

Representation of Mental Health Disorders in Postpartum Women in the Film "Baby Blues"

Citra Sekar Mayang^{1,*}, Zuhdan Aziz²

^{1,2} Faculty of Social and Political Sciences, Universitas Muhammadiyah Yogyakarta, Yogyakarta, Indonesia

Abstract

Purpose: The purpose of this research is to explain about how the representation of mental health disorders in postpartum women in the film "Baby Blues".

Methodology: This research uses a qualitative approach and film analysis using the Roland Barthes semiotic method, with data collection techniques through documentation and literature study.

Results: The results of this study by looking at denotation, connotation, and myth, then depicted in the film Baby Blues represent many women experiencing mental health disorders after childbirth. Furthermore, the results of the myth, this film presents many traditional views, namely gender stereotypes in society that can increase the risk of mental health disorders in postpartum women. This research is expected to make an important contribution to film studies, especially the influence of visual. Representation in films on people's perceptions and views related to mental health issues experienced by postpartum women through symbols, signs, and visual language to describe and communicate this issue.

Applications/Originality/Value: This research seeks to make a film narrative more interesting in describing an issue so that it can be a guideline for filmmakers to produce more detailed and more accurate representations of mental health-related issues in future works.

Introduction Section

In today's digital era, the media acts as the main channel that serves to accommodate and present various ideologies. The media facilitates the spread of ideologies formed by certain parties to their audiences, so that without realizing it, people begin to be influenced and the ideology begins to seep into their mindset. This phenomenon is an example of representation in the media, which is the result of cooperation between communication studies and cultural studies that are interrelated. (Hall, 1997) suggests that representation is a crucial practice involved in the production of culture. Culture, as a very broad concept, refers to "shared experience". A group is considered to belong to the same. Culture when its members share similar experiences and cultural codes, communicate in a uniform language, and share distinctive concepts. Hall separates the concept of representation into two dimensions. First, there are mental representations, which include concepts about objects or ideas that exist in an individual's mind (known as conceptual maps). Mental representations are generally abstract. Second, there is language representation, which has a central role in the formation of meaning. The abstract concepts contained in an individual's mind must be articulated through a common to associate concepts and ideas about an object or idea with specific signs and symbols.

Representation can be considered a component of communication activities, which is the exchange of messages through media and the creation of meaning. Representation is defined as the act of repetition, the representation of entities, the process of image creation or the method of interpretation of the content present in the object or text being illustrated. This text object can take various forms, such as writing, images, real events, and audio-visual media such as film (Alamsyah, 2020). Film is one of the mass media used to convey information, whether implied or not. In addition, movies also play a role in reflecting values in society, and this is inseparable from the great influence of mass media in the current era of communication. Therefore, many movies are used as a tool to represent social aspects in society. Representation is a picture of reality that occurs in society through the medium of film, which is used as a method to communicate messages. Film acts as an inclusive communication medium, where films have the capability to articulate the meaning contained in the narrative represented in the film work (Giovani, 2020).

As a mass media, film are considered to have the potential to influence audiences with a high degree of reality, strong emotional impact, and great popularity (Ghassani & Nugroho, 2019). Through the medium of film, people are invited to receive information, truths, perspectives, and ideas conveyed in the form of representations of reality presented in films. The reality presented in the film is the result of a construction process that has been carried out previously using a certain

*Corresponding author: zuhdanaziz.umy@gmail.com

aesthetic approach (Anwar, 2022). Film act as a social mirror that describes, shapes, and responds to social reality. Film can influence people's perceptions of certain social issues by directing attention to certain aspects of a problem or event. This can influence the way people respond and interact with the social reality. Therefore, the message conveyed in the movie can be well received by the audience (Dasuki, 2020). The uniqueness of film lies in their ability to present a more interesting and memorable experience when compared to other mass communication media, this is because the themes and the way movies portray messages are derived from real life (Leliana et al., 2021). Film have the potential to influence people's lives, given their ability to make viewers feel as if they are experiencing the events in the movie itself. The messages implied in each movie scene are able to provide unique impressions and memories for each audience. Film can be considered as a very effective communication channel, both through verbal and non-verbal language (Puspitasari, 2021).

There are many themes that can be represented in film, especially those related to mental health. Visual representations in films have the ability to influence the way people view certain issues, including mental health. Mental health is becoming a major focus as a health issue that is increasingly strategic and attracting attention at the global level. Unfortunately, the complexity of mental health issues is still often ignored or considered an avoidable theme by most members of society. An in-depth understanding of mental health has significant relevance in handling aspects related to stress, anxiety, trauma, and depression, which have the potential to affect a person's quality of life (Maulana, 2021). To date, there are still many myths and false beliefs about mental health in Indonesian society. Some of these include the idea that mental disorders can only be understood and treated by one specific field of science, that mental disorders are untreatable, appear without notice, are considered embarrassing or damaging to reputation in the neighborhood, are considered a singular event, and mental health is seen as parallel to "inner peace" which is interpreted as a life without conflict, without problems, and without desires or wishes and being resigned (Amelia, 2020: 10-11). The film *Baby Blues* by director Andibachtiar Yusuf is one example of a movie that has a visual representation of mental health. This film raises the issue of mental disorders experienced by postpartum women known as baby blues syndrome.



