

Scene Continuity in Building The Message of The Song in “Jiwa Yang Bersedih” Music Video

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ABSTRACT

A music video is a short film used to accompany a song. "Jiwa Yang Bersedih" is a music video that tells the story of a woman's struggle with sadness and her vulnerability in seeking happiness. "Jiwa Yang Bersedih" music video has the application of continuity of content, movement, position, and time in each series of images. These continuities help show the message in the story through each scene shown. This research was conducted to discuss the application of continuity in each shot in building the message of the song in "Jiwa Yang Bersedih" music video. The research method used is qualitative. Meanwhile, the approach used is purposive sampling, namely by taking samples as a description of the research material. The theory used for discussion is continuity theory explained by Blain Brown. From the research that has been carried out, it is concluded that there is application of continuity of content, position, and time throughout the scene. Meanwhile, continuity of movement only applies to scenes 1, 4, 5, 10 and 11. On the other hand, discontinuity in content, position, and time occurs in several scenes. These discontinuities disrupt the storyline, causing an acceleration in the character's actions in a scene. Furthermore, a discontinuity that is not consistent between shots in each scene could mislead the viewers from the original storyline. Meanwhile, continuity shows the storyline about Ghea's struggle to find happiness through her shadow.

Keywords: video, music, continuity, story, message

INTRODUCTION

One of the media that is experiencing rapid progress in the era of technological development is film (Murnita Damanik & Wahyuni, 2021). Khairana (2023) explained that film is an audio-visual medium that is used as a mass media

communication tool. Films are displayed in a series of images along with audio via a screen (Khasanah & Suryani, 2022). This series of images contains pieces of moving images that build a story so that the message can be conveyed to the audience (Ilma Saakinah, 2022). Asri (2020) stated that the duration of the story conveyed through the medium of film can be shown briefly. Films can also stimulate thoughts and feelings through the series of visuals displayed (Maulana & Nugroho, 2018). There are important elements in a film, namely narrative and cinematic elements, where each element is related to the other (Sanjaya, 2023a). William (2023) explained that cinematic elements include cinematography, mise-en-scene, editing, and sound. In its application, cinematography has its composition and application. Some of the cinematography compositions are the rule of thirds, visual balance (symmetrical and asymmetrical), and camera angles. With the application of the composition, cinematography can affect the story, such as the placement of camera positions that give an idea of the psychology of the characters, camera settings that give a shock effect, and many other examples (Sultanika, 2021). In their research, Muhammad Arifin, Fajar Aji, and Muhammad Zamroni (2019) explained that cinematography can be used as a builder of dramatic structures in the form of actions that build the whole film.

Sulistiyawati stated that (2019) cinematography is a field of science that discusses a process of combining and recording images to form a series of images that have a message. In cinematography, a filmmaker learns to arrange and consider each shot in an image frame according to the focal point that he wants to show to the audience (Anjaya & Deli, 2020). Cinematography can influence the story told to the audience. For example, the choice of camera position shows the character's psychological condition, camera movements show rhythm, camera settings give a shock effect, and so on (Sanjaya & Marian, 2023). Apart from that, the dramatic structure can also be influenced by cinematographic aspects (Arifin et al., 2019).

With these various functions, the audience can receive messages so that the story can be understood (David et al., 2022). Murti & Angraini (2021) stated that a shot is the smallest visual unit recorded at one time to show a particular event or scene. In his research, Kutanto (2023) explained the cinematographic components

proposed by Joseph V. Marcelli. These components include camera angle, close-up, cutting, editing, composition, and continuity. Cinematographers can apply these components so that each visual displayed through a series of images has a message and meaning that can be understood (Aditia & Yudhistira, 2023). The continuity component discusses the continuity of a series of images and sounds that are presented logically at an event so that it forms a story that the audience can understand (Ilma Saakinah, 2022). Therefore, continuity plays a very important role so that each piece between images forms a scene that has a message (SURASA et al., 2022).

Auliyan Lestari & Relawati stated that Continuity is a technique of combining or cutting images continuously to follow a certain action or goal (2020). This merging technique is carried out so that an event can be understood by the audience logically (Febriansyah & Susilawati, 2022). Without continuity, the message of a scene will be difficult for the audience to understand (Syahnarki & Wibisono, 2023). With confusion in a scene, the story in a film is difficult for the audience to understand (Permadi, 2010). Syahnarki & Wibisono (2023) explained that continuity is one of the keys to successful storytelling in a film. With continuity in the story, the mood and plot of a film can be determined (Ariyanto et al., 2019). Continuity is also used so that messages can be conveyed optimally through a story (Kutanto & Ibrahim, 2023). In the post-production process, continuity can be seen from the continuity between one shot and another (Putra Sadewa, 2022).

