



**"THE IMPACT OF TIMING IN FILM EDITING ON THE
BALANCE BETWEEN NARRATIVE FLOW AND
EMOTIONAL DEPTH: A CASE STUDY OF 'TUNDUK'
APPLYING KAREN PEARLMAN'S THEORY"**

UNDERGRADUATE FINAL PROJECT

Submitted as one requirement to obtain
Sarjana Ilmu Komunikasi (S.I.KOM.)

By:

Ayu Putri Handoyo
009202100053

**FACULTY OF HUMANITIES
COMMUNICATIONS STUDY PROGRAM
CIKARANG
NOVEMBER 2024**

PLAGIARISM CHECK

FINAL FINAL THESIS - Ayu Putri Handoyo - 009202100053

ORIGINALITY REPORT

12%	11%	1%	5%
SIMILARITY INDEX	INTERNET SOURCES	PUBLICATIONS	STUDENT PAPERS

PRIMARY SOURCES

1	repository.president.ac.id Internet Source	7%
2	Submitted to President University Student Paper	3%
3	Submitted to Monash University Student Paper	1%
4	Submitted to University of North Texas Student Paper	<1%
5	Submitted to SAE Institute Student Paper	<1%
6	Kerstin Knopf. "Decolonizing the Lens of Power", Brill, 2008 Publication	<1%
7	www.colchester.ac.uk Internet Source	<1%
8	Submitted to Southampton Solent University Student Paper	<1%
9	cdr.lib.unc.edu Internet Source	<1%

10	Submitted to University of Newcastle upon Tyne Student Paper	<1 %
11	Submitted to Edge Hill College of Higher Education Student Paper	<1 %
12	screendancejournal.org Internet Source	<1 %
13	etd.umy.ac.id Internet Source	<1 %
14	etheses.uingusdur.ac.id Internet Source	<1 %

Exclude quotes Off

Exclude matches Off

Exclude bibliography Off

GPT-ANTI PLAGIARISM CHECK RESULT

Report generated by  **GPTZero**

Version 2024-10-19-base

Document Title: **FINAL THESIS - Ayu Putri Handoyo - 009202100053.pdf**

Author: **Ayu Putri Handoyo**

We are **highly confident** this text is **human generated**

Classification



4% probability AI generated

   highly confident

Probability Breakdown



Plagiarism Scan



Plagiarism scan not activated

ABSTRACT

This research aims to analyze the influence of film editing rhythm on the balance of narrative flow and emotional intensity in the film 'Tunduk.' In film editing, rhythm is an important element that not only regulates the flow of the story but also influences how emotions are transmitted to the audience. Using the 'Rhythmic Intuition' Theory introduced by Karen Pearlman as an analytical framework, this research explores how variations in rhythm and tempo in editing contribute to the development of character emotions and the strengthening of dramatic conflict. This theory highlights that regulating the rhythm of editing can strengthen emotional resonance and maintain narrative linkages more smoothly.

The method used in this research is a qualitative analysis of key scenes in the film 'Tunduk,' which specifically focuses on how editing decisions in slowing down or speeding up the cutting rhythm are able to maintain emotional intensity without losing the narrative flow. This research links visual dynamics with the emotional rhythm of the characters, especially in scenes that show the tense relationship between the main characters, Satria and Batari, who are trapped in a failed pesugihan ritual.

The research results show that setting the right rhythm in editing has a significant influence on increasing the audience's emotional involvement. In crucial scenes, when emotions reach their peak, the slowed-down editing rhythm allows the audience to delve deeper into the characters' feelings of distress and helplessness. In contrast, when the conflict between the two characters escalates, the use of rapid cuts successfully creates high intensity and highlights the escalation of emotions more clearly. The study also found that by using intuitive rhythms, as advocated by Pearlman, editors were able to keep story lines dynamic without sacrificing emotional complexity. In addition, the analysis results show that this technique allows a balance between story development and deep emotional experience, which maximizes the film's narrative impact.

