

FEMALE STRUGGLE AND SOCIAL SIGNS: A SEMIOTIC ANALYSIS OF THE BALINESE SHORT STORY “*MALAIB SUTRISNI! MALAIB!*” BY KOMANG ADNYANA

Desak Putu Eka Pratiwi¹⁾, I Komang Sulatra²⁾
 Faculty of Foreign Languages
 Universitas Mahasaraswati Denpasar
 Indonesia
 desakekapratiwi@unmas.ac.id

Abstract

This study examines the representation of female struggle in the Balinese short story “*Malaib Sutrisni! Malaib!*” through a semiotic perspective. The aims of this study are (1) to identify the social signs that represent female struggle in the narrative and (2) to interpret the meanings conveyed through these signs within the socio-cultural context of Balinese society. The study employs Barthes’ semiotic framework to analyze significant signs in the text, including characterization, dialogue, and narrative situations that reflect social pressures and gender expectations. The analysis reveals that the protagonist’s experiences symbolize broader social tensions related to gender roles, family expectations, and cultural norms. These narrative elements function not only as components of the story but also as signs that convey deeper ideological meanings about the position of women within a patriarchal social structure. The findings demonstrate that the short story represents female struggle through symbolic representations of social constraints and emotional conflict. This study highlights how Balinese modern literature encodes social realities and cultural values through semiotic structures.

Keywords: semiotics; female struggle; social signs; Balinese literature

Introduction

Literature functions as an important medium through which social realities, cultural values, and human experiences are represented and interpreted. Through narrative structures, literary works often reflect various aspects of society, including social norms, power relations, and gender roles. In many cultural contexts, literature provides a space where individuals’ experiences and struggles can be articulated and examined. One theme frequently explored in literary works is the struggle of women in negotiating social expectations, cultural pressures, and gender roles imposed by society.

In the context of Balinese literature, short stories written in the Balinese language play a significant role in representing the dynamics of contemporary Balinese society. Modern Balinese short stories often portray everyday life, social tensions, and cultural values embedded within the community. Through characterization, dialogue, and narrative events, these stories reveal how individuals respond to various social realities. In particular, the representation of female characters in Balinese literary works provides insight into how gender roles and expectations are constructed and interpreted within the socio-cultural framework of Balinese society.

One example of such a literary work is the Balinese short story “*Malaib Sutrisni! Malaib!*”, which portrays the emotional and social struggles experienced by a female character.

The story depicts the life situation of Sutrisni, whose experiences reflect various social pressures and expectations placed upon women. These struggles are not only presented through the plot but are also conveyed through a series of narrative elements such as expressions, actions, and symbolic situations. These elements function as signs that communicate meanings beyond the literal level of the story.

Semiotics provides a useful theoretical framework for examining how meaning is constructed and communicated through signs within literary texts. According to Saussure, a sign consists of two inseparable components: the signifier and the signified. Expanding this concept, Barthes proposes that signs operate at multiple levels of meaning, including denotation and connotation, and may also produce broader cultural meanings known as myth. Through this perspective, literary elements such as characters, events, and narrative descriptions can be interpreted as signs that convey deeper social and ideological meanings embedded within the text.

Several scholars have applied semiotic approaches to analyze cultural and literary texts. Chandler (2017) argues that semiotic analysis enables researchers to uncover cultural meanings and ideological messages embedded within texts. Similarly, Danesi (2004) explains that literary narratives function as systems of signs that reflect social realities and cultural values. Barthes (1977) further demonstrates that narrative structures in literary works often encode symbolic meanings that go beyond their literal interpretations. These studies highlight the relevance of semiotics as a valuable tool for interpreting meaning in literary discourse.

In relation to gender representation, literary texts often portray the experiences and struggles of women within specific social and cultural contexts. However, studies focusing on the semiotic interpretation of female struggle in Balinese short stories remain relatively limited. Previous studies have tended to focus more on linguistic features or general literary analysis, while the symbolic representation of gender-related struggles has received less attention. Therefore, examining how female struggle is constructed through social signs in Balinese literary narratives becomes important for understanding how literature reflects and negotiates social realities.