Eko Prasetyo (2022) stated that a music video is a short film that accompanies a song. Music videos are also a type of audio-visual medium that has a message for the audience (Mufarrih Muktaf, 2013). Apart from that, music videos are also used as promotional media for an album or song (Rezqita Arum & Yuli A. Hambali, 2013). One of the platforms used for promotion is YouTube (Kristian Natalia & Nurus Sa’adah, 2021). With developments in the music industry, music videos have a function as a medium for expression and creativity for young people (Sanjaya, 2023b). Like a film, a music video is also used to convey messages through songs in a series of images (Rahmi, 2021). Aulia & Sukmawati (2021) stated that music videos have developed since the birth of a television station called Music Television

or MTV in 1982. The first music video broadcast on MTV was called "The Video Killed the Radio Star" by The Buggles on August 1st, 1981 (Irene Sartika Dewi Max & Utomo, 2021). With the development of the music industry, music videos have managed to enter the charts which gives rise to its prestige (Nusantriani Banurea, 2015). Thus, music videos can be said to have played an important role in the development of the industry in 1981 (Andi Saputra & Ariffudin Islam, 2021). With music videos, the application of cinematographic elements plays an important role in making a visual more interesting (Permata Sari & Abdullah, 2020). Apart from that, cinematographic elements are also used, a series of visuals can be arranged, so that the message of the music video can be captured by the audience (Linando et al., 2022).

"Jiwa Yang Bersedih" is a music video that conveys a song by Ghea Indrawari. Ghea Indrawari is one of the popular singers who successfully entered the Indonesian Idol Season 9 (Citra, 2023). "Jiwa Yang Bersedih" was successfully released on May 19 2023 by Hits Records. This music video succeeded in occupying the main ranking in the popular music video category on YouTube Music (Kartikasari, 2023). With the release of the music video, the song "Jiwa Yang Bersedih" managed to reach first place on the Indonesian Spotify charts with more than 92.7 million plays (Mashabi & Muttya Keteng Pangerang, 2023). Pratama (2023) stated that the director of the music video is Joshua Axel Limandjaja. "Jiwa Yang Bersedih" tells the story of the journey of a person who tries to prove his strength despite his fatigue, vulnerability, and helplessness. "Jiwa Yang Bersedih" has the application of continuity in each scene which can help the audience to understand the story so that the message of the song can be conveyed to the audience. This research discusses the application of scene continuity in building the message of the song in the music video "Jiwa Yang Bersedih".

Continuity

Blain Brown (2022) explained that continuity is an invisible element in film. However, this element plays an important role so that each series of images from one shot to another can be understood properly. With continuity, the flow of

a story can be accepted by the audience. Without continuity, a series of images will disturb the audience so the storyline becomes difficult to understand. Continuity has 4 categories, namely content continuity, movement continuity, position continuity, and time continuity (Brown, 2022).



Figure 1. Application of Continuity of Content to a Scene
Source: Book Cinematography: Theory and Practice by Blain Brown

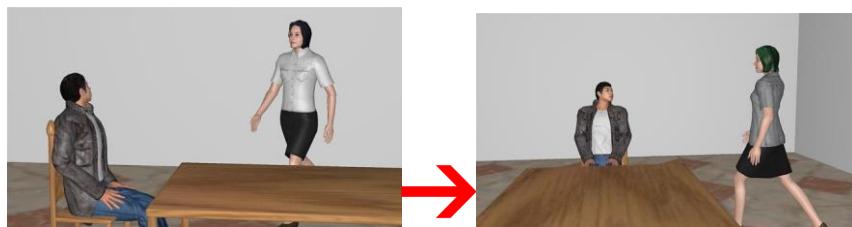


Figure 2. Discontinuity of Content Marked by Changes in Clothing and Hair Color
source: author's documentation

Content continuity is a continuity that shows the continuity of any object seen in the first shot to the next shot. For example, hair color, clothes, and other objects (Brown, 2022). A shot is said to have discontinuity when there is a difference in content from one shot to another. For example, figure 2 shows a shot where the woman is walking in white clothes. Then, in the next shot, the woman is wearing clothes with a different color. Furthermore, there are also differences in hair color. These differences can confuse the audience, making the storyline difficult to understand. Other than that, content continuity could be shown by the symbolism of objects that subsequently appear in the story. The appearance of objects in many shots could conclude the storyline so that viewers understand the theme of the story.

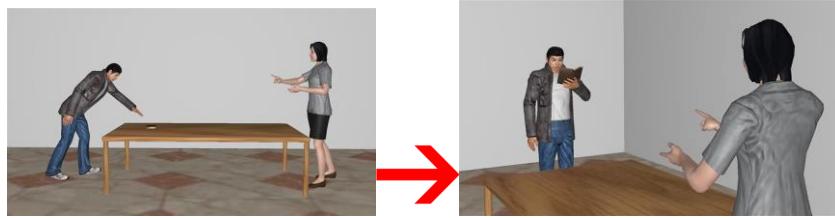


Figure 3. Discontinuity of Movement Shown By Differences In Character Activity
source: author's documentation

The next continuity is continuity of movement. Continuity of movement is shown by the continuity of the character's activities or actions from one shot to another. For example, when the character picks up a book in the first shot. In the next shot, the filmmaker needs to ensure that the movements or activities carried out by the character are continuous. Figure 3 shows the discontinuity of movement which is marked by the action of the character taking the book in the first shot and the next shot which are different. In the opening shot, the character picks up a book. Meanwhile, the next shot shows the character reading the book.

