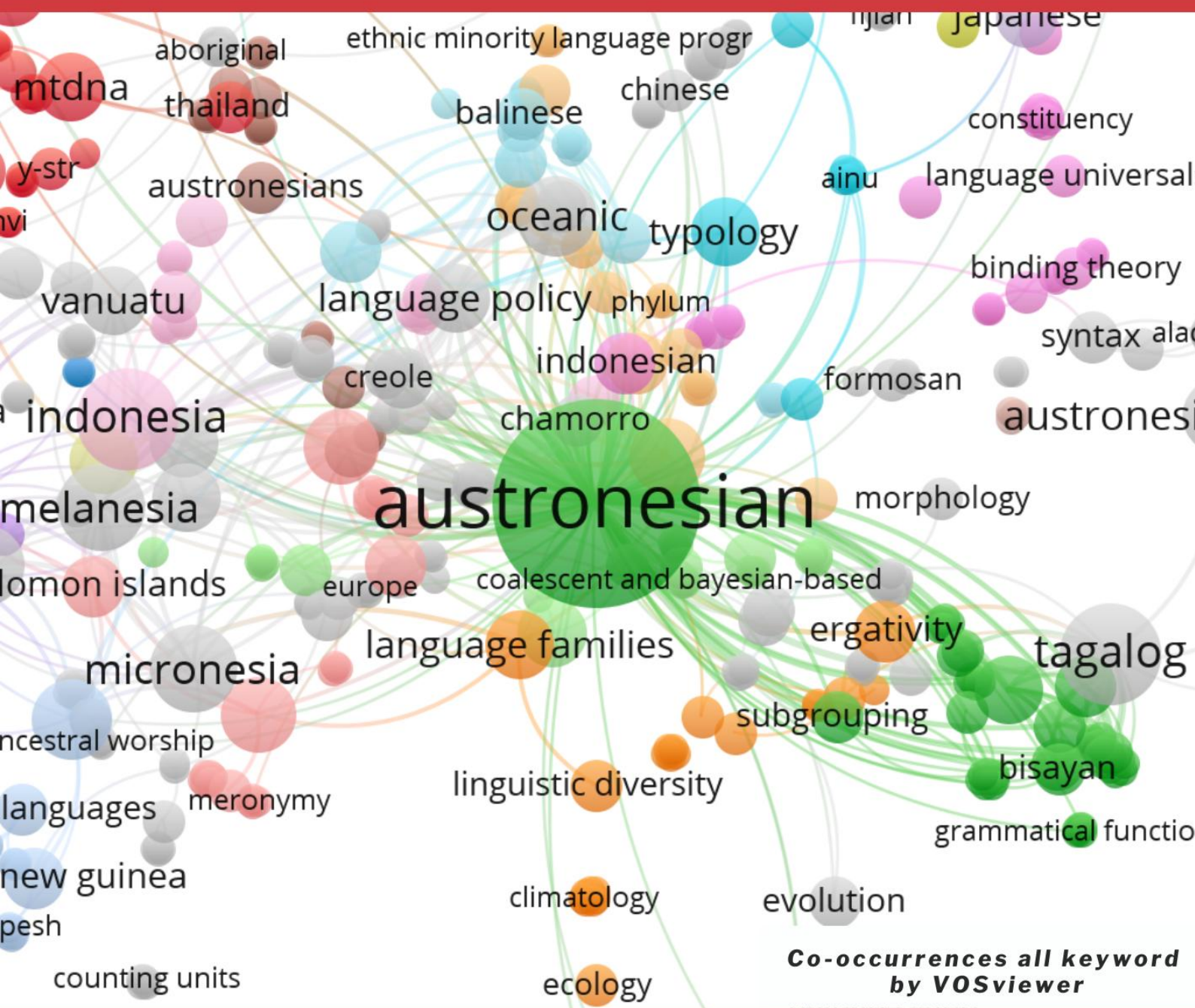


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WAHANA PUBLIKASI



Improving Indonesian Language Learning Outcomes through the Demonstration Method among Eighth-Grade Students at SMPN Batu, Polewali Mandar Regency

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ABSTRACT

This study aimed to improve Indonesian language learning outcomes among eighth-grade students at SMPN Batu, Polewali Mandar Regency. It did so by implementing the demonstration method. The research was classroom action research conducted in two cycles. Each cycle included planning, implementation, observation, evaluation, and reflection. The participants were 44 eighth-grade students. The findings showed a steady improvement in student performance. The average score in Cycle I was 74.89. This increased to 82.39 in Cycle II. Mastery learning improved as well. In Cycle I, 90.9% of students met the minimum competency standard. In Cycle II, 100% achieved this standard. Student engagement and participation also increased across the cycles. These results indicate that the demonstration method is effective in enhancing both learning outcomes and student involvement in Indonesian language instruction.

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1. Introduction

Education in Indonesia, as mandated by Law No. 20 of 2003 on the National Education System, aims to develop citizens holistically spiritually, intellectually, socially, and morally, so that they become independent and responsible members of society (Ariyani et al., 2021). Teachers therefore play a crucial role in guiding students not only

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to acquire knowledge but also to build character and practical skills. In this process, instructional methods become central to determining the quality of learning outcomes.

Education also serves as a way to solve problems, known as problem-posing education. Freire introduced this model as an alternative to liberate people from cultural, economic, and political oppression (Fadli, 2020). For Freire, facing problems can happen anytime and anywhere humans exist. His concept stresses self-awareness as learners who can take liberating action (Syaikhudin, 2012).

By creating superior and high-quality human resources, education contributes positively to both short-term and long-term national development. Therefore, all elements and components of education must be empowered to achieve the objective of producing superior and competent human resources (Mulyasa, 2004). Education is thus understood as a conscious and planned effort to create an enjoyable learning atmosphere so that learners can actively develop their potential in terms of spirituality, self-control, personality, intelligence, character, and the necessary skills for personal and social life (Harahap & Harahap, 2022). Beyond transferring technical knowledge, education also conveys deeper values such as discernment and wisdom (Pristiwanti et al., 2022).

One of the crucial competencies in education today is creative thinking. This is the ability to generate new ideas, solve problems innovatively, and view situations from unconventional perspectives (Putri et al., 2024). To ensure that students can easily understand learning materials, teachers must guide them with concrete examples and demonstrations. The application of engaging teaching methods helps foster student interest and participation. Creative thinking is a valuable skill because it allows learners to think flexibly and adaptively (Saffitri et al., 2023). This skill is not only relevant in art or creativity but also across multiple aspects of life, including science, technology, and business. Students with strong creative thinking skills are more capable of adapting to change, finding innovative solutions, and daring to explore new approaches. As such, creative thinking has been recognized as one of the key skills necessary for success in the globalization era and the Industrial Revolution 4.0 (Cynthia & Sihotang, 2023).

Learning itself has been defined differently by scholars. Scholars such as Hamalik (2005), Djamarah (2002), and Sudjana (2011) agree that learning is a process of change reflected in knowledge, attitudes, and skills, and learning outcomes are the competencies students achieve after instruction. Learning outcomes, therefore, are the skills or abilities gained after the learning process. Sudjana (2011) defines learning outcomes as the abilities students acquire after undergoing a learning experience. Susanto (2015) similarly views them as the competencies obtained after a learning activity. Nawawi (in Susanto, 2013) explains that learning outcomes indicate the level of success students achieve in mastering lessons, often reflected in scores obtained from tests. Hamalik (2001) states that learning outcomes show performance, while Nasution (2006) considers them the result of teaching-learning interactions, usually assessed through tests. Dimiyati & Mudjiono (2002) also emphasize that learning outcomes are indicators of student achievement as measured by teachers' assessments.

From these theories, it can be concluded that learning outcomes are obtained directly from the learning process, producing gradual changes in learners through experience. For this reason, Indonesian language education, as one of the most essential subjects, should be delivered in an engaging and easily understandable manner so that students are not bored. When learning methods are inappropriate or outdated, students may fail to grasp the material effectively. This is often the result of teachers relying on lecture-based models, where only the teacher is active and students remain passive. In reality, this model of teaching is no longer suitable for today's students, as it does not align with modern educational needs.

Despite the importance of Indonesian language learning, observations at SMPN Batu, Polewali Mandar Regency revealed several issues in eighth-grade classes. Many students appeared passive during lessons, with limited participation in asking or answering questions. Their enthusiasm and engagement were low, and classroom interactions were dominated by teacher explanations. As a result, students' learning outcomes did not consistently meet the minimum competency standards set by the school. This situation indicates that the prevailing lecture-based approach has not been effective in fostering active learning or achieving optimal results.

Therefore, there is a need to explore alternative instructional methods. One such approach is the demonstration method, which this study applies to improve Indonesian language learning outcomes among eighth-grade students at SMPN Batu.

2. Method

This study employed a classroom action research (CAR) design with a descriptive approach, aimed at improving the Indonesian language learning outcomes of eighth-grade students at SMPN Batu, Polewali Mandar Regency, through the application of the demonstration method. The research was conducted at SMPN Batu, located in Batu Village, Tapango District, Polewali Mandar Regency, during the even semester of the 2024–2025 academic year. The participants in this study were 44 eighth-grade students. The classroom action research was implemented collaboratively between the researcher and the subject teacher, following the CAR cycle which included four stages: (1) planning, (2) implementing the action, (3) observing, and (4) reflecting. These stages were carried out systematically in two learning cycles to evaluate the effectiveness of the demonstration method in enhancing student learning outcomes.

