

LONELINESS PARENTING IN THE FILM “BILA ESOK IBU TIADA”: FAMILY DYNAMICS AND SELF-IDENTIFY BASED ON ROLAND BARTHES SEMIOTIC ANALYSIS

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Abstract

*This study examines the visual representation of the loneliness parenting phenomenon in the film *Bila Esok Ibu Tiada* through Roland Barthes’ semiotic approach. The film is positioned as a cultural text that both reflects and produces social meanings, particularly concerning family dynamics and the construction of maternal identity. The analysis employs Barthes’ three levels of semiotic interpretation—denotation, connotation, and myth—to explore visual signs that portray the figure of the mother within the context of emotional alienation. The focus is directed at the character Rahmi, a single mother, who is depicted as experiencing social isolation and psychological pressure in raising her child. This representation highlights how the loss of a partner, due to the father’s death in the film, leads to emotional disconnection between mother and child, while also underscoring the structural burden Rahmi bears as a figure with dual roles. Furthermore, the study explores how cultural myths surrounding the notion of ideal motherhood—associated with sacrifice, resilience, and a central role in the family—are challenged through Rahmi’s characterization. By deconstructing these myths, the film reveals that motherhood is not a role free from pain, alienation, or identity conflict. In this way, the film functions not only as a medium of representation but also as a site of contestation that critiques normative understandings of motherhood in contemporary society. This research contributes to media and cultural studies by offering insights into how visual media shapes public perceptions of complex social phenomena such as parental alienation, gendered burdens, and the restructuring of affective relations in modern families.*



Keyword: *loneliness parenting; Roland Barthes’ semiotics; visual representation; motherhood; modern family*

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INTRODUCTION

The Indonesian film *Bila Esok Ibu Tiada* is a family drama directed by Rudi Soedjarwo and released on November 14, 2024, under the production of Leo Pictures. Adapted from the novel by Nagiga Nur Ayati, the film brings together

a remarkable cast including Christine Hakim, Fedi Nuril, Adinia Wirasti, Amanda Manopo, Yasmin Napper, Slamet Rahardjo, Baim Wong, Hana Saraswati, Nunu Datau, and Immanuel Caesar. As a cinematic work, the film transcends mere storytelling; it functions as a cultural artifact that reflects and interrogates the dynamics of family life, motherhood, and self-identity. At its heart lies the story of Rahmi, a mother who struggles to raise her child alone following the death of her husband. Her journey is not only about fulfilling the responsibilities of caregiving but also about grappling with the emotional, social, and psychological consequences of solitary parenting. By weaving together personal tragedy and broader social expectations, *Bila Esok Ibu Tiada* provides fertile ground for semiotic analysis, especially within the framework developed by Roland Barthes.

The narrative situates Rahmi as a mother who must simultaneously perform the duties of nurturer and provider. The film dramatizes her attempts to negotiate these multiple demands, which place immense strain on her sense of self. Parenthood, already a complex role, becomes even more challenging in the absence of a partner. The cinematic portrayal highlights the uneven distribution of caregiving responsibilities in society, particularly in patriarchal contexts where mothers are expected to bear the burden of emotional labor and caregiving, often without adequate recognition or support (Nelson et al., 2021). Rahmi's story thus becomes a lens through which broader cultural discourses of motherhood, gendered expectations, and emotional isolation can be examined.

The theme of loneliness parenting is central to the film. This concept refers to the experience of mothers and fathers—though disproportionately women—who, despite being actively involved in caregiving, feel socially isolated and emotionally unsupported. Research over the past decade has increasingly documented the risks associated with this phenomenon. Holt-Lunstad et al. (2015) demonstrated that loneliness and social isolation are as significant risk factors for mortality as many well-known health issues such as obesity or smoking. Later studies have shown that parental loneliness specifically correlates with higher stress levels, poorer mental health outcomes, and strained parent-child relationships (Moussa, 2020). For children, being raised by a lonely parent can result in emotional insecurities and difficulties in forming social bonds. The representation of Rahmi in *Bila Esok Ibu Tiada* dramatizes these concerns vividly: her isolation after the death of her husband not only weighs on her but reverberates in her relationship with her child, shaping both of their identities.

