

## ***Visual Composition In Building Dramatization Of Song Lyrics In The Music Video “Melawan Restu”***

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### **ABSTRACT**

*Cinematography is about combining and capturing images to form a series of images that tell a story. In practice, cinematography has several compositions, such as the rule of thirds, visual composition, and camera angles. "Melawan Restu" is a music video that applies visual composition to highlight the theme of romance. Unlike other music videos, many visual compositions emphasize the meaning of each song's lyrics. This study aims to show the visual composition that builds dramatization of the song lyrics in the music video "Melawan Restu". The method used is qualitative by using a purposive sampling technique. This study uses Gustavo Mercado's theory which discusses visual composition in cinematography. The results of this study indicate that visual composition not only provides aesthetics but also the meaning of each shot so that it can be understood by the audience. In the music video for "Melawan Restu", there is an application of the visual composition showing serenity which connotes the lyrics of the song. While several other visual compositions show sadness, powerless, and turmoil in the bad situations experienced by the female characters in the story.*

Keywords: composition, music, video, against, blessing

### **INTRODUCTION**

According to Blain Brown, cinematography is about combining and capturing images in a series of images that tell a story. Cinematography is related to photography. In contrast to photography theory, cinematography theory discusses how to combine a series of images that can convey messages or information (Sulistiyawati, 2019). Cinematography can be applied to various types of production, such as documentaries, short films, commercials, TV, music videos, and many other types of production (Hoser, 2018). The application of

cinematographic techniques includes setting shooting angles, movement, lighting, and composition (David et al., 2022). With great cinematography techniques, audience can understand the ideas and storyline of the story (Junaedi et al., 2018). Thus, cinematography is not only used as something that provides aesthetics alone but also as a support for filmmakers in telling things through visuals (Aditia & Yudhistira, 2023).

In its application, cinematography has its composition and application (Anjaya & Deli, 2020). Some of the cinematography compositions are 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 shape 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 explained that cinematography can be used as a builder of dramatic structures in the form of actions that build the whole film (Arifin et al., 2019).

Film is audiovisual in the form of visual pieces of moving images that form a story or also known as video (Saakinah Tamsil, 2022). In the modern era, videos have many benefits, such as entertainment and education. Because of these benefits, videos are often used as promotional media. An example of the use of promotional media that is starting to develop is music videos. The music video first appeared on August 1, 1981, under the title "Video Killed The Radio Star" from The Buggles which aired on Music Television (MTV) (Andi Saputra & Ariffudin Islam, 2021). With the existence of the charts on television stations, many artists working in the music field are competing to enter the charts by posting music videos (Nusantriani Banurea, 2015). With the existence of music videos, the music industry has begun to utilize the media to increase the popularity of musicians (Andi Saputra & Ariffudin Islam, 2021). Music videos can also show the meaning of the songs being sung (Oktavyanthi & Kholiq, 2018). The development of music videos has attracted a lot of media audiences, especially among young people (Rahma Oktaviani et al., 2020). In making video clips, cinematography has an important role so that messages can be conveyed properly (Permata Sari & Abdullah, 2020). Of course,

there is the use of cinematographic techniques in its production (Lutfi Fuadi, 2021). In music videos, filmmakers adopt cinematic language by displaying montages arranged in a story. In their research, Jonathan and Aries explained that music videos tend to follow song lyrics that are displayed episodically rather than sequentially (Irene Sartika Dewi Max & Utomo, 2021). In their research, Ni Lu Ary Comawati, Igusti Agung, and I Dewa Ayu explained that a music video is a production that combines music from a band or singer and visuals (Ary Comawati et al., 2021). Meanwhile, Moller explained that music videos are short films or videos that accompany the music, which are used as marketing and promotional tools (Gordon et al., 2020). With a music video, fans will not only enjoy the music from a song but also the video that accompanies the song (Karunia, 2022).

In the research conducted by Yudi and Sutini, Yudi and Sutini explained that the dramatization method is a way of conveying messages that are packaged in films or audio-visual media that contain narration so that they can convey the emotions or feelings of the characters in the story (Hartadi et al., 2015). Meanwhile, Nicholaus explained the dramatization analysis of each shot in the "Pantene" shampoo ad video. This research explains how dramatization can be examined through various types of shots (Kabelen, 2022).