3. Research Results and Discussion

3.1 Research Results

This section presents the findings of the study, highlighting students' learning outcomes and engagement in the Indonesian language learning process through the demonstration method. As outlined in the previous chapter, the research was conducted in two cycles: Cycle I and Cycle II. These two cycles served to examine the extent to which student learning outcomes improved and how student learning activities evolved throughout the implementation of the demonstration method. At the end of each cycle,

evaluations and reflections were carried out to assess the progress made by students in each phase. The results from both cycles are elaborated as follows:

3.1.1 Quantitative Analysis Results

a. Post-Test Results of Cycle I

Based on the summarized descriptive analysis, it was found that the average score of students' learning outcomes after the teaching and learning process using the demonstration method implemented in Cycle I was 74.89%, with a standard deviation of 8.54%, out of the ideal maximum score of 100. This indicates that, on average, the class achieved 74.89% mastery of the sub-topic "*Values and Social Norms*" taught in Cycle I, based on the overall material delivered.

Individually, the scores obtained by the respondents ranged from a minimum score of 50 (within the ideal score range of 0) to a maximum score of 85 (out of the ideal maximum of 100), resulting in a score range of 35 points. This score range indicates that the respondents' scores varied widely, from very low to very high levels of achievement.

If the students' mastery scores above are grouped into five categories, the frequency distribution of scores is obtained as shown in Table 1 below:

Table 1. Distribution and Percentage of Student Learning Outcome Scores in Cycle I

No	Score Range	Category	Frequency	Percentage (%)
1	0–34	Very Low	0	0.0
2	35–54	Low	2	4.5
3	55–64	Moderate	3	7.69
4	65–84	High	33	75.0
5	85–100	Very High	6	13.6

Table 1 presents the distribution of student learning outcome scores in Cycle I. The data show that no students fell into the "Very Low" category, while 2 students (4.5%) were in the "Low" category and 3 students (7.7%) in the "Moderate" category. The majority of students, namely 33 students (75.0%), achieved scores in the "High" category, and 6 students (13.6%) reached the "Very High" category.

The overall average score in Cycle I was 74.89, which is categorized as "High." This indicates that most students demonstrated satisfactory achievement after the implementation of the demonstration method. However, the results of Cycle I had not yet fully met the established success indicators, as several students remained in the "Low" and "Moderate" categories. These findings suggest the need for adjustments and improvements in the instructional process to further enhance student mastery in the following cycle.

Therefore, the activity needs to be continued with specific improvements to the learning process based on the analysis of Cycle I implementation. Several aspects must be addressed to enhance the learning experience and support students in achieving better outcomes. The improvements to be made include:

1. Emphasizing the importance for students to better understand and comprehend the lesson material provided.
2. Providing a summary of the material that has been taught to aid in retention and review.
3. Encouraging students to take brief notes on the questions they have asked during the learning process.

b. Final Post-Test Results of Cycle II

Based on the summarized descriptive analysis, it was found that the average learning outcome score of eighth-grade students at SMPN Batu after the teaching and learning process using the demonstration method in Cycle II was 82.39%, with a standard deviation of 7.27%, out of a maximum possible score of 100. This indicates that, on average, the class achieved 82.39% mastery of the topic “*Social Stratification*” taught during Cycle II, covering all the material provided.

When the students’ mastery scores are grouped into five performance categories, the frequency distribution is presented in Table 2 below:

Table 2. Distribution of Frequency and Percentage of Student Learning Outcome Scores in Cycle II

No	Score Range	Category	Frequency	Percentage (%)
1	0–34	Very Low	0	0.0
2	35–54	Low	0	0.0
3	55–64	Moderate	0	0.0
4	65–84	High	19	43.0
5	85–100	Very High	25	57.0

Based on the average learning outcome score obtained after the teaching and learning process in Cycle II, which was 82.39%, and when categorized according to the table above, it was found that the level of mastery among eighth-grade students at SMPN Batu fell within the “Very High” category, with 25 students achieving this level.

To provide a clearer overview of the Indonesian language learning outcomes of students through the demonstration method, the test results from each cycle are presented in summary form in Table 3 below:

Table 3. Overview of the Improvement in Learning Outcomes of Eighth-Grade Students at SMPN Batu

No	Test Cycle	Subjects	Ideal Score	Highest Score	Lowest Score	Average Score	Score Range
1	Cycle I	44	100	85	50	74.89	35
2	Cycle II	44	100	95	70	82.39	25

Table 3 shows that the average score of Indonesian language learning outcomes among eighth-grade students at SMPN Batu increased over the course of two cycles. The

average score improved from 74.89 in Cycle I to 82.39 in Cycle II, out of an ideal maximum score of 100.

These results indicate a clear improvement in the students' Indonesian language learning outcomes through the use of the demonstration method. This is also reflected in the increasing percentage of students who reached the "Very High" category, rising from 13.6% in Cycle I to 25 students in Cycle II.

Table 4. Description of Mastery Learning in Indonesian Language among Eighth-Grade Students at SMPN Batu in Cycle I and Cycle II

Score Range	Mastery Status	Frequency (Cycle I)	Frequency (Cycle II)	Percentage (Cycle I)	Percentage (Cycle II)
0–64	Not Mastered	4	0	9.1%	0.0%
65–100	Mastered	40	44	90.9%	100.0%
Total		44	44	100.0%	100.0%

Source: Research Data from Cycle I and Cycle II

The analysis of student learning mastery in Cycle I and Cycle II shows that in Cycle I, 4 students (9.1%) did not achieve mastery, while in Cycle II, the number of students who did not reach the minimum competency decreased to zero (0%). Conversely, the number of students who achieved mastery in Cycle II increased to 44 students (100%), reflecting a complete improvement in learning outcomes during the second cycle.

In light of the success indicators, there was a clear improvement in Indonesian language learning outcomes over the course of the two learning cycles. The results in Cycle II met the criteria for classical completeness, as 100% of the students achieved a minimum score of 70 out of an ideal score of 100.

3.1.2. Quantitative Analysis Results

After completing the quantitative analysis, the results were then interpreted qualitatively. This qualitative reflection serves as an overview of the activities that took place during the implementation of the demonstration method. The reflections that emerged during the learning process in each cycle are presented as follows:

a. Changes in Student Attitudes During the Learning Process

1) Cycle I

From the beginning of the study until the end of Cycle I, several notable changes in student behavior were observed, including the following:

- a) Student attention during the teaching and learning process showed improvement. This was indicated by the increasing willingness of students to actively participate in asking and answering questions. In the first week of instruction, only 1–2 students actively answered questions. By the second week and through the end of Cycle I, this number increased to 4–7 students. Similarly, the number of students who actively asked questions rose from around 2 students in the first week to 7

students by the end of Cycle I. Furthermore, students' attentiveness also improved, particularly when they began comparing or connecting new information with their prior knowledge—this behavior was observed in approximately 7–12 students during Cycle I.

- b) Students' ability to correctly answer questions also improved. In the first and second weeks, around 7–12 students volunteered to answer questions. However, by the end of Cycle I, this number rose significantly to approximately 30 students who raised their hands to respond.
- c) Students were increasingly motivated to understand the content of reading passages, as reflected in their initiative to take brief notes on the questions they asked. This behavior was initially observed in only 2 students during the first and second meetings, but increased to 7–12 students by the end of Cycle I.
- d) Students' active learning behavior improved as well, particularly in their use of personal notes or summaries during class. Initially, only 1–2 students referred to their notes, but in subsequent meetings and by the end of Cycle I, this number had grown to 7–12 students. Additionally, the number of students who reread difficult sections after giving unsatisfactory answers rose from 2 students in the first meeting to 12 students by the end of the cycle.
- e) Student attendance was relatively high during Cycle I, with only a few students absent from the learning process. Absences were due to health-related reasons.

Student motivation to participate in the learning process was relatively high. Based on classroom observations, approximately 4.5% of students responded to the teacher's initial questions. Around 98.00% of students read the provided learning materials, while 15.91% took the opportunity to ask questions. Students who took brief notes related to their own questions made up about 4.5%, and those given the opportunity to answer questions accounted for 27.3%. Among them, 15.7% provided responses that were relevant to the questions asked.

The observation results also indicated that, through the implementation of the demonstration method, students used previously read materials to solve real-life problems, as seen in 27.3% of the class. Furthermore, 27.3% of students referred to previously prepared notes or summaries, and an equal percentage reread their own summaries. About 15.9% of students reexamined difficult parts of the material when their initial answers were unsatisfactory.

Teacher's Implementation of the Learning Process in Cycle I

Based on the results of discussions and observations conducted during Cycle I, it was found that during the first meeting, the teacher's performance in the introductory activity was already in the "good" category. This was evident from the fact that approximately 98.00% of students paid attention to the teacher's explanation.

In the main activity, the teacher effectively used expressions such as "for example," "like," and "as" in combination with demonstrations performed by either the teacher or the students, which were generally well-executed. However, two aspects were not yet

achieved: students taking brief notes on unclear points they wished to ask about, and students volunteering to come to the front to assist the teacher in the demonstration.

This was apparent from the observation that many students still did not take notes based on the questions they had asked, and most were reluctant to come forward in front of the class. Additionally, more improvement was needed in guiding students to solve problems, recall previously learned material, and create summaries before discussing the lesson content.

Another area requiring enhancement was the teacher's ability to encourage students to revisit difficult parts of the material when their answers were incomplete or unsatisfactory. This aspect had not yet been maximized.

In the closing activity, the teacher performed fairly well in guiding students to understand the reading content, connect it with their prior knowledge, and summarize answers to the questions that had been posed. These reflection results, although not fully satisfactory, served as a reference for improvements in the implementation of the next cycle.

