


Representation of Psychological Impact in the Film Melukis Luka (Charles Sanders Peirce's Semiotics)

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Article Info	ABSTRACT
<p>Keywords: Semiotics, Psychological Impact, Film, 1998 Tragedy.</p>	<p>This study aims to analyze how the film Melukis Luka represents the psychological impact experienced by ethnic Chinese survivors of the May 1998 tragedy through Charles Sanders Peirce's semiotic approach. The research method uses a descriptive qualitative approach with documentation techniques and sign analysis consisting of signs, objects, and interpretants in the film's scenes. The results of the study indicate that the film Melukis Luka represents four main forms of psychological impact, namely post-traumatic stress disorder (PTSD), excessive anxiety, personality disorders, and difficulties in regulating emotions and behavior. These impacts are depicted through the traumatic experiences of the character Hanry such as nightmares, fear of crowds, withdrawal behavior, and wariness of strangers as a response to the loss of family during the riots. This study concludes that Melukis Luka functions not only as a medium of entertainment, but also as a space for historical reflection and social criticism of the long-term impact of the May 1998 tragedy that is still felt today. Thus, Melukis Luka presents a humanitarian narrative that invites the audience to not forget history and build empathy for survivors who continue to struggle to face their wounds.</p>
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INTRODUCTION

Film is a widely circulated medium that is frequently shaped by social realities (Meng, 2024). As a form of large-scale communication, film functions not only as entertainment but also as an informal educational medium that contributes to the development of cultural values and everyday social understanding through narrative construction. In communication studies, messages intended for the public and addressing collective social issues are categorized as mass communication, which operates through mass media, including film. (Angela & Winduwati, 2019). Beyond its communicative role, film holds significant potential as an agent of social change. Many cinematic works articulate social and political issues, stimulate public awareness (Sohaimi et al., 2025), and encourage reflection on societal problems. Through strong storytelling and complex characterization, film enables audiences to engage more deeply with human experiences and social contexts.

Melukis Luka is an Indonesian film released in 2023, directed by Prisia Nasution and written by Deliesza Tamara, which premiered at the Jakarta World Cinema Week (JWCW)

2023. The film narrates the encounter between Harry, a painter, and Alisa, an art curator, who come from contrasting socioeconomic backgrounds and meet at Bio Khong Temple in the Petak Sembilan area. Alisa's attempt to collaborate with Harry is repeatedly rejected, leading her to investigate his past. As the story progresses, she begins to understand the traumatic experiences that shape Harry's withdrawn and guarded behavior. The film conveys its message with subtlety, avoiding excessive dramatization while maintaining emotional depth. Its narrative strength lies in portraying both vulnerability and resilience in individuals living with unresolved trauma (Aondover & Aondover, 2023). According to the director's statement during the JWCW press conference, the film was inspired by observations of the Glodok area, where physical calmness contrasts with historical wounds that remain largely unspoken. This perspective indicates that beneath the apparent tranquility of the Chinese Indonesian community, unresolved memories of past violence continue to persist.

The May 1998 riots constitute a critical historical moment in Indonesia, during which ethnic Chinese communities became primary targets of violence. Public frustration toward an authoritarian and corrupt government, combined with a severe economic crisis marked by mass unemployment and inflation, intensified racial tensions and reinforced negative stereotypes portraying Chinese Indonesians as economic elites (Anggraeni & Sejarah, 2022). These conditions resulted in widespread violence and long-term psychological consequences for survivors. Psychological research explains that exposure to extreme and violent experiences can generate profound mental health impacts. Psychological effects include anxiety, stress, emotional instability, and reactions that emerge as responses to highly distressing events (Octarina & Afiatin, 2013). Trauma may develop into more severe conditions such as post-traumatic stress disorder (PTSD), personality disturbances, cognitive distortions, and difficulties in emotional regulation. Such effects are particularly dangerous when experienced during adolescence, as trauma can reduce intellectual, emotional, and behavioral functioning.