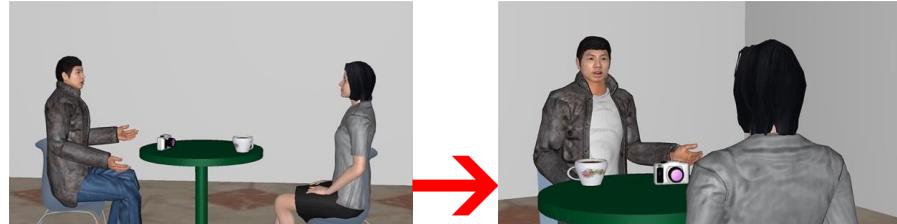


Figure 4. Discontinuity Of Position In The Shot Shown By Changes In The Position
Of The Object In The Second Shot
source: author's documentation

In the continuity of position, the placement of objects plays an important role so that the movement from one shot to another can be understood. For example, a glass or camera that is moved from one shot to another shot. Even though the object is small, the audience can notice it so the storyline can be interrupted. In contrast to content continuity, position continuity places more emphasis on the position of objects in a shot.

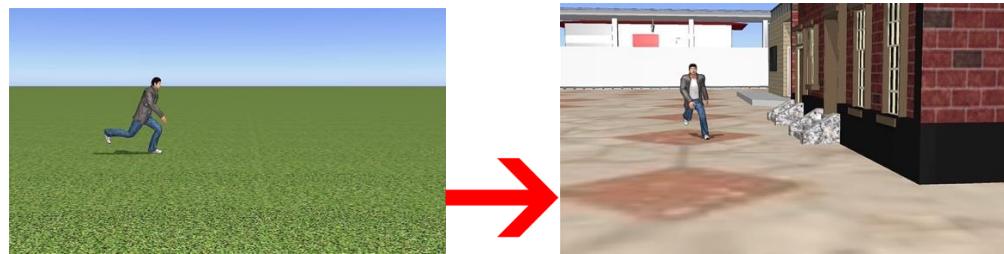


Figure 5. Changes In Location That Cause Time Discontinuity Of Time
source: author's documentation

Meanwhile, continuity of time is the duration of an activity that a character does. Activities that are not continuous will show time differences from one shot to another shot. For example, a shot that shows a running character changes to another shot of the same character with a different location. In this case, the filmmaker did not show any shots showing the process. As a result, there is a change of location which confuses the audience. Time continuity is also related to changes in space in the shot. Apart from that, differences in movement from one shot to another can also cause discontinuity of time.

This research discusses the role of continuity in the scenes in the "Jiwa Yang Bersedih" music video so that the message of the song can be conveyed to the audience.

RESEARCH METHOD

The method used in this research is qualitative. Mudriyanto (2020) explains that qualitative research methods are methods that use descriptions and images of the research objects discussed. Furthermore, this research also uses a purposive sampling approach. Abdussamad (2021) stated that purposive sampling is a research approach carried out by taking samples as material for descriptions of the objects studied. The theory used is the continuity theory proposed by Blain Brown, including continuity of content, movement, position, and time. The discussion was carried out by describing each scene in "Jiwa Yang Bersedih" music video. Next, a

discussion was held about the application of continuity and discontinuity to the scenes in the "Jiwa Yang Bersedih" music video.

RESULT AND DISCUSSION

"Jiwa Yang Bersedih" Music Video Scenes

"Jiwa Yang Bersedih" music video tells a story about the struggle of a woman who tries to show strength amid sadness, adversity, and vulnerability. There are several scenes in "Jiwa Yang Bersedih" music video which can be described as follows:

Scene	Timecode	Description
1	00:05 – 00:19	Ghea took a break for a moment, then continued running.
2	00:23 – 00:49	Ghea kept running. Then she found a notebook.
3	00:59 – 01:09	Ghea took a look for a moment. Then looked at a sketch of the coin in the notebook she took.
4	01:16 – 01:27	Ghea dug into the ground and then ran outside to find something.
	01:31 – 01:37	Ghea dug into the ground and then ran outside.
5	01:41 – 01:58	Ghea took the coin, then glanced ahead because someone in a white dress was passing in front of her.
6	02:03 – 02:13	Ghea ran while looking for a whistle.
7	02:18 – 02:52	Ghea took the whistle and then blew it. Hearing the sound of the whistleblowing, Ghea ran to find the direction the sound of the whistle came from. Then, she fell.
8	02:52 – 03:12	Ghea woke up, saw a picture of a lantern, then looked around.
9	03:12 – 03:52	Ghea walked in the middle of the forest, looking around. She took a lantern and then rubbed the stone.
10	04:00 – 04:09	Ghea cried. But a woman in a white dress walked into her.

