

## The Art of Movement: Camera Techniques in Film *Cek Toko Sebelah 2*

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### Abstract

This study investigates the application of film camera techniques within the framework of the film "The Next Store 2". This study examines how the film's camera techniques foster a distinctive and immersive viewing experience, emphasizing visual and narrative innovation. This study employs a qualitative approach to analyze diverse camera approaches, including framing, composition, camera movement, and the application of atypical lenses. The findings indicate that the application of these camera methods not only improves the film's visual appeal but also deepens the narrative and emotional impact on the audience. This study examines the obstacles and opportunities encountered by filmmakers in employing experimental camera techniques, along with the impact of these approaches on the audience's perception and interpretation of the narrative. This study offers significant insights for filmmakers, critics, and researchers focused on the evolution of camera methods in contemporary cinema.

**Keywords:** *Cek Toko Sebelah 2 Film, Indonesian Cinema, Indonesian Film, Camera Movement.*

### Introduction

Film is a communicative medium that amalgamates visual artistry, technology, auditory elements, and performances into a unified presentation (Effendy: 1986). Films may both mirror and shape a nation's culture. The cinema serves as a historical or cultural depiction of society expressed via moving visuals. Film enables individuals to analyze the dynamics of a specific society during a particular era. Films can have informative, educational, or persuasive functions. At present, cinema is a readily available form of entertainment. Viewers can see numerous films daily, facilitated by advanced technology that permits streaming or downloading, thereby eliminating the need to purchase a CD. A film's capacity to engage a substantial audience can subconsciously affect and mold societal perceptions through its subliminal messaging. The significance is inside the characters or symbols, so establishing a system of meaning in the image. The cinematic element is crucial in communicating the film's relevance. Cinematic is a method employed in films to augment visual presentation. Cinema encompasses features such as *mise en scène*, which incorporates all visual components within a single frame, including setting, clothing, makeup, and lighting. Cinematography (camera and film, composition, and duration), editing, and sound (conversation, music, and sound effects) (Pratista: 2008).

The current study uses film *Cek Toko Sebelah 2* (a.k.a CTS2) sequel to Ernest Prakasa's critically acclaimed comedy-drama *Cek Toko Sebelah 2* (2016), is a touchstone work in contemporary Indonesian cinema. Set against Jakarta's rapidly gentrifying urban landscape, CTS2 dramatizes the struggles of an ethnically Chinese Indonesian family with intergenerational conflicts, spatial marginalization, and modernization pressures. Much of the scholarly attention on the franchise has centered on its sociopolitical commentary, particularly its considerations of the status of Chinese Indonesian identity in post-Suharto era. This article, however, aims to shift the lens and examine how Prakasa's camera techniques in the sequel become a dynamic narrative device to cement the film's thematic coherence and cultural critique. Using visual grammar analysis-by focusing on the film's

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tracking shots, framing, and mise-en-scène-this article argues that the film's cinematic artistry transcends comedic entertainment, and its technical aesthetics altogether offer insightful commentary on belonging, spatial inequality, and cultural adaptation in the urban Southeast Asian city.

*Cek Toko Sebelah 2* is a segment of a series of Indonesian films that examine the complexities of ethnic Chinese identity in Indonesia, characterized by pervasive systematic discrimination. This highly successful series expands upon the narrative of the initial film, which revolves around the Tanuwijaya family's efforts to preserve their shophouse business in the face of urban development in Jakarta. The shophouse, emblematic of the ethnic Chinese population, serves as a dual-purpose venue for commerce and habitation, representing a significant locus of hybridity, where cultures and capitalism converge. While few have examined this film concerning the themes of place and ethnicity, none have analyzed it in relation to its formal structure. Prakasa employs visual components to enhance this reading.

This study situates itself in the convergence of film studies and cultural theory, asserting that *Cek Toko Sebelah 2*'s camera movements are not solely aesthetic decisions but semiotic actions that encapsulate the film's fundamental conflicts. The repeated application of lateral tracking shots within the confined passageways of the Tanuwijayas' shophouse visually accentuates the claustrophobia associated with tradition-bound identities. In contrast, wide-angle images of Jakarta's skyscrapers-frequently captured via windows or reflected surfaces represent the enticing yet isolating appeal of modernity. These methodologies reflect Laura Mulvey's notion of the gaze as a power dynamic, recontextualized to examine the marginalization of ethnic minorities in metropolitan environments.