Through its visual and narrative strategies, the film creates a dense network of signs and symbols that convey meanings beyond the literal storyline. This richness makes it particularly suitable for semiotic analysis. Semiotics, as theorized by Roland Barthes, examines how meaning is constructed and communicated through signs. For Barthes (2012), meaning operates on multiple levels: denotation (the literal, commonly agreed-upon meaning), connotation (the secondary, culturally specific meanings that attach to signs), and myth (the broader ideological meanings that serve to naturalize cultural values). In this framework, the film does not merely tell the story of a single mother; it becomes a site where cultural myths about motherhood, gender, and family are reinforced, negotiated, or challenged.

At the denotative level, Rahmi's role as caregiver is evident in scenes where she cooks meals, helps her child with homework, or comforts them during moments of distress. These actions are straightforward depictions of maternal duties. At the connotative level, however, these same images take on deeper resonances. Rahmi's weariness, her silent tears, and the camera's lingering

shots on her solitary figure suggest emotional exhaustion and social isolation. These signs convey that her caregiving, while central to her identity, comes at the cost of personal fulfillment and well-being. At the level of myth, the film interrogates the idealized cultural image of the “perfect mother” who is endlessly resilient and self-sacrificing. By showing Rahmi’s vulnerability and struggles, the narrative destabilizes this myth, revealing it as a cultural construct rather than a natural truth. This approach aligns with Barthes’ insistence that myths are ideological tools through which societies explain and justify social arrangements (Barthes, 2012).

Scholarly research on film semiotics has long recognized cinema as a site for negotiating cultural meanings. For example, Wibisono (2021) analyzed the restored film *Bintang Ketjil* through Barthesian semiotics, revealing how denotation, connotation, and myth operate simultaneously in cinematic texts. Similarly, Riwu (2018) applied Barthes’ model to the film *3 Dara*, uncovering how myths of masculinity and family roles are inscribed in Indonesian cinema. Pamungkas (2024) specifically focused on moral messages conveyed through visual signs and dialogues, demonstrating how films encode complex symbolic meanings that require semiotic unpacking. Building on this body of work, *Bila Esok Ibu Tiada* offers a contemporary case study for analyzing how films mediate discourses of parenting and gender.

The literature on loneliness parenting also offers critical insights for interpreting Rahmi’s character. Moussa (2020) emphasizes that single mothers often experience loneliness not only due to the absence of a partner but also because of societal stigma and lack of support networks. This observation resonates with the film’s depiction of Rahmi, who appears socially isolated and marginalized, even though she is physically surrounded by others. The tension between presence and absence—being with her child but lacking adult companionship or societal support—emerges as a recurring motif. More broadly, Nelson et al. (2021) argue that parenthood is a double-edged sword: while it can bring joy and fulfillment, it can also result in stress, isolation, and decreased well-being. The film dramatizes this ambivalence, showing both the tenderness of Rahmi’s bond with her child and the crushing weight of her solitude.

Barthes’ model of denotation, connotation, and myth provides a systematic method for analyzing these representations. For instance, the denotative image of Rahmi sitting alone at the dinner table after putting her child to bed is a simple description of her solitude. The connotative meaning, however, extends to feelings of abandonment, invisibility, and fatigue. At the level of myth, this image interrogates the cultural ideal of maternal self-sufficiency, questioning whether such expectations are sustainable or humane. This semiotic layering highlights the ideological work that films perform, shaping audience perceptions of motherhood and family.

Semiotics also illuminates the role of dialogue and language in constructing meaning. Barthes (2012) argued that signs are not limited to physical objects; linguistic expressions and social discourses are also signs that can be analyzed semiotically. In *Bila Esok Ibu Tiada*, conversations between Rahmi and her child often carry symbolic weight. Simple statements of encouragement or admonishment carry connotations of broader cultural values: obedience, resilience, or filial piety. These dialogues simultaneously reinforce and challenge societal norms about parenting. For example, when Rahmi tells her child to “be strong,” the denotative meaning is a call for resilience. Connotatively, however, it suggests the transference of adult burdens onto the child, reflecting the emotional consequences of single parenting. At the mythic level, it critiques the broader cultural expectation

that children of single-parent households must prematurely mature to cope with adversity.

