

ABSTRACT

In Indonesia, discussion regarding widowhood and complex grief emotions is still considered taboo, particularly concerning both matters, widow's grief. This is where mass media, especially film, come into play. Films often serve as a window into reality, providing viewers with a way to process and reflect on their own experiences. Unfortunately, Indonesian films are still stuck with picturing widows through a negative lens, aligning with the stigmatization and a limited perspective. It is important for individuals to develop an emotional connection to foster empathy and understanding, which can support building a better dynamic within society regarding interactions with vulnerable groups, therefore, representation, in this case, through audiovisual elements in film, is essential to spark more discussion and understanding about a widow's grief. This study analyzed how the Indonesian film *Jatuh Cinta Seperti Di Film-Film* (2023), featuring a main female character who portrays a widow's experience in grieving after the loss of her partner, interpreted through Roland Barthes' semiotic approach, which covers both verbal and non-verbal aspects in the film. Barthes' semiotics analysis applied to the eight selected scenes from the film, which examine the denotation, connotation, and mythological layers of each scene. The analysis then prompted the exploration of how the film represents a widow's grief specifically through dialogue, body language, and screen color. Along with the comprehension of findings on how the character of the widow displays avoidant attachment style and anxiety in their communication, as behavior that is motivated by the cognitive and psychological state in the grieving period, which is also associated with the long-standing ideation and stigmatization towards widows within Indonesian society.

Keywords: Widowhood, Complicated grief, Widow's grief, *Jatuh Cinta Seperti Di Film-Film*, Semiotic Roland Barthes