Based on this background, this study aims to analyze the representation of female struggle in the Balinese short story "*Malaib Sutrisni! Malaib!*" using a semiotic approach. Specifically, this study seeks to identify the social signs that represent female struggle in the narrative and to interpret the meanings conveyed through these signs within the socio-cultural context of Balinese society. Through this analysis, the study is expected to contribute to a deeper understanding of how Balinese modern literature represents social experiences and cultural values through symbolic forms.

Methods

This study employs a qualitative descriptive approach to analyze the representation of female struggle in the Balinese short story "*Malaib Sutrisni! Malaib!*" by Komang Adnyana. The research focuses on identifying and interpreting the social signs that construct the experiences of the female character in the narrative. The primary data of this study consist of textual elements taken from the short story, including dialogues, narrative descriptions, and character actions that reflect social pressures and gender-related experiences.

The data were collected through close reading of the text in order to identify significant signs related to the representation of female struggle. These signs include expressions, events, and narrative situations that symbolize the social conditions and cultural expectations surrounding women. After the relevant data were identified, they were categorized and analyzed using Barthes' semiotic framework.

The analysis was conducted in two stages. First, the identified signs were examined at the denotative level to determine their literal meanings within the narrative context. Second,

the signs were interpreted at the connotative level to uncover the broader social and cultural meanings embedded in the text. Through this analytical process, the study aims to reveal how the short story represents female struggle through symbolic and narrative structures within the socio-cultural context of Balinese society.

Findings and Discussion

This section presents the semiotic analysis of selected textual data from the Balinese short story *“Malaib Sutrisni! Malaib!”* written by Komang Adnyana. The story portrays the emotional struggle of Sutrisni, a young mother who faces severe economic hardship after giving birth to her first child. Her husband, Made Wisnawa, a struggling painter, is unable to provide sufficient income for their family. As their financial situation worsens, Wisnawa proposes a painful solution—selling their baby to a wealthy foreign couple. The proposal creates a deep moral conflict for Sutrisni, who must choose between economic survival and her maternal instinct to protect her child. The story ultimately depicts a woman’s inner resistance and sacrifice, highlighting themes of poverty, parental love, and the psychological struggle of a mother trying to save her child from an unjust fate. The analysis applies the semiotic framework proposed by Barthes (1991), which distinguishes three levels of meaning: denotation, connotation, and myth. Through this framework, the study identifies signs that represent the struggle of the female protagonist and interprets their cultural meanings within the context of Balinese society.

Data 1: Social Expectation Toward Children

“Yan pianaké luh, bli dot ia dadi pragina paling kasub. Yan muani, dumadak ia dadi muani sujati. Kuat. Mawibawa.”

“If the child is a girl, I hope she will become a great dancer. If it is a boy, he will grow into a real man—strong and dignified.”

At the denotative level, the quotation shows a conversation in which Wisnawa expresses his expectations about their child’s future. He imagines that if the child is a girl, she could become a famous dancer, while if the child is a boy, he will grow into a strong and respected man. Literally, the utterance reflects a hopeful projection of the parents regarding the future success of their child.

At the connotative level, however, the statement reveals deeper social expectations embedded in Balinese cultural values. Children are not merely family members but are often perceived as the continuation of family pride and social status. The imagined future of the child—either as a respected man or a successful performer—symbolizes the parents’ aspirations for social recognition. Within this context, Sutrisni’s role as a mother becomes crucial because the cultural expectation of raising a successful child is implicitly placed upon her. The burden of motherhood is therefore not only biological but also symbolic.

At the level of myth, this sign reflects a broader cultural ideology that naturalizes motherhood as the ultimate fulfillment of a woman’s role. In many traditional societies, women are socially constructed as caretakers whose value is measured by their ability to produce and nurture successful offspring. This myth transforms motherhood into a moral obligation rather than a personal choice. As a result, Sutrisni’s identity becomes closely tied to her ability to fulfill these expectations, which intensifies her struggle when the family faces severe economic hardship.

Data 2: The Fragility of Childbirth and Maternal Sacrifice

“Sutrisni ngidemang paningalanné. Sakit ulian lekadang pianakné ané kapertama enu karasayang dislagan pahané. Awakné lemet, liu anaké ngorahang nglekadang pianak cara mangantung bok akatih, né jani ia muktiang padidi.”

“Sutrisni closed her eyes. The pain from giving birth to her first child was still felt in her groin. Many people say that giving birth is like being hung by a single strand of hair, and now she had proven it herself.”