In terms of visual symbolism, the film frequently employs imagery of doors, windows, and confined spaces. These elements are not accidental: semiotically, they connote both protection and entrapment. The home, for instance, denotes safety and intimacy, but it also connotes Rahmi's social confinement and lack of mobility. At the mythic level, these images resonate with cultural discourses about the domestic sphere as the "natural" domain of women. By framing Rahmi's struggles within the walls of her home, the film both reflects and critiques this cultural ideology.

The study of *Bila Esok Ibu Tiada* also intersects with broader debates about the representation of women and mothers in media. O'Reilly (2016) argues that dominant cultural narratives often idealize mothers while erasing their struggles, a phenomenon she critiques under the term "matricentric feminism." This framework helps illuminate how Rahmi's portrayal disrupts the myth of the flawless mother, foregrounding instead the ambivalence and vulnerability of maternal identity. Sjoberg (2018) similarly highlights the gendered dimensions of care, noting that societal structures often undervalue caregiving labor even as they glorify maternal sacrifice. By dramatizing Rahmi's struggles, the film surfaces these contradictions, making visible the often-invisible burdens borne by mothers.

The cultural specificity of the Indonesian context further enriches the analysis. As Suryakusuma (2019) notes, the ideology of "state ibuism" during the New Order era constructed women primarily as mothers and wives, subordinating their identities to family roles. While contemporary Indonesia has undergone significant changes, remnants of these discourses persist, shaping expectations of motherhood. *Bila Esok Ibu Tiada* can thus be read as both a reflection of and a challenge to these cultural legacies. By portraying a mother who cannot live up to the myth of the tireless caregiver, the film questions whether such ideals are realistic or desirable in modern society.

The literature review underscores how semiotics and cultural studies provide complementary frameworks for understanding films like *Bila Esok Ibu Tiada*. Fiske (2016) emphasizes that popular culture is a site of struggle where dominant and oppositional meanings coexist. This perspective is highly relevant here: while the film reinforces certain cultural values about family, it also opens space for critique by exposing the costs of these values. Turner (2019) similarly frames film as a social practice that both reflects and shapes cultural realities. From this standpoint, *Bila Esok Ibu Tiada* participates in broader societal conversations about family, gender, and care, making it not merely a story but a cultural intervention.

Through this analysis, it becomes clear that the film is not simply about one woman's struggle but about the broader cultural meanings attached to motherhood and family. The semiotic approach reveals the multilayered nature of these meanings, showing how signs operate at denotative, connotative, and mythic levels to construct and contest ideologies. By foregrounding the phenomenon of loneliness parenting, the film brings attention to a pressing social issue with far-reaching implications for mental health, gender equality, and family dynamics.

In conclusion, *Bila Esok Ibu Tiada* exemplifies how films can serve as rich texts for semiotic analysis, offering insights into the intersections of personal experience and cultural ideology. Through the story of Rahmi, the film dramatizes the challenges of loneliness parenting, highlighting both the resilience and vulnerability of mothers. By analyzing the film through Barthes' semiotic framework and engaging with recent literature on parenting and

gender, this essay demonstrates how cinema reflects, reinforces, and challenges cultural discourses. Ultimately, the film is not only a narrative about family loss but also a critique of societal expectations, opening a space for reimagining motherhood and caregiving in contemporary society.

METHODS

The method used in analyzing the film *Bila Esok Ibu Tiada* is Roland Barthes' semiotic approach. Barthes defines semiotics as the study of signs and how they form meaning in a cultural context (Barthes 1972). For Barthes, semiotics does not stop at the level of denotation (the literal or literal meaning of a sign), but also includes connotation (a deeper, implicit or cultural meaning) and myth (ideological meaning that has been naturalized in society) (Barthes 1972; Sobur 2009). Barthes views that signs in popular culture—such as advertising, fashion, film, and photography—contain a system of multiple meanings. He developed the theory that meaning is not only produced from the direct relationship between the signifier and the signified, but also through a larger structure that he calls mythology (Barthes 1972; Chandler 2007). In his monumental work *Mythologies* (1957), Barthes shows how media and popular culture work as a myth system that reproduces dominant ideologies subtly, as if the meanings contained were "natural" and not the result of social construction. This analysis refers to Roland Barthes' semiotic theory, which distinguishes between denotative and connotative meanings, and introduces the concept of myth as a way for culture to disguise ideology to appear natural (Barthes 1972; Sobur 2009). In addition, Barthes also introduced the concept of myth, namely a system of meaning that makes an ideology appear natural in culture. In this analysis, the researcher identifies various signs such as visuals, dialogue, actor expressions, music, and film settings.