ACKNOWLEDGMENT

I express my gratitude to God Almighty for His abundant grace, as my final project for making 'TUNDUK' short film successfully finished. The purpose of this report is to fulfill the main requirement to graduate from the Communication Science study program at President University. specifically for the Film and Television major. In the preparation of the final project and this final report, it cannot be separated from the direction and guidance of various related parties. I would like to express my deepest gratitude to the following:

1. My Parents, Mr. Daniel Fitry Danuhudo Handoyo and My Brother Dennes Julio Andresa, who always gives prayers, trust, and support in every step of life I take.
2. Mr. M. Raudy Gathmyr, S.Sos., M.Si. as head of the Communication Science study program at President University.
3. Mr. Yohanes Yoga Prayuda, S.Sn, M.Sn., as my thesis and academic advisor, has guided me in completing the final project and helped me a lot during my studying process at President University.
4. Mr. Yohanes Yoga Prayuda, S.Sn, M.Sn. as my academic advisor.
5. All lecturers in the Communication program, especially Film & Television lecturers, have provided a lot of knowledge, both theoretical and practical.
6. My team, called Knema Production: Nabila Putri Harnum, Jonathan Siahaan, Muhammad Akbar Iskandardinata, and Ayu Putri Handoyo who never giving up and sailing together until the final project has finished.
7. All the crew of the 'TUNDUK' short film helped our team a lot.
8. Mario Joshua Namura Sembiring, who always accompanies me and gives me strength to go through. She's one of the reasons why I won't give up.
9. All my friends and other parties who cannot be mentioned one by one.
10. Super 8mm Studio, Mr. Andhy Pulung Widagdo and Mr. Bagas Rian Fatullah who help me and all of my Team Knema in all aspects at Post Production
11. Rozy Anwar and Johan Leonardo who help me in Editing Progress from the start.
12. And lastly, Ilham Ramadan , Abdillah Lathif Muhammad, Fachri Syam Zakaria and Tia Hapsari.

TABLE OF CONTENT

PANEL OF EXAMINER APPROVAL SHEET.....	Error! Bookmark not defined.
STATEMENT OF ORIGINALITY	Error! Bookmark not defined.
SCIENTIFIC PUBLICATION APPROVAL FOR ACADEMIC INTEREST	Error! Bookmark not defined.
ADVISOR’S APPROVAL FOR PUBLICATION.....	Error! Bookmark not defined.
PLAGIARISM CHECK.....	i
GPT-ANTI PLAGIARISM CHECK RESULT	viii
STATEMENT OF AUTHORSHIP	viii
ABSTRACT.....	ix
ACKNOWLEDGMENT	x
TABLE OF CONTENT.....	xi
CHAPTER I	1
INTRODUCTION.....	1
I.1 Background.....	1
I.2 Subject: Relationship Abuse.....	3
I.3 Subject Material: Rage	3
I.4 Research Purposes	3
I.5 Research Question	3
I.6 Artistic Research Approach.....	3
I.7 Narrative Strategy	5
I.8 Visual Strategy	6
I.9. Implementation of Subject to Narrative	7
CHAPTER II.....	8
PRODUCTION PURPOSES	8
II.1 Form for Film Work.....	8
II.2 Target Audience	8
II.3 Production Team	8
CHAPTER III	10
PRODUCTION DESIGN.....	10
III.1. Scenario.....	10
III.1.1. Logline	23
III.1.2. Film Statement	23

III.1.3. Message Analysis.....	23
III.2. Results of Scenario Analysis	24
III.2.1. Character Analysis	38
III.2.2. Setting Analysis	41
III.2.3. Props Analysis	44
III.2.4. Wardrobe Analysis.....	49
III.2.5 Make Up and Special Effect Analysis	51
III.3. Film Breakdown.....	58
III.3.1. Production Management Breakdown.....	58
III.3.1.1. Location and Setting Breakdown.....	58
III.3.2. Director Breakdown.....	67
III.3.2.1. Cast Breakdown	67
III.3.3. Artistic Breakdown	67
III.3.3.1. Props, Animal & Vehicle Breakdown	67
III.3.3.1. Wardrobe Breakdown	68
III.3.3.3. Make-Up Breakdown.....	68
III.3.4. Cinematography Breakdown	69
III.3.4.1. Shot List.....	69
III.3.5. Sound Breakdown.....	73
III.3.5.1. Sound Breakdown.....	73
III.3.6. Editing Breakdown	74
III.3.6.1. Editing Script	74
III.4. Creative Concept.....	76
III.5. Hunting Plan / Survey	79
III.5.1. Talent Cast Hunting	79
III.5.2. Location Survey	80
III.5.3. Equipment Survey.....	81
III.6. Production Schedule	82
III.6.1 Timeline Workflow.....	82
III.6.2. Stripboard.....	83
III.6.3. Shooting Schedule	84
III.6.4. Call Sheet	85
III.7. Production Budget	87

