

THE REPRESENTATION OF SINGLE MOTHER'S DUAL ROLE IN "IBU ORA SARE" SHORT FILM (CHARLES S. PEIRCE SEMIOTIC ANALYSIS)

REPRESENTASI PERAN GANDA IBU TUNGGAL DALAM FILM PENDEK "IBU ORA SARE" (ANALISIS SEMIOTIKA CHARLES S. PEIRCE)

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Abstract

A common social trend is the rise in single-parent families, where children are primarily raised by one parent—either the father or the mother. In Indonesia, single mothers, more prevalent than single fathers, often face bad stigma from society. The research then delves into the dual role of single mothers depicted in the film *Ibu Ora Sare* using Charles S. Peirce's semiotic analysis. The research findings reveal that single mothers defy the negative stereotypes imposed by society. In the film, *Ibu Ora Sare*, Gogon's mother also juggles earning a livelihood, taking Gogon to school, and doing tasks which typically associated with fathers. Single mothers juggling multiple roles should not face unwarranted criticism as they adeptly fulfill their responsibilities—also, the role of the father is already replaced. The research findings provide insights into single mothers' dual responsibilities. Future studies are encouraged to explore deeper feminism's theoretical foundations in this context.

Keywords : Semiotic analysis, Charles S. Peirce, film, single mother's dual role

Abstrak

*Fenomena sosial yang umum terjadi adalah meningkatnya keluarga dengan orang tua tunggal, di mana anak-anak dibesarkan oleh satu orang tua—baik ayah atau ibu. Di Indonesia, ibu tunggal, yang lebih banyak ditemui dibandingkan ayah tunggal, sering kali menghadapi stigma buruk dari masyarakat. Penelitian ini menggali peran ganda ibu tunggal yang digambarkan dalam film "Ibu Ora Sare" dengan menggunakan analisis semiotika Charles S. Peirce. Temuan penelitian menunjukkan bahwa ibu tunggal pada realitanya justru menentang stereotip negatif yang diterapkan masyarakat. Dalam film *Ibu Ora Sare*, Ibu Gogon mencari nafkah, mengantar Gogon ke sekolah, dan melakukan tugas-tugas yang biasanya dilakukan oleh sosok ayah. Ibu tunggal dengan peran ganda tidak boleh mendapat kritik yang tidak beralasan karena mereka mampu memenuhi tanggung jawab mereka dengan baik—turut menggantikan peran ayah. Dengan demikian, temuan penelitian ini memberikan wawasan mengenai peran ganda ibu tunggal. Saran bagi penelitian di masa depan adalah untuk mengeksplorasi landasan teoritis feminisme dalam konteks ini.*

Kata Kunci : Analisis semiotika, Charles S. Peirce, film, peran ganda ibu tunggal

INTRODUCTION

A prevalent social phenomenon in contemporary society is the increasing occurrence of single-parent families, where children are predominantly raised by either the mother or the father alone. This phenomenon is influenced by various factors such as divorce and death (Hutasoit & Brahmana, 2021). Additionally, Indonesia is identified as one of the countries with a relatively high divorce rate, with the number of divorce cases reaching 516,334 in 2022 (Annur, 2023). On the other hand, the predominant group among single parents is comprised of mothers, commonly referred to as single mothers. This assertion is corroborated by data from the Badan Pusat Statistik (BPS) indicating that single mothers account for 5.8% of the population of 191 million individuals, with widowers constituting 1.4% of this demographic (Heri, Pratama, & Wijaya, 2022).

The role of single mothers is inherently challenging, exacerbated by the absence of support, acknowledgment, and the prevailing social stigma they frequently encounter (Quamila, 2022). The societal perception of single mothers deteriorates further when their status results from divorce. Single mothers often face unwarranted accusations, such as being labeled as promiscuous, seductive, or leading an unrestrained lifestyle (Rachman, Fadlillah, & Cholifah, 2023; Wiharjo, 2022). These unfair stereotypes overshadow the reality that many single mothers are dedicated, hardworking individuals who are simply doing their best to provide for their children. In truth, the journey of a single mother post-divorce is often filled with challenges and sacrifices that go unnoticed. Rather than being judged, these resilient women deserve admiration and support for their strength and perseverance in the face of adversity.

