



Cinematographic Composition in Building the Dramatization of Sadness in "Akhir Tak Bahagia" Music Video

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Abstract

Video is a form of mass media that has characteristics like a film. Music videos are videos that have a short duration as an accompaniment to music or songs. "Akhir Tak Bahagia" is a music video that tells the story of someone who loves the wrong person in her life. "Akhir Tak Bahagia" applied visual compositions in building a dramatization of sadness so that the message of the song's lyrics can be conveyed to the audience. This research discusses the application of visual composition in creating a dramatization of sadness to support the message in the music video "Akhir Tak Bahagia". The research method used is qualitative, while the approach uses a purposive sampling approach. The theory used is the theory of visual composition proposed by Gustavo Mercado. The research was carried out by elaborating the song lyrics, visual composition, and meaning as an emphasis on the dramatization of sadness, which supports the message of the lyrics of the music video song "Akhir Tak Bahagia". From the research conducted, it was concluded that the application of visual composition was in the form of a rule of thirds with empty areas and visual balance that showed scenes of sweet memories from the main character. The scene shows sweet, painful memories. On the other hand, the composition takes the form of a rule of thirds with a narrow area and visual continuity applied to the scene when Misellia sings a song with sadness. By applying this visual composition, the dramatization of sadness is conveyed so that the message of the song lyrics can be conveyed.

Keywords: *Composition, Dramatization, Sadness, Video, Music*

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1. Introduction

Film is a mass media communication tool used to convey information to audiences [1]. Films also have the ability to influence audiences emotionally [2]. The message conveyed in a film can be achieved through attractive visual presentation [3]. Through a film, viewers are not only entertained but also gain an emotional experience so that the information contained can be well absorbed [4]. Because of this function, film is utilized as a medium that has the ability to provide entertainment, persuasion, information, and education to the public [5]. The design of a film is carried out in various ways or with different ideas, but the design is based on the filmmaker's goals so that the message can be conveyed well [6].

Films have various supporting elements within them [7]. Yudhi and Nafisatul [8] explain that the supporting

elements in a film are divided into two: narrative and cinematic elements. These narrative elements include elements related to storytelling, namely character, conflict, problem, and the purpose of the story [9]. Cinematographic elements discuss the combination and processing of visuals through a series of recorded images to convey an idea [10]. The word "cinematography" comes from the Greek "kinema," meaning "movement," and "graphein," meaning "to record or paint" [11]. Cinematography not only discusses how a cinematographer takes pictures but also how to develop ideas, atmosphere, words, actions, tones, emotions, and various non-verbal communication formats into visual forms [12]. Fadli and Sri [13] explain that the application of cinematography is conveyed through visual languages that have an influence on the story so that the atmosphere or mood can be felt by the audience. One important element in cinematography is composition.

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Composition is the art of arranging shots in a frame [14]. Composition also discusses the procedures for placing objects so that the images displayed can be interesting and support the storyline. Through this composition, visual emphasis can be done so that the message can be conveyed to the audience [15]. In research conducted by Shirly and Nurushofi [16], it is explained that the choice of point of view can influence the emotions and psychology of the audience because the results of the recording or shot are objective or subjective. Arifin, et al. also explain that aspects of cinematography can build dramatization that affects the audience emotionally [17]. With cinematography, an image can have meaning, symbols, emotional value, and connotative aspects [18].

Video is a form of mass media communication that has characteristics similar to a film. "Video" comes from the words "*Video-Vidi-Visum*," which means to see or have the power of sight [19]. With the development of technology, communication and delivery of messages are done through various types of videos, one of which is music videos [20]. Music videos are short videos that function as an accompaniment to a musical melody or song [21]. Music videos are also useful as a marketing tool for a song or album [22]. One of the popular channels used to popularize a music video is the YouTube channel, while the international industry standard chart is Billboard [23]. Music videos first appeared on a music television called Music Television, or MTV, in 1981 in the United States [24]. Through the video entitled "Video Killed The Radio Star" by The Baggles, which was broadcast on August 1, 1981, a phase shift occurred in the music industry, which began to enter the era of music video development [25]. Music videos are in great demand among young people because of their content containing entertainment and information [20]. Thus, music videos are also used as a communication tool in conveying messages to the audience [26]. Through the collection of images presented, the message and meaning of a song from a lyric are conveyed to the audience, both directly and through implied signs in visual emphases [27]. Lutfi explains that the production of a music video cannot be separated from the rules of applying cinematography techniques [28]. Through the selection of compositions poured into a series of visuals, the audience can better understand the message conveyed in a music video [29]. Thus, cinematographic elements provide dramatization through a visual [30]. The element of dramatization is the ability of images in a series of visuals to convey meaning that has emotional value, symbols and connotative meanings in it [31]. In their research, Hartadi et al. explained that dramatization delivered with an attractive visual packaging can arouse emotions and feelings so that the message can be conveyed well to the audience [32].