The film's dialogue sequences further exemplify this synergy of form and meaning. In intense confrontations between the patriarch, Koh Afuk (Chew Kin Wah), and his assimilated son, Erwin (Ernest Prakasa), Prakasa used tight close-ups and narrow depth of field. These selections confine characters within the frame, reflecting their emotional seclusion amidst generational disparities. Simultaneously, the camera's recurrent transitions between the family's confined living space and the vibrant streets beyond illustrate Jakarta's spatial hierarchies-a concept examined by Tambunan & Widhiasti (2024) as architectural marginalization.

This film was chosen as a research subject because of its significance to the social conditions of Indonesian society. The film holds substantial importance. This film, imbued with Ernest's wit, explores familial themes such as infertility, single parenthood, socioeconomic inequities, and diverse dating customs. *Cek Toko Sebelah 2* is a highly anticipated film, released six years after its predecessor. The film is set one month after the prior release, despite the extended delay in its premiere. In the previous image, Ernest fulfills the roles of director, screenwriter, and actor. Meira Anastasia concurrently holds the positions of director and screenwriter for *Cek Toko Sebelah 2*. A significant issue in the film *Cek Toko Sebelah 2* is the socioeconomic inequality within Erwin and Natalie's families, resulting in marital difficulties. This message cannot be conveyed without visual narrative. Cinematic denotes a technique utilized to amplify a film's effect. Cinematography is essential in filmmaking. This study will clarify how cinematic approaches augment the content conveyed in the film *Cek Toko Sebelah 2*. How does cinema illustrate the importance of economic injustice in the film *Cek Toko Sebelah 2*.

## **Method**

This research approach employs qualitative analysis to uncover elements utilizing This technique entails a critical analysis of the film, encompassing gender, social class, racism, and political dimensions. Theoretical Framework Marxism is a theoretical framework in international relations utilized to analyze social events and challenges. A primary focus of Marxism is the phenomenon of structural relations, including social stratification within societies and across nations. The research methodology employed is semiotic analysis, a technique utilized to identify, examine, and interpret meaning inside a sign. The researchers employ Stuart Hall's semiotic framework. Stuart Hall's semiotics employs Cultural Studies, an interdisciplinary and critical domain for examining culture and social existence. The Cultural Studies approach entails examining the interplay of culture, power, identity, politics, and economy. The chosen scenes for analysis illustrate societal inequality. The shots and scenarios that fulfill these requirements serve as the principal data sources for the study. Concurrently, secondary data sources were acquired from literature reviews, specifically through books, journals, articles, video interviews, and numerous academic publications pertinent to the film and its ancillary elements.

## **Result and Discussion**

*Cek Toko Sebelah 2* serves as a critique of the minority society in Indonesia, particularly the Chinese population. This research is a qualitative descriptive study, as it offers a detailed account of each problem formulation examined (Hanifah, 2018). Subsequent study employs an interpretive paradigm utilizing a reception analysis methodology. The participants in the study were ethnic Chinese individuals who had viewed the film *Cek Toko Sebelah 2*. The employed data collection strategy was text analysis utilizing John Fiske's television semiotics alongside comprehensive interviews. The informant's analysis revealed a variety of audience interpretation stances categorized as dominant reading, negotiated reading, and oppositional reading. The interpretation process conducted by four informants revealed a tendency to accept the prevailing messages from the film *Cek Toko Sebelah 2*, specifically that the stereotype of stingy Chinese ethnicity is not universally accurate, that ethnic Chinese are predominantly associated with commerce, and that there exists a relationship between ethnic Chinese and Javanese ethnicity (Husodo, 2018). This film employs a cross-cutting editing technique to enhance the narrative's delivery changes. The filmmaker employs the cross-cutting method to create the sense of a dramatization of the family's narrative. This research employs a qualitative descriptive methodology.

Research that focuses on comprehensive, thorough, and extensive sentence descriptions to elucidate the real circumstances supporting data presentation is termed descriptive qualitative (Firdaus, 2018). This study employs a qualitative research design utilizing a descriptive analytical method to identify and examine indicators of realism within the film's *mise-en-scène* elements. This study will analyze the following units: settings, costumes and make-up, lighting, and player movements, employing quantitative methods alongside qualitative analysis aligned with the theories proposed by Andrei Bazin, Lucia Nagib, and Louis Gianetti to derive multiple conclusions. The study concludes that the elements of *mise-en-scène* in the film "Siti" exhibit signs of realism, hence enhancing the realism present in each scene of the film (Utomo, 2018). Rachmatika's study elucidates the categories and roles of conversational implicatures among characters in films by Ernest Prakasa. This research is classified as qualitative descriptive research, wherein the researcher observed and examined the dialogues between characters in Ernest Prakasa's films through an examination of the conversations presented therein. The research and discussion yield three conclusions from the paper named "Conversational Implicatures in Ernest Prakasa's Films." The research and discussion yield three conclusions from the paper named "Conversational Implicatures in Ernest Prakasa's Films." Secondly, the role of conversational implicatures, as previously said, indicates that, in general, these implicatures in Ernest Prakasa's films reflect the realities of life, which are inherently intertwined with both internal and exterior conflicts. Third, a notable characteristic of Ernest Prakasa's films is in the dialogues of characters, who are recognized as comedians, as each of his three films include characters that are actually comedians.