2) Cycle II

- a) Student attention during the teaching and learning process continued to increase. This was evident from the growing number of students who actively asked and answered questions. In the first week of instruction during Cycle II, approximately 7–12 students actively answered prerequisite questions. By the second week and through the end of the cycle, this number rose to 12–20 students. Similarly, student engagement in asking questions also increased—from about 12 students in the first week to approximately 30 students by the end of the learning process in Cycle II. Moreover, students' focus during the learning sessions also improved, especially when they were engaged in problem-solving and relating new concepts to their prior knowledge—this behavior was observed in around 7–12 students throughout Cycle II.
- b) Students' confidence in answering questions improved. During the first and second weeks, only 9 students voluntarily answered questions. However, by the end of Cycle II, this number increased significantly to approximately 30 students who raised their hands to respond.
- c) The motivation and attention to understand reading materials also increased. This was reflected in the number of students who took brief notes on the questions they intended to ask—ranging from 12–20 students during the first and second meetings, and increasing to 30 students by the end of Cycle II.
- d) Students' active learning behavior also improved. At the beginning of Cycle II, around 12 students referred to their personal notes or summaries during lessons, and by the end of the cycle, this number had grown to approximately 30 students. Furthermore, the number of students who reread difficult sections to improve unsatisfactory answers increased from only 2 students in the first meeting to 12 students by the end of Cycle II.

Student motivation to participate in the learning process was relatively high. Based on classroom observations, approximately 12 students responded to the teacher's initial questions. 100% of the students read the provided materials, 27.3% were given the opportunity to ask questions, and 45.5% took notes on the questions they intended to raise. Around 27.3% of the students were given the opportunity to answer questions, and the same percentage provided answers that were relevant to the questions asked.

Observations also showed that through the implementation of demonstration-based learning, which centered on modeling accompanied by explanations to clarify the material, approximately 68.2% of students actively engaged. Additionally, 45.5% of students referred to notes or summaries they had previously prepared, while 68.2% created summaries of the entire discussion. Moreover, 45.5% of students reread difficult sections when their initial answers were unsatisfactory.

Teacher's Implementation of the Learning Process in Cycle II

Based on the results of discussions and classroom observations during Cycle II, it was found that in the second meeting, the teacher's performance in the introductory activity was classified as very good, as indicated by 100% of students paying attention to the teacher's explanation.

In the main activity, the teacher was also very effective in guiding students to read and initiate questions using prompts such as "how," "what," and "why." In addition, the goal of encouraging students to take brief notes on questions they intended to ask was successfully achieved. This was reflected in the noticeable increase in the number of students who wrote down questions to be raised during the lesson.

In the closing activity, the teacher's performance was again in the "very good" category. The teacher successfully guided students to comprehend the reading material, connect it to their prior knowledge, and summarize responses to the questions discussed.

b. Student Reflection Analysis

1). Reflection from Cycle I

Based on observation records from the implementation of actions in Cycle I, several changes in student attitudes were identified during the course of learning activities in the classroom. In the first week, students generally showed low enthusiasm toward the lessons, many found it difficult to engage in reading, listening, and interacting with the teacher.

However, by the final week of Cycle I, positive changes began to emerge. This was indicated by a decrease in off-task behavior and an increase in student enthusiasm for participating in lessons. Students also began to show signs of independence in completing the tasks assigned to them.

Despite these improvements, several challenges were encountered in the application of the demonstration method. First, students struggled to follow the demonstration-based learning process effectively, as they were not yet familiar with this teaching method.

Second, students had not fully understood their roles and responsibilities in the learning process, they still tended to act as passive recipients rather than as active participants who contribute to the learning environment. Third, many students still felt hesitant or awkward about coming to the front of the class to assist the teacher in performing demonstrations. Fourth, students' mastery of the material remained low, largely due to the lack of access to Indonesian language textbooks. Fifth, some students were still concerned with maintaining their image ("jaim") in front of their peers, leading to reluctance or embarrassment to ask questions when they did not understand the material. Sixth, students generally lacked motivation and interest in learning.

Therefore, further efforts are needed to address these issues. Nevertheless, by the end of the cycle, student interaction with the learning process through the demonstration method showed a positive shift. This was evident from students' reflections, in which they began to enjoy the learning strategy. These reflection results served as the foundation for continuing into Cycle II, with improvements made in the implementation of demonstration-based learning.

2). Reflection from Cycle II

Based on observation records collected during the implementation of actions in Cycle II, several changes in student attitudes were noted in relation to their classroom learning activities. Students began to show genuine enthusiasm for participating in lessons. In fact, some students expressed enjoyment in reading activities due to the provision of additional information, which helped them better understand the material. Their overall learning engagement improved, especially when supported by an engaging and stimulating learning environment.

The application of demonstration-based learning also contributed significantly to the transfer of new information from short-term memory to long-term memory, by creating meaningful connections between new content and prior knowledge. This strategy utilizes students' existing mental schemas to make new information easier to remember or learn, thereby effectively assisting them in retaining information from reading texts.

The student attendance rate throughout the learning process until the end of Cycle II illustrated an increase in interest and motivation toward learning Indonesian. Students also demonstrated greater courage in asking questions about material they found unclear. This improvement was observed across all student groups, not just among high-achieving learners. Students who had previously been passive began to participate more actively by asking and answering questions and volunteering to come to the front of the class.

Moreover, students' motivation, attention, and activeness continued to improve. This was evident from the growing number of students who made efforts to understand the content of reading materials and connect it to their prior knowledge as well as real-life events occurring in their daily environment.

3.2. Discussion

In addition to the improvement in students' mastery of Indonesian language subject matter through the use of the demonstration method during the teaching and learning process, several other findings were also identified, including the following:

1. Enthusiasm and Engagement

From the observations conducted by the researcher over two instructional cycles using the demonstration method, it was evident that alongside the improvement in learning outcomes, there was also a noticeable increase in student enthusiasm during the learning process. This was demonstrated by the growing number of students actively asking and answering questions, as well as their ability to understand reading material and relate it to their prior knowledge. Similar outcomes were reported by Basheer, Hugerat, Kortam, and Hofstein (2017), who found that the use of teacher demonstrations significantly improved middle school students' understanding of redox reactions, as well as their attitudes toward learning. Likewise, Adhikari (2024) confirmed that demonstration fosters experiential learning and ensures students' active involvement in classroom activities.

2. Motivation and Progress

Throughout the implementation of the study, students' motivation and interest in learning Indonesian consistently increased. This was evident in the reduction of off-task behavior during lessons. Many students even competed to ask and answer questions, showing genuine enjoyment in learning Indonesian, especially when the material aligned well with the applied instructional model. These findings are consistent with research by Oloje (2025), which demonstrated that secondary school students taught with the demonstration method in chemistry achieved significantly higher mean scores than those taught with the lecture method. Similarly, Saleh (2023) reported that students in technical colleges achieved higher performance in building construction when taught through demonstration, highlighting its motivational and performance-enhancing effects.

3. Innovation

Students' self-confidence also improved over the two instructional cycles using the demonstration method. While many students initially reported having little interest in learning Indonesian, with continuous support and encouragement during the intervention, this perception gradually diminished. This change was reflected in the increased number of students who were willing to ask and respond to questions during class. This aligns with the conclusions of Loiser and Endne (2022), who emphasized that the demonstration method reliably activates students, promotes higher-order thinking, and allows them to practice material in ways that strengthen understanding. In the field of nursing education, Ogunlowo and Ajibade (2024) also found that demonstration improved students' mastery of medical-surgical nursing skills, indicating its broad applicability in diverse learning contexts.

4. Student-to-Student and Student-to-Teacher Communication

Based on observations during the two cycles of instruction using the demonstration method, students were given opportunities to respond to their peers' answers and to assist classmates who were struggling. This fostered interaction among students, promoting collaborative learning. At the same time, students who had developed self-confidence also showed greater willingness to ask questions when they did not understand something. In some cases, students even challenged or clarified their peers' responses when they felt the answers differed from their own understanding. This created an environment that encouraged active interaction between students and the teacher. These findings resonate with Allen, Hill, Eddy, and Waterman (2019), who demonstrated that observing and enacting demonstrations improves recall and engagement by activating visuo-motor processes that strengthen working memory. Such cognitive benefits may explain why communication and collaboration improved in the present study.

Findings of this research reinforce existing evidence that the demonstration method is not only effective in enhancing academic outcomes but also in fostering motivation, confidence, and interaction. Prior studies across various disciplines such as from science education (Oloje, 2025; Basheer et al., 2017), technical and vocational education (Saleh, 2023), nursing (Ogunlowo & Ajibade, 2024), and general classroom learning (Adhikari, 2024; Loiser & Endne, 2022) point to the same conclusion that demonstration provides learners with concrete experiences that bridge theory and practice. The improvements observed in Indonesian language learning at SMPN Batu are therefore consistent with and contribute to this growing body of evidence.

4. Conclusion and Recommendations

4.1 Conclusion

Based on the results of the research and the discussions presented, it can be concluded that the implementation of the demonstration method in Indonesian language learning significantly enhanced the active participation of eighth-grade students at SMPN Batu. The improvement was observed across physical, mental, and social engagement, reflecting more positive and dynamic learning behaviors. Moreover, the quality of instruction improved as indicated by the increase in student learning outcomes, with the average score rising from 74.89 in Cycle I to 82.39 in Cycle II. In terms of individual mastery, the number of students meeting the minimum competency standard increased from 40 students in Cycle I to 44 students in Cycle II. However, from a classical perspective, the overall class mastery criteria were not fully achieved in either cycle.

4.2 Recommendations

Based on the results of the study, it is recommended that the implementation of learning using the demonstration method be considered a viable alternative for Indonesian language instruction in schools. However, its application requires careful and thorough

planning to ensure effective execution in the classroom. In addition, future researchers are encouraged to further develop and expand upon the findings of this study on a larger scale, with a particular focus on achieving student learning mastery both individually and collectively.

Conflict of interest

None

Authors' contribution

The authors made substantial contributions to the conception and design of the study. The authors took responsibility for data analysis, interpretation and discussion of results. The authors read and approved the final manuscript.