The music video for "*Akhir Tak Bahagia*" is one of the music videos from the album sung by Misellia Ikwan. Quoted on January 8, 2025, the music video for "*Akhir Tak Bahagia*" has reached more than 46 million views on the YouTube channel. The music video for "*Akhir Tak Bahagia*" was also popular at the beginning of its release on the TikTok channel (Rakli Almughni, 2024). The music video for "*Akhir Tak Bahagia*" was nominated in the "Best Newcomer" category at the AMI Awards in 2021. The music video for "*Akhir Tak Bahagia*" tells the story of the disappointment of someone who falls in love with the wrong person, so that fate cannot unite the two people. The music video for "*Akhir Tak Bahagia*" has a visual composition that emphasizes the series of visuals shown so that the dramatization of sadness can be conveyed to the audience. Through this dramatization of sadness, the message of a song's lyrics can be conveyed well.

One of the basic principles in cinematographic composition that is often applied in shooting is the rule of thirds. The rule of thirds is a visual composition that is applied by dividing the frame into two lines along its width and height. A subject placed on one of the four pivot points in the image will create an area that is easy for the audience to focus on, thus attracting attention. In general, the application of the rule of thirds is often applied by paying attention to the empty space or area in the subject's view, called looking room. Thus, the image arrangement needs to provide an empty area that is used as a balance to the subject's view [33].

"When looking room is added ignoring the Rule of Thirds (for instance, by placing a subject at the center of the frame, or at the opposite side entirely, giving them no looking room at all), a composition can feel "static" and visually tense, which filmmakers sometimes exploit to suggest something unusual, abnormal, or dangerous is happening in a scene [33]."

The statement above shows that reducing white space by placing the subject in the center or opposite the subject will result in a narrow field of view. This narrow area can convey tension, conveying the message that something abnormal or dangerous is happening in a scene.



Figure 1. Application of the Rule of Thirds Composition with Empty Areas in the Film "Uncut Gems" (2019)

[Source: The Filmmaker's Eye: Learning and Breaking the Rules of Cinematic Composition by Gustavo Mercado]

Figure 1 shows the application of the rule of thirds visual composition by providing empty space in the subject's view in the film "Uncut Gems" (2019). The application of the rule of thirds composition with this empty space indicates a safe situation in the scene.

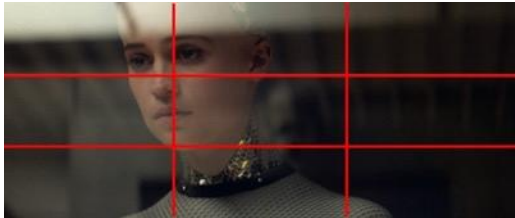


Figure 2. Rule of Thirds Composition with a Narrow Area in the Film Ex-Machina (2014)

[Source: The Filmmaker's Eye: Learning and Breaking the Rules of Cinematic Composition by Gustavo Mercado]

Figure 2 demonstrates the application of the rule of thirds visual composition with a narrow area of focus in the subject's field of view. The subject is looking to the left, creating a narrow area in the image. This narrow area indicates a dangerous situation in the scene. In the scene in the film "Ex-Machina" (2014), the main character, Ava, is in a situation that threatens her survival.

Visual balance is a composition that can convey the hidden meaning of a scene. A cinematographer can intentionally implement visual balance or imbalance by arranging each visual element in the image to give it visual weight. The weight of a visual element is referred to by its size, color, brightness, and position. An image is considered balanced when the weight of each visual element in the frame is evenly distributed. Conversely, visual imbalance is indicated by visual weight that emphasizes one side of the frame.