	04:11 – 04:33	A woman in a white dress held Ghea, and then Ghea woke up. Ghea looked around, then followed a woman in a white dress.
11	04:33 – 05:13	Ghea walked closer to the glass and saw a woman in a white dress smiling. Then Ghea turned around and kept smiling.

Table 1. Scenes from "Jiwa Yang Bersedih"

Source: author's documentation

Continuity in "Jiwa Yang Bersedih" Music Video

There are several scenes in the "Jiwa Yang Bersedih" music video. The scene has a series of images that give a message to the audience. There is continuity in the series of images which includes:



Figure 6. Series of Images in Scene 1 at Timecode 00:05 – 00:19

in "Jiwa Yang Bersedih" Music Video

Source: Youtube

Continuity: Content, Movement, Position and Time

Discontinuity:-

Figure 6 shows a series of images in scene 1 of "Jiwa Yang Bersedih" music video. There is continuity of content, movement, position, and time in the series of images. Continuity of content is indicated by the continuity of whatever is visible

in the series of images. Meanwhile, continuity of movement is shown by Ghea's activity of running, stopping for a moment, then running again. Each shot shows the continuity of the actions carried out by the characters. Furthermore, position continuity is shown by the position of objects that have the same position in the scene. In Scene 1, there are no objects highlighted in the series of images. Furthermore, time continuity is shown with the same location, namely the beach in the entire series of images. With this continuity, it can be concluded that scene 1 shows Ghea stopping for a moment to pursue something she wants.



Figure 7. Discontinuity of Content From Scene 1
source: author's documentation

As we can see in Figure 7, discontinuity of content creates confusion in the scene where the main character becomes different in her appearance. Because of the noticeable differences that appear, viewers could be by the story. It could lead them to think that it is a different story from a different character.

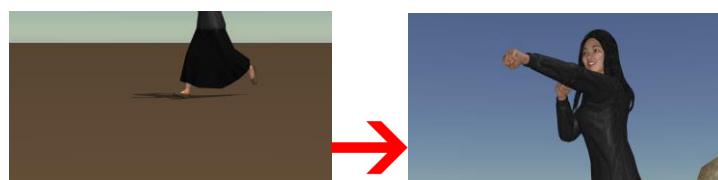


Figure 8. Discontinuity of Movement From Scene 1
source: author's documentation

We can see from Figure 8 that there is an error in movement between two shots. The second shot shows the difference of movement where the main character punched to the left side of the frame. The error of the movement creates confusion for viewers. From the second image, viewers could conclude that the main character defends or fights someone. It could be concluded that the error of

movement between the two shots could lead the viewers to think about different storylines from the main story.

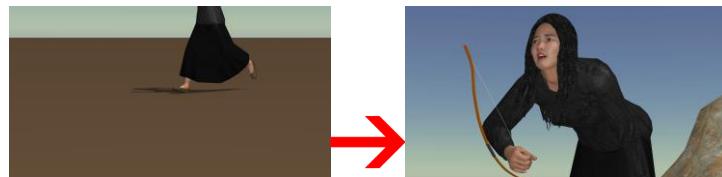


Figure 9. Discontinuity of Position From Scene 1
source: author's documentation

In Figure 9, we can see that there is a discontinuity of position from the second shot. The second shot shows another character who carries a bow. Also, it could confuse viewers with the storyline. It could be concluded from shot second shot that the character may bring a bow from the last shot, but the filmmaker forgets to show it. Therefore, discontinuity of position could lead the viewer to many possible storylines that could vary from the original story.

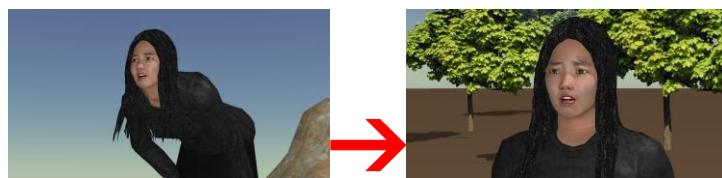


Figure 10. Discontinuity of Time From Scene 1
source: author's documentation

In Figure 10, there is a big difference between the two shots that could lead to a misunderstanding of the storyline. From the second shot, we can see that there is a continuity of action, but the background appears very different from the first shot. Although viewers can understand the action shown, the background disturbs them so it breaks the storyline. It could also mean that the character has the superpower to transport to another place. But it is an error that could lead to a different storyline.



Figure 11. Series of Images in Scene 2 at Timecode 00:23 – 00:49
in “Jiwa Yang Bersedih” Music Video
Source: Youtube

Continuity: Position

Discontinuities: Content, Movement, and Time

Figure 11 shows a series of images in scene 2. There is continuity of position. In scene 2, there is a book object taken in the last shot. The book only appears in one shot. However, scene 2 has a discontinuity in content, position, and time. This content discontinuity is shown in the initial shot when Ghea runs from the beach to the forest. There is a discontinuity in the beach and forest background. The content discontinuity shows a subtle shift in location from one shot to another. Apart from that, there is a discontinuity in movement in the shot when Ghea looks around in a forest. In the previous shot, Ghea's head is facing the right side of the image. Meanwhile, in the next shot, Ghea looks up and then turns to the left. This discontinuity in movement disrupts the storyline so that it shows acceleration in the scene. Furthermore, time discontinuity is shown in the initial shot where Ghea runs from the beach to the forest. This background change disrupts the storyline.