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Socio-Onomastics Analysis on Aristocratic Names in South Nias

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ARTICLE INFO	ABSTRACT
Received: 29 April 2025	The aristocratic names in South Nias differ from the proper names generally. Instead, it used common nouns to describe name bearers, which are influenced by the language, social, and cultural factors of South Nias. This research was conducted in Öri Maniamölö, South Nias, focusing on four sample villages as members of a group of villages in Öri Maniamölö: <i>Bawömataluo</i> , <i>Hilinawaö Fau</i> , <i>Botohilitanö</i> , and <i>Hilisimaetanö</i> villages. The results of the analysis revealed that aristocratic names in South Nias have meanings categorized into social stratification, natural aspects, instruments and tools, specific names, and human activity. Additionally, there were four functions of aristocratic names in South Nias: as the identifier of someone's greatness and majesty, as the authority sign of the name bearer, as an identifier of family ancestry, and as the representative of the name bearer's characteristics. Linguistically, there are four morphological processes in word formation in the data obtained, namely: 1) Prefixation which consisted of {sa-}, {s(i)-}, {so-}, {na-}, {ni-}, {da-}, {fa-}, {ma-}, {mo-}, {me-}, {i-}, {te-}/to-. Then, 2) Circumfix, which consists of one data, namely {a-ta}, with the role of changing verbs into nouns. Next, 3) Suffixation, which consists of the suffix {-ma}, which functions as a nominalizer. The last process is 4) Reduplication that occurs in the words 'Daro-daro' by repeating the same word and still in the same word class as noun.
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I. Introduction

Indonesia is well known for its diversity in terms of ethnicity, religion, culture, and tribal languages. Administratively, 1340 tribes are recorded and inhabit the territory of Indonesia (BPS Nias, 2020). Notably, every tribe in Indonesia has its own unique culture

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and customs. Among these, Nias Island stands out for its variety of languages and cultures, which has led researchers to question the origin of the Nias language and the historical roots of the Nias people (Halawa et al., 1983). In particular, South Nias features a system of aristocracy called *fa'a si'ila* and *fa'a si'ulu* (counsellor and nobleman levels), which reflects a social stratification concept that has been passed down for thousands of years (Zagötö, 2018). This structure demonstrates specialization in treatment and the superiority of nobility or traditional leaders. Within this system, all aristocrats must have their own names from the society, as well as name bearers.

The meaning of the name is very broad, it can include origins, conditions and social culture, as well as the religion of the community, the values contained in the system of socially owned culture will appear in the form of symbols naming and behaviour of a community (Kosasih, 2010). Specifically, onomastics is referred to as an investigation into the origins of forms and proper names, especially names of people and places names (Kridalaksana, 2007). Moreover, linguistic aspects related to names are explored in depth within the scope of name theory and typology, starting from name theory as a combination of pragmatic, semantic, and syntactical domains. Additionally, according to van Langendonck (2007), a name is also defined as a unique noun unit, based on established linguistic conventions.

This analysis refers to the lexical meanings; names can be traced through their presuppositional meanings (presuppositional meaning): categorical (basic level), associative meaning (introduced either through the bearer of the name or through the form of the name), emotive meaning, and grammatical meaning (Nyström, 2016). Thus, this research is necessary because it can contribute ideas and knowledge, as well as help maintain the language and culture of South Nias, particularly in the context of aristocratic names. Furthermore, this research is designed to examine and explore the socio-onomastic meaning contained in names.

II. Literature Review

Several previous studies have examined naming practices at the levels of morphology, syntax, semantics, and socio-onomastics. Rijal (2011), in "The Election of Proper Name in Buginese: A Semantic Analysis," found that Bugis personal names have shifted toward Indonesian, many derived from Arabic and Sanskrit. The study identified nine naming motivations, such as birth month, birth order, religious holidays, famous figures, places, events, family heritage, acronyms, and initial-letter similarities. Naming was also associated with values of goodness, suitability, beauty, ideals, and prosperity. However, the study did not analyze names in detail from morphological or socio-onomastic perspectives and did not focus on aristocratic names. This distinction forms a key basis for the present research, which explores aristocratic naming systems in South Nias, combining morphology, semantics, and socio-onomastics.

Furthermore, Lombard (2011), in "An Ethnolinguistic Study of Niitsitapi Personal Names," examined the functions and cultural meanings of names in Blackfoot culture. While it highlighted cultural aspects of naming, it did not address aristocratic names or

micro-linguistic categories such as morphology and syntax. In contrast, the present study applies socio-onomastics to analyze aristocratic names in South Nias, focusing on both linguistic structures and cultural backgrounds (Cf. Hadi & Mulyono, 2023). Meanwhile, Sabet and Zhang (2020), in “First names in social and ethnic contexts: A socio-onomastic approach,” studied how first names in Iran reflected socio-political changes. They identified six categories of social identity functions and showed macro- and micro-level variations. This research demonstrated the value of socio-onomastics, but its scope was limited to first names. The present research instead examines the entire aristocratic naming system in South Nias, revealing deeper socio-cultural meanings.

Additionally, Pablé (2009), in “The ‘dialect myth’ and socio-onomastics,” analyzed the names of Bellinzona castles through lexical variation and integrational semiology. While it advanced socio-onomastic theory, its focus was on toponyms, not personal names. In contrast, this research studies aristocratic human names in South Nias, offering new cultural and linguistic insights.

In sum, earlier works share a broad interest in naming practices and socio-onomastics. Yet none have specifically examined aristocratic names in South Nias, which carry unique cultural, social, and linguistic significance. Prior studies often lacked detailed linguistic analysis and overlooked the cultural depth of aristocratic naming traditions. This study fills that gap by providing a comprehensive socio-onomastic account of aristocratic names in South Nias, addressing both micro- and macro-linguistic dimensions, as well as their cultural meanings.

III. Method

This research employed a qualitative approach. This research was conducted in South Nias Regency. Generally, the current area of South Nias Regency is a combination of the Öri (a group of villages), based on authentic data from several sub-districts and villages within one Öri. In addition, only a few Öri apply the terms Si’ulu and Si’ila to describe the aristocracy system, including Öri Maniamölö, Öri Mazinö, Öri Toene’asi, and Öri Onolalu. This study is focused on the area of Öri Maniamölö, which consisted of four sample villages: Bawömataluo village, Botohilitanö village, Hilinawalö village, and Hilisimaetanö village.

The data were collected by the interview method with informants (see Table 1). There are several steps in analyzing the data according to Creswell and Creswell (2018): organize and prepare the data for analysis, and read through all the data. Begin detailed analysis with a coding process. Use the coding process to generate description categories or themes for analysis. Advance how the description and themes will be represented, and a final step in data analysis involved making an interpretation or meaning of the data. The results of data analysis are presented in two ways, namely formal methods and informal methods (Zaim, 2014).

Table 1. List of Informants

No	Name	Sex	Age	Daily language	Address	Interviewed
1	Manao, A.	Male	50	Nias and Indonesian language	Bawömataluo Village	December 26, 2022
2	Dakhi, A. S.	Male	57	Nias and Indonesian language	Telukdalam	December 27, 2022
3	Duha, N.	Male	52	Nias and Indonesian language	Gunungsitoli	December 27, 2022
4	Dachi, H.	Male	66	Nias and Indonesian language	Idala Jaya Village, Hilisimaetano	December 28, 2022
5	Gee, S.	Male	68	Nias language	Botohilitano Village	December 29, 2022
6	Wau, N.	Male	52	Nias and Indonesian language	Botohilitano Village	December 29, 2022
7	Wau, P.	Male	53	Nias and Indonesian language	Botohilisorake Village	December 29, 2022
8	Waoma, F.	Male	75	Nias and Indonesian language	Bawogosalı Village	December 29, 2022
9	Zagoto, S.	Male	57	Nias and Indonesian language	Botohilitano Village	December 30, 2022
10	Manao, S.	Male	49	Nias and Indonesian language	Bawömataluo Village	December 30, 2022
11	Buulolo, T.	Male	52	Nias Language	Hilinawalo Fau Village	December 30, 2022
12	Lase, N.	Male	54	Nias and Indonesian language	Hilisimaetano Village	December 30, 2022

Specific criteria guided the selection of the informants: they are adults in their fifties, native to South Nias, and currently residing in the region. In addition, they possess substantial knowledge of South Nias culture and language. These criteria were applied to ensure the reliability and authenticity of the cultural and linguistic data obtained in this study.

IV. Result and Discussion

4.1 Meaning of Aristocratic Names in South Nias

Based on the results of data analysis, the names aristocracy in South Nias tend to show a very significant difference from the proper names. On the contrary, the names are constituents as common nouns. Therefore, in clarifying the meaning of these names, names are sorted into two functional aspects denotatively, namely, the modified and the modifier.

1. Categorization Meaning of Aristocratic Names in South Nias

Based on the results of data analysis, six primary categories have been identified and further divided into secondary categories to specify the meaning and reference of aristocratic names in South Nias.

a. Categorization of aristocratic names in South Nias based on class stratification

• **Grandeur**

Categorization of aristocratic names based on grandeur was rooted in the concept of nobility, where the meanings of great names were socially embedded due to family privileges, including pioneering settlements and earning recognition for greatness among the people of South Nias.

(1)

Tuha Simae Idanö

N V N

lord resembles water

‘The lord who resembles the water’

The names *Tuha* (lord) and *Salawa/Ilawa* (Highness) in South Nias are generally owned by *Si’ulu mbanua*, such as kings and nobles. There is no name greater than the name of *Si’ulu* (Dachi, Agustin S., interviewed on December 27, 2022). Apart from being marked by a lexical meaning of greatness, these names are also accompanied by lexical elements that characterize the aristocratic names, such as referring to the majesty and clarity of *Idanö* (water).

• **Merit**

In this category, social stratification is recognized based on individuals’ abilities and their contributions to society. So that name bearers are recognized as worthy of being admired nobles.