Figure 1. Baby Blues Film Poster

Source: Instagram @andibachtiar

Film as a mass media is positively utilized for social purposes by many directors. One of them is the movie *Baby Blues*, an Indonesian family comedy production launched in 2022. The film was directed by Andibachtiar Yusuf, and the screenplay was composed by Imam Darto, with a story idea developed by Balraj Singh. The official release of the film took place in theaters on March 24, 2022. Initially, the film was scheduled for December 23, 2021. However, the schedule has changed due to the discussion of increasing the level of Restrictions on Micro-scale Community Activities in Indonesia at the end of 2021, which was also canceled. *Baby Blues* movie is the result of a production collaboration between MVP Pictures and OTT platform MAXstream. On October 27, 2022, the film *Baby Blues* received a number of nominations in the Indonesian Journalists Film Festival in the comedy genre category. The nominations include best lead actor, best lead actress, best supporting actor, best supporting actress, best screenwriter, best camera man, best picture artist, best director, and best comedy film.

The focus of this research is to understand in detail how the film *Baby Blues* depicts or represents mental health issues, especially mental health disorders in postpartum women. In this study, it discusses how the representation of mental health disorders in postpartum women in the film "*Baby Blues*". The purpose of this study is to explain how the

representation of mental health disorders in postpartum women in the film "Baby Blues" by director Andibachtiar Yusuf will be reviewed from a semiotic point of view. This research seeks to make an important contribution to film studies, especially the influence of visual representation in films on people's perceptions and views related to mental health issues experienced by postpartum women through symbols, signs, and visual language to describe and communicate this issue. In addition, this research seeks to make a film narrative more interesting in depicting an issue so that it can be a guideline for filmmakers to produce more detailed and more accurate representations of mental health-related issues in future works.

Literature Review

Purba & Arif (2023) in their article entitled: Representation of Mental Health Disorders in the Film "Fireworks" (John Fiske Semiotics Analysis), explains that mental health disorders need to be voiced through film, because film is a communication medium that reaches relatively young viewers so that films can influence public morals. This research was conducted with the realization of the high suicide rate in society. And this research has the aim of knowing the representation of mental health issues displayed in the film Fireworks.

Other research conducted by Majid (2023) in his article entitled: Representation of Mental Health in Tangled Animated Film with Semiotics, explains that in Tangled there are 906 physical violence displayed, 269 verbal violence, 43 indirect violence, and 27 violence on objects such as taking the victim's money by force, or damaging the victim's belongings intentionally. This study found that violence is used as a means of distinguishing between evil and good characters, where evil characters tend to commit violence while good characters are victims of violence. In fact, the wrong depiction of violence in films can lead to wrong interpretations by children as the audience of the film.

The latest research conducted by Maulana & Yulianti (2023) in their article with the title: Visual Representation of Mental Health in Film, shows that scenes in the movie Dear David show the importance of social support in dealing with mental health conditions and the importance of a supportive environment. Mental health is important in the well-being of individuals and society as a whole. Visual representations such as movies can expand understanding of mental health issues, but awareness outside of the movie context also needs to be raised. This study aims to examine the representation of mental health in film, with a focus on the movie Dear David.

Based on some previous research that the author found, there are some similarities with this research. The similarity is in examining the representation of mental health in films. While the differences and updates of this research lie in different objects. This research is more focused on an in-depth analysis of the film Baby Blues, regarding the representation of mental health disorders in women. This research is important because there is no research on mental health disorders, especially those experienced by postpartum women with Roland Barthes semiotic studies in the film Baby Blues.

Methods

This research uses a qualitative method with semiotic analysis. Qualitative research is one of the research methods that aims to gain an understanding of reality through an inductive thinking process. In this research, the researcher is involved in the situation and setting of the phenomenon under study (Adlini et al., 2022). Then semiotics is the science of signs, signs are anything that can be used to represent something else. In general, semiotics is the study of signs or epistemology about the existence or actuality of signs in people's lives (Ardhianti et al, 2023: 2-8). The semiotic analysis method is used to reveal the meaning contained in verbal and non-verbal forms, including words, images, body movements, sounds, and other elements in the context of signs. Movies are often the object of research using semiotic analysis methods because movies have a significant impact through the scenes, communication, and messages conveyed to the audience (Stokes, 2006: 77).