HITS Records is a record company that was established on May 8, 2009. HITS Records produces various music programs which include Hits Music, commercials, publishing, YouTube, and a music video production house. One of the popular music videos in 2021 is "Melawan Restu". "Melawan Restu" is a song sung by Mahalini Raharja, a popular singer from Indonesia. Inaugurated on July 5, 2023, the music video has received more than 71 million views via the YouTube channel. The music video has a storyline that shows the theme of romance. Several visual compositions show serenity that connotes the lyrics of the song. In addition, the composition also emphasizes the weakness, sadness, and helplessness of the characters. The application of this composition gives meaning to each shot that supports the song lyrics. This study aims to demonstrate visual composition in building dramatizations that support the song lyrics in the music video "Melawan Restu".

### Rule Of Thirds

The rule of thirds is a compositional principle that is described by dividing the three lines along the height and width of the image. Then, the visual elements are positioned so they can grab the viewer's attention. There is a looking room and headroom indicated by space from the subject's point of view. Especially in the type of close-up and medium shots.

*Gustavo explained "When the looking room is added ignoring the Rule of Thirds (for instance, by placing a subject at the center of the frame, or 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."*

From the statement above, Gustavo explained that violations of the compositional rule of thirds can give a narrow space to the image. The narrow space shows the dangerous and strange situation that occurs in the scene (Mercado, 2022).

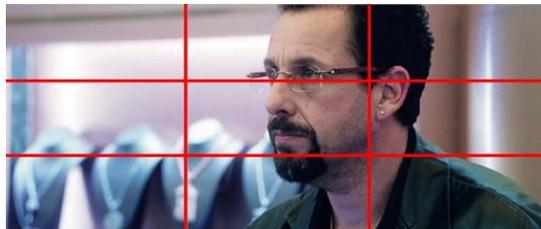


Figure 10.1 Application of the Rule of Thirds from the film "Uncut Gems"  
Source: the book "The Filmmaker's Eye" by Gustavo Mercado

Giving blank space at the point of view of the subject (figure 10.1) indicates the normal state of the scene.

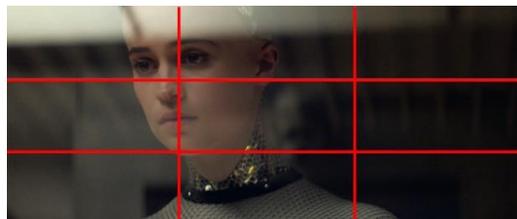


Figure 10.2 Application of the rule of thirds from the film "Ex Machina"  
Source: the book "The Filmmaker's Eye" by Gustavo Mercado

Meanwhile, the placement of the subject on the left side of the subject which gives a little free space indicates a dangerous situation in the scene.

### **Visual Balance**

Gustavo explained that visual balance can show meaning in a scene. An image can be said to be balanced if every element feels balanced. These elements include size, color, brightness, and placement. Visual balance with symmetrical lines is indicated by an even distribution of visual elements from the right to the left of the image. Meanwhile, asymmetrical lines show an uneven distribution of visual elements from the right and left sides of the image (Mercado, 2022).

*Gustavo explained "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. Despite these typical associations, the kind of ideas that can be suggested by balanced and unbalanced compositions ultimately depends on the context in which they are used; a balanced composition can suggest "chaos" if it is properly contextualized."*

The statement above shows that visual balance (symmetrical lines) can show unity and determination. Meanwhile, visual imbalance (asymmetrical lines) can indicate discomfort, chaos, and tension (Mercado, 2022).

### **Camera Angle**

Every placement of camera angles can help bring out the meaning of the story. Gustavo explained that the camera angle can show the psychological condition of the character (Mercado, 2022).

*Gustavo explained, "It is common to see low-angle shots used to visualize confidence, power, and control, and high-angle shots to suggest weakness, vulnerability, and powerlessness, but these connotations can be subverted based on the context in which they are presented; under the right circumstances, a high angle can suggest dominance and a low angle submissiveness."*

Gustavo explained that placing the camera under the character's point of view shows the character's confidence, strength, and power. Meanwhile, placing it under the character's point of view shows the weakness and powerlessness of the character (Mercado, 2022).



Figure 10.3 Application of Visual Balance (Symmetrical Lines) in the film "The Proportion"

Source: the book "The Filmmaker's Eye" by Gustavo Mercado

The visual balance shown by the symmetrical lines in Figure 10.3 shows peace in the story. The placement of the camera slightly below the character's point of view indicates control. In this context, there is no threatening situation for the two characters (Mercado, 2022).