The media, including different forms like films, plays a crucial part in either reinforcing or breaking down the societal stigma associated with single mothers. However, films often stick to traditional storytelling norms that connect with and are considered believable by most viewers. As a result, there seems to be a lack of films that question existing injustices or support the rights of minority and marginalized groups (Sulistiyani, 2021). Whereas, films have the potential to amplify the voices of marginalized communities, shedding light on systemic injustices and contributing to a more inclusive and equitable society.

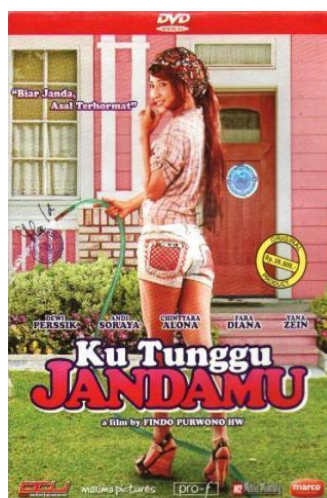


Figure 1. *Ku Tunggu Jandamu* Film Poster

Source: Google, 2024

Films that focus on single mothers can unintentionally reinforce negative stereotypes linked to single parenthood, as demonstrated in the film *Ku Tunggu Jandamu* (Picture 1) directed by Findo Purwono. The film tells a story about Persik, known as the *kembang desa*, is eagerly awaited by men who gather and compete to win her heart for marriage—even willing to divorce their first wife for Persik. The film narrates the struggle of widows to demonstrate their honor and dignity, similar to that of other women. However, the film has garnered some criticism regarding its narrative approach, which, in fact, marginalizes the very widows it seeks to portray.

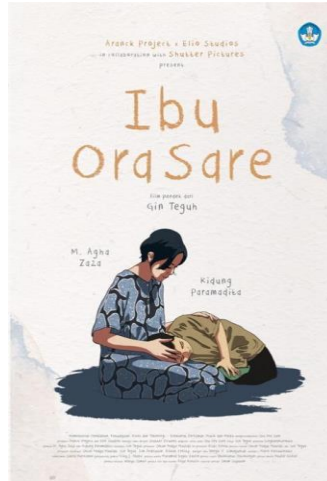


Figure 2. *Ibu Ora Sare* Film Poster
Source: Jakarta Film Week, 2023

Different points of view are raised by the film *Ibu Ora Sare* by Gin Teguh (2021). The narrative follows Gogon, an eight-year-old tasked with composing a story revolving around a fatherly figure for a school assignment. Not having any firsthand experience with his father, Gogon turned to his mother for insights. Regrettably, his mother, preoccupied with her roles as a housewife (IRT) and a working mother, was unable to respond to Gogon's inquiry, leaving him frustrated and unable to complete the assignment on father figures. As the day drew to a close, Gogon sought solace in his mother's embrace. His mother expressed regret for her inability to clarify the concept of a father to Gogon. Subsequently, Gogon discarded his draft about his father and instead recounted the admirable qualities of his mother.

In the film "Ibu Ora Sare," Gin Teguh aims to underscore the often-overlooked significance of mothers within families, particularly focusing on the portrayal of single mothers (Viddsee, 2023). Consequently, this study endeavors to conduct a comprehensive analysis of the single mother's role depicted in the film "Ibu Ora Sare" through the lens of Charles S. Peirce's semiotic analysis.