After that, a description of the denotative meaning of the sign is carried out, followed by an interpretation of its connotative meaning. Then, the analysis continues by examining the cultural myths formed through the film, such as depictions of a mother's sacrifice, the value of simplicity, and unconditional love. In *Bila Esok Ibu Tiada*, the focus of the analysis includes the representation of the figure of the mother, symbols of life's struggles, and narratives about affection in Indonesian families. Through Barthes' semiotic method, this journal aims to uncover how films shape and convey social, cultural, and emotional meanings about the role of mothers in Indonesian society. Furthermore, the analysis process is carried out by observing important scenes in the film that display strong symbols about the figure of the mother, such as hugs, hopeful gazes, and emotional dialogues.

Each of these symbols is not only analyzed based on its textual meaning, but also understood in the context of Indonesian culture, where the role of a mother is highly respected. Researchers pay attention to how everyday scenes, such as cooking, caring for children, or moments of separation, imply connotative values such as sacrifice, loyalty, and sincerity (Kurniawan et al. 2023). This method helps reveal that films do not just tell personal stories, but also carry big myths about women and families in local culture. In addition, this analysis shows how films as cultural texts work to strengthen certain values in society. Using Barthes' approach, this paper does not only highlight what appears on the surface, but also examines the deeper meanings related to the construction of identity, collective emotions, and social ideologies that shape society's views of the mother figure. This kind of research enriches our understanding of how popular media such as films have an important role in shaping and maintaining cultural values.

RESULTS AND DISCUSSION

This study applies Roland Barthes’s semiotic framework to examine selected scenes from the film *Bila Esok Ibu Tiada*. Through this approach, the analysis identifies both signifiers and signifieds, as well as the layered meanings they produce within the narrative. The film presents a range of visual and symbolic elements that function as cultural signs, each carrying denotative, connotative, and mythical dimensions. By carefully interpreting these cinematic signs, the research seeks to uncover how the film constructs meaning around motherhood, family relationships, and emotional isolation. Scenes are treated not merely as storytelling devices but as structured texts that communicate broader social and cultural values. In this way, the semiotic analysis allows for a deeper exploration of how images and symbols are encoded within the film and how they contribute to the audience’s understanding of maternal identity and the dynamics of modern family life.



Figure 1, Scene 1 (00:00:40 – 00:05:00): Family gathered together at home

Table 1: Denotative, Connotative, and Mythical Meanings in Scene 1

Denotative	Connotative	Mythical
<p>This scene shows the early life of a complete and harmonious family. Initially, during the day the family gathers together in the living room, telling stories and sharing laughter. Then at night, when the children are gathered, the mother is seen trying to wake the father, but he doesn't wake up.</p>	<p>This scene depicts the happiness and peace of a complete family. The family looks harmonious and happy. The death of the father illustrates the absence of a father creating unexpected rifts and destruction in the family.</p>	<p>This scene depicts something that seems happy and harmonious is temporary. This film conveys that everything can change in an instant, depicting the uncertainty in life.</p>



Picture 2, Scene 2 (00:06:15 – 00:16:00): Mrs. Rahmi who is going to the market alone.

Table 2: Denotative, Connotative, and Mythical Meanings in Scene 2

Denotative	Connotative	Mythical
At the beginning of the scene, it shows the figure of a mother who goes about her daily activities, from waking up, cooking to shopping by herself. Then it shows the condition of her children who are busy with their respective jobs until they forget their mother's birthday.	The connotative meaning of this scene is to describe a mother who is forgotten and alienated in the family. The mother seems to have lost emotional closeness with her children so she feels lonely.	Mrs. Rahmi describes a mother who does not expect the presence and help of her children. This scene also criticizes children who make being busy a valid reason to ignore their family.



