

One Take Shoot Technique in the Film “Nyai: A Woman From Java” by Garin Nugroho

Haekal Ridho Afandi¹, Miftahul Adi Suminto², Nanang Setiyoko³, Yudha Delonix Renzina⁴
Thomas Hanandry Dewanto⁵, Abdullah Khoir Riqqoh⁶

{haekal.afandi@perbanas.ac.id¹, miftahul.adi@hayamwuruk.ac.id²,
nanang.setiyoko@hayamwuruk.ac.id³, yudha.delonix@hayamwuruk.ac.id⁴,
thomas.dewanto@perbanas.ac.id⁵, abdullah.khoir@hayamwuruk.ac.id⁶}

Hayam Wuruk Perbanas University Surabaya, Wonorejo Utara Street No. 16, Wonorejo, Rungkut
District, Surabaya, East Java 60296^{1, 2, 3, 4, 5, 6}

Abstract. The film *Nyai* is the first Indonesian fiction film in the drama genre to utilize a one-take shooting technique, lasting 87 minutes without any cuts. Directed by Garin Nugroho and produced in 2016, this film is a pioneer in employing the longest long-take technique in Indonesian cinema. Set in 1927, the film portrays the life of a woman called *nyai* using a theatrical visual approach. The one-shot technique from beginning to end and the 1927 setting infused with theatrical elements are central to this study. This research employs qualitative methods to analyze the shooting techniques and other cinematic elements. The findings reveal that the one-take shooting technique in *Nyai* enhances realism by utilizing a follow-object cinematic style, an eye-level camera angle, and wide-shot framing. By combining fluid camera movements, strategic camera angles, carefully planned shot sizes, and meticulous blocking arrangements, the film immerses viewers in an experience that mirrors the immediacy and authenticity of live theater. In conclusion, Garin Nugroho's *Nyai* achieves a unique form of intense realism, blending cinematic techniques with a theatrical spirit, thereby offering a profound and immersive viewing experience.

Keywords: Nyai, Fiction Film, One Shoot, and Reality

1 Introduction

Films have a psychological effect and popularity for those who watch them, because films can influence the human soul [1]. A play that tells a story about moving pictures. According to the *Big Indonesian Dictionary* (Kamus Besar Bahasa Indonesia), the definition of film is a communication medium that provides a basic understanding of reality [2]. Films can visualize idea or anxiety director by presenting narrative and visual elements in a film medium, when movie lovers can better appreciate the art of film and its role in society through in-depth analysis of these elements, with the function of conveying messages contained in a film and film is included in the communication process [3]. Elements that form a film such as audio and visual that can be captured by the five senses where visuals are captured by sight and audio is captured by hearing all these elements will be presented in a film as a whole and the audience's experience interpreting the scenes presented will make the art of film have a different meaning for each movie lover.

The feature film titled *Nyai: A Woman From Java* is a narrative fiction film with a duration of more than 60 minutes in the drama genre. The film, directed by Garin Nugroho, was produced in 2016 and became the first film in Indonesia with the use of one shoot or one shot in a film and the longest long take ever produced from films in Indonesia, this film was inspired by several novels titled *Nyai Isah* (1904), *Seitang Koenig* (1906), *Boenga Roos* dari *Tjikembang* (1927), *Nyai Dasima* (1960), and *Bumi Manusia* (1980). The 89-minute film without any cut to cut tells the story of a woman who lived during the Dutch colonial period in 1927 and had a Dutch husband who was old and sickly, she lost her name and was called *nyai* which means concubine. The use of one take and long shoot shooting techniques in the film *Nyai* represents *Nyai's* life as if she were in prison from the location setting which is only in the *joglo* house, as well as the characteristics of the film directed by Garin Nugroho which combines the spirit of theater and dance art presented in the packaging of the film *Nyai*, by applying the cinematography theory in the film book, namely one shoot and long take, the packaging of the film *Nyai* seems different from all films produced in Indonesia. With the use of these shooting techniques, drama genre films must have strong strength in the narrative elements that form the film, according to Himawan Pratista in his book, narrative elements are the material that forms the film while cinematic elements are the style or packaging of a film work[4].