Because of location changes, the audience assumed that Ghea moved from the beach to the forest. Given the discontinuity of content, movement, and time, the series of images shows the acceleration of the story. The combination of continuity and discontinuity shows the story in the scene where Ghea runs from the beach to the forest to look for something. Not long after, Ghea found a book.



Figure 12. Discontinuity of Content, Movement, Position and Time
(Last 4 Images) From Scene 2
Source: author's documentation

In Figure 12, there are examples of discontinuity application. Continuity discontinuity would distract viewers from the story because of the changes that happen to the main character. From the changes in the “look” of the character, we could conclude that it leads to confusion whether the character is the main character or not. It could also confuse whether the story is the original storyline or not. Discontinuity of movement is shown by the change in the main character’s action. Instead of searching for something, the main character does something else, such as flirting, or dancing. Because the action is not relevant to the last shot, the action could confuse the storyline. Viewers could not identify the main character’s goal. Thus, it could distract viewers from understanding the storyline. When the main character suddenly brings any object (such as a sword) to the subsequent shot, the viewer gets confused. Viewers also think that there is a

missing scene that should be shown before the character can get any object. Also, objects that are frequently shown in the scene could give an understanding of the message of the story. Because of that, any sudden changes in objects that the character uses could distract the storyline. Discontinuity of time presented by the change in the background of subsequent shots. Changes in the background could also lead the viewers to the possible development of the story. Thus, it could vary from story A to story B.



Figure 13. Series of Images in Scene 3 at Timecode 00:59 – 01:09
in "Jiwa Yang Bersedih" Music Video
Source: Youtube

Continuity: Content, Movement, Position and Time

Discontinuity: -

Figure 13 is a series of images in scene 3. There is an application of continuity of content, position, and time. The application of content continuity is demonstrated by the visual appearance of continuous characters and objects throughout the shot. The object of coins that is shown in the note has a meaning of things that could make the character feel happier. From that object, we can understand that the character tries to find coins to reduce the pressure that makes her sad. Meanwhile, continuity of position is shown by the position of the book which does not change from one shot to another. Furthermore, continuity in time is shown by the same forest location throughout the series of images. There is a change in camera angle from the first shot to the second shot that showed changing in movement when Ghea opens the book. However, Ghea's actions were fast, as if Ghea was opening several pages of a book. From the application of continuity and

discontinuity in the series of images, it can be understood that Ghea opened the book that was taken, and then looked at the coin image in the book to look for it.



Figure 14. Series of Images in Scene 4 at Timecode 01:16 – 01:27
in "Jiwa Yang Bersedih" Music Video
Source: Youtube

Continuity: Content, Movement, Position and Time

Discontinuity:-

There is continuity of content, movement, position, and time in scene 4 which can be seen in figure 16. Continuity of content is shown by continuous visuals in each series of images in the scene. In the series of images, we can see that the main character digs up the ground to find coins. Meanwhile, continuity of movement can be seen in Ghea's activities when digging in the ground and then running. In the entire series of images, all the actions carried out take place sequentially without any cuts in movement. Furthermore, continuity of position is shown by the continuous position of the shovel in the scene. The shovel was used to dig the ground, and then Ghea threw it. Furthermore, the continuity of time is shown by the continuity of place, which is the forest in each series of images.