Picture 3, Scene 3 (00:20:24 – 25:00:00) : Dining table dispute

Table 3: Denotative, Connotative, and Mythical Meanings in Scene 3

Denotative	Connotative	Mythical
The picture shows a family gathered at the dining table to celebrate Mrs. Rahmi's birthday. Initially, the atmosphere seemed warm and harmonious, filled with laughter and conversation. However,	The argument at the dining table illustrates the emotional tension that arises due to imbalance in a family. Feelings of injustice arise when one child feels that he has participated more in the family's welfare,	Eating together, which should reflect togetherness in the family, becomes a moment full of conflict and division that can destroy harmony in the family.

tension arose when her children argued about the family's responsibilities and welfare. Mrs. Rahmi tried to patiently mediate her children.	while the other feels pressured because he is considered unable to provide participation. This moment reflects disharmony in the family due to unbalanced roles.	
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Picture 4, Scene (01:32:13 – 01:34:00): Mrs. Rahmi leaves the house without her child's knowledge

Table 4: Denotative, Connotative, and Mythical Meanings in Scene 4

Denotative	Connotative	Mythical
This scene shows Mrs. Rahmi who is on her way to Pekalongan, where her husband is buried. Mrs. Rahmi left her house after being diagnosed with an illness. None of her children know about her mother's condition, because they are only focused on their own busy lives.	Mrs. Rahmi who secretly went to Pekalongan illustrates the feelings of sadness and loneliness she experienced. She felt she did not know what to do to deal with the chaos that happened to her family. Mrs. Rahmi's departure also indicates that she needs peace and a place to pour out the burdens she has been holding on to.	This scene depicts a mother who always sacrifices herself without asking for attention or reciprocation. The myth of this scene is that often a mother is not appreciated by the children she has raised with great love.



Picture 5, Scene 5: (01:36:56 – 01:38:00): Mrs. Rahmi dies

Table 5: Denotative, Connotative, and Mythical Meanings in Scene 5

Denotative	Connotative	Mythical
<p>The denotative meaning of this scene is that Mrs. Rahmi's children are crying because they saw their mother leave. Meanwhile, Ranika and Rania were not there when their mother died.</p>	<p>Mrs. Rahmi's death creates a deep sense of regret and loss for her children. Ranika and Rania's absence emphasizes the emotional distance between them.</p>	<p>Death is often the most frightening moment for those left behind. Mrs. Rahmi's death made the children realize how often they ignored their mother for work reasons, thus missing important moments together. This departure also became a turning point that changed Mrs. Rahmi's children's perception of the sacrifices their mother had made for them.</p>



Picture 6, Scene 6: (01:40:36 – 01:45:00) Rangga and Ranika embrace each other

Table 6: Denotative, Connotative, and Mythical Meanings in Scene 6

Denotative	Connotative	Mythical
<p>This scene shows Ranika and Rangga embracing each other. The denotative meaning of this scene is to depict the physical moment where the two siblings hug. While their other siblings, Rania and Hening, watch the moment with smiles.</p>	<p>The hug between Ranika and Rangga depicts the restoration and reconciliation of their relationship that has been damaged by conflict within the family. Rania and Hening's smiles show the return of togetherness and harmony that they long for.</p>	<p>This scene states that a family that experiences conflict to the point of division will be whole again. The hug is a symbol of healing and warmth, that after conflict there will be unity. The family understands and supports each other.</p>

Semiotic analysis of the film "Bila Esok Ibu Tiada" focuses on the interpretation of symbols and signs used in the film to convey deep meaning. The things conveyed in this film are symbols that reflect moral messages about family, affection, and sacrifice. There are various feelings shown in the film, sadness, happiness, worry, fear and anxiety have become part of the life of every character in the film. The scene in the film "Bila Esok Ibu Tiada" highlights the struggle of a mother in maintaining harmony in her family since her lover left her and her family. This film depicts a portrait of the family as the smallest social unit that plays a fundamental role in the formation of individual identity and social stability more broadly. However, in the dynamics of modern society that continues to experience transformations in values, structures, and gender roles, the family has also become an arena for the emergence of various complex social and emotional problems. One phenomenon that emerges as a response to social and structural pressures in the family is loneliness parenting, a condition in which parents—especially mothers—feel emotional isolation and a disproportionate burden of care. This phenomenon not only impacts the psychological well-being of parents, but also has implications for the formation of children's identities, the dynamics of interpersonal relationships within the family, and the social construction of the role of motherhood. In a society that increasingly emphasizes productivity, individualism, and dual roles for women, many mothers face parenting conditions that are not only physically but also emotionally demanding. This burden is often not balanced by adequate social or institutional support. As a result, many mothers experience alienation, psychological stress, and loss of meaning in carrying out their maternal roles. This reality then becomes a topic that is often raised in various forms of media, including film, as a medium of representation and social reflection. Film, as a product of culture and social values, not only conveys stories, but also forms and reproduces social meanings through symbols, narratives, and visual images.

