue.



3. Angle Shot

a. Establish Shot

Establishing shot is a shooting technique used to provide the audience with context regarding the location, atmosphere, and characters in the story. This shot is usually taken from a distance to show the surrounding environment, so that the audience can understand the setting of the story before the action or dialogue begins.



Establishing shots often include important elements that support the narrative ¹⁴. In the scene of the short film “Kamila and Fikri” which depicts the journey home, the establishing shot technique is very effective in providing visual context to the audience. In the image, we see a quiet road with trees surrounding it, creating a calm and peaceful atmosphere. The wide shot distance shows the characters riding a motorbike, depicting their movement towards home.

This visual not only emphasizes their physical journey, but also provides an emotional nuance; the silence of the streets could depict their inner state, perhaps about reflections or thoughts that arise during the journey. In addition, the presence of elements such as patterned sidewalks and fences on the side of the road reinforce the urban context of the setting, making the viewer understand that they are in a city environment.

By using this establishing shot, the film not only guides the audience to recognize the location, but also creates an atmosphere that may be the background for feelings and scenarios that will be revealed later in the story. The overall composition of the image presents a harmonious combination of location, character, and atmosphere, which has the potential to strengthen the overall narrative of the film.



b. Wide Shot

Wide shot, or wide shot, is a technique in cinematography that shows a subject in a broad context with a significant background. This technique is often used to

¹⁴ Farhan Aidil Akbar and . Defhany, “Teknik Pengambilan Gambar (Angle) Dalam Memberikan Makna Dan Emosi Yang Disampaikan Pada Film Pendek Sabda Rindu,” *JKOMDIS: Jurnal Ilmu Komunikasi Dan Media Sosial* 4, no. 1 (2024): 235–39.



capture the environment around the subject, giving the audience a better understanding of the location and atmosphere that support the story ¹⁵. In the short film "Kamila and Fikri", the wide shot technique is used effectively to depict the journey of the main characters. In one scene, a figure is seen riding a blue scooter driving through the middle of a city street. Although this character is the center of attention, the wide background consisting of a highway, other vehicles, and elements of the city that stretch far away build a rich and deep visual context. The vast space creates a striking contrast of the characters appearing small and alone amidst the hustle and bustle of the street, implying a feeling of solitude but at the same time freedom in their journey. The road that stretches ahead symbolizes a life journey full of diversity, challenges, and possibilities. Every vehicle that passes, every building that stands, becomes part of a larger visual narrative, emphasizing the complexity of the world around Kamila and Fikri. The soft twilight lighting adds a melancholic and calm nuance, accompanying their steps with feelings of hope and reflection. In this context, the wide shot not only presents visual beauty, but also reinforces the themes of journey, growth, and the search for meaning that are at the heart of the story. This technique bridges the gap between cinematic and emotional elements, creating a touching and meaningful atmosphere.



c. Medium Shot

Medium Shot is a shooting technique that shows the subject from the waist up. This technique is often used to capture facial expressions and body language, while providing background context. Medium Shot provides balance between the subject

¹⁵ Dewandra febry Reviansyach and Islam Muh Ariffyddin, "ANALISIS TEKNIK PENGAMBILAN GAMBAR ONE SHOT PADA FILM 1917 KARYA SAM MENDES," *Barik, UNESA* 3, no. 2 (2016): 1–23.



and the environment, allowing the viewer to feel close to the character while understanding the setting of the location ¹⁶.

In one of the key scenes in "Mateng Wit", we witness the interaction between two characters, Pak Bogang and Ibuk, which is strongly depicted through the use of Medium Shot. This shooting technique not only shows their physical positions in space, but also reveals the emotional layers hidden behind a simple conversation. Pak Bogang is seen standing on the right side, holding a tool in his hand, a sign of the task or responsibility he is carrying out. While on his left side, Ibuk stands with an expression that reflects hesitation, or even subtle anxiety. This Medium Shot places both characters in one frame, creating a visual composition that highlights the contrast between their natures: Pak Bogang who is firm and seems ready to act, facing off against Ibuk who is more careful and considerate.