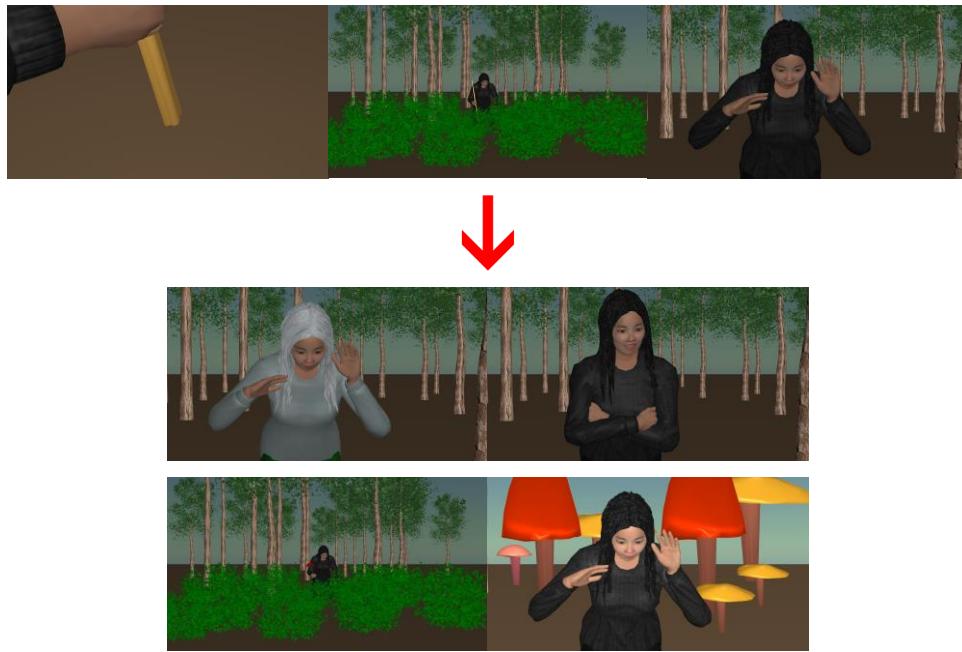


Figure 15. Discontinuity of Content (Above Left), Movement (Above Right), Position (Bottom Left) and Time (Bottom Right) From Scene 4
source: author's documentation

Discontinuity of content from the original images is shown by the change in the character's look. The look could lead the viewers to assume that there is another character in the scene. Thus, it could distract the storyline. Discontinuity of movement is presented by different actions from shot to shot. In this example, we see that the main character keeps looking straight instead of trying to dig the ground. Because we see the main character smile with a defensive expression, we can assume that the main character is successful in digging the ground. We could conclude that the change of action could mislead the viewers about the storyline. Also, the discontinuity of position is shown by the main character who holds a rose instead of a rod to dig the ground. If we look closer, this shot could confuse the viewers in a way that something is missing from the scene. Last, the change of the background that happened in the last image could also lead the viewers to a misunderstanding. It happened because we see from the beginning of the scene that the main character is running from the beach to the forest. If for example, there is no smooth transition (called location stitching) from one shot to another,

it could confuse the viewers. In the last image, we can see that the background is changing from forest to land that is full of big mushrooms. Because there is no smooth transition, the change of the background could lead to confusion about the place and time of the storyline.



Figure 16. Series of Images in Scene 5 at Timecode 01:41 – 01:58
in "Jiwa Yang Bersedih" Music Video
Source: Youtube

Continuity: Content, Movement, Position and Time

Discontinuity:-

The series of images in Figure 16 is part of scene 5 of "Jiwa Yang Bersedih" music video. There is continuity of content, movement, position, and time in the series of images so that messages can be conveyed in the scene. Continuity of content is demonstrated by the same continuous visual appearance of the coin that is shown from the note that the main character brought before, but the character keeps pursuing another thing. It could be concluded that the character is not satisfied with everything that she has. Furthermore, continuity of movement is shown by the character's continuous and logical actions in each series of images. In Scene 5, Ghea takes a coin, then someone in a white dress is seen walking past

her. When she took the coin, Ghea looked forward and then took another coin. Meanwhile, continuity of position is shown by the position of the coin which is always held in Ghea's left hand. Furthermore, time continuity is shown by a location that does not change throughout the series of images. Scene 5 is located in a forest. With the application of continuity, it can be understood that scene 5 shows Ghea's efforts to get coins.



Figure 17. Series of Images in Scene 6 at Timecode 02:03 – 02:13
in "Jiwa Yang Bersedih" Music Video
Source: Youtube

Continuity: Content, Movement, Position and Time

Discontinuity: -

Figure 17 is a series of images from scene 6 at timecode 02:03 to 02:13 in "Jiwa Yang Bersedih" music video. There is continuity of content shown by the picture of the note that the character brought. There was a picture of a whistle that became her second thing to pursue. Furthermore, continuity of position is shown by the position of the same object in each series of images, namely the notebook and the whistle. Meanwhile, time continuity is shown by the same place or location in each series of images, namely the forest. This continuity and discontinuity are

applied to show the scene where Ghea looks for the whistle from the notebook she found.



Figure 18. Series of Images in Scene 7 at Timecode 02:18 – 02:52
in "Jiwa Yang Bersedih" Music Video
Source: Youtube

Continuity: Content, Position and Time

Discontinuity: Movement

There is discontinuity of content, position, and time in the series of images in scene 7. The main character successfully finds the whistle that she wants, but again, it does not make her happier. Other than that, the character became more stressed when she followed the sound of another whistle. Meanwhile, the location of the whistle is in the same position in the series of shots, namely in Ghea's hand. The same position of the whistle indicates continuity of position in the scene. Continuity of time is shown at the same location in the entire series of shots, namely the trees in the middle of the forest. Meanwhile, discontinuity in movement occurs in the middle of the shot when Ghea is running. In the initial shot, Ghea was

running while swinging her arms downwards. Meanwhile, the next shot shows Ghea's hand approaching her mouth. This discontinuity distracts the characters' actions so that the storyline is disrupted. In scene 7, this discontinuity shows the acceleration of Ghea's action when blowing the whistle. Continuity and discontinuity in scene 7 are applied to show Ghea's efforts to find the source of the sound of the whistle she heard.



