



Visual Analysis of Pencak Silat Movements Modification Through Camera Techniques In The Raid 2 Movie

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ABSTRACT

The purpose of this study is to find the visual modifications of Pencak silat movements in The Raid 2 movie through camera movement techniques. The martial arts movements used in The Raid 2 movie have been modified according to the needs of the movie. A descriptive qualitative method was used to collect and process data and information that was needed for this research. The author of this research also did a visual analysis of the Pencak silat movements that were shown in several selected scenes. The analysis was carried out by choosing several scenes from The Raid 2 movie and analyzing the camera movement techniques such as tilting, following, and panning in the selected scenes. The results of this study indicate that in The Raid 2 movie, there are Pencak silat movements that have been modified according to the needs of the film that was analyzed from camera movement techniques. And this research can describe how the original movement has been modified according to the interests of a film. This research also found that the Pencak silat movements modification as the result of mixing traditional martial arts and modern movie technology raises the interest of the audience.

Keyword: Audience Interet; Camera Techniques; Pencak Silat; Modification; The Raid 2 Movie

INTRODUCTION

Films in the action genre always feature a story with various stories that aim to entertain with tense scenes. Films can also be called moving images and include visual works of art that communicate one's feelings, ideas, points of view, beauty, stories or atmosphere by describing experiences through moving scenes or images (Severn, 2013).

Action genre films are less abundant than other genre films, so if there is one action genre that is considered interesting and has an impact on the audience, it becomes one that is widely



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appreciated. One of the action films that has had an impact and generated much good appreciation from the audience is *The Raid 2* (Hasibuan, 2012). This film follows or can be considered a continuation of *The Raid: Berandal*. This film is famous and has received much appreciation for using Pencak silat movements in its fight scenes which can be seen from its cinematography. The film here is not just a work for entertainment to please the audience; the film can also be media with identity content. It also includes explaining the concept of culture.

According to Yully Ambarsih Ekawardhani (2020), the notion of culture in this context is not limited to the culture that belongs to a particular society. However, in a film, the culture that is owned by the characters who play certain scenes can represent what the characters in the film play so that they can represent the culture. Certain things he brought with him. In the context of this film, this culture is shown through the martial arts of Pencak silat, bearing in mind that the martial arts of Pencak silat originate from Indonesia.

From this explanation, it can be seen that the culture that appears in this film is the martial arts of Pencak silat, and this has previously been stated by the people involved in the film *The Raid 2*. The film *The Raid 2* raises the martial arts culture in its scenes, and the actors, directors, and other people have claimed that *The Raid 2* is a pioneer and indirectly promotes martial arts at home and abroad with the same approach different (Safitri, 2015). However, hidden facts are not yet known in the use of motion for scenes in *The Raid 2* film.

This film was highly appreciated because of the involvement of the Pencak silat movements, so it was considered a film representing Indonesian martial arts (see Figure 1). However, because the concept of language in the film is very specific, it tends to make certain updates or ignore the martial arts movement (Safitri, 2015). Therefore, combinations of other martial arts movements were made to strengthen the visual language that occurs in the film itself.

The Raid 2 film is a continuation of the film *The Raid: Berandal*, whose main character is still the same, namely Bernama Rama, played by Iko Uwais and directed by the same person, namely Gareth Evans (Hasibuan, 2012). The character named Rama is the most iconic and prominent figure because it clearly shows in several scenes the use of Pencak silat martial arts movements, and Iko Uwais is also known as the pioneer of Pencak silat martial arts in Indonesia and abroad. In narratives and scenes in a film, it is necessary to dramatize things so that the audience is more interested, especially in the fight scenes in *The Raid 2*. Therefore, this modification of Pencak silat movements is visible in several scenes of *The Raid 2* film through camera movement techniques such as tilting, following, zooming and panning. This research was also conducted to



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detect that the martial arts movements in this film scene are not pure martial arts movements but have undergone adjustments according to the style of language and modifications in the film.