The May 1998 tragedy represents a historical turning point that left deep psychological scars, especially among Chinese Indonesians. The riots, violence, looting, and human rights violations directed at this group have been described as a form of social collapse whose consequences have not fully healed (Judu, 2024). For many survivors and witnesses, the events caused not only physical and material losses but also lasting psychological wounds. One of the most significant consequences is PTSD, a mental condition arising from extreme traumatic experiences that disrupt daily functioning. Anxiety resulting from trauma manifests in various ways and affects mental, emotional, physical, and behavioral dimensions. Survivors often experience persistent stress, concentration difficulties, intrusive memories, excessive fear, panic, depression, and social withdrawal (Buheji & Mushimiyimana, 2023). These conditions influence personality development, particularly among victims and survivors who endured violence, discrimination, and prolonged feelings of insecurity. Although more than two decades have passed, trauma related to the 1998 riots continues to shape the psychological dynamics of Indonesian society, underscoring the importance of in-depth analysis to support recovery and social reconciliation (Jiang & Zhang, 2023).

Previous studies have examined the psychological impact of the 1998 riots on Chinese Indonesian communities. Research conducted in Surakarta found that the tragedy caused significant psychological disruption, with deep trauma affecting social, cultural, and emotional aspects of life among Chinese Indonesians Indah Ringgi Astuti (2023) Another study explored the relationship between forgiveness and trauma among Chinese Indonesian victims, revealing that even when forgiveness is achieved, psychological trauma often persists and continues to influence survivors' lives Himawan et al (2021).

In parallel, several Indonesian films and documentaries released in recent years have revisited the May 1998 tragedy. Works such as *27 Steps of May*, *Di Balik 98*, *AUM!*, and *After the Riot* focus on sexual violence, political resistance, and social chaos during the period. However, these productions tend to emphasize narrative testimony and historical documentation rather than symbolic representations of psychological trauma. Semiotics offers a theoretical framework for examining how meaning is constructed through signs in cultural texts. Signs may take the form of images, objects, actions, or narratives that convey meaning beyond their literal appearance (Saleha & Yuwita, 2023). Charles Sanders Peirce conceptualized signs through the triadic relationship between sign, object, and interpretant. Within a psychological context, signs can function as symbolic expressions of inner experiences that are difficult to articulate verbally (Kulkarni & Notario, 2024). In *Melukis Luka*, trauma is not explicitly narrated but is represented symbolically through visual elements, artistic expression, and character behavior, particularly through Henry's paintings.

While previous research has focused on psychological, sociological, and historical analyses of the 1998 tragedy, limited attention has been given to film as a medium for representing psychological trauma through semiotic interpretation. This study addresses that gap by analyzing how *Melukis Luka* constructs symbolic meanings related to trauma, memory, and resilience. By applying Peirce's semiotic framework, the research offers a distinct contribution by integrating trauma studies and film semiotics, positioning film as a reflective cultural text that communicates unresolved psychological and historical experiences rather than serving solely as entertainment.

METHOD

The research adopts a descriptive qualitative approach, which is intended to provide an in-depth description and interpretation of meaning related to the object of study. The analytical method applied is Charles Sanders Peirce's semiotic analysis, which emphasizes the triadic relationship among representamen, object, and interpretant as the foundation of meaning-making (Firmansyah & Tsuroyya, 2024). Conceptually, semiotics seeks to understand how signs function and generate meaning within a particular context (Didi Permadi, 2024). In this study, signs are represented through a series of scenes presented in the film *Melukis Luka*. Data collection is conducted using a documentation technique by identifying, recording, and archiving selected film scenes that contain relevant visual elements as well as dialogue or audio components. Through this process, several key scenes are purposively selected as the primary objects of analysis. This approach is considered effective in representing the overall semiotic structure embedded in the film *Melukis Luka*, particularly the relationship between

signs, their referents (objects), and the meanings produced (interpretants) within each scene and dialogue. Peirce's semiotic framework is employed to interpret these signs in order to reveal the values and social impacts of the 1998 tragedy as represented in the film.

The data analysis technique is carried out through several systematic stages. The first stage involves the identification of signs by closely observing scenes, visual symbols, characters' expressions, and dialogues that convey social meanings (Ike Desi Florina, 2024). The second stage consists of classifying the identified signs based on the elements of representamen, object, and interpretant. The third stage involves interpreting meaning by relating the classification results to the social, historical, and cultural contexts underlying the events depicted in the film. The final stage is drawing conclusions by organizing the interpretations into a coherent narrative to obtain a comprehensive understanding of the social messages conveyed. The data sources in this study are divided into two categories. Primary data are obtained directly from the film *Melukis Luka*, which is analyzed using Charles Sanders Peirce's semiotic approach. Secondary data consist of supporting materials derived from previous studies, scholarly articles, books, academic journals, and relevant online sources, which serve to strengthen and enrich the analysis of the primary data.