(2)

Tuha samae ewali

N V N

Lord maintain/beautifies yard

‘The lord who maintain/beautifies the village’ (LAD Bawömataluo: 2019)

As explained in the previous category, the highest social stratification in South Nias is *Si’ulu*. Thus, the name bearers, such as *Si’ulu*, were easily determined based on each social stratification. As shown in the data above, these names can be defined by their role, ability, and social service. As shown in data (2), the name bearer is considered a figure who has been stated as the high-class stratification because their role in *Samae*, which means creating, pioneering, maintaining, beautifying, and managing the village community’s environment. In this case, the word *Ewali* (yard) is connoted as a community living environment and a centre for community interaction and survival.

b. Categorization of aristocratic names in South Nias based on Natural Aspect

• **Animal**

Several aristocratic names in South Nias have references to animals; these names represent the characteristics of the intended animal.

(3)

Harimao MaN-ese
Tiger IPF-comb
'Roaming tiger'

The data above shows that the animal *Harimao* (Tiger) is the only reference in the meaning of the aristocratic names of South Nias. Based on South Nias beliefs, the tiger is considered one of the sacred animals, possessing strength, and is the apex predator. This wild animal also connotes the incarnation of a God.

- **Natural Phenomena**

South Nias also have meanings that refer to natural activities, natural disasters, and natural conditions.

(4)

Humönö Limbu N-asi
N N N
Sound vortex MUT.sea
'Sound of ocean waves'

From the data above, it is evident that these names also refer to natural phenomena, such as *Humönö Limbu Nasi*, which translates to the sound of ocean waves. This connotation suggests someone who possesses sensitivity and policy, serving as a reminder of village norms and matters.

- **Natural object**

Apart from natural phenomena, the names of the aristocracy in South Nias also refer to natural objects, as shown in the following data.

(5)

Batu Alitö
N N
stone fire
'The flint'

From the data obtained, two natural objects are referenced in the meaning of the names above, namely *batu* (stone) and *idanö* (water). In South Nias society, stone is connoted as a principle and strong wild power. As in data (5) *Batu Alitö* (flint), which means someone who can light the fire of people's enthusiasm in a struggle (war).

- c. **Categorization of aristocratic names in South Nias based on Instruments or tools**

The data analysis results indicate that aristocratic names in South Nias also have a meaningful reference to the existence and use of instruments and tools.

- **Types**

In this category, the aristocratic names of South Nias have meaningful references to several types of traditional instruments or tools, such as traditional clothing, weapons, and others, as shown by the following data.

(6)

Afore *zi-hönö*

N:scales REL.MUT-thousand

‘The scales of thousand people’

The name that refers to the *Afore* (scales) (gold or any measure), as shown in data (6), connotatively, a name bearer is someone who can provide accurate calculations and measure every policy, law, and public interest.

- **Utility**

The utility aspect refers to the names’ meaning for the use of the instrument or tool, as in the following data.

(7)

Taro-ma *Tuha*

sit-NR LORD

‘The lord’s throne’

From the data above, it is evident that the utility aspect of names also has related meanings, such as referring to seats, as seen in “Daro-Daro/Taroma,” which connotes positions and thrones.

d. Categorization of aristocratic names in South Nias based on Quality and Quantity

This category shows the relationship of meaning to the names of the aristocracy from the elements of quality and quantity. Human naming based on quality and quantity is a less common practice, but it can still be found in South Nias cultures and traditions.

- **Inanimate Characteristics**

One aspect of quality in the naming of aristocrats in South Nias is the inanimate characteristic, as shown in the following data.

(8)

Siliwu *z-atarö*

Ns-vortex REL.MUT-sharp

‘The sharp vortex’

The data above shows several meanings of names based on quality, which refers to the nature of inanimate objects, which refers to the adjective “Atarö”, meaning “Sharp. These names are associated with the personality of figures who do not mince words and are serious in carrying out their duties, both in the security of the people

and in matters of customary law.

- **Human's Characteristics**

In the quality category, one of the concerns is the relation of human characteristics in naming, as indicated by the following data.

(9)

Zumikhi Niha

V N

shudder people

'The man who makes people shudder'

In this aspect, several human characteristics are referenced in the names of the South Nias aristocracy, such as "Sökhi" (The goodness), which describes figures with positive behavior who become role models for the general public.

- **Numerical**

From the quantity category, the numerical aspect is commonly found in naming the Aristocratic in South Nias, as shown by the following data.

(10)

Siwa amaeta

NUM ADV

nine almost

'The almost nine'

Generally, from the distribution of the data above, it can be seen that several numerical aspects are used, such as the number nine (*siwa/dasiwa*), which means that the contribution of the figures is almost perfect, that is, approaching the tenth level. Typically, the owner of this name is the "Si'ila" group. This is because the perfection of the mission is only owned by "Si'ulu," which is why the number nine symbolizes a semi-perfect dedication.

- e. **Categorization of aristocratic names in South Nias based on Specific Name**

This category encompasses name references outside of other categories that have special specifications, such as elements of family names, names due to aspects of Christianity, and names due to supernatural aspects.

- **Family's Name**

The people of South Nias are known for adhering to a patrilineal system, where the names of the father's descendants are passed down to the next generation. It gives rise to groupings known as "Mado" (family name) and "Öri" (Groups of villages).

(11)

Maduwu ziliwu

clan's name MUT-vortex

‘The centre of Maduwu’

From the data above, it is evident that several names have a meaningful relation to the family’s name, specifically referring to the “Maduwu” clan. In this case, Maduwu is one of the clans that inhabit the South Nias region and has a significant influence on the development of South Nias civilization.

- **Christianity**

One of the religions that first developed in South Nias was Christianity. This religion developed in tandem with the onset of colonialism in Indonesia. It caused several cultures and social lives to undergo massive changes. The following are data that Christianity influences.

(12)

Tuha osali niha

N N N

Lord church people

‘The lord of peoples’ church’

Two data points that Christianity influences. The data above refers to a “Si’ulu”, a church building that symbolizes a person possessing religious knowledge and noble values, which should guide the villagers.

- **Supernatural**

Before the development of religion and modernization in the lives of the South Nias people, they still recognized a magical power known as *Elemu* (magical power) (Duha, N. Interview on December 30, 2022). Therefore, naming is also influenced by this aspect, as illustrated by the following data.

(13)

So-aya göba

HAVE-necklace magical power

‘The god of magical power’

The name *Soaya Goba* refers to someone considered an elder with supernatural powers, capable of carrying out missions with these astral powers.

- f. **Categorization of aristocratic names in South Nias based on Human Activity**

In naming the aristocrats in South Nias, there are also references to human activities. Commonly, human activities can be distinguished by their impact, namely, positive impacts with normal actions and negative impacts, such as violence.

- **Positive action**

In this aspect, the names of the South Nias aristocrats will represent name bearers literally. Since the meaning of the word refers to a positive impression, the name also

connoted that meaning. As shown in the following data.

(14)

Sa-naro taro

REL-watch

'The watcher'

From the data above, it is evident that the word denotatively refers to several human activities, as seen in the data (14) word *Sanaro* (Guard), which denotes someone who is a guard and ensures village security.

- **Acts of violence**

Apart from referring to normal human activities, several South Nias aristocratic names also refer to several violent activities (literally). As indicated by the following data.

(15)

Sa-muru niha

N N

REL-MUT.fold people

'A man who fold all people'

From the data above (15), it can be seen that the data refer to the non-stop rolling and folding activity of "Samuru", but connotatively these names mean someone who can change and eliminate all bad things in people's lives, as well as being the person who unites all the differences that exist.

2. Conceptual Meaning (Modified and modifier form)

Semantically, conceptual meaning refers to the cognitive, logical, and denotative aspects. This conceptual meaning is found in the dictionary (Literal meaning). In addition, the names categorized in this section were analyzed based on their part of speech, categorized into modified and modifier forms. Technically, the arrangement of aristocratic names in South Nias exhibits variations in wording, ranging from one word to three words. To clarify, here is the explanation of the classification meaning as shown by the data below.

(16)

Tuha Samae – Ewali

N:lord N:maker-N:village yard

Modified Modifier

'The Lord of village yard maker'

Names in South Nias can be seen in several words arranged in a naming. Thus, several names consist of three words. As in data (16), *Tuha Samae Ewali*, the name of a "Si'ulu" from Bawömataluo village, obviously shows that the name consists of three words, and each word is a lexical item that has a denotative meaning. Therefore, every

word in data (a) certainly has a relationship with one another where one constituent acts as a modifier and a modified. In this case, the modified element is the noun “Tuha,” or lord, while the other two words are modifiers that describe the word *Tuha* as a “*Samae ewali*,” or Village yard marker, literally. However, the modifier element in data (16) is the combination of the Noun “*Samae*” and the adverb “*Ewali*” or yard. Thus, the meaning of the name can be expressed conceptually. Whereby, modifier {*samae ewali*} describes the role of {*Tuha*} as a village yard maker. Based on the data analysis above, it is clear that the names of aristocrats in South Nias convey a conceptually informative meaning, encompassing their roles, functions, and characteristics. It is due to all the elements being combined and relating to each other to express meaning, even though they are composed of three words at once, whether the word is stated as a noun, adjective, adverbial, or even a numerical aspect. On the other hand, the names of aristocrats in South Nias are also found arranged in two words; it is easily comprehended because of the direct classification of the modified word as one word, and the other is simultaneously a modifier.

(17)

Föröma Nahönö

N:bed NUM:thousand

Modified Modifier

‘Thousands of beds’

Simply, the data above shows two words: *Föröma Nahönö* (Si’ila from Bawömataluo). Technically, a modified element is a noun (*Föröma* or Bed) and modified by an adjective-numerical (*Nahönö* or Thousandth). It is clearly stated that “*Föröma*” is conceptually described as a function as a bed for a thousand people (Lit. meaning). In word order, there is also data from names that only stand alone as one word, which refers to the meaning of the word itself denotatively, as shown by the following data.