Figure 10.4 Application of Visual Balance (Asymmetrical Lines) in the film "The Proportion"

Source: the book "The Filmmaker's Eye" by Gustavo Mercado

In contrast to Figure 10.3, Figure 10.4 shows a visual element that emphasizes the right side of the image with asymmetrical lines. The asymmetrical lines show the anxiety and tension experienced by the characters in the scene. Placing the camera above the character's point of view shows weakness and helplessness. In this context, some characters are tried by officials and many people.

## **RESEARCH METHOD**

This study uses a qualitative method. According to Bogdan and Taylor, a qualitative method is a research procedure that is indicated by a description or picture of the subject being observed. Furthermore, a method with a purposive sampling technique was also used. The purposive sampling method is a research approach with sampling carried out with an explanation of the samples taken. This research focuses on several shots that accentuate the visual composition in the music video "Melawan Restu". The theory used is the theory of composition by Gustavo Mercado.

## **RESULT AND DISCUSSION**

### **“Melawan Restu” Song’s Lyric**

The song "Melawan Restu" has the following song lyrics:

“Hm-mm

Indah semua cerita

Yang t'lah terlewati dalam satu cinta

Kita yang pernah bermimpi

Jalani semua, hanya ada kita

Namun ternyata, pada akhirnya

Tak mungkin bisa kupaksa

Restunya tak berpihak

Pada kita

Mungkinkah aku meminta

Kisah kita selamanya?

Tak terlintas dalam benakku

Bila hariku tanpamu

S'gala cara t'lah kucoba

Pertahankan cinta kita

S'lalu kutitipkan dalam doaku

Tapi ku tak mampu melawan restu

Namun ternyata, pada akhirnya  
Tak mungkin bisa kupaksa  
Restunya tak berpihak  
Pada kita  
Mungkinkah aku meminta  
Kisah kita selamanya?  
Tak terlintas dalam benakku  
Bila hariku tanpamu  
S'gala cara t'lah kucoba  
Pertahankan cinta kita (cinta kita)  
S'lalu kutitipkan dalam doaku  
Tapi ku tak mampu melawan restu, ho-oh  
Ho-ho-wo-oh  
Ho-oh-oh  
Mungkinkah aku meminta  
Kisah kita selamanya?  
Tak terlintas dalam benakku  
Bila hariku tanpamu  
S'gala cara t'lah kucoba  
Pertahankan cinta kita  
S'lalu kutitipkan dalam doaku  
Tapi ku tak mampu melawan restu."

The lyrics talk about a woman who reflects on her past, in which she maintained a loving relationship with her lover. But he had to end the relationship because he did not get his blessing.

### **Visual Composition**

Music video for "Melawan Restu" has a love theme which features several shots of the 2 paired characters, landscapes, and objects. At the beginning of the scene, there is a dialogue "Salahkah jika aku ingin kisah ini selamanya? Disaat restuNya tak berpihak, aku berjuang, tapi kamu, memilih menyerah". The music video

shows a woman ending memories with a loved one. The woman took a bracelet that became a memory of her ex-boyfriend. The music video for "Melawan Restu" is 4 minutes and 20 seconds long. There are several shot compositions that support the story.

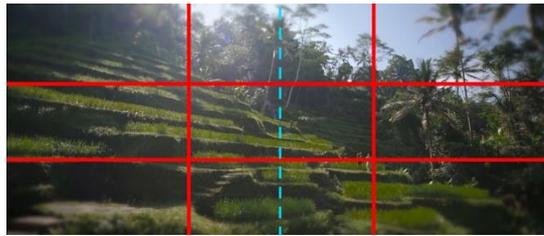


Figure 10.5 Shot at Timecode 00:42 in the music video "Melawan Restu"  
Source: music video "Melawan Restu"

Composition: Rule of Thirds

Visual Balance: Symmetrical

Camera Angle: Low-angle

In Figure 10.5, there are lyrics to the song "Indah semua cerita". There is a rule of thirds composition with symmetrical lines. Visual elements are evenly distributed on the left and right of the image. While the placement of the camera position is placed under the subject's point of view. The composition denotes serenity. In this context, two couples are seen walking together.