In general, semiotics is a study that studies signs and symbols. This analysis is an important tradition in communication science. In research that uses semiotics, it is generally read how signs represent objects, ideas, situations, thoughts, circumstances, and others that are outside the self (Ramlan et al, 2019). Semiotics, as defined by Charles Sanders Peirce, encompasses the

examination of signs and all elements associated with them. Peirce further delineated semiotic analysis into three primary categories: representamen, object, and interpretant (Saleha & Yuwita, 2023). The representamen is the form a sign takes or functions as; it is also referred just as the sign. The interpretant conveys the meaning, while the object is what the sign refers to (Yuwita, 2018). Charles S. Peirce posited criteria for defining a sign, stipulating that an entity qualifies as a sign if it satisfies two conditions: firstly, it must be perceivable through the five senses or mental faculties, and secondly, it must have the capacity to symbolize or signify something beyond itself. For Charles Sanders Peirce, the nature of a sign is representative and interpretive. In a representative sense, a sign in an object means something else. It represents another sign. Being interpretive, signs can be interpreted depending on the user and recipient (Usman, 2017).

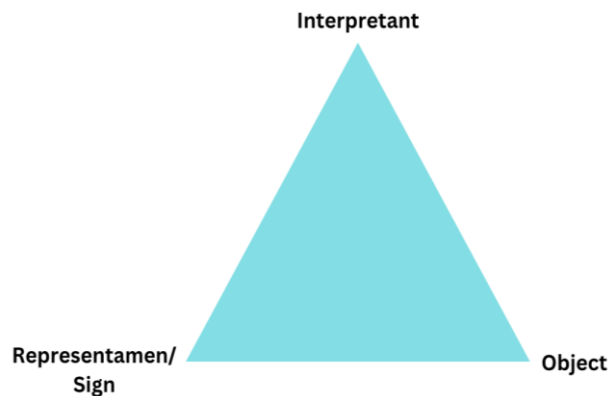


Figure 3. Charles S. Peirce Semiotic Analysis
Source: Illustrated by researcher, 2024

Film is a medium that blends words and moving images to convey diverse meanings (Sarah, 2021). Film also evokes powerful emotions. It has the unique ability to transport viewers to different worlds, allowing them to experience stories that resonate deeply with their own lives. Films act as a powerful tool for mass communication, delivering messages to both the general public and targeted audiences through their audio-visual storytelling. This influential medium effectively conveys messages, engaging viewers and fostering connections. With their visual and auditory components, films succinctly present a variety of compelling narratives. By immersing viewers in different times and places, films have the ability to inspire and offer fresh perspectives that contribute positively to society (Baran, 2012). Films serve not only as a source of entertainment but also as a valuable educational medium for the audience. Uniquely, films capture the dynamics of a progressing society, transforming reality into a creative spectacle on the screen (Sobur, 2006).

Within this research context, the dual role pertains to individuals, especially mothers, who juggle duties between work and family life. This delicate balance often includes handling household tasks, childcare, and work obligations all at once. Single mothers frequently carry out the dual roles of both breadwinner (or provider) and caretaker. They encounter challenges across social, economic, cultural, and psychological realms (Khan, Jakaria, Jhuma, & Miah, 2022). This

highlights the struggle they experience in harmonizing their multiple responsibilities, especially when balancing work and family obligations, particularly in non-traditional work hours (Hogendoorn & Härkönen, 2023; Moilanen, Aunola, May, Sevón, & Laakso, 2019). Single mothers demonstrate remarkable strength, resilience, and steadfast dedication in harmonizing their professional responsibilities with the demands of family life. Despite encountering distinctive obstacles, they steadfastly nurture and provide unwavering support to their children with profound love and selflessness. Therefore, social support from family, relatives, and neighbors is crucial for the well-being of single mothers (Rahman, Ramli, & Hamdan, 2021).

In the research entitled "Representasi Kekerasan Verbal terhadap Perempuan Janda: Analisis Semiotika Film *Ku Tunggu Jandamu*", Noristania (2012) points out that the film *Ku Tunggu Jandamu* tends to overshadow important issues that should be central to the story. Upon further analysis, the film often shows the single mother character facing verbal aggression, sometimes intensified by other female characters. As a result, the portrayal of women in the context of single motherhood highlights their marginalized status within the plot. Whereas, films have a special capability to present gender representations that differ from the dominant societal standards (Sulistiyani, 2021).