(18)

Si-lö-töi

REL-NEG-N:name

‘A man without name’

Literally, the data above illustrates the lexical meaning described above, where “data” refers to a Si’ila from Bawömataluo, meaning a man without a name. From the explanation above, it can be stated that the name of an aristocrat in South Nias is commonly constructed in the arrangement of a varied number of words, including three words, two words, and one word. In this case, names that are constructed in three words tend to show Si’ulu names, because the meaning of names is informative, complete, and descriptive, which can be indicated by the modified and modifier elements. Thus, it can be distinguished that the name is referred to Si’ulu appropriately.

4.2 Function of Aristocratic Names in South Nias

It is well known that “*Ono Niha*,” the people of South Nias, are one of the groups in

Indonesia that still adhere to a socio-cultural system that refers to the aristocracy. There are five functions of the names of the aristocracy in South Nias, namely: as an indication of the greatness and majesty of a person, as a sign of authority, as an indication of family ancestry, and as a character representation. Socio-culturally, these five functions are as follows.

1. The identifier of the greatness or majesty of the name bearer. The identifier of the greatness or majesty of the name bearer can vary depending on the culture, time period, and context in which the name is used. In addition, the identifier may be a symbolic or metaphorical name. However, the identifier of greatness or majesty of a name bearer is meant to convey a sense of respect, admiration, or even awe towards the individual, and to distinguish them as being exceptional or extraordinary in some way. It can be achieved through the use of titles, symbols, metaphors, or other linguistic devices that elevate the individual's status and emphasize their importance or special qualities. In the socio-onomastic view, a name is not just a word but is interpreted from various perspectives, one of which is its function. In terms of function, the names of the well-known South Nias aristocracy are constructed in the form of words (common nouns) or phrases with denotative and associative meanings, which are recognized by two parties: as a name bearer and society.
2. The authority sign of name bearer; besides the identifier of greatness and majesty, the names of the aristocracy in South Nias also have a function as a sign that the person being addressed has authority. Connotatively, it can be understood that some names are political identity, as in the name "Siliwu niha" (a si'ulu from Bawömataluo village). Literally, the name showed the meaning of controlling and uniting the people. In this case, the name bearer is considered a ruler and has a role in governing and leading the village.
3. The identifier of family ancestry of the name bearer; the identifier of family ancestry of a name bearer is a linguistic device used to indicate the individual's family background or lineage. This identifier may take the form of a family name, clan name, or other surname that is passed down through generations and is associated with a particular family or lineage. The use of family names as identifiers of ancestry is a common practice in many cultures and can serve a variety of functions. In addition, this function can also be used to trace the history and lineage of a particular family over time, and to preserve the family's heritage and traditions. Overall, the identifier of family ancestry of a name bearer serves to establish a connection between the individual and their family or lineage, and to convey a sense of history, tradition, and heritage. Factually, the people of South Nias are well-known as a group of society who really uphold the clan and kinship system, as evidenced by the pinning of the family name (patrilinear naming) or referred to as "Mado," such as Laia, Wau, Dachi, etc. Therefore, the naming aspect of aristocratic names in South Nias also has a function as an indication of family descent.
4. The representative of the name bearer's character; apart from being an identity, a

name can also be associated with the character or attitude of the owner of that name. The representative of a name bearer's character is a linguistic device used to convey a particular quality or trait that is associated with the individual. It may take the form of a given name, nickname, or other descriptive term that describes the individual's personality, temperament, or other personal characteristics. In addition, the character of a figure known for his courageous and unyielding attitude is reflected in the name "*Samu'i Nahönö*" (Si'ila from Bawömataluo village). This name, literally meaning "cruel people," aptly describes his nature. However, connotatively, the name refers to the character's ability to carry out his responsibilities properly and to become someone who is admired for his courage in facing enemies and influencing others to maintain the security and cohesiveness of the people (Gee, S. Interviewed on December 29, 2022). Similarly, the name "*Sanara bawa*" (a Si'ila from HST village) also refers to the character of a figure who has strong principles and does not discriminate in upholding justice and customary law.

4.3 The Morphology Process on Aristocratic Names in South Nias

The Morphological structure that is analysed refers to the process of forming an aristocratic name in South Nias from the original words that are used to construct the names. In this case, since the name is stated as a common noun or common word, not a proper name, the morphological process can be examined to observe and reveal the characteristics of these names. In this study, the aristocratic names obtained exhibit uniqueness and characteristics, as they are common nouns consisting of duplet or triplet words, and even stand alone as one word. In addition, it can be seen that there are modifiers and modified processes in the naming of the aristocracy figures in South Nias.

Several morphological processes occurred in naming in South Nias based on Brown's theory (2001), namely 1) Prefixation, 2) Circumfix, 3) Suffixation, and 4) Reduplication, as explained below.

1. Prefixation

Generally, prefixation can be defined as the process of adding a morpheme (a meaningful unit of language) to the beginning of a word to create a new word with a different meaning. In the context of personal names, prefixation can be used to create a new name that reflects a particular cultural or linguistic tradition, to indicate a person's gender or social status, to indicate a person's religious affiliation or lineage, and to create new personal names that are unique or creative. In this case, the use of prefixes in personal names can vary widely depending on the cultural and linguistic context. However, in general, prefixation can be a useful tool for creating new names that reflect a person's identity, social status, or cultural background. Based on the data results, several prefixes have been embedded in the names of aristocrats in South Nias. Those prefixes are {sa-}, {s(i)-}, {so-}, {na-}, {ni-}, {da-}, {fa-}, [{ma-}, {mo-}, and {me-}], {i-}, and [{te-} and {to-}].

2. Circumfix

Based on the data results, one piece of data has been embedded using a circumfix. The circumfix of this data, {aN-ta}, occurs in data (3). Structurally, the process of circumfixation to the word “Dekha” (see data 3) needs to be understood from the very beginning. where, the prefixation process occurs when attaching the prefix {a-} with the distribution {aN-} as an imperfective affix. Then, the suffix {-ta} completes the word “Ondrekhata”. Grammatically, the circumfix {a-ta} has a function; if the root word is a verb, this circumfix means stating the place mentioned in the base word.

3. Suffixation {-ma}

From the data, there is one type of suffix that occurs in aristocratic names in South Nias. the suffix is {-ma}. It can be seen that the base word in the suffixation process is a verb, which is derived into a noun. The verb “Förö” (sleep), then after it has been attached by {-ma}, the word is derived into the noun “Föröma” (bed). Similarly, the base word as a verb “Taro” (sit) is derived as “Taroma” (the place to sit). Therefore, it can be concluded that the suffix {-ma} functions as a nominalizer of verbs that refer to places.

4. Reduplication

Based on the data result, there is one data point showing a reduplication process described as disyllabic reduplication, which is associated with a change in the initial consonant of the stem and the copied element, which does not appear to cause any significant difference in meaning. According to the data, the initial word is phoneme /d/, with the bound word “Daro” and the reduplicate “Daro-daro”, which gives the exact meaning as chair.

V. Conclusion

Based on data result, aristocratic names in South Nias have the meaning which can be categorized in several aspects, namely: social stratification which consists of (grandeur and merit), natural aspect which consists of (animals, natural phenomena, and natural objects), instruments and tools which consist of (type and utility), quality and quantity which consists of (Inanimate characteristics, human’s characteristics, and Numerical), specific names consist of (Family’s name, Christianity, and supernatural), and human’s activity consists of (Positive action and acts of violence). These meanings were based on both denotative and connotative meanings, which were elaborated in the words semantically. In addition, most structures of aristocratic names in South Nias were not grammatically constructed from a single word but from several words. Thus, the function of words can be categorized as modified or modifier elements. It is caused by the fact that the names of aristocrats in South Nias were determined as common nouns rather than proper names.

Furthermore, as part of social and cultural elements, the names of the South Nias aristocrats also have some functions. These functions emerge from the meaning of words, which are influenced by multiple aspects such as socio-culture, religion, politics,

ideology, and even the economy. Meanwhile, based on the parties involved, both the name bearer and the community have a strong relationship in defining the function and sense of aristocratic names in South Nias. From the results of data analysis, there are four functions of aristocratic names in South Nias, namely as an identifier of someone's greatness and majesty, as an authority sign of the name bearer, as an identifier of family ancestry, and as the representative of the name bearer's characteristics.

Linguistically, these names can be analyzed from the morphological processes; there are four morphological processes in word formation in the data obtained, namely: 1) Prefixation, 2) Circumfix, 3) Suffixation, and 4) Reduplication. Grammatically, the aristocratic names in South Nias consist of a base word and several prefixes that influence and attach to the data, such as {sa-} which acts as a relative marker when attached to a verb, {s(i)-} also acts as a relative marker when attached to a verb, {so-} acts as a Relative marker when attached to a base word as a verb and has a semantic meaning of "exist" when attached to a noun. Additionally, prefix {na-} when attached to a numerical (tens, hundreds, thousands, etc) plays a role as a linker, {ni-} acts as a passive marker which attached to the active verb and became passive verb, {da-} acts as a numeric classifier that refers to people, {fa-} acts as a derivation of 'causative' verbs and derivation of 'dynamic' intransitive verbs, {ma-} as imperfective affix, {mo-} as "Have" when it is attached to noun, {me-} as "when" when it is attached to numerical, {i-} as three singular realist modes, and pre fix {te-}/to-} forms a resultative verb. Then, the circumfix process, which consists of one data, namely {a-ta}, with the role of changing verbs into nouns. Next is the suffixation process, which consists of the suffix {-ma}, which functions as a nominalizer by changing the verb into a noun, which refers to the place where the activity of the verb is carried out semantically. The last process is reduplication, which occurs in the word 'Daro-daro' by repeating the same word and still in the same word class as a noun.

Conflict of interest

The authors declare that there is no conflict of interest related to the research, authorship, and/or publication of this article.