"it is not uncommon to find balanced compositions being used to convey order, uniformity, and predetermination, among other ideas. Unbalanced compositions, on the other hand, are often relied on to communicate a sense of uneasiness, turmoil, and tension [33]."

From the statement above, Mercado explains that the application of balanced visual weight can show unity and determination. Visual weight that emphasizes one side of the image will create a visual imbalance that shows anxiety, chaos, and tension [33].



Figure 3. Balanced Visual Weight Produces Visual Balance in the Film The Proportion (2005)

[Source: The Filmmaker's Eye: Learning and Breaking the Rules of Cinematic Composition by Gustavo Mercado]

Figure 3 shows the balanced placement of visual elements between the left and right sides of the frame. This balanced placement of visual elements demonstrates the unity that occurs in the scene in the film "The Proportion" (2005). In the scene, the main character, Chaplain Morris Stanley, and his wife, are having a meal together on Christmas Eve.



Figure 4. Distribution of Visual Elements Emphasizing the Right Side of the Frame in the Film The Proportion (2005)

[Sumber: The Filmmaker's Eye: Learning and Breaking the Rules of Cinematic Composition by Gustavo Mercado]

Figure 4 shows the distribution of elements that have an unbalanced visual weight. The visual elements are placed more on the right side of the image, resulting in a visual imbalance. The visual imbalance in the image shows the tension in the scene in the film "The Proportion" (2005). In the scene, the character Mickey is punished for an accusation of an act he never committed. This study aims to discuss the application of visual composition in constructing a dramatization of sadness so that the message of the lyrics of the song "Akhir Tak Bahagia" can be conveyed through the visuals displayed.

2. Methods

The method used in this study is a qualitative method. Bogdan and Taylor explain that a qualitative method is a method carried out by providing descriptive and visual explanations of the object being studied [34]. Qualitative methods can be carried out with several approaches; one approach that can be applied is the purposive sampling approach. Purposive sampling is a qualitative approach applied by taking samples of objects. The sampling is carried out as explanatory

material for the research being conducted. The theory used in the explanation in this study is the theory of visual composition in cinematography proposed by Gustavo Mercado. The object of the research studied is the music video entitled "*Akhir Tak Bahagia*" by Misellia Ikwan. The explanation is carried out by discussing the song lyrics. Furthermore, an explanation of the application of visual composition is carried out on several prominent shots in several scenes based on the song lyrics. From the analysis of the application of visual composition, the study continues with an explanation of the meaning shown by the visual composition applied in the music video "*Akhir Tak Bahagia*".

Several shots employ visual composition to dramatize sadness. The visual composition in the music video for "*Akhir Tak Bahagia*" is outlined in the following table:

3. Results and Discussions

Lyrics for the Music Video for "*Akhir Tak Bahagia*"

The music video for "*Akhir Tak Bahagia*" tells the story of someone who falls in love with the wrong person in their life. The lyrics in the music video include:

*“Malam ini
Bintang mengingatkanku padamu
Indah, terang
Seperti matamu yang s'lalu kupandang

Lembut tutur katamu
Merdu tawamu, parasmu yang menawan
Buat diriku tak bisa lupa

Dari banyaknya insan di dunia
Mengapa dirimu yang aku sangka
Bisa temani hari-hariku yang tak selalu indah?
Walau kita tak bisa bersama

Lembut tutur katamu
Merdu tawamu, parasmu yang menawan
Buat diriku tak bisa lupa, uh-uh

Dari banyaknya insan di dunia
Mengapa dirimu yang aku sangka
Bisa temani hari-hariku yang tak selalu indah?
Walau kita tak bisa bersama


Dipertemukan semesta
Walau berakhir tak bahagia.”*

The song lyrics above are the song lyrics that accompany the music video "*Akhir Tak Bahagia*" on the YouTube channel.