Figure 10.6 Shot at Timecode 00:46 in the music video "Melawan Restu"  
Source: music video "Melawan Restu"

Composition: Rule of Thirds

Visual Balance: Symmetrical

Camera Angle: Low-angle

In Figure 10.6, there are the lyrics of the song "Yang t'lah terlewati". The rule of thirds composition is positioned to the right of the image. Visual elements are evenly distributed on the left and right of the image. Then, the camera is positioned below the subject's point of view. The composition shows a calm situation in the story. In this context, the female character shows a happy expression when walking with her partner.

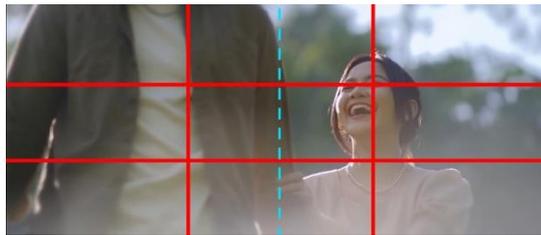


Figure 10.7 Shot at Timecode 00:52 in the music video "Melawan Restu"  
Source: music video "Melawan Restu"

Composition: Rule of Thirds

Visual Balance: Asymmetrical

Camera Angle: Low-angle

In Figure 10.7 are the lyrics of the song "Dalam satu cinta". The rule of thirds composition is positioned on the right of the image. Asymmetrical lines indicate a more distribution of visual elements to the left of the image. Meanwhile, the camera is placed under the character's point of view. Meanwhile, the asymmetrical line does not indicate a dangerous situation in this context.

*Gustavo explained "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. Despite these typical associations, the kind of ideas that can be suggested by balanced and unbalanced compositions ultimately depends on the context in which they are used; a balanced composition can suggest "chaos" if it is properly contextualized."*

From the above statement, visual imbalance does not always indicate chaos. The composition shows the peaceful situation in the story. In this context, one can see the expression of a female character who is happy with her partner.

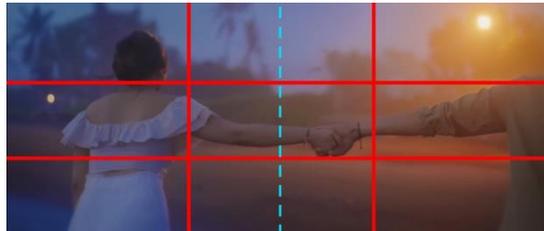


Figure 10.8. Shot at Timecode 00:56 in the music video "Melawan Restu"  
Source: music video "Melawan Restu"

Composition: Rule of Thirds

Visual Balance: Asymmetrical

Camera Angle: Low-angle

In Figure 10.8, there are the lyrics of the song "Kita yang pernah bermimpi". There is a rule of thirds composition with asymmetrical lines. The visual element emphasizes the left side of the image. Meanwhile, the camera position is placed under the character's point of view. The application of this composition shows a peaceful state of affairs in the story. In this case, the female character joins hands with her partner.

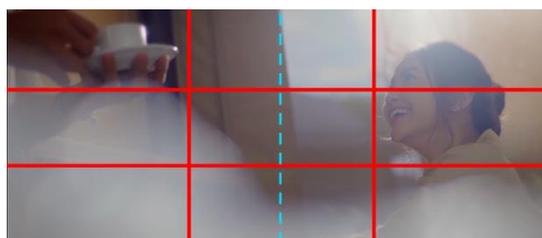


Figure 10.9 Shot at Timecode 01:08 in the music video "Melawan Restu"  
Source: music video "Melawan Restu"

Composition: Visual Balance

Visual Balance: Symmetrical

Camera Angle: Low-angle

In Figure 10.9 are the lyrics of the song "Jalani semua, hanya ada kita". Symmetrical lines indicate visual balance. The visual elements are distributed evenly by placing the subject in the hand holding the coffee on the left side of the image, and the woman on the right. The composition shows serenity in the story. In this context, one can see the expression of a female character giving a smile to her partner.