In addition to the film *Ku Tunggu Jandamu*, which was previously examined in research, there is another study titled "Representasi Karakter Ibu sebagai Orang Tua Tunggal dalam Film *Wonderful Life*" by Aini dan Wijayanti (2022). The film *Wonderful Life*, based on a novel by Amalia Prabowo and directed by Agus Makkie, narrates the challenges of a single mother caring for a child with dyslexia and mild autism. Despite portraying the mother as a resilient and independent character, the research by Aini and Wijayanti (2022) reveals that the film still relies on controlling the mother's character through dominance and the actions of other characters. The findings of Aini and Wijayanti's study (2022) validate various societal myths and stereotypes about single mothers.

RESEARCH METHODOLOGY

This research is descriptive qualitative research using Charles Sanders Peirce's semiotic analysis. Qualitative research emphasizes the meaning and reasoning of a situation which is often related to everyday life (Rukin, 2019). In descriptive qualitative research, the research findings are meticulously detailed, focusing on the phenomena under examination (Saleha & Yuwita, 2023). The research focuses on the common phenomenon of single mothers and the dual roles they undertake. Additionally, as the background information highlights that in Indonesia, the population of single mothers surpasses the single fathers.

This study utilizes both primary and secondary data sources. Primary data sources refer to information collected firsthand by the researcher. In this research, the primary data is derived from recordings (screen-shots) of the short film "Ibu Ora Sare," which was featured on the global platform VidDsee, with a specific focus on the sign in the film scene. On the other hand, secondary data refers to information that has already been collected by someone else for a different purpose but can be used for the current study. In this research, the secondary data sources include articles from journals, books, and past news that are pertinent and provide additional support for the research. By combining both primary and secondary data sources, hopefully this research can gain a more comprehensive understanding of the topic.







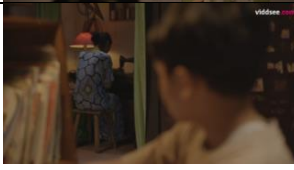
The gathered data is analyzed through Charles S. Peirce's semiotic analysis, which he divided into three main categories: representamen (or sign), object, and interpretant (Saleha & Yuwita, 2023). The sign featured scenes from the film *Ibu Ora Sare*, which has a total duration of 13 minutes and 45 seconds. This study primarily examines the character of Gogon's mother, her daily routines, as well as Gogon's inquiries and perspectives regarding her mother.





RESULT AND DISCUSSION

Result

Table 1. The Representation of Single Mother's Dual Role in "Ibu Ora Sare"

Sign	Object	Interpretant
	Gogon's mother was seen in a hurry in the morning, bringing orders for groceries, and rushing to take Gogon, her child, to school.	This scene vividly depicts the mother's morning responsibilities. It's filled with noise, haste, and the appearance of numerous tasks at hand. Once more, it highlights the significant and vocal role mothers play in the household.
	Gogon's mother rode her bicycle along the main road to escort Gogon to school. Despite the blazing heat and bustling traffic, Gogon's mother remained committed to fulfilling her duties.	The mother steps in for the father's role, typically responsible for taking the child to school.
	Gogon has just reached school and got a message from his mother stating that he will be picked up at 12 o'clock. Additionally, she reminded him to study well.	A parent's natural inclination is to seek the best for their child. Similarly, Gogon's mother's instincts drive her to ensure everything is taken care of, like picking up Gogon at 12 o'clock, despite having to carve out time from her hectic schedule.
	Gogon's mother made a stop at a vegetable store, exchanged the items she was selling for money, and then bought ingredients for cooking at home.	A mother always fulfills her role in the household, like cooking. However, Gogon's mother also remembered the importance of earning a living (even if it was done by her husband) to provide for their basic needs.
	Gogon's mother is assessing a woman's body size, accompanied by the voice-over statement, "The father serves as the head of the family, while the mother acts as the deputy head of the family."	The statement in the voiceover is incorrect as Gogon's mother also serves as the family's breadwinner. After sourcing cooking ingredients, she proceeded to work part-time as a tailor. Gogon's mother responsibilities appear well-organized.
	Gogon complained about his mother being late to pick him up. In response, his mother explained that she was delayed due to unfinished work.	The dual role of Gogon's mother is prominent as she diligently cares for Gogon, while also striving to provide for her small family through her work. This dual responsibility of a single mother is emphasized by Gogon's remark that her mother is always hard at work, without taking a break.