The following is an analysis related to semiotics in the film "Bila Esok Ibu Tiada" based on Roland Barthes' semiotic theory:

a. Denotation

According to Roland Barthes, denotation represents the most immediate and widely accepted meaning of a sign, in which the relationship between signifier and signified is stabilized through a high degree of social agreement. Denotation thus forms the first order of signification, producing meaning that appears objective and universally understood. When this concept is applied to the film *Bila Esok Ibu Tiada*, the denotative layer reveals the central narrative of maternal struggle embodied by the character Rahmi.

At this level, the film straightforwardly portrays Rahmi's daily efforts to sustain her family after the death of her husband, who had previously held responsibility for the household. With the family's financial condition deteriorating and her children increasingly absorbed in their own academic, professional, and social activities, Rahmi faces the challenges of parenting alone. The narrative emphasizes the visible hardships of her role: managing economic constraints, negotiating household responsibilities, and striving to maintain familial harmony without the support of a partner.

Although her children often appear detached from the emotional core of family life, Rahmi persistently demonstrates care, discipline, and commitment to her maternal duties. These acts reflect not only her resilience but also her adherence to long-standing cultural expectations of motherhood. In this sense, the film's denotative meaning aligns with Barthes' definition: it communicates the recognizable image of a mother's endurance in the face of adversity. Through this lens, Rahmi's story becomes an accessible representation of maternal dedication that resonates at the most fundamental level of meaning (Hidayati, 2021).

b. Connotation

In contrast to denotation, connotation refers to the second layer of meaning that emerges from the interplay between signs and the cultural, emotional, and ideological frameworks of those who interpret them. Unlike denotation, which appears stable and widely recognized, connotation is fluid, subjective, and often shaped by personal experience, collective values, and social context (Fiske, 2011). In the film *Bila Esok Ibu Tiada*, Rahmi's character functions not only as a literal representation of a single mother but also as a symbolic figure that embodies resilience, love, and endurance.

At the connotative level, Rahmi signifies more than her daily struggles with poverty and the absence of her husband. She becomes a cultural emblem of maternal sacrifice, fortitude, and unwavering devotion. Her attempts to reconcile and reunite her children—who have begun to drift apart emotionally due to the fractured family structure—convey the broader struggle of mothers who act as emotional anchors within fragile households. This meaning transcends the mere narrative and resonates with audiences who interpret her actions through the lens of shared cultural ideals about motherhood.

Through Rahmi's persistence, the film suggests that a mother represents not only the physical provider but also the emotional foundation that binds family members together. Her love is depicted as limitless, her strength tireless, and her presence indispensable in restoring unity amid hardship. Thus, at the connotative level, Rahmi stands as a symbolic articulation of hope, compassion, and unyielding perseverance in the face of life's challenges (Harnia, 2021).

c. Myth

In semiotics, myth represents a cultural way of thinking that shapes how individuals interpret events, values, and social realities. It is not merely a story or fable but a system of meaning through which ideologies, concepts, and cultural assumptions are constructed and reinforced. Myths emerge from repeated observations and collective interpretations of everyday life, transforming specific events into broader cultural narratives.

Barthes emphasizes that myth should not be seen as irrational or imaginary, but rather as a structured form of communication. It works by taking what appears natural or self-evident and framing it as a reflection of dominant values within society. In this way, myth simplifies complex realities into symbolic forms that are easily consumed and widely accepted. Within semiotic analysis, myth is considered a "secondary" layer of meaning: it builds upon denotation and connotation but functions to legitimize cultural norms and ideologies. Thus,

myths do not convey ultimate truths but instead communicate what a culture at a given moment accepts as valid and meaningful (Damayanti, 2022).