Visual Composition in the Music Video for "*Akhir Tak Bahagia*"

Table 1. Visual Composition Analysis in “*Akhir Tak Bahagia*”

Timecode	Image with Composition	Lyrics	Compositions	Composition Analysis
00:00 – 00:32		"Malam ini Bintang mengingatkanku padamu"	<i>Rule of Thirds</i> With Narrow Head Room	There is a subject positioned to the right of the frame. The subject faces to the right of the frame, creating a narrow area in the image.
00:32 – 00:46		"Indah, terang Seperti matamu yang s'lalu kupandang"	<i>Rule of Thirds</i> With Head Room	There are 2 subjects on the right and left of the frame. However, the main subject in the image is the subject to the right of the frame. The subject facing left provides a blank area in the image.
00:46 – 01:02		"Lembut tutur katamu Merdu tawamu, parasmu yang menawan Buat diriku tak bisa lupa"	Visual Balance	There are two visual elements, two subjects, placed on the left and right sides of the frame. The subjects have equal visual weight on both the left and right sides of the frame.
01:02 – 01:16		"Dari banyaknya insan di dunia Mengapa dirimu yang aku sangka"	Visual Balance	There are two visual elements on the left and right sides of the frame. The right side of the frame is partially occupied by the male character's head, while the left side is mostly occupied by the female character's body. The placement of the subjects between the center lines creates visual balance.

01:16 – 01:24		<p><i>"Bisa temani hari-hariku yang tak selalu indah?"</i></p>	Visual Balance	<p>Visual elements are evenly distributed on the left and right sides of the frame. The left side of the frame features the male character, while the right side shows the head of the female character. The placement of these two visual elements creates visual balance in the image.</p>
01:24 – 01:47		<p><i>"Walau kita tak bisa bersama"</i></p>	<p><i>Rule of Thirds With Narrow Looking Room</i></p>	<p>There is a subject on the right. The subject faces to the right of the frame so that it forms a blank area in the image.</p>
01:47 – 02:05		<p><i>"Lembut tutur katamu Merdu tawamu, parasmu yang menawan Buat diriku tak bisa lupa, uh-uh"</i></p>	<p><i>Rule of Thirds With Looking Room</i></p>	<p>There are 2 subjects positioned to the right of the frame. The subject faces left so that it forms an empty space in the image.</p>
02:05 – 02:20		<p><i>"Dari banyaknya insan di dunia Mengapa dirimu yang aku sangka"</i></p>	Visual Balance	<p>There are two visual elements, two subjects, positioned on the right and left of the frame. Both subjects have equal weight on the right and left sides of the frame. This equal weight creates visual balance.</p>
02:20 – 02:29		<p><i>"Bisa temani hari-hariku yang tak selalu indah?"</i></p>	Visual Balance	<p>There are two visual elements on the left and right of the frame. Both subjects have equal visual weight in the image, creating visual balance.</p>

02:29 – 02:44



"*Walau kita tak bisa bersama*"

Rule of Thirds
With Narrow
Looking Room

There is a subject located on the right side of the frame. The subject faces to the right so that it forms a narrow area in the image.

02:44 – 03:06



"*Dipertemukan semesta Walau berakhir tak bahagia.*"

Visual Imbalance

There's a visual element that dominates the left side of the frame, while the right side is filled with a small portion of the subject's body. The subject's placement dominating the left side of the frame creates a visual imbalance in the image.




The Meaning of Visual Application in the Music Video "*Akhir Tak Bahagia*"

Pada pembahasan sebelumnya, dijabarkan penggunaan The visual composition can be seen from the placement and visual weight of the frames in several

scenes that represent the lyrics. The application of this composition has meaning according to the theory put forward by Gustavo Mercado. An explanation of the meaning of this visual composition is outlined in the following table:

Tabel 2. Meaning Through Visual Composition in “Akhir Tak Bahagia”

Timecode	Images with Composition	Lyrics	Composition	Meaning Highlighted Through Visual Composition
00:00 – 00:32		<i>"Malam ini Bintang mengingatkanku padamu"</i>	<i>Rule of Thirds With Narrow Head Room</i>	The application of the rule of thirds within a narrow area demonstrates the tension within the scene. In the scene shown at the beginning of the song, Misellia plays the piano with her head lowered in sadness.
00:32 – 00:46		<i>"Indah, terang Seperti matamu yang s'lalu kupandang"</i>	<i>Rule of Thirds With Head Room</i>	There is a placement of the subject with an empty area that shows normal conditions in the scene. In the scene, an incident from Misellia's beautiful past is shown when she first met Chicco.
00:46 – 01:02		<i>"Lembut tutur katamu Merdu tawamu, parasmu yang menawan Buat diriku tak bisa lupa"</i>	<i>Visual Balance</i>	The visual balance in the image demonstrates unity. The scene features a memory of Mishellia's introduction to Chicco.
01:02 – 01:16		<i>"Dari banyaknya insan di dunia Mengapa dirimu yang aku sangka"</i>	<i>Visual Balance</i>	There's visual balance in the placement of visual elements, including parts of Mishellia and Chicco's head, in the image. This visual balance demonstrates unity in the scene. In the scene, Mishellia recognizes Chicco's aura after meeting him several times.