Figure 1 The Raid 2 Movie

Source: <https://www.harapanrakyat.com/2020/10/sinopsis-the-raid-2-berandal/>

METHOD

The research conducted on The Raid 2 film uses a qualitative descriptive method, where everything will be described in detail, starting from how the scenes occur in The Raid 2 film to also describing the storyline by dissecting the scene scenes to be able to focus research (Creswell, 2012). The focus of the analysis study is only on scenes that lead to the top, such as blocking movements, punches and how the movements of the partners in Pencak silat occur in scenes in The Raid 2 film, which are seen using shooting techniques such as tilting, following and panning (Frost, 2009). This understanding is obtained by examining and interpreting all the results of the research data obtained previously so that the approach used is qualitative.

This study carried out several stages. Namely, the first was to find and obtain data about the film the raid 2, which was the object of discussion in this study. After that, films and Pencak silat movements are analyzed by searching for data about films and conducting personal communication with Pencak silat experts regarding the movements in the film The Raid 2 to know more about the original movements which have been modified to be used and adapted to the needs of the film. The next stage is analyzing the characters in the selected scene (Haake, 2008).

RESULTS AND DISCUSSION

When viewed from the characters and the movement scenes of the fights in The Raid 2 film, they were chosen based on the relationship of the movements displayed by each character and choosing which scenes were considered the most important to be part of the analysis in this study. In the



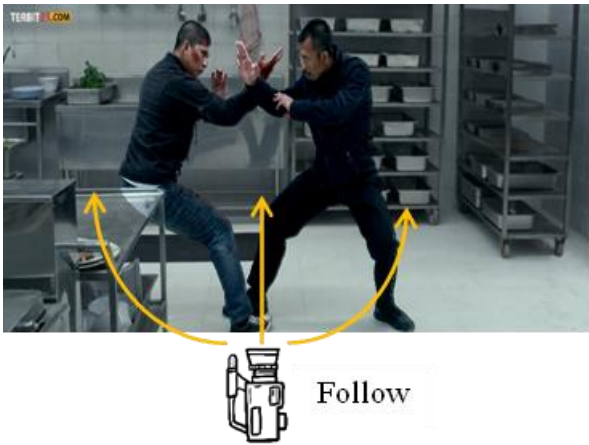

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film The Raid 2, the character named Rama is the most iconic and the most prominent figure seen because he shows several scenes using the martial arts movements seen by the camera movement technique. The following is an analysis of visual modifications of Pencak silat movements in several scenes in The Raid 2, which are seen using camera movement techniques (see Table 1).


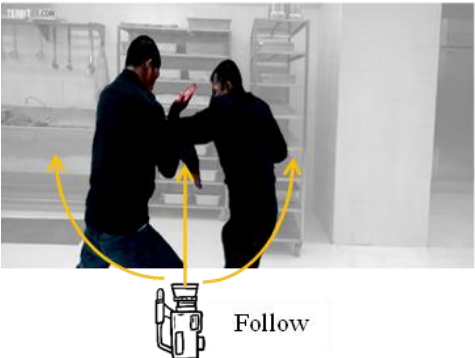

Table 1 Analysis of camera movement techniques in the flow of Pencak silat movements in sequences in the film The Raid 2

| No | Scene & Visual | Camera Movement Technique |
|----|--|--|
| 1 | <p>02:13:30 to minute 02:13:37</p>  <p>Follow</p> | <p>The visible camera movement is Followed because it follows the direction of the movement of the character who is moving the Pencak silat movement stably, as shown in the picture above. With this camera movement technique, it can show how the direction of the character's hand movements shows how these modifications occur.</p> |
| 2 | <p>02:14:09 to minute 02:14:12</p>  <p>Follow</p> | <p>The visible camera movement is followed by adjusting the movement of the character that can be seen from the image. Because the movement carried out by the character in the image above is active, the camera follows the direction of the character's motion. This also includes the following. This camera technique shows a modification of the foot movements driven by the characters in the film The Raid 2.</p> |