RESULTS AND DISCUSSION

Based on the findings of this study, there are three areas of coverage, including: sign, object, and interpretant. The researcher observed the film *Melukis Luka*, then took visual images in the form of signs that contained elements of semiotics with psychological impacts and explained the relationship between the object and interpretant found in the film *Melukis Luka*. The results of these observations and findings will be presented through 10 images and 4 categories of psychological impacts in the film *Melukis Luka* as follows:

The Psychological Impact of Post-Traumatic Stress Disorder Among Ethnic Chinese on the 1998 Tragedy in the Film *Melukis Luka*

The tragedy that occurred in 1998, which shocked Indonesia through social and political unrest that led to the collapse of the New Order regime, had a profound impact on the lives of many individuals. In the film *Melukis Luka*, awareness of these events emerges not only through conversation, but also through the emotional and psychological experiences of the main characters. Through character analysis, we will explore how they remember, react, and try to deal with the wounds that emerged after the tragedy. The characteristics of the psychological impact of PTSD include intrusive memories of traumatic events, a tendency to avoid situations that remind one of the trauma, and mood swings such as anger or depression. Sufferers may also experience difficulty sleeping and nightmares related to the trauma. Researchers found three images that identify post-traumatic stress disorder, including:

Memories That Trigger Henry's Flashbacks to Past Events.



Figure 1. Henry hears a knock on the door that triggers a flashback memory
(Scene 00.20.30)

- Sign: Henry hears a knock on the door that reminds him of his mother in the past.
- Object: Henry, who is painting, suddenly hears a knock on the door that triggers a flashback of his mother calling him before the tragedy that took the lives of his family.
- Interpretant: This scene shows how the psychological impact of the May 1998 tragedy left deep wounds and prolonged trauma, causing Henry to constantly feel the loss of his family, who were victims of the brutal riots. Even the sound of a knock on the door prevents Henry from recovering from his feelings of loss.



Figure 2. Henry Hugs Alisa
(Scene 00.22.54)

- Sign: Henry is haunted by past events that befell him and his family.
- Object: Henry is once again haunted by his past. He then hugs Alisa and tells her to hide.
- Interpretant: Henry appears anxious as he recalls the riots. He then remembers his younger sibling, whom he was unable to save during the events and who went missing during the May 1998 riots. After being brought back to his senses by Alisa, Henry is shocked to realize that it was not his sibling. Henry is then surprised when Alisa enters his house without permission and then kicks her out to cover up his trauma.



Image 3. Henry is haunted by his past through nightmares.
(Scene 00.30.26)

- Sign: Henry dreams about past events..
- Object: Object: Henry always has nightmares after the riots.

- c. Interpretant: This scene shows Harry's prolonged trauma after the incident, where little Harry witnessed firsthand the sadistic riots that took the lives of his family.

Researchers can see from this scene showing the psychological effects of post-traumatic stress disorder that Harry's character suffered deep wounds after the events of May 1998. Since then, Harry's life has been haunted by his past trauma. In addition, post-traumatic stress caused Harry to experience extra stress because he often thought about his family who had left.

The Psychological Impact of Chinese Ethnic Anxiety on the 1998 Tragedy in the Film Melukis Luka

The 1998 tragedy in Indonesia, which was filled with violence and discrimination against the Chinese ethnic group, left a deep scar. The psychological impact of anxiety can include increased anxiety and stress, difficulty concentrating, and excessive feelings of anxiety when remembering traumatic events. Sufferers may also experience mood swings and social isolation in response to the trauma they have experienced. This section will review how the film *Melukis Luka* presents the psychological impact of anxiety among the Chinese ethnic group towards the 1998 tragedy as part of the search for meaning from this dark history.

Harry's Anxiety Makes Him Fearful



Figure 4. Harry is anxious in a crowd
(Scene 00.14.15)

- a. Sign: Harry looks for a painter for Alisa at the market.
b. Object: Harry takes Alisa to the market to find the painter she needs. However, Harry's trauma resurfaces when he sees the crowd in the market, and he rushes away, leaving Alisa behind.
c. Interpretant: From this scene, it is clear that Harry still has deep trauma from past events. Even the screams of a child and the bustle of the market can be terrifying places in Harry's memory. Of course, his emotional and psychological stability is greatly disturbed because the events that took his family away haunt him throughout his life.