The data collection techniques used are documentation and literature study. In the documentation stage, the researcher will document each scene that reflects the representation of women who experience mental health disorders by taking snippets of each scene. The analysis process involves observing and recording dialog elements and visual aspects in each scene of the film. This approach aims to gain an in-depth understanding of the way the film portrays and communicates mental health conditions in postpartum women, by paying special attention to the hidden signs and audiovisual elements manifested in each scene of the film "Baby Blues". Then in the literature study stage, it is used to strengthen the research foundation by utilizing data obtained from various scientific sources as well as other supporting information, including books, journals, articles, websites, and other relevant sources related to semiotic analysis. It aims to explore several aspects of the problem related to the object of research. The data used is secondary data. Secondary data is data obtained from other sources, such as documentation data, books, and the internet that researchers use in examining the representation of mental health disorders in postpartum women in the movie "Baby Blues".

In this research, the data analysis method used is Roland Barthes' semiotic analysis, the signifier is used as a means to develop a narrative that becomes the basis for the formation of signs. Roland Barthes is one of the thinkers who developed semiotic theory, which considers that the presence of symbols or signs in an image will make it easier for the image to be translated (Yuliarmini, 2021: 17). In the data analysis, the research will begin with the denotation stage which refers to the original meaning that is directly visible and contained in each frame of the shots and scenes that have been selected to

represent mental health disorders in postpartum women in the film *Baby Blues*. Next, in the connotation stage, the researcher explores the symbolic and cultural meanings contained in these elements and how these additional meanings can influence the audience's understanding of mental health disorders in postpartum women. Thus, the research will investigate how these connotation meanings emerge through the analysis of elements such as form and dialogue contained in the film *Baby Blues*. Furthermore, once the denotation and connotation meanings have been established, the researcher will relate the two meanings to myths that are common in the general public.

Results and Discussion

Result

Baby Blues is a striking film that explores the issue of mental health or mental illness, specifically the challenges faced by postpartum women. The film presents a story that explores the challenges and burdens often experienced by postpartum women, known as baby blues syndrome. The film stars Vino G. Bastian as Dika, and Aurelie Moeremans as Dinda. This family comedy-drama film tells the story of the dynamics of small family life involving the characters of Dika and Dinda who are experiencing the early days of parenthood after the birth of their first child named Dara. Dara's arrival into this world initially brings great happiness to their family. However, not limited to their happiness in accepting the presence of a child, there were various challenges and difficulties that they experienced. The film also depicts a lot about Dinda's struggle as a mother in facing the challenges of being a parent. Dinda feels exhausted and bored as she faces the responsibility of caring for her child alone without any help from Dika. The story is realistic and touching, portraying the feelings of a new mother trying to navigate her new role with all the joys, anxieties, and social pressures. Another challenge was also felt by Dinda from her mother-in-law (Ibu Tari) who always participated in their household. Because of this, Dinda felt stressed and depressed. As time went by, Dinda sank further into her increasing feelings of depression when taking care of her child. What's more, the added pressure from her mother-in-law due to the difference in opinion between them further burdened her and caused Dinda to experience baby blues syndrome.

Sharply, the film presents a strong representation of the dynamics of family relationships and mental health disorders that are often experienced by women after childbirth. Despite the heavy subject matter, the film is able to package it using simple language, which makes it close to the reality of people's daily lives. Through its deep and emotional narrative, "*Baby Blues*" manages to convey relevant messages about the life of a mother, as well as providing a different and interesting perspective on the daily reality experienced by many parents. Not only that, the entertainment aspect of the film is further enhanced by the presence of an unexpected event, where Dika's character experiences a soul swap with Dinda. This event is the starting point of their real problems. In the end, they had to switch roles. This was done so that Dika could directly experience the burden and responsibility of a wife in caring for a child. Likewise, Dinda experienced an exchange with Dika. It was intended that Dinda would also feel the burden and responsibility of a husband in supporting the household. This incident not only provides an element of entertainment, but also highlights the deeper aspects of family relationships and responsibilities.

In many films, women who have just had a child are often represented as loving, caring and gentle mothers. They strive to provide the best for their child and will do everything necessary to protect and care for their child. In addition, some films may highlight the moment of happiness and wonder when a woman first meets her child. Whereas in reality women are also human beings with flaws, such as emotional disturbances and compromised mental health. The film *Baby Blues* is quite brave in Indonesia by presenting the premise of a body swap between husband and wife, then showing scenes of facing new challenges in the role of a woman becoming a mother. The representation of mental health disorders in postpartum women in the film *Baby Blues* is through the scenes shown by Dinda who experiences depression and stress after having a child because she does not get help from those closest to her.

Discussion

Representation of Mental Health Disorders in Postpartum Women in the Film "Baby Blues"

Stuart Hall's representation theory is a conceptual framework used to detail the process of understanding meanings and conceptions of global culture. These meanings and understandings are produced, conveyed and maintained through symbols, images or signs. Simply put, the representations formed have the capacity to shape perceptions, identities, and social networks within society. According to Hall, identity plays a crucial role in representation, playing a major role in identity formation at both individual and group levels. How we are represented in media and culture plays a significant role in shaping perceptions of ourselves and how others perceive us (Hall, 1997). This research focuses on representations in mass media, especially film media.