Authors' contribution

The authors made substantial contributions to the conception and design of the study. The authors took responsibility for data analysis, interpretation, and discussion of results. The author read and approved the final manuscript.

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WAHANA PUBLIKASI



Deixis Meaning in the Movie *Sejuta Sayang Untuknya*: A Kortara-Based Analysis

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ABSTRACT

This study explores the use of deictic elements in the film *Sejuta Sayang Untuknya* through a technology-based approach utilizing the Kortara platform. Deixis, as a linguistic feature that relies on contextual information, plays a significant role in shaping the narrative and interactions within the film. The analysis focuses on personal deixis (e.g., *saya*, *kamu*, *dia*) and temporal deixis (e.g., *sekarang*, *besok*) to examine how these elements contribute to characterizations, relationships between characters, and the overall temporal structure of the storyline. The study reveals that deictic expressions serve as crucial tools for conveying emotional tones, power dynamics, and social hierarchies in dialogues. By applying Kortara, a computational tool designed for linguistic analysis, the study provides detailed insights into the frequency and distribution of deictic elements, offering a deeper understanding of how cultural and social contexts influence language use in cinematic discourse. This research highlights the potential of computational linguistics in analyzing pragmatics and social dynamics in film dialogues, contributing to both applied linguistics and the study of language in media. The findings underscore the importance of deictic elements as markers of personal and temporal relationships that shape the audience's interpretation of character interactions and the narrative flow.

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1. Introduction

Deixis, as one of the central concepts in pragmatics, refers to linguistic elements whose meaning depends on context, such as the identity of the speaker, the time of utterance, or the location of interaction (Mahmudova, 2023; Saffah & Al-Hindawi, 2021; Ivanova, 2016). Personal deixis, such as first- and second-person pronouns, functions to

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establish interpersonal relationships between participants, while temporal deixis (Uddin, 2019; Zhao, 2022), such as *sekarang* or *besok*, situates actions within specific points in time. These linguistic markers are essential in constructing meaning in both spoken and written discourse (Stirling & Huddleston, 2002; Xiang, Jia, & Bu, 2024), as they enable participants to navigate references to people, time, and events dynamically.

In audiovisual media such as films, deixis plays a particularly important role. It not only signals reference but also reflects how characters negotiate intimacy, authority, conflict, and emotional closeness (Bednarek, 2020; Taan & Lasaten, 2021; Zhang, 2022). Studies on film discourse have demonstrated that deixis contributes significantly to narrative coherence and character development (Barus, 2023; Wiryawan, 2024), as well as to the portrayal of cultural norms in interaction. For example, the choice between the Indonesian pronouns *aku* and *saya* can indicate varying levels of familiarity, respect, or distance, while the temporal deixis *kemarin* or *besok* can evoke regret, anticipation, or hope. These nuances make deixis analysis a valuable tool for understanding the interplay between language, culture, and storytelling.

One example of a film that illustrates the richness of deixis in Indonesian is *Sejuta Sayang Untuknya* (directed by Herwin Novianto, screenplay by Wiraputra Basri, 2020). Produced by Falcon Pictures, the film tells the story of Gina (played by Syifa Hadju) and her father, Wisnu (played by Deddy Mizwar), a former actor struggling to provide for his daughter after the death of his wife. The narrative explores themes of family, sacrifice, social hardship, and intergenerational love. Everyday Indonesian expressions, including frequent use of personal pronouns such as *aku*, *kamu*, and *dia*, which index intimacy, respect, or distance between characters, dominate the film's dialogues. Similarly, temporal deixis such as *sekarang* ("now") and *besok* ("tomorrow") are used to express urgency, planning, and uncertainty about the future. These linguistic features make *Sejuta Sayang Untuknya* an ideal corpus for analyzing deixis in the intersection of pragmatics, culture, and cinematic storytelling.

Recent developments in computational linguistics and natural language processing (NLP) have expanded the possibilities for studying deixis. Tools such as SpaCy, Stanford CoreNLP, and Kortara can automatically identify and categorize linguistic features in large corpora, allowing researchers to combine quantitative frequency counts with qualitative interpretation (Kane, 2023; Lu, 2014; Mason, 2006). Context-aware models have been shown to improve translation of pronouns and deixis in complex languages (Voita et al., 2018), while pragmatic comprehension models highlight how computational systems can approximate speaker–listener perspectives in dialog (Monroe et al., 2017). These approaches demonstrate the growing relevance of NLPs for pragmatic analysis, particularly in languages with limited computational resources.

For Indonesians, computational analysis of deixis remains relatively underexplored. While prior research has focused on deixis in literature, everyday communication, or classroom interaction, few studies have systematically analyzed deixis in Indonesian film dialogues using NLP. This gap is significant because film language provides both authentic conversational structures and culturally embedded expressions that reflect local

norms of interaction. Applying Kortara, an NLP platform designed for Indonesian, offers a methodological innovation by enabling tokenization, parsing, and frequency analysis of deictic elements in transcripts. Through this integration of linguistic theory and computational practice, research can provide new insights into the pragmatic and cultural dimensions of Indonesian film discourse.

This study therefore seeks to fill that gap by applying Kortara to analyze deixis in *Sejuta Sayang Untuknya*, addressing the following research questions:

1. What types of personal and temporal deixis appear in the film, and how do they function in shaping character relationships and narrative flow?
2. How does the Kortara platform assist in identifying and categorizing deixis within the film transcript?
3. What cultural and pragmatic insights about Indonesian communication can be drawn from the deixis analysis of the film?

2. Literature Review

2.1 Deixis in Pragmatics

Deixis is a central concept in pragmatics that refers to expressions whose interpretation relies on contextual information such as the identity of the speaker, the time of utterance, and the location of interaction (Anderson, 2014; Ivanova, 2016). Deictic elements enable participants to connect linguistic forms with situational contexts, making communication dynamic and context-dependent (Mahmudova, 2023; Nurmatova, 2023). The major categories of deixis include personal deixis, which uses pronouns to signal roles in conversation; temporal deixis, which situates events in time; spatial deixis, which locates objects or persons in space; discourse deixis, which refers to parts of the text itself; and social deixis, which indexes social relationships and hierarchy (Elzubier, 2022; Wiryawan, 2024). Together, these categories highlight how deixis functions not only as a linguistic marker but also as a reflection of socio-cultural interaction.

2.2 Personal and Temporal Deixis

Among the types of deixis, personal and temporal deixis are particularly salient in Indonesian communication. The use of first- and second-person pronouns, such as *aku*, *saya*, *kamu*, and *dia*, reveals the interpersonal stance of speakers and indicates varying levels of familiarity, intimacy, or respect (Oishi, 2017; Uddin, 2019; Wechsler, 2010; Qu et al., 2020; Zhao, 2022). For instance, *aku* may signal closeness or informality, while *saya* conveys politeness and social distance. Similarly, temporal deixis such as *kemarin* (yesterday), *sekarang* (now), and *besok* (tomorrow) anchors discourse to specific points in time, but their meanings often extend beyond simple chronology to convey anticipation, regret, or hope (Alkhalwaldeh, 2022; Stirling & Huddleston, 2002). These pragmatic nuances demonstrate that deixis is essential for interpreting how speakers position themselves and others within social and temporal contexts.

2.3 Deixis in Film and Media Discourse

Film discourse provides a rich context for deixis analysis because cinematic dialogues closely mirror everyday conversational structures while embedding cultural values and interpersonal dynamics. According to Bednarek (2020), deixis in audiovisual media not only contributes to reference but also to character development, narrative coherence, and the portrayal of cultural norms. The choice of pronouns in Indonesian film, for example, reflects social relationships, intimacy, or conflict between characters, while temporal deixis shapes the emotional tone of events and character interactions (Ajisoko et al., 2020; Eragamreddy, 2024; Subekti & Fauziati, 2025; Wahyuni et al., 2023). Analyzing deixis in films therefore offers insight into how language encodes cultural expectations and how audiences interpret character relationships within narrative structures.

2.4 Computational Approaches to Deixis

Recent advances in computational linguistics and NLP have transformed the study of deixis by providing tools that allow large-scale, systematic analysis of linguistic features. Platforms such as SpaCy, Stanford CoreNLP, and Kortara employ tokenization, syntactic parsing, and semantic tagging to identify deictic expressions across texts (Mautner, 2019; Fugikawa et al., 2023). Context-aware neural models have improved anaphora resolution and deixis translation, particularly in gendered or structurally complex languages (Voita et al., 2018). Similarly, pragmatic comprehension models simulate speaker–listener perspectives to interpret referring expressions in context (Monroe et al., 2017). Computational approaches, therefore, enhance the efficiency and accuracy of deixis analysis, offering both quantitative frequency counts and qualitative insights.

3. Method

This research design uses a descriptive-analytical approach with a mixed methods framework, integrating computational and qualitative analysis to explore deixis in film dialog. This mixed methods approach combines quantitative and qualitative paradigms, enabling a comprehensive analysis that blends computational data processing with manual interpretation, which is particularly effective in examining linguistic elements in a cultural context. The use of computational tools such as the Kortara app facilitates the identification and classification of deixis elements, providing an efficient and systematic way of processing data. Manual validation complements this analysis by capturing nuances and contextual meanings that technology may miss (Terrell, 2015), thus increasing the accuracy and depth of the research results.

Data were obtained from film transcripts, providing a data set that reflects the social and cultural context of the dialog. The use of additional NLP tools such as SpaCy and Stanford CoreNLP ensured validation and increased the reliability of the computational analysis (Mautner, 2019). Transcripts were entered into the kortara application for automated analysis. Kortara processes the text and identifies deixis elements based on

pre-set linguistic parameters. Interpretation of the analysis results was guided by linguistic theory, which ensured that the research captured contextual meaning more broadly. The Kortara app runs text processing to detect and classify deixis elements. Each identified element is analyzed in the context of sentences and paragraphs.