Figure 5. Harry almost gets hit while trying to catch up with Alisa.
(Scene 00.55.55)

- a. Sign: Henry trying to catch up with Alisa to the exhibition.
- b. Object: Henry tries to catch up with Alisa when her painting is given to be exhibited. However, halfway through, while passing through the crowd and feeling anxious, Henry's trauma recurs.
- c. Interpretant: Emotionally, people with psychological trauma often feel fear, panic, excessive anxiety, and even depression and social isolation. In this scene, it is clear that Henry is unable to control his memories when he is in a crowd, causing him to feel depressed and haunted by his memories of the May 1998 riots, which he witnessed himself as a child.

Psychological trauma experienced at an early age can have a significant impact on a person's psychological development. Research shows that early traumatic experiences, such as violence, neglect, or loss of parents, can disrupt emotional development in Henry's social life. The long-term effects of this psychological trauma can be seen in various forms, including anxiety, depression, and problems in Henry's daily routine. In terms of psychological impact, anxiety shows that individuals who experienced trauma in childhood are more vulnerable to mental disorders later in life, as well as having difficulty regulating healthy and stable emotions. Several scenes show Henry's excessive anxiety in his daily life, which is a psychological effect of post-tragedy anxiety.

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The 1998 tragedy is one of the darkest episodes in Indonesian history, leaving a deep mark on various parties. Not only were ethnic Chinese the direct victims, but the wider community also felt the impact in the form of social, political, and economic transformation. One cinematic work that attempts to represent the personality disorders related to this tragedy is the film "Melukis Luka". Through the perspectives of the characters in the film, the audience is invited to reflect on the meaning of the events of 1998 and their relevance to the current political and social conditions. The following is a further analysis of the psychological impact of the personality disorders contained in the film "Melukis Luka" in an effort to preserve the memory of the 1998 tragedy.



Figure 6. Koh Abun is afraid that Henry will get angry.
(Scene 00.25.49)

- a. Sign: Koh Abun appears to be afraid that Henry will get angry.
- b. Object: In this scene, it is clear that Koh Abun understands Henry's personality very well. However, Henry appears to be upset because Alisa knows where he lives. Henry also mentions past events in the conversation.

Koh Abun: "I didn't give your home address."

Henry: "Yeah, I know that".

Koh Abun: "Are you mad at me? It's not your fault if you act weird."

Henry: "If I could blame the people who entered my house without permission, you wouldn't be here with me right now. You'd be with your nagging wife or child".

- c. Interpretant: When talking about social impact here, it is clear that Henry was not the only one who felt the effects of the events of May 1998. Koh Abun also felt the impact of the riots. However, he did not experience deep trauma like Henry, who witnessed the cruelty of the events at a very vulnerable age and remembered them into adulthood. As a result, Henry developed a strange personality due to his trauma.



Figure 7. Henry asks Koh Abun for his opinion.
(Scene 00.34.33)

- a. Sign: Henry's conversation at Koh Abun's temple.
b. Object: Henry asks Koh Abun for his opinion about what he is going through. As the only person Koh Abun trusts, he gives his opinion in the dialogue.
Henry: "He said that if I show off my paintings, I can become famous, have a lot of money, and become someone."
Koh Abun: "Ahhh, yes, but you don't like being someone."
Henry: "He won't understand."
Koh Abun: "Have you explained it to him?"
Henry: "Why should I explain it to a stranger? You're the only one I dare to talk to, Koh."
Koh Abun: "Just ignore him. Once the exhibition starts, he'll leave on his own".
c. Interpretant: It is clear that Henry wants to avoid Alisa because she does not know anything about him. Not only that, Henry also doesn't dare to explain his strange behavior when his trauma recurs. With his prolonged trauma, Henry can only close himself off from strangers.



Figure 8. Henry talks to a painting of his late mother.
(Scene 00.37.05)

- a. Sign: Henry talks to his mother's painting.
b. Object: Henry talks to a painting of his late mother. In the dialogue, Henry expresses his anxiety about his situation.

Harry: "Mom... I don't know what to do... I'm afraid of losing again, Mom. At the same time, I don't want to be lonely, to the point of losing myself. I miss you, Mom..."

- c. Interpretant: Harry now feels that he has lost his personality due to the trauma he experienced. On the other hand, Harry feels lonely because he closes himself off from strangers. However, his dilemma is that he is also afraid of losing his loved ones for the second time.