At the denotative level, the passage describes Sutrisni’s physical condition after giving birth to her first child. She closes her eyes as the pain from the childbirth is still strongly felt in her body. The narration also refers to a common saying among people that childbirth is as dangerous as “being hung by a single strand of hair.” This expression literally illustrates the extreme fragility of life during the process of childbirth. The narration then states that Sutrisni has now experienced and proven this reality herself.

At the connotative level, the expression symbolizes the vulnerability and suffering that accompany motherhood. The metaphor of “being hung by a single strand of hair” implies a very thin boundary between life and death. This metaphor emphasizes that childbirth is not merely a natural biological process but also a moment of great risk for women. By experiencing this pain firsthand, Sutrisni undergoes a profound transformation from a woman who only heard the saying to one who truly understands the depth of maternal struggle. Her closed eyes also signify exhaustion and emotional tension after passing through a life-threatening moment.

At the mythological level, the passage reflects a cultural ideology that associates motherhood with sacrifice and endurance. In the semiotic perspective of Roland Barthes, such expressions function as cultural myths that naturalize social beliefs. The belief that childbirth involves extreme suffering reinforces the idea that a mother’s love is proven through her willingness to endure pain. This myth becomes particularly significant because Sutrisni later faces the heartbreaking possibility of losing her child due to economic hardship. The description of her painful childbirth therefore intensifies the emotional conflict of the story, highlighting the tragic irony that a child born through such sacrifice might later be separated from the mother who struggled to bring the child into the world.

Data 3: Economic Pressure in the Household

“Sutrisni tusing nyidayang nangkek yéh matané... penghasilanné tetep kuangan dogén.”

“Sutrisni could no longer hold back her tears... their income was simply never enough.”

Denotatively, the sentence describes Sutrisni’s emotional reaction to the family’s financial difficulties. She is unable to hold back her tears because the household income is insufficient to support their daily needs. The literal meaning emphasizes the economic hardship faced by the family, particularly due to the unstable income of her husband as an artist.

At the connotative level, Sutrisni’s tears symbolize the emotional burden carried by women in economically unstable households. Although Wisnawa is the primary breadwinner, Sutrisni experiences the psychological consequences of the financial crisis more intensely. Her

emotional response illustrates how women often internalize family problems and feel responsible for maintaining the stability of the household. The tears therefore function as a sign of silent endurance and emotional resilience.

At the mythological level, the scene reflects the ideology that women must remain emotionally strong and supportive despite economic adversity. Cultural narratives frequently portray women as the moral backbone of the family, expected to maintain harmony even when facing hardship. This myth reinforces the expectation that women should suppress their own struggles in order to protect the unity of the family. The story subtly critiques this ideology by revealing the depth of Sutrisni's emotional distress.

Data 4: The Memory of the Father's Warning

"Magedi ba Luh. Magedi. Kéwala ingetang. Luh tusing ja pianak bapa buin."

"Leave, my daughter. Leave. But remember—you are no longer my child."

At the denotative level, the sentence recalls the harsh words spoken by Sutrisni's father when she decided to marry Wisnawa against her family's wishes. The statement literally expresses rejection and disownment. The father declares that Sutrisni is no longer recognized as his daughter, indicating the severity of the family conflict.

At the connotative level, this memory reflects the deep emotional trauma experienced by Sutrisni. The recollection of her father's words appears during a moment of crisis, suggesting that past experiences of rejection continue to shape her psychological state. The sentence symbolizes the social consequences faced by women who challenge family authority. By choosing to marry someone considered unsuitable, Sutrisni loses the protection and support of her family. This isolation further intensifies her vulnerability when she later faces economic hardship.

At the level of myth, the passage reflects the cultural ideology that daughters must obey parental authority and uphold family honor. In many traditional societies, disobedience to parental expectations is considered a serious violation of social norms. The father's rejection therefore represents the enforcement of patriarchal family values. However, the narrative also exposes the emotional cost of such rigid norms. Sutrisni's struggle is not only economic but also social and psychological, as she must navigate life without the support of her family. This situation highlights how patriarchal expectations can marginalize women who attempt to exercise personal autonomy.

Data 5: Patriarchal Authority and the Memory of Social Rejection

"Keneh Luhé kénkén? Ngidih ka mémé bapan Luhé? Apa Luh ngengsap suba katundung! Suba sing akuina pianak, suba ulaha cara cicing gudig!!"