Filmmaking is a complex process involving various elements from the script in pre-production to shooting in production. The DOP division is one of the departments responsible for all the visuals presented in the film. In film production, the method commonly used is known as EMC², where shooting with medium shoot, close up shoot and close up shoot. DOP makes a storyboard and discusses with the camera department and lighting about the division of shots that will be applied from a scenario according to Neoflaminsiah and Ciafrivaldi. In addition, DOP also prepares production equipment including cameras and accessories along with lighting in a set of shooting locations needed for film production[5]. In the visuals presented by the film *Nyai*, DOP experiments with presenting one take and long shoot throughout the film without any other shoots presented, long take will be more dynamic and natural by combining camera movement, with the development of advanced technology, many equipment can support long take shooting and a realistic impression can appear in the visuals and become one with the story in the film *Nyai*.

Realism is a style of film design that gives the impression of being real as it is, the film itself generally presents an adapted story or fiction that is reasonable or real to be accepted by the audience's logic. Cinematography techniques that rely on the direct recording process of *mise-en-scene* in a film. The highest realism can be achieved in two ways, namely long take and deep focus[6]. The film *Nyai* premiered at the Busan International Film Festival in October 2016, then continued at the 2016 Torino International Film Festival, 2016 Singapore International Film Festival, 2017 Rotterdam International Film Festival, and 2017 Goteborg International Film Festival[7]. The film *Nyai* was not screened in Indonesian cinemas, therefore the author chose a film entitled *Nyai: A Woman From Java* by director Garin Nugroho which uses the one take shoot shooting technique and the author is interested in researching with the research title *Analysis of One Take Shoot Shooting Techniques in the film "Nyai: A Woman From Java" by Garin Nugroho*.

2 Literatur Review

Previous research is included in understanding the problems and work steps that have been determined. Literature reviews and previously existing films are references in this research process. Research by Dewandra and Islam (2022), the research has similarities to the shooting techniques studied in the film entitled 1917. Dewandara's research is a study that produces analytical findings from a series of one-shot shooting techniques. However, the two studies remain different because Dewandra's study discusses the one-shot shooting technique in the 1917 film, but the discussion of the film is only the scene that uses one shoot or precisely long take because the 1917 film is not a film that uses one shoot throughout from the beginning of the film to the end of the film, while this study uses the object of the Nyai film, which uses one shot and a long take of 89 minutes throughout without any cut to cut in post-production.

The next research included in the literature review of this study is owned by Biosa and Marianto (2020). In their research, Biosa and Marianto analyzed three situations and conditions in Pink Pastel, namely live action (setting), visual documentation (reality), and animation (imagination). The focus of Biosa and Marianto's research is different from what was done in this study. Biosa and Marianto present the results of the analysis of all aspects of the situations and conditions that emerge from the film Pink Pastel trisikon; three situations and conditions while this research presents reality by using one take and long shoot shooting techniques.

From the results of the previous literature study, it will be the basis for the framework of thought for the discussion to describe the application of one take and long shoot in the film Nyai by Garin Nugroho. The production of the film Nyai was influenced by several reasons, including the selection of talent or actors who are able to memorize dialogue and act according to the scenario, the shoot size is determined in pre-production which is stated in the storyboard, and moving camera or Cinematography techniques in the film Nyai use one shot and long take[8]. There are two elements in forming a fictional film, namely narrative elements which are the basis of a story and cinematic elements which are the visual aspects that form a film[9].