Sign	Object	Interpretant
 <p>Selang antar dan pulang, pasti terlambat terus</p>		
 	<p>Gogon is filled with confusion and curiosity regarding his father's image. Struggling with his school assignment on describing his father, he hurriedly approached his mother for answers while she was busy managing household chores like washing clothes and dishes.</p>	<p>Due to her hectic household schedule, Gogon's mother was unable to respond promptly. This indicates her confusion of answering Gogon's question regarding his father's whereabouts, as she has been doing the role of father all along.</p>
 <p>Kerjakan dulu sebisamu, nanti Ibu sorekali</p>	<p>When Gogon expressed his frustration to his mother about not receiving answers to his inquiries about his father, she simply mentioned that her household tasks was incomplete. She advised Gogon to do what he could initially and make adjustments later.</p>	<p>Gogon's mother attitude, which seemed to avoid Gogon's questions, illustrates the dilemma that single mothers commonly face regarding the problems they experience. She was unable to tell what Gogon's father was like because her partner was not an ideal father figure who was fully present to meet his family's needs.</p>
	<p>When Gogon and his mother were about to have dinner, Gogon exclaimed that the lights were off. This led Gogon's mother to delay her meal and quickly attend to the lights to restore their brightness.</p>	<p>This type of work is typically carried out by father figure. Gogon's mother plays a dual role as she not only cooks, does laundry, and washes dishes but also, in the absence of a husband, takes on the responsibilities typically fulfilled by a father such as changing light bulbs. This ensures that Gogon can enjoy dinner under the bright lights of the living room.</p>
 	<p>While working on his homework, Gogon took a moment to reattach a loose poster of Sri Asih on the wall, which is next to the football player poster.</p>	<p>Sri Asih is Indonesia's initial female hero and the most powerful hero in the Bumilangit Cinematic Universe. This portrayal implicitly showcases Gogon's mother as a heroic figure within her family. Being a single parent, Gogon's mother adeptly embodies both parental roles of a father and a mother—and she's doing a magnificent work.</p>
	<p>Gogon saw his mother sewing while he carried on with his homework about his father.</p>	<p>This over-the-shoulder shooting technique creates the sense that Gogon is engaging in a silent dialogue with his mother. The mother is portrayed solo, without anyone else present, and the rear view emphasizes her role as the primary influence on Gogon</p>

Sign	Object	Interpretant
	<p>Gogon's mother appears unable to get a good night's rest as she diligently fulfills orders for peanuts. She labors late into the night, wrapping the nuts in plastic.</p>	<p>Gogon's mother is the cornerstone of the family, shouldering the responsibilities and obligations typically associated with a father to ensure the family's well-being.</p>
	<p>Until bedtime, Gogon kept asking his mother about his assignments. Busy calculating expenses, his mother let out a sigh when Gogon inquired, "Mom, when do you rest?"</p>	<p>Gogon's query, "Mother, when do you rest?" highlights the continuous and tireless nature of the mother's activities over an extended period. This question suggests that the mother's resilient and diligent character is evident, despite feeling weary from the unending daily routine.</p>
	<p>Gogon's mother apologized to Gogon, who only had a motherly figure. She expressed regret because Gogon was puzzled by his father's task.</p>	<p>The scene showing Gogon sleeping on his mother's lap portrays Gogon as a subordinate figure and his mother as a dominant one. The phrase "if you only had a mother" replaces the father's role, highlighting the mother as the central character in the movie. Gogon's mother is tasked with embodying the father's qualities of strength, toughness, wisdom, and responsibility, while also embodying the patient, caring, and affectionate traits of a mother.</p>
	<p>Gogon proudly regarded his mother as a father figure with great enthusiasm.</p>	<p>This scenario illustrates Gogon's awareness that his mother fulfills both parental roles. Through this realization, Gogon acknowledges the dual role his mother plays as a single parent, embodying both maternal and paternal responsibilities.</p>