"What are you thinking, Luh? Asking help from your parents? Have you forgotten that you were once driven away? You are no longer recognized as their child, treated like a stray dog!"

At the denotative level, this utterance is spoken by Wisnawa during a heated conversation with Sutrisni when she considers seeking help from her parents to solve their financial problems. Literally, Wisnawa reminds her that she was previously rejected and expelled by her family after marrying him. The statement emphasizes that her parents no longer

recognize her as their daughter. Through this utterance, Wisnawa dismisses the possibility of asking for assistance from Sutrisni's family.

At the connotative level, the utterance reflects the emotional trauma and social stigma associated with family rejection. By reminding Sutrisni of her past expulsion, Wisnawa reinforces the idea that she no longer has a safe social support system. The phrase comparing her treatment to "a stray dog" intensifies the humiliation embedded in the memory. This language functions as a symbolic reminder of Sutrisni's vulnerable position in society. The utterance therefore becomes a sign of psychological pressure that further limits her options in confronting the crisis surrounding her child.

At the mythological level, the utterance reflects the cultural ideology of patriarchal authority and family honor. Within many traditional societies, including Balinese culture, daughters are expected to obey their parents' decisions regarding marriage and family life. When a woman defies these expectations, she may face social exclusion or even disownment. According to the semiotic perspective of Roland Barthes, such cultural beliefs function as myths that appear natural and unquestioned. In this context, Sutrisni's earlier rejection becomes a mechanism of social control that continues to influence her present situation. The memory of this rejection reinforces her isolation and intensifies her struggle as a woman who must confront economic hardship and moral dilemmas without the protection of her family.

Data 6: Economic Desperation as Justification for Moral Compromise

"Apa Luh dot i raga terus-terusan idup sengsara?"

"Do you want us to keep living in misery like this?"

At the denotative level, this utterance is spoken by Wisnawa during a tense conversation with Sutrisni regarding their financial difficulties. Literally, he asks whether Sutrisni wants them to continue living in poverty and hardship. The question appears as a direct response to Sutrisni's resistance to the idea of giving their child to the foreign couple. On the surface, the statement reflects Wisnawa's frustration and his perception that their current living conditions are unbearable.

At the connotative level, the utterance reveals Wisnawa's attempt to frame the decision of selling the child as a rational solution to economic suffering. The rhetorical structure of the question places emotional pressure on Sutrisni by implying that refusing the plan means accepting continued misery. In this context, poverty becomes a persuasive argument that justifies morally questionable actions. The utterance also exposes the gendered dynamics within the family: while Wisnawa emphasizes economic survival, Sutrisni prioritizes the emotional and moral responsibilities associated with motherhood. This contrast highlights the internal conflict between pragmatic reasoning and maternal instinct.

At the mythological level, the utterance reflects a broader social ideology in which economic survival is often used to legitimize morally difficult decisions. Within the semiotic framework proposed by Roland Barthes, myths function as cultural narratives that naturalize certain beliefs within society. In this case, the belief that poverty justifies extreme measures becomes normalized. However, the narrative challenges this ideology through Sutrisni's resistance. Her refusal to accept this reasoning reveals the tension between economic necessity and the cultural myth of maternal devotion. The utterance therefore becomes a significant sign in the narrative, illustrating how economic hardship shapes moral discourse within the family while simultaneously intensifying the female character's struggle to defend her maternal values.

Data 7: Maternal Resistance Against the Commodification of the Child

“Apa bli suba buduh? Bli las ngadep pianak bliné padidi?”

“Are you crazy? How could you sell your own child?”

At the denotative level, this utterance is spoken by Sutrisni in response to Wisnawa’s proposal to sell their baby to a foreign couple. Literally, the sentence expresses shock and disbelief. Sutrisni questions her husband’s sanity and condemns the idea of selling their own child. The utterance appears in a moment of intense emotional tension, when Sutrisni realizes that Wisnawa is seriously considering the plan.

At the connotative level, the utterance functions as a strong expression of maternal resistance. The rhetorical question “Are you crazy?” indicates not only emotional anger but also moral rejection. Through this statement, Sutrisni positions herself against the commodification of her child. The utterance therefore represents a symbolic defense of motherhood. While Wisnawa frames the situation as an economic solution, Sutrisni interprets it as a violation of the natural bond between parent and child. This contrast reveals the gendered dynamics within the story: the male character emphasizes economic survival, whereas the female character prioritizes emotional and moral values related to motherhood.