The film used as the object is *Baby Blues* directed by Andibachtiar Yusuf. The representation in the film was analysed using Roland Barthes' semiotic method which consists of denotation, connotation, and myth. This method allows researchers to carefully observe the visual signs contained in the film's narrative. This discussion will review in detail the

denotation and connotation meanings of each cut scene related to the representation of mental health disorders in postpartum women in the context of this film. In the first stage, the researcher will analyse the denotation meaning by focusing on the interpretation of the literal meaning embedded in the picture elements. This process will enable the identification of the basic meaning contained in the cut scenes of "Baby Blues". The second stage of this approach involves the analysis of connotation meaning, which can be traced through the observation of dialogue, focus, and frame. After both stages of analysis have been conducted, the discussion will expose myths that may have grown among the public and support the connotative interpretation. Thus, this research will not only detail the denotation and connotation meanings contained in the film, but also explore the mythological elements that influence the connotative meanings in the wider context of society. In this context, the author will analyse relevant scenes to reveal the representation of mental health disorders in postpartum women in the film *Baby Blues*.

To elaborate on the focus of the problem in this research, the following scenes have been analysed according to Roland Barthes' semiotic model:

Scene

The first scene chosen was the interaction between Dinda and Ibu Tari (mother-in-law).

Visual Cues	Dialogue Marks
	<p>Mrs. Tari: Hei, you're already a mom, but you're still a wife. Take care of yourself, when your husband goes to work, he sees his shabby wife, what if he meets someone who smells better outside? At least use some powder</p>
	
	<p>Dinda: You heard what your grandmother said, that if mama is disheveled, papa will have a crush on someone else</p>
	

Source: MAXstream Baby Blues film

Denotation Meaning:

In the cut scene above, we can see the atmosphere in the kitchen which shows the interaction between Dinda and her mother-in-law (Mrs. Tari). Dinda is depicted as a woman wearing a patterned white negligee, with long hair that is loose and slightly messy. Meanwhile, Ibu Tari is seen as a woman wearing a red and white jacket, with her hair tied up with a headband, and glasses hanging from her jacket. In this scene, Mrs. Tari is seen holding her granddaughter while communicating with Dinda who is sitting enjoying her food. Then, Dinda is seen responding to her mother-in-law's words by smelling her body scent, showing the impact of talking about her appearance after becoming a mother. Next, Dinda is seen carrying her child into the room. Finally, Dinda puts her son to sleep on the bed while talking to him about what his grandmother said in the kitchen.

Connotative Meanings:

The cut scene above reveals a connotation of women feeling uncomfortable due to social perceptions of physical appearance. This scene reflects an insensitivity to the psychological and physical changes faced by postpartum women. Ibu Tari's thoughts that emphasise the importance of maintaining physical appearance refer to social norms that expect women to maintain their physical image in order to maintain their husband's attention. The connotations arising in the scene include social pressure towards beauty standards and expectations that require women to maintain a physical appearance that conforms to beauty norms that may be unrealistic. In addition, the connotations of this scene may imply a lack of understanding of the mental health challenges faced by women, as well as putting additional pressure on women to fulfil and maintain the beauty standards set by society, which may result in baby blues syndrome. The deep pressure felt by Dinda is also illustrated in this scene with Dinda's dialogue with her son who says "You heard what your grandmother said, if mama is dishevelled, papa will have a crush on someone else", also seen from Dinda's scene which shows that her body has begun to expand showing that when a woman experiences baby blues syndrome, she will pay less attention to her appearance because she is depressed or stressed. This scene illustrates how society often judges a woman based on her appearance, even though she has entered a new phase of life as a mother. This concept of thought reflects the gender injustice that still exists in society, where women's appearance continues to be used as a measure of their success or self-worth. The scene also highlights the internal dilemma of Dinda's character who is trying to fulfil social expectations, while she must also struggle with the demands of her role as a mother. This could imply that a woman's value in her marriage is largely linked to aspects of her appearance.

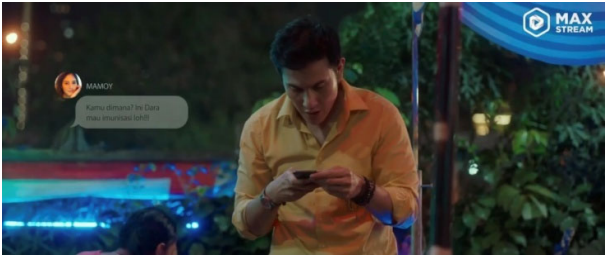



Myth:

A widespread myth in society is the gender stereotype related to the belief that women should maintain their appearance even after having children. This myth is rooted in traditional views of women's roles and responsibilities, which sometimes place excessive emphasis on physical appearance as an indicator of a woman's worth or success. The myth emphasises the importance of physical appearance and often ignores the significant physical and emotional changes that mothers go through after childbirth. Firstly, these myths create immense pressure on women to fulfil often unrealistic standards of beauty, without regard to Mum's mental health needs. Over time, a woman's body undergoes natural changes during pregnancy and after childbirth, but this myth can make a mother feel like she needs to return to her previous body shape or maintain a perfect image that is often unattainable. Secondly, this myth creates inequality in perceptions of the roles of mothers and fathers. Often, expectations of Mum's physical appearance are much higher than those placed on Dad. This creates an imbalance in responsibilities and reinforces rigid gender roles. This myth can also affect a mother's emotional wellbeing, as it can create insecurity or self-doubt. It can lead to baby blues syndrome in women who may already be experiencing major challenges and changes in their lives after becoming a mother. The scene reflects an outdated view of a woman's value in the context of marriage and family, where her physical appearance is considered a major factor in maintaining a husband's attraction. As such, the myth not only creates an overly narrow view of a woman's role in the family, but can also put psychological pressure on women to fulfil beauty standards that may not always match the needs and realities of everyday life as a mother.

According to Wolf 2002 (in Wahyuni et al., 2021: 20) beauty myths reflect the strategy of a society subject to patriarchal culture to control women through beauty parameters. Naomi Wolf, in her concept of female beauty, describes the body as a representation of gender identity, where assessments of female beauty often focus on appearance, looks, and body shape. Today, standards of female beauty have undergone significant changes, emphasizing fair skin, slim bodies, and straight hair. Sometimes, women's efforts to perfect their appearance to fit beauty standards can be detrimental to themselves. This phenomenon reflects the dissatisfaction with life that arises when they try to meet the expectations of others. It is important to remember that a woman's happiness and beauty cannot be measured solely by her physical aspects, but rather by her ability to appreciate and love herself.

Scene

The second scene chosen is Dika and Dinda having an argument.

Visual Cues	Dialogue Marks
	<p>Dika: Damn, i forgot</p>
	<p>Dika: I forgot, my cell phone died Dinda: Forgot? Forgot to have kids? Forgot to take responsibility? You might as well forget to go home</p>
	<p>Dinda: Dara is getting cranky, you're rarely home, even when you are, you don't help. You're married and have children, you should be more mature. Do you think it's good to be a mom?</p>
	<p>Dika: Now that I'm the only one working, the situation is different Dinda: I just gave birth, had to breastfeed, carry, change diapers, and so on. Are you helping? Dika: Then who if not you? You're her mom. Should I also breastfeed Dara? That's crazy. Dinda: Yes, you're helping out, being a little useful in the household. Must I take care of everything?</p>

Source: MAXstream Baby Blues film

Denotation Meaning:

In the cut scene above, Dika is seen in front of his friend's house playing playstation. At that time, Dika received a message from Dinda asking for his whereabouts because there was an immunization schedule for her child (Dara) on that day. A surprised expression was drawn on Dika's face because he forgot about it. Then, Dika was seen coming to Dinda to the hospital. In the scene, Dinda and Dika were seen talking, but an annoyed expression was on Dinda's face as she carried Dara and walked home. Next, Dinda approaches Dika who is sitting on the sofa while giving a warning. Finally, Dika is seen responding to Dinda's words with an expression full of emotion.

Connotative Meanings:

The cut scene above, presents deep connotations around relationship dynamics, responsibilities, and pressures experienced by women. In this context, Dinda, who looks tired caring for Dara alone while Dika has fun with his friends,

creates an image of unbalanced roles in family responsibilities. The scene implies the emotional and physical burden experienced by women who take care of children alone without the support of their husbands. The connotations that arise involve feelings of fatigue and loneliness. There is dialogue in this scene when Dinda expresses depression and needs help by saying "Do you think it's good to be a mother?", "Do you help?" illustrating the extra burden felt by postpartum women. Women may feel marginalised and have to bear all the burden of housework and childcare without help, creating a sense of hardship and deep emotional distress in their lives. Dika's dialogue in this scene which responds with the statement "You're the mother, should I be the one breastfeeding Dara? It's crazy, isn't it" highlights an image of not understanding the roles and challenges faced by women in their role as mothers. The scene also illustrates stereotypes related to gender inequality that are still inherent in society. This creates a connotational meaning that the woman's role in the household is automatically considered the main task, while the husband does not feel the need to be actively involved in household affairs. As such, the scene highlights the complexity of the couple's relationship, the feelings of neglect felt by the wife, and the need for open communication and emotional support, especially in overcoming the impact of baby blues syndrome on the mother's role.

Myth:


Societal myths that women should not need their husbands' help with childcare, and that husbands should not help their wives with these tasks create a detrimental paradigm, especially in the context of women's mental health. These views create unrealistic expectations and can increase stress on women postpartum, while ignoring the potential negative consequences to their mental well-being. Firstly, this myth encourages stigmatization of postpartum mothers' mental health. If a mother is overly stressed about having to take care of a child on her own without help, this can increase the risk of developing baby blues syndrome or even more serious mental health disorders. Secondly, it can exacerbate inequalities in the division of family responsibilities, undermining the role of husbands or significant others in supporting mothers postpartum.