The explanation of the myth that can be seen from the film *Bila Esok Ibu Tiada*,

1. Emotional Struggle

The children in the film "*Bila Esok Ibu Tiada*" learn to accept reality and grow through sadness, depicting the process of emotional healing. Rahmi as Mother: Rahmi, played by Christine Hakim, symbolizes the figure of a mother who is full of affection and sacrifice for her children. She is one of the centers of the family and a symbol of unconditional love for her children. Mother as the center of morality and parenting in the family, the loss of a mother creates a deep emptiness.

2. Family Home

The home environment functions as a central space for family life, symbolizing warmth, comfort, and security for those who inhabit it. In the film, the house is not only depicted as a physical structure but also as a representation of emotional attachment and belonging. Various areas of the household, such as the front yard, terrace, living room, family room, dining area, bedrooms, and kitchen, are intentionally highlighted across several scenes. Each space reflects the rhythms of family interaction, illustrating how the domestic setting becomes both a backdrop and a metaphor for unity, intimacy, and the struggles of daily life.

3. Conflict Between Siblings

The conflicts and tensions experienced by Ranika, Rangga, Rania, and Hening illustrate the reality that harmony within a family is not always easily achieved. Their struggles demonstrate that disagreements, emotional distance, and differences in priorities are inevitable aspects of family life. Rather than presenting an idealized image of constant unity, the film highlights the fragility of familial bonds when confronted with economic challenges, loss, and shifting responsibilities. At the same time, these conflicts reinforce the cultural myth that maintaining harmony is a duty that requires continuous effort and sacrifice from every member. The narrative suggests that peace within the household does not occur naturally, but instead must be cultivated through resilience, communication, and commitment. In doing so, the film mirrors broader societal beliefs about the family as both a space of love and inevitable conflict, where harmony becomes an aspiration that requires vigilance and perseverance to preserve.

4. Losing a Father (Head of the Family)

Death is not the end of everything, but part of a life journey that teaches about acceptance and strength after loss. The death of Rahmi's husband, Haryo, the father of this family, is a symbol of a great loss that tests the strength and bonds of a family called harmony. This states that a harmonious family must be strong and must unite to face difficulties in joy and sorrow. This is a test for every family member without exception. In this section, it can be observed that the myths contained in the film produce a lot of insight to be studied carefully. There are many lessons that can be taken from the film, making it possible for this film to be one of the good films to be watched by all groups.

CONCLUSION

The film presents an emotional narrative about a mother's struggle to maintain the integrity and harmony of her family after her husband leaves her. To analyze the meaning of this film, Roland Barthes' semiotic approach can be used to trace the layers of meaning contained in the film's visual and narrative texts. Denotatively, this film factually tells the story of Rahmi, a housewife who has to face various challenges after her husband leaves his responsibilities towards her family. Rahmi lives under shrinking economic pressure and has to accompany her children who are starting to grow up with their own busy lives. In several scenes, Rahmi is seen continuing her routine as a mother, such as preparing food, advising her children, and trying to create a warm home atmosphere. All of these actions represent the reality that is often experienced by single mothers in our society, so the denotative meaning in this film is very strong and easy to capture visually. This denotative meaning shows the objective reality in the entire story in the film, while the connotation opens up space for interpretation of deeper moral messages and human values.

Connotatively, Rahmi's sincerity in carrying out her role as a mother, even without the support of her husband and facing the attitude of children who are starting to distance themselves, can be interpreted as a symbol of the power of a mother's love. This connotative meaning opens up space for interpretation of deeper moral messages and human values. The scenes showing Rahmi continuing to smile amidst pressure, hugging her children even though she is hurt by their words, and maintaining the atmosphere of eating together even though it is full of tension, contain connotative meanings about sacrifice, fortitude, and the sincerity of a mother's heart. In Barthes's view, this is a second-level signification system, where signs are not only literal, but also form an ideological narrative about the meaning of family and the role of women in society. This film represents the problems of modern families and the phenomenon of loneliness parenting through strong visual symbols. Roland Barthes' semiotic analysis reveals the emotional burden of mothers, alienation in the role of parenting, and its impact on children. This film is a reflection of social reality and a critique of the lack of support for parents in today's families. Not only that, this film also serves as a social critique of the lack of emotional and structural support for parents, especially mothers. This film shows that visual media can be an effective means to raise public awareness about the importance of empathy, communication, and shared roles in building an emotionally healthy family. Not only does it convey an emotionally touching story, but it also serves as a reflection on family values, gender roles, and women's resilience.

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