Through this shooting distance, their facial expressions can be read clearly. Ibu's slight smile implies confusion or uncertainty, while Pak Bogang's serious face shows determination or firmness. This combination of expressions builds real emotional tension, drawing the audience into the dilemma or uncertainty they may be facing. The background of the scene shows a simple home atmosphere with plain walls, blue doors and windows, which gives a peaceful impression but also holds layers of hidden meaning. This environment reinforces the impression that what is happening is part of their daily lives, reflecting the social and economic context that is an integral part of the story.

The interaction between Mr. Bogang and Ibuk, both implied through body language and spoken words, is effectively conveyed through Medium Shot. The tension in the dialogue about the household chores that are Mr. Bogang's responsibility as a servant, adds dramatic depth to the scene. This cinematography style brings the audience closer to the ongoing personal and social conflicts, strengthening the film's narrative appeal. Overall, the use of Medium Shot in this scene is not only about visual composition, but also about how images can speak to convey character, emotion, context, and dynamics of the story in a subtle yet very meaningful way.

¹⁶ Riedel Yosua Verily Tumampas, "Analisis Psikopat Terhadap Michael Myers Dalam Film Halloween Produksi David Green," *Jurnal Elektronik Fakultas Sastra Universitas Sam Ratulangi* 17 (2021): 14.



d. Full Shot

Full shot is a shooting technique that shows the entire body of the subject in the frame, as well as providing environmental context around the subject. In a full shot, the subject will usually be clearly visible and in balance with the background, so that the audience can understand the space and relationship between the character and the surrounding objects ¹⁷.

In a meaningful scene from the short film "Mateng Wit", we see Mr. Yusuf and his family performing Maghrib prayers in congregation. Using the full shot technique, the cinematography in this scene successfully captures the essence of togetherness and spiritual tranquility that flows in a simple family room. The visual composition shows all family members sitting neatly in one row, facing the same direction, the direction of the Qibla. Their positions create balance in the frame of the image, reflecting the unity of purpose in worship. This harmony signifies harmony not only physically, but also spiritually, as if showing that this family moves in the same rhythm when welcoming Maghrib time. The minimalist yet warm background of the room further strengthens the intimate atmosphere of the moment. The seemingly simple space actually provides space for emotional and spiritual expression to be more prominent. There are no visual elements that feel excessive, everything is arranged to direct attention to the core of the scene: a family united in worship.

Although their faces are not visible because the camera captures from behind, their body language sitting still, neat clothes, simultaneous movements suggest full

¹⁷ Rosalinda Mardiana Putri, Mayasari Mayasari, and Nurkinan Nurkinan, "Analisis Wacana Kritis Norman Fairclough Pada Film Barbie 2023 Sebagai Representasi Budaya Patriarki," *JKOMDIS: Jurnal Ilmu Komunikasi Dan Media Sosial* 4, no. 2 (2024): 566–74.



emotional and spiritual involvement. Here, silence becomes a language of its own that conveys the depth of feelings and shared values.

The placement of symbolic elements such as books on shelves and religious wall ornaments enrich the visual narrative with a touch of meaning. It is a sign that spirituality is not only part of the ritual, but a value that lives and grows in the family room. By utilizing a full shot, this scene not only shows the entire space and subject clearly, but also successfully invites the audience to dive into the warmth and closeness that is woven into the moment of worship. This is a strong visual representation of religious life and the value of togetherness in the family, which is the core of the story "Mateng Wit".



Conclusion

The short film "Mateng Wit" shows how cinematography can serve as a very effective tool in supporting narrative and conveying educational messages. Through the application of various cinematography techniques, such as image composition, camera movement, and angle shots, the film successfully creates a visual experience that is not only interesting but also emotional for its audience. Analysis of cinematography elements reveals that techniques such as the rule of thirds and framing provide strong visual balance, while camera movements through dolly shots and handheld cameras add depth and realism to important scenes. Thus, this study confirms that cinematography is not just a technical aspect in making a short film; rather, it is a bridge between the visuals and the message to be conveyed. "Mateng Wit" proves that with the right mastery of cinematography techniques, a short film can be an effective communication medium to convey information while raising public awareness about important issues such as family resilience and marriage preparation. The implications of this study suggest that filmmakers need to pay more attention to cinematography techniques in their creative



process, as this can increase the appeal and impact of the resulting film. By understanding and applying effective cinematography techniques, short films can serve as a meaningful educational tool, as well as encourage viewers to be more sensitive to the social issues raised in the story.

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