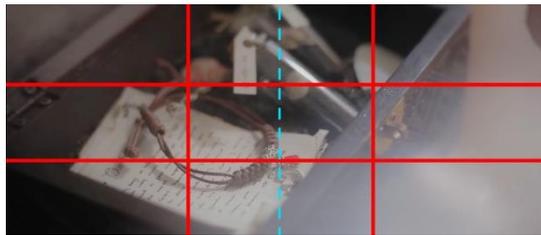


Figure 10.10. Shot at Timecode 01:13 in the music video "Melawan Restu"  
Source: music video "Melawan Restu"

Composition: Rule of Thirds

Visual Balance: Asymmetrical

Camera Angle: High-angle

In Figure 10.10, there are the lyrics of the song "Namun ternyata, pada akhirnya, tak mungkin bisa kupaksa". The rule of thirds composition is positioned on the left of the image. Meanwhile, the asymmetrical line emphasizes the left side of the image. The camera is placed above the character's point of view. The rule of thirds composition shows a calm situation in the picture. In this context, visible writing and a piece of paper. The object shows memories of a relationship the female character has had.

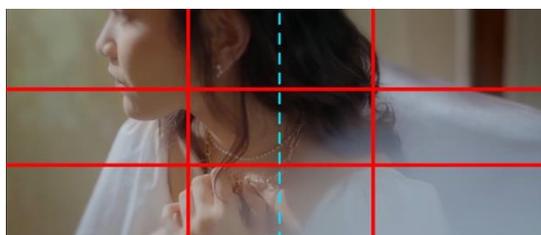


Figure 10.11 Shot at Timecode 01:25 in the music video "Melawan Restu"  
Source: music video "Melawan Restu"

Composition: Rule of Thirds

Visual Balance: Asymmetrical

Camera Angle: High-angle

In Figure 10.11 are the lyrics of the song "Restunya tak berpihak pada kita". There is a rule of thirds composition that gives narrow space to the subject's point of view. While the camera is placed slightly above the subject. The camera is placed above the subject. The composition shows the bad situation that the character is in. In this context, the female character reminisces about the past with sadness. Positioning above the subject's point of view shows the subject's weakness. In this context, the female character can only reminisce about her past.

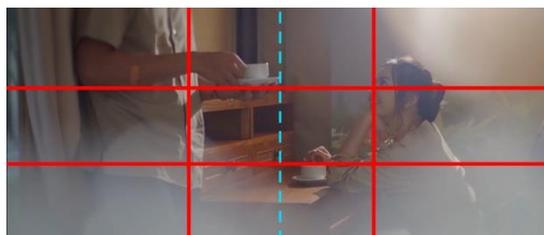


Figure 10.12 Shot at Timecode 01:39 in the music video "Melawan Restu"  
Source: music video "Melawan Restu"

Composition: Rule of Thirds

Visual Balance: Symmetrical

Camera Angle: Low-angle

In Figure 10.12, there are song lyrics "Mungkinkah aku meminta Kisah kita selamanya? Tak terlintas dalam benakku Bila hariku tanpamu". There is a rule of thirds composition with asymmetrical lines. Visual elements are distributed evenly by placing male and female character subjects on the right and left of the image. The composition shows the peaceful state of the story. In this context, the female character jokes with her partner cheerfully.

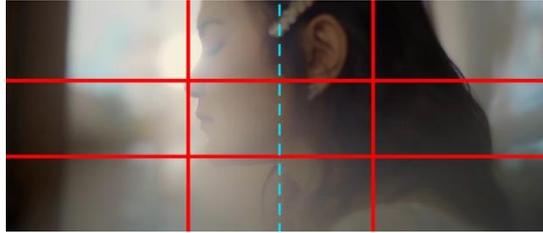


Figure 10.13 Shot at Timecode 01:43 in the music video "Melawan Restu"  
Source: music video "Melawan Restu"

Composition: Visual Composition

Visual Balance: Asymmetrical

Camera Angle: Low-angle

In Figure 10.13, there are lyrics to the song "S'gala cara t'lah kucoba, pertahankan cinta kita". There is an asymmetrical visual composition that emphasizes the right side of the image. The camera is placed below the subject's point of view. The composition shows the restlessness of the characters in the story. In this context, the female character closes her eyes sadly.

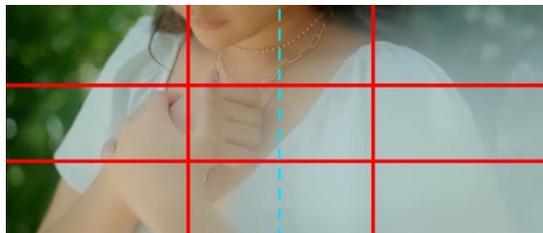


Figure 10.14 Shot at Timecode 01:57 in the music video "Melawan Restu"  
Source: music video "Melawan Restu"

Composition: Rule of Thirds

Visual Balance: Symmetrical

Camera Angle: High-angle

In Figure 10.14, there are the lyrics of the song "S'lalu kutitipkan dalam doaku, tapi ku tak mampu melawan restu". There is a rule of thirds composition with symmetrical lines. The composition gives the subject a narrow space. While the camera is placed above the point of view of the subject. The composition shows the

bad situation and helplessness of the characters in the story. In this context, the female character is holding a necklace with sadness.