This myth is influenced by traditional views of gender roles, which place childcare and housework as the primary responsibility of women. It also creates enormous pressure on mothers, who find it difficult to carry out these tasks without the support of their husbands. Moreover, when there is no involvement of the husband, depression and stress experienced by women can increase, potentially triggering or exacerbating mental health disorders, especially postpartum. This myth can also create additional burdens for the mother and be detrimental to the overall well-being of the family, as the lack of involvement of the husband can add pressure to the already struggling mother. This view creates the perception that women are naturally more inclined to be primarily responsible for household affairs. The assumption that women should be able to handle everything without the help of their husbands is not only unrealistic but can also create inequality and imbalance in relationships. A wife's success is often measured by her ability to carry out household tasks, while a husband's contribution is often measured only in terms of financial support.

Indonesian society, strong in traditional views, naturally gives more attention to the masculinity aspect of a man's identity. The impact of this traditional view is also reflected in the division of gender positions and roles in society. For example, in the context of childcare, there is a clear division and distinction of roles between men and women. Men are expected to fulfill their masculine role as providers of family needs, especially financially, while women are expected to take on the domestic or internal family role as child caregivers (Hedo, 2020: 15). In society, a woman's gender role in the household focuses on the ability to carry out and manage household chores. Meanwhile, in the context of childcare, a wife is considered the primary caregiver responsible for aspects of the care, education and needs of children, regardless of whether the woman experiences postpartum baby blues syndrome. On the other hand, the male gender role in the household is seen as the leader of the family, with the husband considered the head of the family responsible for decision-making. Husbands work outside the home as breadwinners to fulfill the family's financial needs (Pratisiya et al., 2023).

Scene

The third scene chosen is to show Dinda's mood.

Visual Cues	Dialogue Marks
	<p>Dinda: Mom is tired of taking care of you, like she has no other life. Your grandmother doesn't help, just stresses you out. Your papa is never home, my mom is far away</p>

	<p>Dinda: Tired, Dara</p>
	<p>Dinda: Dara didn't do anything wrong, it's just mom who never became a mom. Forgive me, my daughter</p>

Source: MAXstream Baby Blues film

Denotation Meaning:

In the cut scene above, Dinda is seen wearing pink pajamas, with long hair that looks messy. In the picture, Dinda is seen crying, depicting a deep emotional atmosphere. Next, Dinda is seen sitting alone in the corner of the room with her baby sleeping on her bed. Then, Dinda looks at her child with an expression of exhaustion and sadness while talking to her child with a caring gaze.

Connotative Meanings:

The cut scene above, refers to the feelings of isolation and anxiety often felt by postpartum women. The connotation of this scene encompasses the emotional and physical loneliness that a postpartum woman may feel. It highlights the often unspoken major challenges associated with the new role of parenthood. Dinda's dialog in the scene that says "Mama is tired of taking care of you, like she has no other life, "your grandmother doesn't help, just stresses you out, your papa is never home", reflects the sacrifices and limited time and energy that Dinda faces in caring for her child. Then Dinda's dialogue in the scene, "My mama is far away", provides an additional dimension to the emotional burden, highlighting the sense of loss and separation felt by Dinda. Dinda's crying expression gives a deep connotation of the challenges and emotional burden she experiences in the role of mother. The crying expression depicts the exhausting burden of the responsibility of caring for a child without assistance, as well as the physical and mental exhaustion experienced by the mother. Dinda sitting alone reflects her feelings of loneliness and the pressure of motherhood becoming too much. The depiction of a space that feels lonely and desolate creates an atmosphere that reflects the stillness often experienced by mothers in the postpartum phase. This visual exploration can reinforce feelings of alienation and separation. The expression on Dinda's face as she stares at Dara reflects the dilemma and consideration that may be in the mother's heart. The sleeping Dara represents great hope and responsibility. Dinda's caring expression depicts her genuine love and concern for Dara, but also the emotional burden she feels. Through the dialog and monologue in the scene, Dinda expresses feelings of loneliness, loss of identity, or even a sense of helplessness. The words used can give a deeper picture of the internal conflict faced by the mother postpartum, and reinforce the sense of isolation experienced by the mother.

Myth:

Myths surrounding feelings of isolation experienced by postpartum women reflect a societal view that sometimes lacks understanding of the complexities and emotional distress that a mother can experience postpartum. One of the main myths is the perception that after giving birth, a mother should be naturally "happy" and should not feel isolated or lonely. Firstly, this myth creates additional pressure on mothers to hide any feelings of isolation or emotional distress they are experiencing. These unrealistic societal expectations can make mothers feel ashamed or guilty if they feel isolated, hindering their ability to seek support or open up to their true feelings. Secondly, these myths often relate to the expectation that mothers should always be "strong" and able to take care of their children without external help or support. This creates an unrealistic image of the ideal mother role, without recognizing that every parent has their own needs and limits. This

myth can also create stigmatization of mental health issues experienced by postpartum mothers. A common myth in society is the expectation of a woman to be strong and independent without needing help from others to care for children in her sacred role as a mother.