The visual aspects of film formation are divided into three, the first is Shoot, which is the definition of the reference for taking pictures that will be recorded according to the shoot list. Each shoot counts as one take, if there is a repeat of the shoot it can be called a re-take. If the shoot changes or moves, the use of the lens changes, or the scene changes, it indicates a new shoot and not a re-take. The second is the scene, which is the setting location in the film where the scene takes place, and usually consists of several shoots or scenes that are continuous between the previous or subsequent scenes. And the last is the sequence, which is a collection of shoots in a scene that are grouped, in one sequence at the beginning or end, a fade or dissolve transition is usually inserted, even a cut according to the concept of the film to be worked on. These aspects function to make it easier to read the sequence of the film plot in a structured manner[10].

The visuals presented in the film Nyai are like watching a theater because the packaging of the film also carries the spirit of theater where the idea of realism in theater makes the audience feel the illusion of reality on the screen that is watching. The impression of realism that is caused in the subconscious of the audience is extremely to forget that the audience is watching a drama, in the film Nyai the spirit of theater that gives rise to realism: the convention of the fourth wall, realism that is realized by showing life directly on stage or recorded with a camera (Soemanto, 2001). A film with a spirit of theater that gives rise to realism in the entire scene must show the atmosphere on the film's location set with real actors

. The opinion of Louis Gianneti (1972) in his book entitled *The Understanding Movie*, specifically realism in film can be emphasized on the location set that is built in a real and detailed manner is an important factor in realizing realism in films that are authentic, real and original[11].

Mise-en-scene in French is pronounced meez-ahn-sen which means to enter a scene, in theater art mise-en-scene is similar but not the same as aspects of film because it includes location settings, actor costumes and make-up, characterization or characters, lighting or lighting design, and blocking of actor scenes[12]. Camera and film, shoot size or framing, and duration of shooting are elements that form cinematography. Raw film data is the result of image recording carried out in the production process using image and sound recording equipment, shot size is related to camera angle, frame size, depth of field, camera movement, object focus, and speed, and the last is duration which means how long the image recording equipment takes a scene in a shoot[13].

According to (Brodwell & Thompson, 2008) the book *Film Art: An Introduction*, long take is different from long shoot, long shoot is a picture size or shoot size that refers to the distance between the camera and the object. While long take is a shooting technique that records an object in one shot in a long duration as an alternative to a series of shots. The use of one shoot and long take camera techniques in a film package through one shoot with a long duration can tell a film script with a theatrical spirit as a different visual alternative, the impression of watching theater in the scenes presented on the screen that makes the audience who watch the film feel the sense of urgency due to the impression of realism from the long take and the use of one shot which aims to build real reality, tension and emotion in the minds of the audience, as well as how to properly display a slice of someone's life or which part of the story is shown in the film[14].

3 Methodology

Long take and one-take are shooting techniques that use cinematographic methods to create a deep impression and have a significant impact on the script, set location, and actor performance. A long take is a shooting technique that requires more than 10 seconds of recording time for each shot[15]. Recording data with the one-take technique requires careful planning. Every element, from the camera position and lighting on set to the movement of the actors, must be meticulously planned so that all elements work seamlessly in a single shot. Good coordination is also required among all members of the production team, including the director, the Director of Photography (DOP) team, and the actors, to achieve the desired result[16]. The use of the one-take or continuous shooting technique in cinematography aims to create a deep and immersive visual experience for the audience. This technique heavily relies on the DOP's skills and creativity, who is fully responsible for the visuals on screen, including lighting, set locations, shot sizes, camera movements, and ensuring that every element within the shot has its place throughout the details of the film[17]. In the context of the film *Nyai* by Garin Nugroho, the use of a single camera with the one-take and long-shoot technique gives the impression that the audience is watching live theater, where the scenes and facial expressions become crucial[18].

The basis of cinematography using the one-take and long-take techniques is related to the field of photography known as composition. The impression of a film without cut-to-cut editing can lead to a sense of boredom, especially if the angle used is only at eye level. A

frame captured using a normal angle may also create monotony, as there are no changes or variations in the shot that could generate visual dynamics. Therefore, good composition becomes a critical element in shooting a film, especially in the one-take and long-take techniques. Both of these techniques require more attention to visual elements, where good composition can enhance the narrative and emotional appeal of the work. By understanding the principles of composition, filmmakers can create a visual experience that is not only engaging but also meaningful to the audience[19].