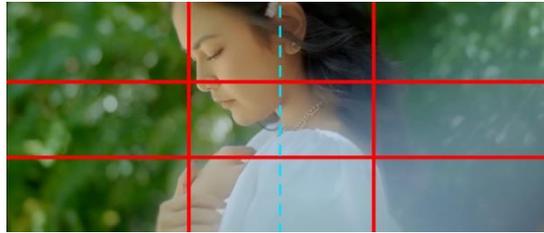


Figure 10.15 Shot at Timecode 02:13 in the music video "Melawan Restu"  
Source: music video "Melawan Restu"

Composition: Rule of Thirds

Visual Balance: Symmetrical

Camera Angle: High-angle

In Figure 10.15, there are the lyrics to the song "Namun ternyata, pada akhirnya, tak mungkin bisa kupaksa". There is a rule of thirds composition with symmetrical lines. The rule of thirds composition provides a narrow space for the subject's point of view. The camera position is placed slightly above the subject. The composition shows the bad situation and hopelessness of the story. In this context, the female character is brooding in sorrow.



Figure 10.16 Shot at Timecode 02:20 in the music video "Melawan Restu"  
Source: music video "Melawan Restu"

Composition: Visual Balance

Visual Balance: Asymmetrical

Camera Angle: High-angle

In Figure 10.16, there are the lyrics of the song "Restunya tak berpihak pada kita". Visually balanced composition with asymmetric lines with emphasis on the left side of the image. The camera is placed slightly above the subject's point of view. The composition shows the bad situation and weakness of the subject. In this context, the female character is brooding with sorrow.

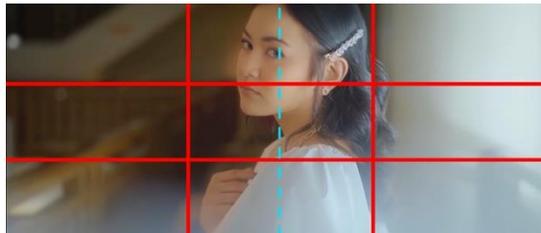


Figure 10.17 Shot at Timecode 02:22 in the music video "Melawan Restu"  
Source: music video "Melawan Restu"

Composition: Visual Balance

Visual Balance: Asymmetrical

Camera Angle: Low-angle

In Figure 10.17, there are lyrics to the song "Mungkinkah aku meminta, kisah kita selamanya". There is a visually balanced composition with asymmetrical lines that emphasize the right side of the image. While the camera is placed slightly below the subject position. The composition shows anxiety in the story. In this context, the female character looks ahead with sadness.

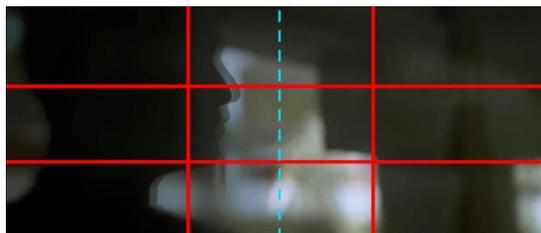


Figure 10.18 Shot at Timecode 02:35 in the music video "Melawan Restu"  
Source: music video "Melawan Restu"

Composition: Rule of Thirds

Visual Balance: Asymmetrical

Camera Angle: Low-angle

In Figure 10.18, there are lyrics to the song "Tak terlintas dalam benakku, bila hariku tanpamu". There is a rule of thirds composition with asymmetrical lines. The asymmetrical line emphasizes the right side of the image by placing a larger shadow size than the shadow on the left. The camera is placed below the subject's point of view. The composition shows restlessness in the story. In this context, there is the image of a man looking out. The shadow gives the audience the impression of sadness.