This myth often emphasizes that a mother must demonstrate strength and resilience at all times. Generally, society portrays mothers as having cheerfulness, patience, gentleness, sincerity, majesty, all-round skills, occasionally expressing anger, and characterized by sacrifice (Siautta et al., 2020). This creates unrealistic pressure for women to always be able to overcome all challenges without feeling tired or needing time off. The myth that exists in society demands that women be perfect, always happy, and must be able to overcome all challenges and burdens without needing help from those closest to them, such as their husbands, in-laws, and their own mothers without considering the emotional and physical burdens they may face. This myth ignores the fact that social support and collaboration between families are important aspects of motherhood. The consequences of this myth can increase the risk of baby blues syndrome.

Motherhood creates a moment that changes the reality of a woman's life. All aspects of life such as, spaciousness, patience, sincerity, and sacrifice are tested at the birth of the first child. As a mother, women are faced with high demands to always be alert, ready to fulfill every need that arises, even when their children are not yet able to express themselves through speech. In society, there is a myth that normatively stipulates that the role of a mother involves the full responsibility of taking care of, caring for and educating children, while carrying out all household chores without assistance. The presence of such a myth has a significant impact on mothers, leading to increased stress levels as household conflicts are often not resolved in an adequate manner. In this context, the role of mothers is not only limited to the physical dimension and family responsibilities, but also involves complex psychological and emotional aspects. In household tasks, mothers are involved in continuous physical work, such as mopping, making beds, cleaning bathrooms, washing, and others every day. This results in the limited time mothers have for themselves (Setiawan, 2022: 553-556).

The impact of a mother's deep involvement in household duties results in a lack of free time. This leads to several mental disorders experienced by mothers. Women who bear the responsibility of being a stay-at-home mother have a higher tendency to experience depressive symptoms compared to those who work in an office environment. Contributing factors include feelings of isolation, loss of life direction and identity, and limited time to maintain self-balance (Savitri & Retnowati, 2020).

Conclusion and Suggestions

Conclusion

Based on the results of the research and analysis that has been carried out, it can be concluded that this study has found the existence of representations of mental health disorders in postpartum women in the signs contained in the film *Baby Blues*. In the film *Baby Blues*, there are many representations of mental health disorders experienced by postpartum women through visual signs and dialog signs. The signs represented in this movie are women experiencing stress, depression, and anxiety. By using the Roland Barthes semiotic method, the researcher analyzes with 3 stages, namely the denotation stage, connotation stage, and myth stage. In the denotation stage, this movie as a whole has a meaning about a situation. Then, in the connotation stage, this movie has a meaning about the symptoms felt by women who experience mental health disorders. Furthermore, in the myth stage, this film presents many traditional views, namely gender stereotypes in society that can increase the risk of mental health disorders in postpartum women. Such as the myth of keeping up appearances, then the myth of the division of household duties, and myths related to society's expectations of women who must always be strong and independent without needing help from others in caring for children and household affairs.

Suggestions

Based on the results of the research and observations that have been made, it is hoped that future research will be able to dig deeper and develop aspects of the issues contained in the movie *Baby Blues*, especially those related to mental health disorders in postpartum women. Given the limited research on mental health disorders in postpartum women, this issue is an important and interesting focus for further research. This research is also expected to be a reference for further research in examining the meaning in movies. This research still has room for improvement, and it is hoped that other researchers can overcome these shortcomings.

Acknowledgement

The researcher would like to thank Zuhdan Aziz for his valuable guidance, direction, and inspiration during the research process. In addition, the researcher would also like to thank all those who helped and provided support during the course of this research, from the initial stage to the publication stage of the results of this research.