Source: Researchers, 2024

Discussion

The film *Ibu Ora Sare* effectively portrays the dual role of a mother. Initially depicted as a man's wife, the character evolves into a maternal figure responsible for nurturing children, managing the household, and supporting her spouse. Single mothers frequently carry out the dual roles of both breadwinner (or provider) and caretaker. They encounter challenges across social, economic, cultural, and psychological realms (Khan, Jakaria, Jhuma, & Miah, 2022). Notably, the short film *Ibu Ora Sare* showcases the mother's dual responsibilities.

Growing up without a father, Gogon's sole parental figure is his mother, necessitating her to embody both maternal and paternal roles. Within the narrative of *Ibu Ora Sare*, Gogon's upbringing is portrayed as solely under his mother's care, as his father remains absent throughout

the film, establishing the Gogon family as a single-parent household. Before delving into the dual role of single mothers in *Ibu Ora Sare*, it is important to define what a single parent is. A single parent refers to a family unit where only one parent—either the father or mother—is responsible for raising the child. This situation can arise from different circumstances such as divorce, death, having children out of wedlock, or abandonment (Layliah, 2013).

The issue lies in the short film *Ibu Ora Sare*, which highlights the dual responsibilities of single mothers without explicit verbal clarification. Dual roles refer to the simultaneous execution of two tasks by an individual in fulfilling their responsibilities. One of these roles has evolved into a natural part of oneself and their duties (Candrawati, 2023).

In *Ibu Ora Sare*, Gogon's mother embodies a motherly role by caring for the children and managing household chores like cooking. Yet, as a wife without a husband, Gogon's mother must take on a dual role. She acts as both a father figure, fulfilling the responsibilities of a husband, and creates a paternal presence for Gogon. She embodies a strong, wise, and responsible character in her role as a father. Her dedication is evident in the tasks she undertakes, including taking Gogon to school, supporting the family financially, and handling household chores like installing lights.

This way, Gogon experiences both maternal and paternal influences, despite these roles being fulfilled by his mother as a single parent. Despite his confusion and complaints, Gogon did not believe that the absence of a father figure was posing any challenges for him. Gogon expresses gratitude and believes that his emotional and physical needs are being fulfilled. Consequently, it can be inferred that Gogon's mother is effectively managing her dual roles.



Figure 4. Sri Asih Poster

Source: Viddsee.com (*Ibu Ora Sare*)

Another intriguing aspect of this film is the Sri Asih poster (Figure 4), symbolizing Gogon's mother as a *supermom* who adeptly manages her challenging roles as a mother with dual roles. Additionally, in this movie, none of Gogon's mother's family or friends are depicted as assisting her in any manner. This aspect further emphasizes the *supermom* persona.

CONCLUSION

The film *Ibu Ora Sare* tells the story of a mother who takes on both the roles of a mother and a father. In this film, the mother embodies strong, tough, wise, and responsible traits of a father, while also embodying the patient, sincere, gentle, and affectionate qualities of a mother. Gogon's mother's ability to effectively juggle dual responsibilities is evident in Gogon proudly completing his school assignment. Gogon's mother successfully stepped into the role left by Gogon's father, filling the void in Gogon's life. On the other hand, *Ibu Ora Sare* demonstrates that films can serve as a platform for single mothers to be depicted in a more respectful and accurate manner. This could serve as a guide for fellow filmmakers to support marginalized groups, rather than just catering to audience demands in a bid to boost viewership or sales.

The research findings serve as a valuable reference for future studies delving into the dual responsibilities of single mothers. This research is expected to provide practical insights and affirm the significant societal roles held by women and single mothers. On the other hand, the researcher suggests that future researchers further explore the context or theoretical foundations of feminism.

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