Figure 10.19 Shot at Timecode 02:47 in the music video "Melawan Restu"  
Source: music video "Melawan Restu"

Composition: Rule of Thirds

Visual Balance: Asymmetrical

Camera Angle: Low-angle

Figure 10.19 shows the lyrics of the song "S'gala cara t'lah kucoba Pertahankan cinta kita". The rule of thirds composition gives narrow space to the subject's point of view. Meanwhile, the asymmetrical line emphasizes the left side of the image. The camera is positioned below the character's point of view. The composition shows the bad situation and anxiety in the story. In this context, the male character looks away sadly, as if reminiscing about his past.

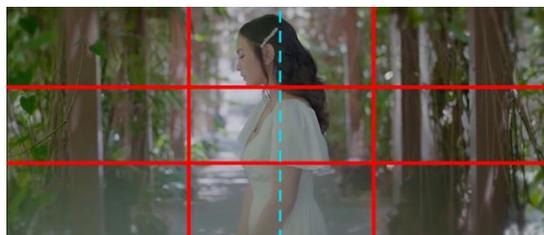


Figure 10.20 Shot at Timecode 02:55 in the music video "Melawan Restu"  
Source: music video "Melawan Restu"

Composition: Visual Balance

Visual Balance: Asymmetrical

Camera Angle: Low-angle

In Figure 10.20, there are the lyrics of the song "S'lalu kutitipkan dalam doaku, tapi ku tak mampu melawan restu". There is a visually balanced composition with asymmetrical lines that emphasize the right side of the image. The camera is placed below the subject's point of view. The composition shows the bad situation in the story. In this context, the female character mourns her memories with sorrow.

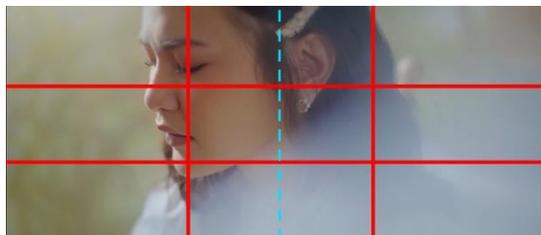


Figure 10.21 Shot at Timecode 03:17 in the music video "Melawan Restu"  
Source: music video "Melawan Restu"

Composition: Rule of Thirds

Visual Balance: Asymmetrical

Camera Angle: High-angle

In Figure 10.21, there are lyrics to the song "Mungkinkah aku meminta kisah kita selamanya?". There is a rule of thirds composition that gives narrow space to the subject. While the visual elements focus on the left side of the image. The camera position is placed above the character's point of view. The composition shows the bad situation and anxiety of the characters. The placement of the camera over the subject shows the weakness of the female character. In this case, the female character is crying with sorrow.

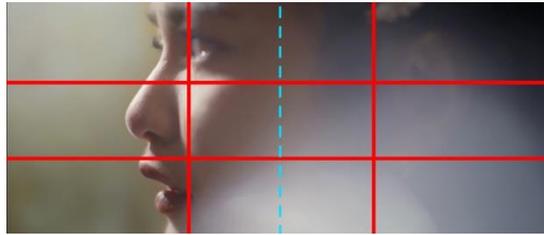


Figure 10.22 Shot at Timecode 03:27 in the music video "Melawan Restu"  
Source: music video "Melawan Restu"

Composition: Rule of Thirds

Visual Balance: Asymmetrical

Camera Angle: Low-angle

In Figure 10.22, there are lyrics to the song "Tak terlintas dalam benakku, bila hariku tanpamu". Rule of thirds composition gives a narrow space in the subject's view. The asymmetrical lines emphasize the left side of the image. The camera is placed below the subject's point of view. The composition shows the bad situation and anxiety in the story. In this context, the female character looks out with sadness.

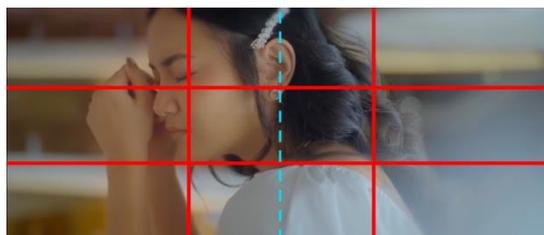


Figure 10.23 Shot at Timecode 03:37 in the music video "Melawan Restu"  
Source: music video "Melawan Restu"

Composition: Rule of Thirds

Visual Balance: Asymmetrical

Camera Angle: Low-angle

In Figure 10.23, there are the lyrics of the song "S'gala cara t'lah kucoba, pertahankan cinta kita". There is a narrow field of view of the subject. Meanwhile, the asymmetrical line emphasizes the left side of the image. The camera is placed below the subject's point of view. The composition denotes a bad situation and anxiety. In this context, the female character closes her eyes, as if contemplating with sorrow.

