

ABSTRAK

Film tidak hanya berfungsi sebagai media hiburan, tetapi juga sebagai media komunikasi *visual* yang mampu merepresentasikan pengalaman emosional manusia. Salah satu pengalaman emosional yang sering diangkat dalam film adalah duka (*grief*). Film *Jatuh Cinta Seperti di Film-Film* karya Yandy Laurens menggunakan pendekatan estetika monokrom sebagai strategi *visual* untuk membangun suasana kehilangan, kesunyian, dan refleksi emosional. Penelitian ini bertujuan untuk menganalisis representasi duka melalui pendekatan estetika monokrom dalam film tersebut. Penelitian menggunakan metode kualitatif interpretatif dengan paradigma konstruktivis. Data diperoleh melalui observasi terhadap adegan-adegan film yang dianalisis menggunakan teori sinematografi Bruce Block, khususnya elemen *space*, *line*, *shape*, *tone*, *movement*, dan *rhythm*. Keabsahan data dilakukan melalui triangulasi sumber dengan membandingkan hasil analisis terhadap berbagai literatur dan penelitian terdahulu yang relevan. Hasil penelitian menunjukkan bahwa representasi duka dibangun melalui dominasi tonal gelap, penggunaan ruang yang menciptakan kesan terisolasi, ritme *visual* yang lambat, gerakan kamera yang minimal, serta struktur garis dan bentuk yang memperkuat tekanan emosional karakter. Pendekatan estetika monokrom memperkuat makna kehilangan dengan menghilangkan distraksi warna sehingga perhatian penonton terfokus pada ekspresi, kontras cahaya, dan suasana emosional yang dibangun dalam film. Penelitian ini menyimpulkan bahwa estetika monokrom dalam film *Jatuh Cinta Seperti di Film-Film* tidak hanya berfungsi sebagai pilihan artistik, tetapi juga sebagai bahasa *visual* yang efektif dalam merepresentasikan pengalaman duka dan kondisi psikologis karakter secara mendalam.

Kata Kunci: Sinematografi, Estetika Monokrom, Grief, Representasi Duka, Film.

ABSTRACT

Film functions not only as a medium of entertainment but also as a form of visual communication capable of representing human emotional experiences. One of the emotional experiences frequently portrayed in cinema is grief. Jatuh Cinta Seperti di Film-Film, directed by Yandy Laurens, employs a monochromatic aesthetic approach as a visual strategy to create an atmosphere of loss, solitude, and emotional reflection. This study aims to analyze the representation of grief through the monochromatic aesthetic approach in the film. This research employs an interpretive qualitative method within a constructivist paradigm. Data were collected through observation of selected scenes and analyzed using Bruce Block's cinematography theory, focusing on the elements of space, line, shape, tone, movement, and rhythm. The analysis was conducted by interpreting the visual meanings embedded in the scenes to understand how grief is represented through monochromatic aesthetics. Data validity was ensured through source triangulation by comparing the findings with relevant literature and previous studies. The findings reveal that grief is represented through the dominance of dark tones, spatial arrangements that emphasize isolation, slow visual rhythm, minimal camera movement, and visual structures of lines and shapes that reinforce the character's emotional burden. The monochromatic aesthetic strengthens the meaning of loss by eliminating color distractions, allowing viewers to focus on expressions, lighting contrast, and the emotional atmosphere constructed throughout the film. This study concludes that the monochromatic aesthetic in Jatuh Cinta Seperti di Film-Film functions not merely as an artistic choice but also as an effective visual language for representing grief and the psychological condition of the character in a profound manner.

Keywords: *Cinematography, Monochromatic Aesthetic, Grief, Representation Of Grief, Film.*