

ABSTRACT

Interethnic marriages face complex challenges and myths that have a negative impact on the marital relationships and psychological well-being of couples. These myths are associated with stereotypical views and prejudices present within society. Cultural differences serve as the underlying cause of these myths, as each ethnic group possesses distinct cultural systems and values. These myths are also influenced by social biases and variations in traditions and familial beliefs. This study employs a qualitative approach involving literature review, interviews, observations, and questionnaires as supplementary methods for observation. The process of designing the film involves three primary phases: pre-production, production, and post-production. Within the context of the film "Restu," the conceptual basis of cinematographic techniques is informed by Sergei Eisenstein's formalist theory, which highlights elements such as visual composition, camera angles, and continuity. Through the film "Restu," the objective of this research is to illustrate the design, concept, and application of cinematographic techniques in conveying the narrative. Within this context, the film "Restu" demonstrates that myths concerning interethnic marriages, which have proliferated in society, are not entirely accurate. There are contributing factors that warrant viewing these myths as not being absolute truths. One way to address these myths is by demonstrating tolerance towards diverse cultures among different ethnic groups. Therefore, the myths surrounding interethnic marriages that emerge within society require a deeper understanding and broader perspective.

Keywords: *Cinematography, Interracial Marriage, Myth*