Additionally, this study could benefit from incorporating audience feedback or expert evaluations on how the one-take shooting technique influenced their viewing experience. This would provide further insight into the impact of the technique on the audience, beyond just analyzing the cinematic elements involved.

4 Findings and Discussion

Many factors influence film making such as talent, shot size and camera movement, the application of one-shot and long-take shooting techniques. became the idea of DOP to visualize the story that gives the impression of reality in the minds of the audience . The structure of the film lasting more than 60 minutes with the camera technique has its own difficulties and can be realized because of the talent of the actors in the film depicting the characters they play as part of the story[20]. With the development of the era, the use of long takes and one shoots initially only lasted more than 10 seconds or a maximum of 10 minutes because the data storage device was limited to one roll of film and the camera had to stop production and insert a new roll of film such as the film entitled Rope (1948) directed by Alfred Hitchcock and the film entitled Macbeth (1982) directed by Béla Tari where the director experienced limitations of the equipment at that time there was no one-hour or two-hour film roll tape in one shot[21].

A composition reference for shooting techniques based on the theory of photographic composition such as the Rule of Thirds, where the composition is grouped and will focus on the objects present in the frame which makes the screen display divided into nine panels of guide lines, the use of the Rule of Thirds guide lines can make the image look more dynamic.



Fig.1.Use of the Rule of Thirds scene 1
Source. Capture film Nyai, 2024 (00:01:00)

In the use of Rule of Thirds, scene one in Figure 1 can show the atmosphere of the location and the depiction of Nyai's life in the film story with a wide shoot size where the background of the film story begins to be built to provide an understanding to the audience for the introduction of the actor's background, the use of costumes and location sets that provide information to the audience where the setting of the Nyai film is in the Dutch colonial era in 1927 and provide a picture of the social strata that is shown in real terms with the differences in costumes worn and the scenes that are built. The camera movement that is built from the scene without any cut to cut using tilt up is useful for introducing the character and ending with Nyai's expression when using one take and long shoot.



Fig.2. use of the Rule of Thirds scene 6
 Source. *Capture* film Nyai, 2024 (00:35:30)

Rule of Thirds scene six can be seen in Figure 2 where Nyai shows her expression and in the scene a novelist from Surabaya comes to meet Nyai to write down her life story. In this scene the setting used is only in the living room where the use of one shot and long take used makes the actors who master the blocking have to take turns entering and exiting the frame used or commonly called in frame and out frame. And the dynamic movement of the actors in the predetermined blocking makes the movement of the camera following the object feel like seeing the reality of Nyai's real life, without any cut to cut, the change in the size of the shoot is done by following the object or following the object.



Fig.3. use of the Rule of Thirds Scene 7
 Source. *Capture* film Nyai, 2024 (01:05:00)

In scene seven Rule of Thirds Figure 3 also appears to be a composition that creates a dynamic frame where the story in the film tells about her husband's workers who are dissatisfied with the salary system and the Nyai's anxiety about money which makes her become a Nyai where she is sold by her father to the Dutch, the atmosphere that is built from this scene. using a straight-on angle level when the scene where Nyai takes the money and continues to move into a low angle when Nyai begins to shed tears, dynamic angle changes according to the needs of the atmosphere that is to be conveyed in the film, without any cut to cut, the angle changes become an idea to build mood for the audience in the atmosphere that is built during the scene.



Fig. 4. Use of the Rule of Thirds scene 10
Source. Capture film Nyai, 2024 (01:26:54)

The use of the Rule of Thirds composition *in scene* 10 in Figure 4 focuses the view from the previous scene where Nyai reads a letter from her son on the terrace of the house and returns to the terrace after entering the house to kill her Dutch husband. The composition of *the Rule of Thirds* has its own impression according to the atmosphere that is built, in this part the audience is made tense with slow camera movements and the atmosphere of the setting on the location set becomes dim without any *cut to cut* like watching a live theater performance.