At the mythological level, the utterance reflects the cultural ideology that motherhood is sacred and inseparable from moral responsibility. In many societies, mothers are expected to protect their children regardless of the circumstances. This expectation forms part of a broader cultural myth that defines maternal love as unconditional and self-sacrificing. Sutrisni’s reaction reinforces this myth by rejecting the possibility of treating the child as a tradable object. At the same time, the narrative exposes the fragility of this ideology when confronted with severe economic hardship. Through Sutrisni’s protest, the story highlights the tension between cultural ideals of motherhood and the harsh realities faced by marginalized families.

Data 8: The Symbol of the Foreign Couple and the Commodification of the Child

“Buin maniné, Wisnawa teka ngajak anak muani soléh ka rumah sakit. Toris. Adané Miké, bulé uli Australia.”

“The next day, Wisnawa came to the hospital with a tall man. A tourist. His name was Mike, a foreigner from Australia.”

At the denotative level, the sentence introduces a foreign character named Mike who comes to the hospital with Wisnawa. Literally, the passage simply describes the arrival of a foreign tourist accompanying the husband. The presence of this character appears ordinary within the setting of Bali, which is widely known as an international tourist destination. However, within the narrative context, the foreigner’s arrival is closely connected to Wisnawa’s plan to sell the baby.

At the connotative level, the presence of the foreign tourist functions as a sign of economic inequality and power imbalance. The foreigner symbolizes wealth, opportunity, and global mobility—qualities that contrast sharply with Sutrisni and Wisnawa’s financial hardship. The baby, in this context, becomes a symbolic object within a transactional relationship shaped by economic desperation. This moment reveals how poverty can force individuals to consider morally troubling decisions. For Sutrisni, the situation intensifies her emotional struggle because her child is no longer treated purely as a family member but as a potential commodity.

At the mythological level, the scene reflects a broader social ideology associated with globalization and tourism in Bali. Foreign visitors are often perceived as symbols of economic power and privilege. Within this ideological framework, local individuals may be positioned as economically dependent or vulnerable. The narrative subtly critiques this myth by exposing the unequal relationship between the wealthy foreign couple and the struggling local family. For Sutrisni, the arrival of the foreigner marks the turning point that triggers her final decision to escape. Her act of resistance challenges the implicit ideology that economic power grants the right to control or possess vulnerable lives.

Data 9: The Transformation of the Husband

“Wisnawa suba masalin dadi anak lén.”

“Wisnawa had changed into a completely different person.”

At the denotative level, the sentence states that Wisnawa has changed and is no longer the same person Sutrisni once knew. The literal meaning suggests that his character and attitude have transformed significantly over time. Previously, Wisnawa was portrayed as a loving husband who expressed affection and dreams for their future child.

At the connotative level, the transformation represents the psychological impact of economic failure and social pressure. Wisnawa’s identity as a man is deeply connected with his role as a provider. When he fails to fulfill this expectation due to financial difficulties, his personality gradually changes. This shift creates emotional distance within the marriage and intensifies Sutrisni’s sense of isolation. The sign therefore reflects how economic hardship can reshape family relationships and gender dynamics.

At the mythological level, this transformation reflects the cultural ideology that masculinity is defined by economic success and authority. When this ideal collapses, the male figure experiences a crisis of identity. As a result, the burden of emotional stability often shifts to the woman. In the story, Sutrisni must confront not only financial hardship but also the emotional consequences of her husband’s transformation, which deepens her struggle.

Data 10: Escape as Resistance

“Malaib Sutrisni. Malaib!!! palaibang ragané ka tongosé ané paling singid!!”

“Run, Sutrisni. Run!!! Run as far away as possible to the most hidden place!”

Denotatively, the sentence describes Sutrisni’s decision to run away. The repetition of the word *malaib* (to escape or run away) emphasizes the urgency and intensity of her action. Literally, Sutrisni chooses to flee in order to protect her child from being taken away.

At the connotative level, the act of escape symbolizes resistance against oppressive circumstances. Throughout the narrative, Sutrisni is portrayed as a woman who initially appears powerless in the face of economic hardship and patriarchal authority. However, her final decision to escape demonstrates her agency and determination. The repetition of the word *malaib* functions as a powerful sign of rebellion against the situation that threatens her maternal identity.