Samtrimandasari's (2022) study seeks to investigate the influence of the point of view (POV) camera angle in constructing constrained narratives in the film *Searching*. This study employed a qualitative strategy utilizing a descriptive approach for data collecting. Research data were acquired through observations, specifically by analyzing the narrative components to identify the constraints in storytelling that occurred. Furthermore, it noted the technique of employing the point-of-view camera viewpoint in the film. This study employs a descriptive process by detailing the point-of-view camera angle present in the picture. The study concludes that the point of view (POV) camera angle constrains storytelling in the film *Searching*. This is seen in the restricted perspectives of the audience, who often have similar opinions on specific topics. To ensure that the information acquired by the audience aligns with the topic matter. This study employs a constructivist-critical framework that integrates concepts concerning societal interactions with the social environment, the social derivation of meaning, the impact of power systems, and the ethical ramifications of individual choices. Attempts to negotiate Chinese identity through humor have effectively dominated the bulk of the audience who serve as informants. Eight informants, who attended Ernest Prakasa's stand-up comedy act, were questioned by the researcher and expressed distinct perspectives regarding the interpretation of Ernest's comedic discourse (Noviadhista, 2019). Subsequent study indicates that the predominant camera movement approach is the Follow Camera movement technique. The predominant camera angle is Eye Level, and the most frequently employed shot style is the wide shot. This research concludes that Sam Mendes' film "1917" employs three techniques: camera movement, camera angle, and shot type (Dewandra, 2022). The additional research employed in this study is descriptive qualitative.

The researcher utilized primary data from the film "Indonesia, Answer from a Search," accessed through YouTube, with secondary data comprising literature on cinematography techniques, video clips, and materials pertinent to the problem formulation. The analysis and summary of the data generated from the study indicate that the cinematographic technique employed in this short film utilizes extreme long shots and long shots to effectively capture landscape imagery. The short film "Indonesia, Answer from a Search" employs three compositional strategies. The first principle is Diagonal Depth, the second is the Rule of Thirds, and the last principle is the Golden Mean Area. Diagonal depth (Sandita, 2019). These studies illustrate cinematic elements, camera methods, and socioeconomic inequalities in the comedy film *Cek Toko Sebelah 2*. This study examines camera strategies for depicting socioeconomic inequality across several settings, specifically: (1) Long Shot; (2) Medium Shot; (3) Movement Arc Technique. This research will investigate three previously unexamined areas that might analyze the elements of the comedy film "Cek Toko Samping 2." This section will elucidate the application of camera techniques to depict social disparity, specifically: (1) Long Shot; (2) Medium Shot; (3) Movement Arc Technique, accompanied by various scene cuts that convey the theme of social inequality.

## Camera Experimentation

### Long Shot

The cinematographic technique long shot represent in figure 1 denotes a shot that captures a scene or subject from a considerable distance. A long shot captures the primary subject or scene from a distance, allowing it to occupy a larger portion of the frame. This enables the observer to perceive a broader environment or backdrop surrounding the subject. The complete depiction of the topic in a long shot typically positions the subject centrally within the frame, allowing the viewer to observe the figure from head to toe. The long shot offers an expansive perspective, elucidating the subject's body language and activities with greater clarity. A primary advantage of a long shot is its capacity to present a comprehensive view of the environment, context, or circumstances around the subject. Long shots are employed to illustrate the link between the subject and the background. A long shot can emphasize the subject's position, role, or isolation within a broader context by depicting them within a crowd or in expansive natural surroundings. The application of long shots in cinema is contingent upon the narrative requirements, the cinematographic style, and the intended message for the viewer.