01:16 – 01:24		<p><i>"Bisa temani hari-hariku yang tak selalu indah?"</i></p>	Visual Balance	<p>There's a visual balance that dominates the left and right sides of the frame. This visual balance suggests unity. The scene reminisces about Mishellia and Chicco gazing at each other during their courtship.</p>
01:24 – 01:47		<p><i>"Walau kita tak bisa bersama"</i></p>	<i>Rule of Thirds</i> With Narrow Looking Room	<p>The subject faces the right side of the frame, creating a narrow area in the image. The rule of thirds composition, with its narrow area, conveys the tension in the scene. Mishellia sings lyrics that hint at the fate that separated her from Chicco. Furthermore, Mishellia sings with a sad expression.</p>
01:47 – 02:05		<p><i>"Lembut tutur katamu Merdu tawamu, parasmu yang menawan Buat diriku tak bisa lupa, uh-uh"</i></p>	<i>Rule of Thirds</i> With Looking Room	<p>The two subjects on the right side of the frame look to the left with empty space. The rule of thirds composition with empty space indicates normalcy in the scene. It evokes memories of when Misellia and Chicco took a photo together.</p>

02:05 – 02:20



*"Dari banyaknya
insan di dunia
Mengapa dirimu
yang aku sangka"*

Visual Balance

The subject dominates the left and right sides of the frame equally, creating visual balance. This visual balance demonstrates unity in the scene. The scene depicts a memory of Chicco greeting Misellia.

02:20 – 02:29



*"Bisa temani hari-
hariku yang tak
selalu indah?"*

Visual Balance

There is visual balance with the two subjects evenly distributed across the frame. This visual balance demonstrates unity within the scene. The scene depicts a memory of Chicco helping Misellia spin. The scene also depicts memories of Misellia dating Chicco.

02:29 – 02:44



*"Walau kita tak
bisa bersama"*

*Rule of Thirds With
Narrow Looking
Room*

There's a narrow area of the subject's view in the frame. The narrow area of the rule of thirds composition indicates tension in the scene. Misellia sings lyrics that indicate her fate of parting with sadness.

02:44 – 03:06



"Dipertemukan
semesta
Walau berakhir tak
bahagia."

Visual Imbalance

There is a visual imbalance indicated by the dominance of visual elements on the left side of the frame. This visual imbalance in the image indicates tension in the scene. In the scene, Misellia closes her notebook in sadness.

Dramatizing Sadness Through Visual Composition in "Akhir Tak Bahagia" Music Video

The rule of thirds with a narrow area in the scenes that show Misellia's sadness when singing, the application of the composition supports the lyrics of the song that shows Misellia's separation from her loved one, Chicco. In addition, there is a dominant application of the rule of thirds composition with empty space and visual balance applied to scenes that show sweet memories when Misellia was with Chicco. However, at the end of the music video "Akhir Tak Bahagia", there is a dominant application of the rule of thirds with a

narrow area and visual imbalance that shows Misellia's sadness towards her past. The dramatization of sadness is shown by the application of a composition that shows a normal situation in the character's memories. However, the lyrics of the song that show separation from the character are applied with a composition that adds tension to the scene. With the application of this composition, the dramatization of sadness is conveyed so that the audience knows the sweet memories that make the main character (Misellia) live in sadness.

4. Conclusions

In the conclusion there should be no references. From the research that has been done, it is concluded that there are various applications of visual composition in the form of the rule of thirds, visual balance, and visual imbalance in emphasizing the dramatization of sadness in the lyrics of the music video "Akhir Tak Bahagia". The application of composition that shows a positive situation is applied to scenes that show the memories of the main character. However, the application of composition that shows a negative situation is applied to scenes where the main character sings with sadness. With the application of this composition, the dramatization of sadness is built on scenes that show memories and reflections when the main character sings.

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