Leading lines are very effective compositions in shooting that can be used to focus dialogue and build atmosphere so that the audience's focus is more centered. DOP can create relativism for the audience's visual experience with a deeper and more meaningful. Although the imaginary line and not physically visible, quality filmmaking will make the audience's perception fundamentally direct in following throughout the film unconsciously[22].



Fig. 5. Use of Leading lines scene 6 & 7
Source. Capture of the film Nyai, 2024 (00:01:08 & 00:48:08)

The leading lines in the frame in Figure 5 show the atmosphere built according to the condition of Nyai in the story, the imaginary lines that appear show the social strata presented in scene 6 , while in scene 7, the Nyai is shown more deeply, showing a real depth of field as if the

audience is invited to watch a live theater performance with scenes that make the audience feel tense.




Fig. 6. Use of Leading lines scene 1 & 5
Source. Capture of the film Nyai, 2024 (00:57:00 & 00:48:08)

Leading lines in the frame in Figure 6 show the focus of a scene that appears on the screen with actor blocking creating the impression of a line to enjoy the scene according to its position, the use of imaginary lines appears to help the audience to focus more on enjoying a film work, the arrangement of scene blocking, camera movement and dialogue will be continuous with the imaginary line that appears in the Nyai film scene where the impression of watching theater using the subjective camera of the audience will be more impressive because they can feel the scene every second without stopping and the use of long takes and one shots gives this impression.

According to Kusala (2018), camera movement is a camera movement that is set with a specific purpose for cinematic needs. Camera movement that refers to nyai films such as Dolly (In/Out) is the movement of the camera by approaching or moving away from an object using a steadicam or track without the help of camera zoom or even cutting with a lens change. Framing (In/Out) Also in the context of photography, the movement of the actor entering the location set (in frame) and ending outside the camera frame is called (out frame). The next is tracking where the camera follows the movement of the object and references the previous storyboard [23].

The film Nyai uses one shot and long take , but in the production process of the one shot there are several shot sizes that change to emphasize the scene and atmosphere to the audience who watches the film so that they can feel the reality of the story as a whole, camouflaging boredom because of using one shot and long take by grouping the players individually or in groups is a way to overcome the boredom of the audience who watches the film. Scene changes in the film Nyai without cut to cut by changing the shot size using camera movement so the film Nyai has several emphasis through the camera frame.

Table 1. Table of One Shot Usage

Scene From The Film Nyai	Image	Description
Scene 1 st	 <p>TC:00:00:44 hingga TC:00:04:00</p>	The opening scene of <i>Nyai</i> portrays the atmosphere, routines, and social strata of 1926-27, introducing the maid character and depicting Nyai as an educated woman. Costumes,

makeup, blocking, and camera movements enhance the visual narrative without cut-to-cut transitions, blurring the boundaries of the viewing experience.

Scene 2nd



TC:00:04:00 hingga TC:00:09:40

Scene 2 Nyai dances skillfully as keroncong musicians entertain her Dutch husband's birthday, but conflict arises when their house is pelted with stones. The camera employs normal, low, and high angles, adapting to scenes and player blocking, creating seamless visual reality without editing interruptions.

Scene 3rd



TC:00:09:40 hingga TC:00:17:51

Scene 3 A religious leader and locals hold a recitation at Nyai's house to pray for her sick husband, but her Dutch husband forcibly stops it. The camera uses a tilt-down movement during the prayer's start and tilt-up as Mr. Willem interrupts. Costumes and makeup reflect 1926-27 with Javanese elements.

Scene 4th



TC:00:17:51 hingga TC:00:27:10

Scene 4 Nyai's lawyer arrives to discuss inheritance, including Dutch-Javanese law and land distribution. The players' blocking is precise in the limited space, with Nyai, the maid, and the servant shifting positions. The camera uses a long take, ensuring each

player's movement aligns, enhancing the visual dynamics without cutting the scene.