Fig 1. Film *Cek Toko Sebelah 2*, 2022. Timecode = 14:29 - 14:35

The sample depicts two groups: Natalie's family and Erwin's family. During this time, Erwin's family visits Natalie's residence to make a proposal. Agnes, Natalie's mother, and Erwin's family possess divergent perspectives on marriage, leading to contention. Agnes confronts Erwin by referencing economic concerns to secure his agreement to her wedding preparations. *We contribute based on our capabilities; if contributions are treated equally despite their differences, it is unjust*, stated Agnes, referencing Koh Afuk. Erwin has also been demonstrated to have deceived Koh Afuk over the shrimp pond. The application of the long shot technique in the setting corresponding to image 1 illustrates societal inequality. A gap exists between the individual and the various subjects of discourse that arise. The long shot approach significantly impacts the narrative and the story's meaning.

### Close Up

The close up shot camera as seen in figure 2 denotes a shot that captures the subject with intimacy, almost close to the face. In a close up, the subject is positioned at a moderate distance from the camera, closer than in a close-up but not as intimate. Close up offer additional area to display the subject's bodily features or facial expressions. A close up shot often frames the subject from the waist

or hips to the head. This framing conveys a sense of proximity to the subject, more so than a long shot, yet lacks the intimacy of a very close-up. Close up shots can effectively capture interactions between the subject and other characters or the surroundings. The application of medium shots in cinema significantly fluctuates based on the narrative requirements and the intended message. Close up shots are frequently employed in dialogue sequences, interactions among characters, or when it is essential for the audience to discern the nuances of the subject's facial emotions and body movements while maintaining the overall visual context.



**Fig 2. Film *Cek Toko Sebelah 2*, 2023. Timecode = 12:13 - 14:18**

During the time frame of 12:13 to 14:18 in figure 2, it is recounted when Erwin first encountered Agnes to request permission to marry Natalie. Agnes posed several probing inquiries to Erwin, including, *Has the family ever encountered legal issues, deception, possibly drugs?* A close up shot effectively captures emotions and interactions among characters within a scenario. A close up shot offers a closer perspective, revealing facial expressions and body movements that convey the subject's emotions and subtle subtleties. In figure 2, Mrs. Natalie intimidates Erwin on his employment status and familial circumstances.

### **Movement Arc**

The Movement Arc technique is a cinematic approach that denotes the trajectory of movement executed by a person within a scene. The subject traverses an arc or curve, initiating from one position in the frame, ascending to a peak, and thereafter descending to another point in the frame. Adhering to the arc pattern enables the audience to concentrate on the dynamic subject. The movement focuses the audience's attention and offers a distinct visual accent on the subject, creating an immersive experience as though they were present in the scenario. The arc movement can introduce a dynamic and visually energetic element to the scene. It evokes a sense of dynamism, vitality, and elegance in the image. The Movement Arc technique can be applied by the subject's bodily movement or camera movement. For instance, the subject traverses the frame in an arc pattern, or the camera tracks the subject in a curvilinear motion. Image clip 3 represents the climax of the film's battle. Yohan inadvertently overheard the derisions directed at him by Natalie's relatives. This incited a dispute between them. The argument revealed that Agnes requested Erwin to endorse a prenuptial agreement. Natalie, upon hearing this, became incensed, leading to a significant altercation among Erwin, Natalie, and Agnes. Agnes threatens, stating, *Erwin, if you depart, this wedding will be annulled.* Erwin, incensed, departs from Natalie and Agnes. Natalie, expressing her disappointment, berates her mother and references her mother's divorce. Agnes, in a fit of anger, strikes Natalie. The implementation of the Movement Arc approach influences not only visual aesthetics but also evokes emotional and narrative impacts inside a scene. This approach is employed to build an engaging composition and guide the audience's focus within the scene.

### **Conclusion**

The visual composition in this film may use variations in the arrangement and positioning of individuals or objects within the frame. The positioning of the protagonist or his family in distinct or physically segregated locations may signify the social divide or class disparities that exist between them. The selection of camera angle can offer a viewpoint that emphasizes societal disparities. The employment of low angles to depict powerful or affluent figures, contrasted with high angles for weak or disadvantaged ones, can accentuate disparities in socioeconomic standing. Deliberate camera movements might illustrate societal disparities in this film. Smooth and steady camera movements

depicting upper-class characters can convey their stability and authority, whereas shaky or unstable camera motions illustrating less fortunate characters can emphasize their instability. The conclusions rely on assumptions and interpretations that may differ. Cinematic analysis is inherently subjective, leading to varying perceptions among individuals. Consequently, it is essential to examine the finished film and its interpretation from a comprehensive viewpoint to attain a more thorough knowledge of the application of camera techniques in illustrating the significance of social disparities in *Cek Toko Sebelah 2*.

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