At the mythological level, this act challenges the traditional myth of female passivity. In many patriarchal narratives, women are depicted as obedient and submissive figures who accept their fate. Sutrisni’s escape disrupts this myth by portraying a woman who actively

resists injustice. The act of running away therefore becomes a symbolic assertion of autonomy and maternal protection.

Conclusion

The semiotic analysis reveals that the short story constructs female struggle through multiple interconnected signs. These signs include maternal suffering, economic hardship, social stigma, marital conflict, and resistance against oppressive circumstances. Each sign operates at different levels of meaning, revealing both the literal events in the narrative and the deeper cultural ideologies embedded in Balinese society. At the denotative level, the story portrays the everyday struggles of a young mother facing poverty and family conflict. At the connotative level, these struggles symbolize broader issues such as gender inequality, social pressure, and emotional resilience. At the mythological level, the narrative challenges traditional ideologies that portray women as passive and obedient figures. Through the character of Sutrisni, the story ultimately presents a powerful representation of female agency. Her decision to escape with her child transforms her from a victim of circumstance into an active subject who resists injustice. In this way, the short story offers not only a narrative of suffering but also a symbolic critique of patriarchal structures within society.

Bibliography

- Achmad, D. M., & Burhamzah, M. (2025). Semiotics analysis of gender differences portrayed in the “Barbie” film. *Journal of English Literature and Linguistic Studies*.
- Anjani, D. R., Alsunah, A., Nurwahidah, L. S., & Julianto, C. D. (2024). Construction of emotional and cultural meanings in the novel “Lembayung Senja”: A Roland Barthes semiotic analysis. *eScience Humanity Journal*.
- Aulia, F., Saehu, A., & Sakinah, R. M. N. (2024). Semiotic elements of Barthes model in Wall’s ice cream advertisement. *International Journal of English Linguistics, Literature, and Education*.
- Barthes, R. (1991). *Mythologies* (A. Lavers, Trans.). Noonday Press.
- Berger, A. A. (2010). *Media and communication research methods: An introduction to qualitative and quantitative approaches* (2nd ed.). Sage.
- Bililah, D. F., Widodo, W. U., & Sulistyaningsih, E. F. (2024). Semiotic analysis of masculinity in “High and Low The Movie 3 Final Mission”. *English Education and Literature Journal*.
- Chandler, D. (2017). *Semiotics: The basics* (3rd ed.). Routledge.
- Danesi, M. (2004). *Messages, signs, and meanings: A basic textbook in semiotics and communication theory* (3rd ed.). Canadian Scholars’ Press.
- Eco, U. (1976). *A theory of semiotics*. Indiana University Press.
- Hall, S. (1997). *Representation: Cultural representations and signifying practices*. Sage Publications.
- Hasanah, A. H., & Ismail, O. A. (2023). Analisis semiotika Roland Barthes mengenai ketidakadilan gender dalam film “Yuni”. *JIGE: Jurnal Ilmiah Global Education*, 4(2).
- Marpaung, C. Y. G., Heriyanto, E., & Ayunda, N. A. (2023). Representation of feminism in the film “Lucy” through Roland Barthes’ semiotic analysis. *Jurnal Paradigma: Journal of Sociology Research and Education*.
- Nurma, V., Valerina, G., & Kurniawan, L. W. (2024). Semiotic analysis and gender representation in Nike’s advertisement “What If You Can?”. *JISPENDIORA: Jurnal Ilmu Sosial Pendidikan dan Humaniora*.
- Kuspiyah, H., Zulaikah, Z., Rohmah, A., & Septiyana, S. (2022). Women in gender in the animated film “Meraih Mimpi”: Semiotic analysis of Roland Barthes. *Channing: Journal of English Language Education and Literature*.

- Saussure, F. de. (2011). *Course in general linguistics* (W. Baskin, Trans.). Columbia University Press.
- Selden, R., Widdowson, P., & Brooker, P. (2017). *A reader's guide to contemporary literary theory* (6th ed.). Routledge.
- Soleha, E., & Wirawanda, Y. (2025). Analisis semiotika Roland Barthes terhadap representasi diskriminasi gender perempuan dalam film "A Normal Woman". *Indonesian Journal of Humanities and Social Sciences*.