Scene 5th



TC:00:27:10 hingga TC:
00:35:30 [SEP]

Scene 5 The arrival of serimpi dancers to celebrate Mr. Willem's birthday is interrupted by Nyai, who dislikes his flirtation. Lighting shifts from low to high key, indicating a change of day. The camera uses straight-on angles and adjusts image size based on player movement, enhancing the social class distinction.

Scene 6th



TC:00:35:30 hingga TC:
00:50:55 [SEP]

Scene 6, Nyai shares her life story with a novel writer. Tension arises when Nyai flirts and invites him to her room. Kyai Nogo Edan, a madman, speaks of a crazy era. Camera movements are dynamic and carefully planned to maintain framing, emphasizing intimacy and freedom of movement.

Scene 7th



TC:00:50:55 hingga TC:
00:56:31

Scene 7, workers from Nyai's husband's plantation protest unfair wages and working hours. Nyai reassures and supports them. The workers enter from the right, sit on the porch, and express anger. Nyai sits, while the maid cleans and

enters the house. The workers approach the camera, showing their frustration.

Scene 8th



TC:00:56:31 hingga TC:01:09:44

Scene 8, Nyai expresses anger and sadness over being sold to a Dutchman by her father. The locals throw filth at her, calling her a traitor. Nyai moves towards the camera, then exits left. The maid and servant clean the mess, with careful framing to maintain continuity and camera movement.

Scene 9th



TC:01:09:44 hingga TC:01:17:56 [SEP]

Scene 9, Dutch court officials arrive to seize Nyai's belongings. Nyai is furious, while her husband remains silent and crying. The maid kneels, and the officials move toward the house, sit, then exit. Nyai, in anger, pushes her husband's wheelchair quickly into the house, with dynamic movement and camera coordination.

Scene 10th



TC:01:17:56 hingga TC:01:26:54 [SEP]

Scene 10, Nyai is unable to see her child due to the Dutch court's custody decision, filling her with anger and sadness. She vents her emotions by killing her Dutch husband with a pistol. The use of a long take and straight-on camera angle enhances the dramatic mood, letting the audience experience the

scene directly. The objective camera angle and long shot effectively convey the intensity of Nyai's actions.

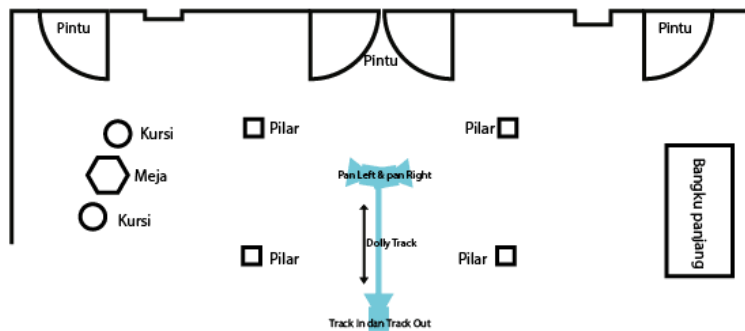


Fig. 7. Layout of Film Angle Shots
Source. Capture film Nyai, 2024

Nyai: A Woman from Java in Figure 7 as in the shooting plan above is one of the cinematic works that uses the one shot and long take shooting technique, where the entire film is shot in one take without any cuts or editing that is visible to the audience. The use of this technique presents its own challenges both in the production process and in the delivery of the story. However, the uniqueness of the film Nyai lies in how the director utilizes different shot sizes in one long take to create visual dynamics and emphasize the emotional and narrative aspects of each scene.

Although the film uses one-shot and long-take techniques, the director successfully manipulates the audience's perception by playing with shot sizes such as wide shots, medium shots, and close-ups in one shot without cutting the scene. This frame size change is done by moving the camera smoothly and continuously, or by changing the position and proximity of the camera to the subject.