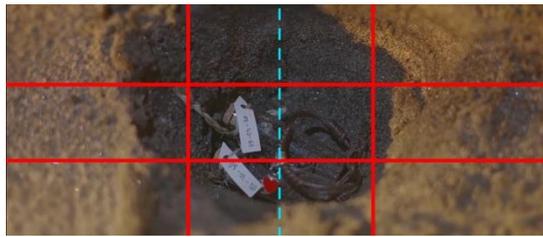


Figure 10.24 Shot at Timecode 03:42 in the music video "Melawan Restu"  
Source: music video "Melawan Restu"

Composition: Visual Balance

Visual Balance: Asymmetrical

Camera Angle: High-angle

In Figure 10.24, there are the lyrics of the song "S'lalu kutitipkan dalam doaku". There is a visual balance with the asymmetrical lines emphasizing the left side of the image. The camera is placed above the subject's point of view. The composition conveys anxiety and helplessness. In this context, you can see objects planted in the ground. The object is a memory of the couple who will be buried.

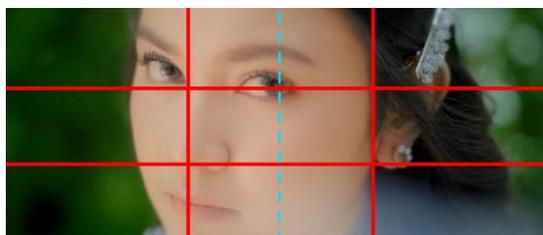


Figure 10.25 Shot at Timecode 03:44 in the music video "Melawan Restu"  
Source: music video "Melawan Restu"

Composition: Rule of Thirds

Visual Balance: Asymmetrical

Camera Angle: High-angle

In Figure 10.25 are the lyrics of the song "Tapi ku tak mampu melawan restu". There is a rule of thirds composition with asymmetrical lines that emphasize the left side of the image. While the camera is positioned above the subject's point of view. The composition shows restlessness and helplessness in the story. In this context, the female character looks forward with sadness.

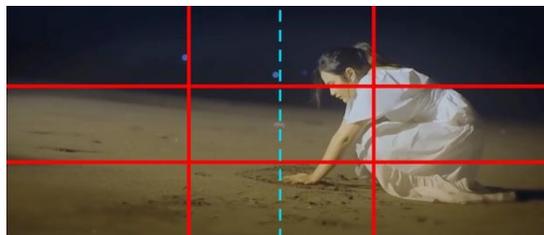


Figure 10.26 Shot at Timecode 03:52 in the music video "Melawan Restu"  
Source: music video "Melawan Restu"

Composition: Rule of Thirds

Visual Balance: Asymmetrical

Camera Angle: High-angle

Figure 10.26 is a visual display of the instruments at the end of the song. There is a visual rule of thirds composition with asymmetrical lines. The camera is placed below the subject's point of view. The rule of thirds composition gives space to the subject. The composition denotes serenity. In this context, the female character buries her memorabilia with her ex-boyfriend. Then walk out quietly.

## **CONCLUSION**

Cinematography plays an important role in making important stories by assembling and combining images that form stories. Cinematography is applied with composition, namely the placement of visual elements in the image to create an aesthetic image. Not only that but the composition is also applied to give meaning to each image so that the audience can understand the story. In the music video, the composition is implemented by placing visual elements according to the context of the story. In the music video for "Melawan Restu", there are various compositions that are applied to each shot, one of which is the rule of thirds, visual balance, and camera angles. The application of this composition shows the serenity and bad situations experienced by the female characters. In several shots of male and female characters at the same time, the composition shows calmness. However, serenity has a connotation that contrasts with the lyrics of the song. In addition, the visual balance shows the anxiety of the female characters. Meanwhile, the camera placement shows the female characters' powerlessness. Thus, the application of the composition in the music video for "Melawan Restu" does not only provide aesthetics but also emphasizes serenity which has a contrasting connotation with the lyrics of the song. Meanwhile, the application of the composition to the shot shows the sadness, anxiety, and helplessness of the female characters.

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