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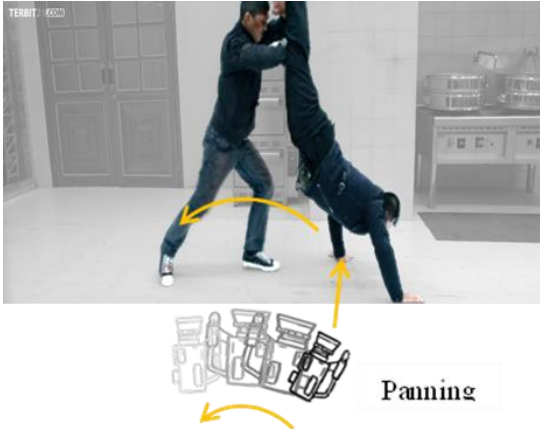
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| | | |
|---|--|--|
| 3 | <p>02:14:19 to minute 02:14:22</p>  | <p>The visible camera movement is the camera zooming which is done with the camera's focus point getting closer to the character in the scene in the picture. This zooming makes movement very visible in detail, starting from the expression and direction of movement so that these sequences can be categorized as zooming.</p> |
| 4 | <p>02:14:25 to minute 02:14:27</p>  | <p>The visible camera movement is Followed because it follows the direction of the character moving the Pencak silat movement stably. The object is parallel to the camera, as shown in the picture above. The direction of the hand movements seen from the camera technique shows the modifications that have occurred. This modification is in the hands and direction of movement of the character.</p> |
| 5 | <p>02:14:27 to minute 02:14:29</p>  | <p>The visible camera movement is panning with the camera moving from the centre to the right. In this case, it is not the camera that moves but the tools used by the cameraman which move to follow the movements of the character. Because the scene that is moved is a sidekick that aims to knock the opponent down, in this scene, the opponent falls to the right side. Therefore, the camera's focus point does not change, and only the direction of the camera's movement changes. So the image above can be categorized as a panning camera movement.</p> |



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| | | |
|---|--|--|
| 6 | <p>02:14:39 to minute 02:14:41</p>  <p>Panning</p> | <p>The visible camera movement is panning with the camera moving from the centre to the left. In this case, it is not the camera that moves but the tools used by the cameraman which move to follow the movement of the character. Because the scene being moved is a bottom kick that aims to throw and push the opponent, in this scene, the opponent falls towards the left side; therefore, the camera's focus point does not change, and only the direction of the camera's movement changes. So the image above can be categorized as a panning camera movement.</p> |
| 7 | <p>02:14:46 to minute 02:14:49</p>  <p>Panning</p> | <p>The visible camera movement is panning with the camera moving from right to centre. In this case, it is not the camera that moves but the tools used by the cameraman which move to follow the movement of the character. Because the scene that is moved is a horse kick that aims to push the opponent, in this scene, the movement is carried out from the right to the centre. Therefore, the camera's focus point does not change, and only the direction of the camera's movement changes. So, the image above can be categorized as a panning camera movement. Shows movement modifications via the visibility of the camera's moving direction.</p> |



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| | | |
|---|--|--|
| 8 | <p>02:18:15 to minute 02:18:18</p>  | <p>The visible movement of the camera is tilted with movement from top to bottom according to the movement of the character and can be seen from the image. Because the movement carried out by the character is a movement carried out in an upward direction with a drop attack that drops the opponent downwards. Therefore, the image above can be categorized as a tilting camera movement. The modification is visible from the direction of the camera movement from top to bottom.</p> |
|---|--|--|

From the research described above, based on the existing theory that the modification of the movement that occurs is very visible using the camera movement technique. An actor in a film is required to fulfil certain qualities. This quality includes sensitivity to feeling or experiencing the character of the role. The character's emotions must be recognized, such as if someone were to become a film actor, that person must think about how to express what is played and respond to other characters' expressions (Anirun, 1998).

CONCLUSION

This film shows several martial arts scenes, taking into account the camera shooting techniques. When compared to the original movements and those in the film, these movements have been dramatized by adding gestures, the way the camera is taken and the expressions shown by the characters. In films, cinematographic techniques are needed to build the characters and storylines contained in the film. Camera techniques in showing the flow of martial arts movements, use camera movement techniques such as tilting, zooming, panning and following.

So, the implementation of Pencak silat movements in The Raid 2 film can be seen clearly by using several camera movement techniques. The camera movement technique greatly influences the flow of motion played by the characters in the film.

This movement modification is done more than just changing the movement from the original to a new movement. However, in film needs, the direction of camera movement also determines the modifications that occur, as described above. This modification is also very important to do so that the characters in the film appreciate the role more, the moviegoers become more interested, and the message information of what the characters play in the film can better convey the intent and purpose.



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