III.7.1. Budget Estimation.....	87
CHAPTER IV.....	89
PRODUCTION REPORT.....	89
IV.1. Editing.....	89
IV.1.1 Technical Problem	89
IV.1.2 Non-Technical Problem.....	93
IV.1.3 Solution.....	94
CHAPTER V	96
CONCLUSION AND RECOMMENDATION	96
V.1. Conclusion	96
V.2. Recommendation	97
REFERENCES.....	98
APPENDICES	99
Director Shot.....	99
Floorplan	102
Storyboard.....	110
Crew List.....	112
Talent List	113
Location Map	116
Talent Agreement.....	121
Talent Release Form	129
Surat Perizinan Lokasi Shooting.....	137
Camera Report	139
Sound Report	144
Production Report	151

LIST OF TABLES AND FIGURES

Table 1. Chart Analysis.....	7
Table 2. Results of scenario analysis	37
Table 3. Location and setting breakdown	58
Table 4. Production Breakdown	58
Table 5. Scene breakdown	66
Table 6. Cast breakdown.....	67
Table 7. Props, Animals, and Vehicles Breakdown.....	67
Table 8. Wardrobe breakdown.....	68
Table 9. Make-Up Breakdown.....	68
Table 10. Shotlist	72
Table 11. Sound breakdown	73
Table 12. Editing breakdown.....	75
Table 13. Timeline workflow	82
Table 14. Stripboard.....	83
Table 15. Shooting schedule	84
Table 16. Budget estimation	88
Figure 1. (source : idntimes.com)	2
Figure 2. source: film-grab.com.....	2
Figure 3. Illustration of Satria.....	38
Figure 4. Illustration of Batari	38
Figure 5. Illustration of Pria 1.....	39
Figure 6. Illustration of Pria OKB	39
Figure 7. Illustration of Ibu Warung.....	40
Figure 8. Illustration of Bedroom	41
Figure 9. Illustration of kitchen	41
Figure 10. Illustration of ritual room	42
Figure 11. Illustration of Pria OKB's ritual room	42
Figure 12. Illustration of Food Stall.....	43
Figure 13. Illustration of card	44
Figure 14. Illustration of cigarettes	44
Figure 15. Illustration of money	44
Figure 16. Illustration of motorbike.....	45
Figure 17. Illustration of gold accessories	45
Figure 18. Illustration of lampu sentir	46
Figure 19. Illustration of old clock	46
Figure 20. Illustration of red candle.....	47
Figure 21. Illustration of kitchen appliances.....	47
Figure 22. Illustration of mattress	47
Figure 23. Illustration of pendant.....	48
Figure 24. Illustration of Satria's wardrobe.....	49

Figure 25. Illustration of Batari's wardrobe	50
Figure 26. Illustration of Pria OKB's wardrobe	50
Figure 27. Illustration of Pria 1's wardrobe	51
Figure 28. Illustration of Ibu Warung's wardrobe.....	51
Figure 29. Illustration of Satria's Daily Make Up	52
Figure 30. Illustration of Satria's scar Make Up.....	52
Figure 31. Illustration of Satria's hairstyle	53
Figure 32. Illustration of Batari's Daily Make Up	53
Figure 33. Illustration of Batari's bruises Make Up	54
Figure 34. Illustration of Batari's hairstyle	54
Figure 35. Illustration of Pria 1'S Daily Make Up	55
Figure 36. Illustration of Pria 1 hairstyle	55
Figure 37. Illustration of Pria OKB'S Daily Make Up	56
Figure 38. Illustration of Pria OKB's hairstyle	56
Figure 39. Illustration of Ibu Warung's Daily Make Up.....	57
Figure 40. Wa Doi's family house.	80
Figure 41. Food stall	81