References

- Adlini, M. N., Dinda, A. H., Yulinda, S., Chotimah, O., & Merliyana, S. J. (2022). Metode Penelitian Kualitatif Studi Pustaka. *Edumaspul: Jurnal Pendidikan*, 6(1), 974–980. <https://doi.org/10.33487/edumaspul.v6i1.3394>
- Alamsyah, F. F. (2020). Representasi, Ideologi dan Rekonstruksi Media. *Al-I'lam: Jurnal Komunikasi Dan Penyiaran Islam*, 3(2), 92–99. <https://doi.org/10.31764/jail.v3i2.2540>
- Amelia, R. (2020). *Pentingkah Kesehatan Mental*. Gowa: Pustaka Taman Ilmu.
- Anwar, L. P., & Wulandari, H. (2022). Analisis Semiotika Tentang Representasi Disfungsi Keluarga Dalam Film *Boyhood*. *Journal of Discourse and Media Research*, 1(01), 60–78. Retrieved from <https://journal-rc-communication.com/index.php/JDMR/article/view/16>
- Ardhianti, M., Prawoto, E. C., Pujiastuti, R., Risaldi, A., Dr. Jimat Susilo, M. P., & Dr. Fitri Amilia, M. P. (2023). *Semiotika Kritis Pendekatan dalam Teks Kejahatan Siber*. CV Pena Persada. <https://books.google.co.id/books?id=waPTEAAAQBAJ>
- Dasuki, I. (2020). Makna Edukasi Seksual bagi Remaja pada Film “Dua Garis Biru.” *Jurnal Pewarta Indonesia*, 2(2), 106–112. <https://doi.org/10.25008/jpi.v2i2.36>
- Ghassani, A., & Nugroho, C. (2019). PEMAKNAAN RASISME DALAM FILM (ANALISIS RESEPSI FILM GET OUT). 18(2012), 127–134. <https://doi.org/10.28932/jmm.v18i2.1619>
- Giovani, G. (2020). Representasi “Nazar” Dalam Film *Insya Allah Sah Karya Benni Setiawan*. *PROPORSI : Jurnal Desain, Multimedia Dan Industri Kreatif*, 5(2), 227–238. <https://doi.org/10.22303/proporsi.2.1.2016.59-70>
- Hall, S. (1997). *Representation: Cultural Representations and Signifying Practices*. SAGE Publications. [https://books.google.co.id/books?id=Vs-BdyhM9JEChanifah, P., Rozali, Y. A., Psikologi, F., & Unggul, U. E. \(2021\). Gambaran dukungan sosial pada wanita pasca persalinan. 2, 116–124.](https://books.google.co.id/books?id=Vs-BdyhM9JEChanifah, P., Rozali, Y. A., Psikologi, F., & Unggul, U. E. (2021). Gambaran dukungan sosial pada wanita pasca persalinan. 2, 116–124.)
- Hedo, D. J. P. K. (2020). *FATHER INVOLVEMENT DI INDONESIA*. Airlangga University Press. <https://books.google.co.id/books?id=05LUDwAAQBAJ>
- Leliana, I., Ronda, M., & Lusianawati, H. (2021). Representasi Pesan Moral Dalam Film *Tilik* (Analisis Semiotik Roland Barthes). *Cakrawala - Jurnal Humaniora*, 21(2), 142–156. <https://doi.org/10.31294/jc.v21i2.11302>
- Majid, U. (2023). Representasi Mental Health Dalam Film Animasi *Tangled* Dengan Semiotika. *Jurnal Teroka*, 1(1), 47–54. <http://dx.doi.org/10.26623/janaloka.v1i1%20Juni.7025>
- Maulana & Yulianti. (2023). Representasi Visual Kesehatan Mental pada Film. 595–601. <https://doi.org/10.29313/bescm.v3i2.7593>
- Pratisiya, V., Pantas, A., Fahira, S., & Alamri, A. R. (2023). Perubahan konstruksi sosial dalam pembagian kerja domestik : Studi hubungan antara suami istri keluarga modern. 18(2), 197–222. <https://doi.org/10.24090/yinyang.v18i2>
- Ratih Puspitasari, D. (2021). Nilai Sosial Budaya Dalam Film *Tilik* (Kajian Semiotika Charles Sanders Peirce) *Social-Cultural Values in Tilik Film (Semiotic Study of Charles Sanders Peirce)*. *Semiotika*, 15(1), 2579–8146. <http://dx.doi.org/10.30813/s:jk.v15i1.2494>
- Savitri, N. P. H., & Retnowati, M. (2020). HUBUNGAN FAKTOR-FAKTOR YANG RELEVAN PADA KONDISI KELELAHAN IBU RUMAH TANGGA YANG MENYUSUI BAYI 0-12 BULAN DI WILAYAH KOTATIP CILACAP. *XVI*(2), 61–77. Retrieved from <https://jurnal.stikesbch.ac.id/index.php/jurnal/article/view/15>
- Setiawan, O. N. & O. (2022). *Bahagia Tak Terbatas*. Alineaku. <https://books.google.co.id/books?id=hkBbEAAAQBAJ>
- Siautta, Sarah, Y., Anastasia, Yuni, W., & Agatha, Winda, S. (2020). Selubung Ketidakadilan Peran Gender dalam *Motherhood* pada Film *Athirah*. 1(3). <http://dx.doi.org/10.21776/ub.tuturlogi.2020.001.03.2>
- Stokes, J., & Astuti, S. I. (2006). *How To Do Media And Cultural Studies: Panduan untuk Melaksanakan Penelitian dalam Kajian Media dan Budaya*. Bentang. https://books.google.co.id/books?id=_meYfy1ofLsC
- Wahyuni, P., Irma, A., & Arifin, S. (2021). *Perempuan: Perempuan dan Media Volume 1*. Syiah Kuala University Press. <https://books.google.co.id/books?id=5ENQEAAAQBAJ>
- Yuliarmini, N. M., & Adnyana, P. E. S. (2021). *Kritik Sosial: Komunitas Djamur melalui Mural di Kota Denpasar*. Nilacakra. <https://books.google.co.id/books?id=n8ktEAAAQBAJ>