Wide shot (WS) is used to show a wider setting or situation, showing the character's interaction with the surrounding environment. It is often used in scenes that emphasize the character's relationship with the outside world or contextualize the story space. **Medium shot (MS)** provides balance between character and setting, often used to show interactions between characters more clearly. **Close-up (CU)** is used to highlight facial expressions or certain details that are important in triggering the audience's emotions or attention. This technique also helps the audience to connect more closely with the character and experience their emotions directly. With this variation in shot size, the director not only avoids the audience's boredom due to the long take technique, but also succeeds in creating a visual rhythm that remains interesting and dynamic.

To overcome boredom that may arise from the use of long take techniques, the director also effectively groups the actors in several scenes both individually and in groups. Scenes that show group interactions or discussions between characters are able to create changes in narrative and visual rhythm.

In some scenes, characters are grouped in certain formations that emphasize the relationships between the characters, both emotionally and hierarchically. When the scene focuses on one character, the camera is more often used to follow the subject personally, emphasizing the subjective experience of that character. Conversely, when there is group interaction, the camera can move more widely to capture the dynamics between the characters.

One-shot and long-take techniques in *Nyai: A Woman from Java* create a deeper illusion of reality. The audience feels as if they are directly involved in the story, because there are no cuts separating one event from another. By utilizing changes in shot size and actor grouping, the film adds layers of emotional depth and realism, as if the audience is in the same space as the characters.

Overall, this approach is able to create a more lively and intense cinematic experience, preventing the audience from getting bored and increasing their involvement with the story. It also allows them to feel the narrative flow more organically, without the distraction of changing points of view that usually occur in films using traditional editing techniques.

Although the long duration of the film with one shot has the potential to cause boredom, the visual strategy applied in this film successfully overcomes it. The use of various shot sizes and smooth camera movements not only create dynamics but also add layers of complexity to the scene. The camera moving non-stop gives the illusion of change even though it is technically still in one shot. In addition, the interactions between the characters that continue to develop keep the audience interested and curious about the development of the story.

Thus, the film *Nyai: A Woman from Java* shows that although the one shot and long take techniques tend to create a different viewing experience from conventional films, with the use of variations in shot size and appropriate player arrangements, boredom can be overcome, and the audience can still connect emotionally with the story being told.

5 Conclusion

The film *Nyai* is the first film in Indonesia to implement the longest one-take shot, lasting 89 minutes without any cuts. It can be concluded that the use of one-take shooting in *Nyai* aims to present a reality similar to watching theater, where the audience experiences the scenes without edited clips in post-production, offering a direct portrayal of the life of a character named Nyai in 1972. With its *mise-en-scène* set authentically to the year in which the film is set, *Nyai* also provides a complex visual aesthetic.

Throughout the film, changes in shot size are used to emphasize specific scenes and to mitigate potential boredom for the audience, a challenge in films without cuts, which is traditionally addressed in conventional films through editing. The use of one-take shooting in *Nyai* is not only about the long duration made possible by advancements in image recording technology but also contributes to reinforcing the story through the camera technique. Every element, from actor blocking, lighting, to the scenes themselves, plays a role in presenting the recorded reality.

Mobile framing is employed throughout the production to highlight the character of Nyai intimately through the one-take technique, with no editing in post-production. In *Nyai*, every

camera movement, shot size, and angle shift has a purposeful meaning. Observations show that in *Nyai*, the importance of camera movements and actor blocking is crucial, as even the slightest mistake would require restarting the production. This technique, often rarely used in filmmaking, is explained in film theory books to avoid turning it into a myth.

However, there are still limitations in this study, and it is hoped that further research on the one-take, long-take, and other similar techniques will allow for a deeper understanding of these techniques and offer a reference for the development of filmmaking in Indonesia. A more comprehensive discussion on the broader impact of these techniques on the Indonesian film industry and audience reception could further enhance the relevance of this study.

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