Through the depiction of this personality disorder, *Melukis Luka* not only highlights the psychological impact of the 1998 tragedy, but also invites the audience to understand the complexity of human experience in dealing with trauma. This film serves as a medium to preserve the memory of the tragedy and encourage discussion of the psychological impact on the victims of the May 1998 tragedy. The character Harry has suffered serious psychological damage. He has deep wounds that greatly disturb his personality and hinder his ability to socialize with the community around him. From the scenes above, it is clear that Harry is very different and behaves strangely towards his environment.

Difficulties in Managing Emotions and Behavior of Ethnic Chinese Towards the 1998 Tragedy in the Film *Melukis Luka*

The May 1998 tragedy in Indonesia, which involved anti-Chinese riots, mass violence, rape, and murder, left deep trauma for thousands of victims. The psychological impact often lasts a long time, including difficulty managing emotions and behavior. Intense emotions such as fear, anger, or sadness that arise suddenly are often triggered by reminders such as news or related locations. Research from the American Psychological Association shows that mass violence trauma can cause hypervigilance, where victims are constantly alert to threats. The following are the findings of researchers who identified difficulties in regulating emotions and behavior among ethnic Chinese, among others.

Harry's Fears That Cause Feelings of Insecurity in His Life



Figure 9. Harry rejects Alisa's presence, who wants to exhibit his paintings in a gallery (Scene 00.09.21)

- a. Sign: Harry's rejection of Alisa when she appreciates his paintings.
- b. Object: Harry's rejection of Alisa, who is very cold towards Harry, showing indifference towards strangers who try to enter his life.
- c. Interpretant: Harry destroys his work, an act that can be seen as a form of strong rejection caused by trauma that still lingers from the 1998 riots, which Harry remembers through his paintings. Therefore, post-tragedy trauma continues to haunt Harry's daily life, and he prefers to isolate himself because he has trauma towards strangers who force their way into his life, just like the tragedy in his past.



Figure 10. Alisa enters Harry's residence and states her purpose for returning, which is to retrieve her painting.

(Scene 00.32.05)

- a. Sign: Harry shows an angry expression due to Alisa's words.
- b. Object: Harry looks at Alisa with such serious anger, offended by Alisa's words after she expresses her intention to make Harry famous.
- c. Interpretant: Alisa's behavior shows that she is forcing her way into Harry's life. Alisa does not realize that Harry has a trauma towards strangers who force their way into his life. Meanwhile, Harry's fear of fame and wealth reminded him of the May 1998 riots, which had taken the lives of his family. Therefore, Harry believed that when he had fame and wealth, the events in his memory could be repeated.

Researchers found that Harry suffered deep psychological wounds after the May 1998 tragedy, based on scenarios that showed the psychological impact of difficulty controlling emotions and behavior. Since then, Harry's life has been haunted by his past trauma. In addition, post-traumatic stress disorder caused Harry to lose trust in strangers, and he is always wary when strangers want to enter his life. Researchers can see that these psychological effects have a profound impact on the lives of victims.

CONCLUSION

Melukis Luka clearly illustrates how the May 1998 tragedy produced profound psychological effects on survivors of Chinese Indonesian descent. Using Charles Sanders Peirce's semiotic framework, this study identifies that a range of visual and dialogic symbols in the film represent several major forms of psychological disturbance, including post-traumatic stress disorder (PTSD), excessive anxiety, personality-related difficulties, and impairments in emotional and behavioral regulation experienced by the characters Harry and Koh Abun. Traumatic experiences originating in childhood, such as the loss of family members due to mass violence, trigger persistent negative memories, fear of crowded spaces, and a tendency toward social withdrawal. These findings indicate that psychological wounds do not necessarily diminish over time but may continue to shape survivors' character development and overall quality of life. This study has limitations because it focuses on only one film and uses Charles Sanders Peirce's semiotic approach without involving the audience's perspective. Therefore, further research is recommended to examine more films with similar themes in order to obtain a more comprehensive comparison of trauma representations. In addition, further research could use an interdisciplinary approach, such as combining semiotics with audience reception analysis or media psychology, to understand how the representation of trauma in films is interpreted by the public. Thus, studies on the

representation of the May 1998 tragedy in the media not only contribute academically, but also have broader social and humanitarian value.

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