Figure 19. Series of Images in Scene 8 at Timecode 02:52 – 03:12
in "Jiwa Yang Bersedih" Music Video
Source: Youtube

Continuity: Content, Movement, Position and Time

Discontinuity: -

Figure 19 shows the application of continuity of content, movement, position, and time which helps form a scene. The continuity of content is shown by the image of a white lantern that could lead the main character to find happiness for the third time. Again, the main character kept walking to find things that could make her happy, such as a white lantern. In the scene, Ghea performs several actions, namely looking around, taking a notebook, and then looking again. Continuity of position is shown by the continuous position of the object. There is a notebook in Ghea's hand. Other than that, the same location in the scene shows the continuity of time. By applying continuity of content, movement, position, and

time, a series of images in scene 8 is formed. This scene shows Ghea's efforts to get up and continue looking for the lantern from her notebook. However, Ghea saw someone in a white dress passing by.



Figure 20. Series of Images in Scene 9 at Timecode 03:12 – 03:52
in “Jiwa Yang Bersedih” Music Video
Source: Youtube

Continuity: Content and Timing

Discontinuities: Movement and Position

Figure 20 shows a series of images in scene 9. There is content and time continuity in the series of images in scene 9. There are many objects such as a stone, white lantern, and book on the ground that represent all the things that the main character wanted. The main character kept trying to make a fire for a lantern, but she failed as before. Meanwhile, time continuity is shown by the same location. There are large trees in the background. Meanwhile, movement discontinuity occurs in several shots at the beginning and middle of the scene. There is a shot that shows Ghea lifting her dress and looking downwards. Meanwhile, the next shot shows Ghea looking forward. In the next shot, Ghea's hand can be seen rubbing against the stone. This discontinuity disrupts the storyline so that the scene accelerates. Apart from that, the change in the position of the dress in the

first and middle shots causes an acceleration in the storyline. Continuity and discontinuity in scene 9 form a story where Ghea finds a lantern cloth, and then she tries to light a fire with a stone.



Figure 21. Discontinuity of Content (Above Left), Movement (Above Right), Position (Bottom Left) and Time (Bottom Right) From Scene 9
source: author's documentation

In Figure 21, the discontinuity of content and position is shown by a change of character and look. As explained before, it could distract viewers from the main storyline. It could mean that there are missing scenes that should have appeared. Other than that, discontinuity of movement is shown by the main action which the main character was smiling instead of sad. The change of expression could lead the viewer that the storyline is not consistent. Thus the messages of the main story are disturbed. Discontinuity of time is also shown by the changes in the main background where the character is in the house. It could mislead viewers from the main storyline.



Figure 22. Series of Images in Scene 10 Consisting of Timecodes 04:00 – 04:09
and 04:11 – 04:33 in “*Jiwa Yang Bersedih*” Music Video
Source: Youtube

Continuity: Content, Movement, Position and Time

Discontinuity: -

Figure 22 shows a series of images in scene 10 which consists of timecodes 04:00 to 04:09 and 04:11 to 04:33. There is continuity of content, movement, position, and time in each series of images. Continuity of content is shown by the woman in a white dress that has the main character's attention. As before, the main character kept pursuing whatever she wanted. Meanwhile, continuity of movement is shown by continuous action in each series of shots. Ghea cried, looked around, and walked after the woman in the white dress. Furthermore, continuity of position is shown by the same position of the object in each series of images in each shot. In scene 10, there is a white cloth on the ground in the middle of the scene. Furthermore, the continuity of time is shown by the background of trees in a forest location that does not change in one scene.



Figure 23. A series of images in scene 11 consisting of timecode 04:33 – 05:13
in "Jiwa Yang Bersedih" music video
Source: Youtube

Continuity: Content, Movement, Position and Time

Discontinuity:-

Furthermore, in scene 11, there is an application of continuity of content, movement, position, and time which can be seen in each shot. Continuity of content is shown by the white dress woman who appears in front of the main character. Different from everything that she pursued before, she finally found the one that could make her happy. Meanwhile, the continuity of action in the scene is shown by Ghea's action when walking towards the glass. Then, Ghea looked back. From behind, a woman in a white dress can be seen smiling. Ghea watched with a smile. Furthermore, continuity of position is shown by the position of the glass which does not change in each shot in scene 11. Meanwhile, the continuity of time is shown by the location of the scene being the same in each series of images. Scene 11 shows the beachside location at each shot change. With this continuity, it can be understood that scene 11 shows the incident where Ghea meets a person wearing a white dress. This scene shows Ghea's success in finding something that makes her happy, namely her reflection.

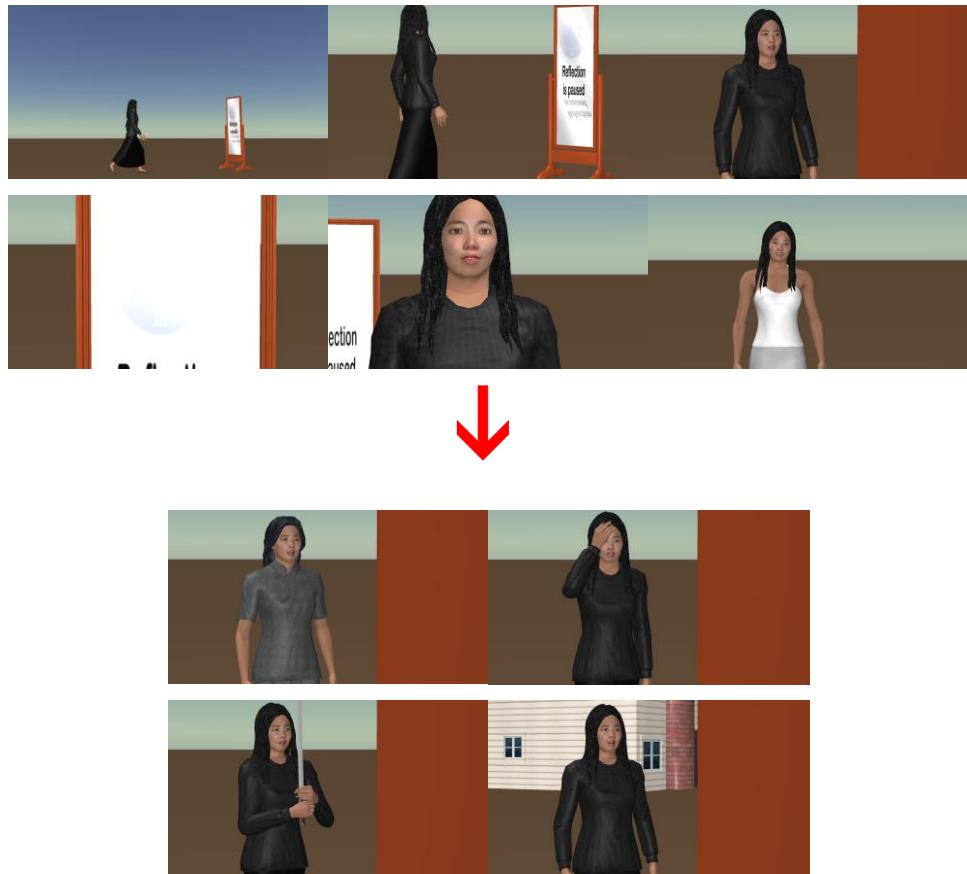


Figure 24. Discontinuity of Content (Above Left), Movement (Above Right), Position (Bottom Left) and Time (Bottom Right) From Scene 11
source: author's documentation

Discontinuity of content and position is shown by the difference in look and hand properties that the character used. For example, the shot suddenly showed another woman who looked in the mirror. Other than that, it could also be the main character holding a sword. Any of those changes could lead the viewers to assume many alternative storylines so that the main storyline is disturbed. Also, changes in action that happened in the story could lead the viewers to assume that the main character is not pursuing her goal. In the example above, the main character is holding her head like a confused woman. Because the previous shot shows her walking toward the mirror, we could assume that the character is afraid instead of happy in the last scene. Thus, it leads to a different storyline. Discontinuity of time is presented by the appearance of the house behind the main character after

looking toward the mirror. As Ghea walked toward the mirror, we could assume that it was a beach. But because of the sudden change that happened in the background, we could assume that there is an inconsistency between shots. Thus it could mislead the viewers to the original storyline.

CONCLUSION

Based on the research conducted, it can be concluded that there is content continuity in all scenes, except scene 2. This content continuity shows dominant objects that show subsequently in most of the images. There are objects such as coins, a whistle, and a white lantern that lead the storyline. It also brings the messages of the story where things could not make people happier, other than themselves. Meanwhile, content discontinuity is shown in scene 2. The content discontinuity shows the acceleration of the scene. Furthermore, continuity of movement occurs in scenes 1, 4, 5, 10 and 11. This continuity of movement makes the audience understand the actions of the characters in the scenes. Meanwhile, movement discontinuity is shown in most of the story, namely in scenes 2, 3, 6, 7, 8, and 9. Movement discontinuity disrupts the storyline so that the storyline becomes fast. Continuity of position is found in the entire series of images, except in scene 9. With the continuity of position that can be seen from the position of each object from one shot to another, the audience understands the storyline in each scene. Meanwhile, positional discontinuity disrupts the storyline, causing acceleration in the scene. Furthermore, the application of time continuity also dominates all scenes in the story, except for scene 2. Scene 2 has time discontinuity which is shown by changing locations from one shot to another. By implementing continuity of content, movement, position, and time, the story about Ghea's efforts to find happiness through her reflection can be understood by the audience. Furthermore, other types of discontinuity that are shown by illustration in each scene, showed that it could mislead the viewers from the original storyline in many ways. For example, it could lead them to assume that there are more than one character and place. Other than that, it could also lead them to assume that there are inconsistencies between shots. Meanwhile, discontinuity could lead to different storylines by distracting the viewers using different content, movement, placement of objects, and background. In a few series of images, discontinuity could also

accelerate the storyline. This discontinuity disrupts the storyline, causing an acceleration in the story in "Jiwa Yang Bersedih" music video.

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