4. Results and Discussion

In the data analysis, the Kortara platform was utilized to examine Indonesian texts, including film scripts and transcripts. In the case of the film *Sejuta Sayang Untuknya*, the transcript was processed through several steps such as tokenization (word separation) and sentence structure parsing. By applying NLP techniques, Kortara can identify specific words or phrases, including pronouns and temporal markers, that occur repetitively or carry pragmatic significance within the dialog. To enhance the accuracy of sentence element extraction in Indonesian, a new tokenization framework has been developed. This framework generates both single-word and multi-word tokens by analyzing sentence components such as subject, predicate, object, complement, and adverb. Supported by deep learning methods, the framework achieves an F1 score of 0.7, which indicates its effectiveness in preserving the original meaning of sentences.

4.1 Personal Deixis “aku”

The analysis of the deixis *aku* in the transcript of the movie *Sejuta Sayang Untuknya* demonstrates that this pronoun plays a crucial role in representing identity and social positioning among the characters. Using the Kortara platform, the study identified 78 occurrences of *aku* throughout the transcript. These findings indicate that the function of *aku* extends beyond its role as a grammatical subject, serving also as a marker of subjectivity, emotional expression, and the personal perspective of the speakers.

51	nggak? Wisnu Kalau sama kamu berani. Jadi kapan	aku	boleh ke rumah kamu lagi? Gina Terserah, asal	Sejuta-Sayang-Untuknya
52	bayar. Gina Oh jadi kamu ya bayarin	aku	selama ini? Wisnu Thank you Don. Doni	Sejuta-Sayang-Untuknya
53	Jadi mual perutku. Uang ada cuma kurang. Kalau	aku	utang dulu cemana kira-kira? Asrul Janganlah macam	Sejuta-Sayang-Untuknya
54	Janganlah macam itu Bang. Kalau abang berhutang tak enak	aku	nagihnya. Aktor Sagala Asrul kau tak perlu	Sejuta-Sayang-Untuknya
55	Asrul kau tak perlu menagih. Kalau ada uang	aku	langsung datang ke sini. Asrul Bang ini	Sejuta-Sayang-Untuknya
56	langsung datang ke sini. Asrul Bang ini	aku	terus terang aja sama abang. Aku enggak biasanya kasih orang	Sejuta-Sayang-Untuknya
57	Kalau begitu kita ubah saja judulnya bukan hutang, tapi	aku	minta tolong sama kau. Gimana kira-kira? Eheheh uang ada ada	Sejuta-Sayang-Untuknya
58	Ya Allah keren. Gina Buk. Aku sudah putuskan	aku	enggak akan kuliah. Aktor Sagala Nur nasehat anakmu	Sejuta-Sayang-Untuknya
59	terus darimana ide enggak kuliahmu itu? Gina Bu	aku	kasihan sama ayah makanya aku putuskan aku enggak kuliah. Aktor	Sejuta-Sayang-Untuknya
60	itu? Gina Bu aku kasihan sama ayah makanya	aku	putuskan aku enggak kuliah. Aktor Sagala Alasan saja	Sejuta-Sayang-Untuknya
61	Bu aku kasihan sama ayah makanya aku putuskan	aku	nggak kuliah. Aktor Sagala Alasan saja itu. Gina	Sejuta-Sayang-Untuknya
62	itu hoax. Gina Bu, kemarin kami bertengkar gara-gara	aku	membuat lamaran kerja untuk ayah. Gina capek gue ngeliat Ayah	Sejuta-Sayang-Untuknya
63	ada perannya kecil kecuali aktor yang kerdil dan sekarang izinkan	aku	memainkan peran sebagai ayahmu. Gina Gina akan jadi	Sejuta-Sayang-Untuknya
64	Gina Kalau Gina kuliah lulus jadi sarjana pas	aku	wisuda ayah dirawat di UGD tinggal tulang sesak nafas karena	Sejuta-Sayang-Untuknya
65	Serius kamu enggak akan kuliah? Gina Iya	aku	mau langsung kerja. Kenapa? Wisnu Kamu pernah	Sejuta-Sayang-Untuknya
66	Tanya si Asep tau dia. Jam 11.00 paling lambat	aku	sudah di sini. Penata Kostum Abang.. abang..	Sejuta-Sayang-Untuknya
67	kesan. Ayo silahkan. Gina Ngomong apa ya. Pertama	aku	berterima kasih kepada guru-guru dan bapak kepala sekolah atas bimbingan	Sejuta-Sayang-Untuknya
68	datang nyesal kalau enggak hadir. Terus apa ya. Oh ya	aku	ada disini pastinya karena ayah. Nah aku cerita tentang Ayahku aja	Sejuta-Sayang-Untuknya
69	apa ya. Oh ya aku ada disini pastinya karena ayah. Nah	aku	cerita tentang Ayahku aja deh mumpung dia enggak ada. Salah	Sejuta-Sayang-Untuknya
70	jadi enggak bisa protes. Ayahku mungkin pribadi paling unik yang	aku	kenal. Kadang bikin bingung sedikit urakan dan yang pasti keras	Sejuta-Sayang-Untuknya
71	bingung sedikit urakan dan yang pasti keras kepala. Suatu ketika	aku	pernah protes Ayah kok keras kepala jadi orang. Eh dia	Sejuta-Sayang-Untuknya
72	ayahku tidak pernah pilih-pilih peran semua dia jalani dari sebelum	aku	lahir sampai hari ini. Dia bilang tidak ada peran yang	Sejuta-Sayang-Untuknya
73	saat melahirkan aku. Sejak saat itu Ayah merawat dan membesarkan	aku	sendiri kerja dari pagi sampai pagi lagi enggak peduli badan	Sejuta-Sayang-Untuknya
74	perasaan sedih dalam hatiku kasihan ayah. Aku sempat berfikir. Jika	aku	tidak dilahirkan. Mungkin hidupnya tidak akan sekeras ini. Jika aku	Sejuta-Sayang-Untuknya
75	aku tidak dilahirkan. Mungkin hidupnya tidak akan sekeras ini. Jika	aku	tidak pernah ada. Mungkin mungkin ayah hari ini masih bahagia	Sejuta-Sayang-Untuknya
76	mungkin ayah hari ini masih bahagia bersama ibu. Karena itu	aku	memutuskan untuk tidak melanjutkan ke bangku kuliah. Aku ingin meng	Sejuta-Sayang-Untuknya
77	melanjutkan ke bangku kuliah. Aku ingin menghentikan penderitaan Aya	aku	kuliah ayah akan memperpanjang episode-episode penuh keringat dan s	Sejuta-Sayang-Untuknya
78	Apa ini? Ko Yohan, Bejo, Joanda Lumas. Jadi sekarang	aku	berhutang sama kau? Wisnu Enggak om. Aktor Sagala	Sejuta-Sayang-Untuknya

Figure 1. Personal Deixis “aku”

While the Figure 1 shows the frequency of deixis in the transcript, it is also important

to examine specific excerpts. These examples illustrate how the pronouns are used in context and reveal their pragmatic and interpersonal functions in the characters' dialog.

*“Aktor Sagala Mainkanlah, itu Hehe tak perlu kuatir **aku** ada syuting hari ini. Mas Bejo Ada peraturan”*

In this sentence from the transcript of the movie *Sejuta Sayang Untuknya* by Wiraputra Basri (2020), the use of the word “aku” in this sentence marks the presence and central role of the speaker in the context of filming the movie. “aku” refers directly to the speaker who expresses his involvement in filming activities, showing his commitment and responsibility on that day. The word “aku” is used in an informal setting accompanied by the greeting “Mas Bejo,” indicating an intimate relationship and social closeness between the speaker and the interlocutor. This word choice also reflects the informal use of colloquial language, which is commonly found in certain social settings and gives a familiar and egalitarian impression. The use of “aku” shows the cultural setting and social environment that is open to this personal deixis, thus reinforcing the relaxed and friendly relationship between speakers. As a first-person singular deixis, it acts as the subject in the clause “aku ada syuting hari ini,” which emphasizes who is the main actor in the activity. It provides structural clarity in the sentence, ensuring that the subject of the conversation is the speaker himself. The presence of “aku” helps clarify the information and the narrative’s focus, making it easy for the audience to understand the speaker’s direct involvement in the context she is narrating.

*“Jadi mual perutku. Uang ada cuma kurang. Kalau **aku** utang dulu cemani kira-kira? Asrul Janganlah macam”*

In the sentence from the transcript of the film *Sejuta Sayang Untuknya* by Wiraputra Basri (2020), the deixis “I” serves to emphasize the speaker’s identity as the person proposing the act of borrowing. Through the deixis “aku,” the speaker implicitly seeks the listener’s (Asrul’s) opinion regarding the idea of borrowing, reflecting their pragmatic awareness of potential reactions or responses. The expression “cemani kira-kira?” reveals a sense of hesitation or a request for approval, indicating an interaction that considers the other party’s response or perspective. The use of “aku” in this conversational context signifies an informal atmosphere and social closeness between the speaker and the listener. The word “aku” is employed in everyday dialogue, denoting familiarity and equality, while the direct address “Asrul” suggests a non-hierarchical relationship between them. This choice of words also reflects a cultural background where everyday language with personal deixis, such as “aku,” is commonly used, especially in spontaneous and friendly interactions. “aku” functions as the subject that carries the narrative focus in the sentence, “Kalau aku utang dulu cemani kira-kira?” This usage defines the speaker as the agent of the proposed borrowing action, positioning “aku” as the central point of activity and the information being conveyed to Asrul. This structure

highlights the speaker's role as an individual presenting an idea, with a clear self-referential subject.

4.2 Personal Deixis “*kamu*”

The analysis conducted through Kortara on the transcript of the movie *Sejuta Sayang Untuknya* identified 42 instances of the persona deixis *kamu*. The use of this pronoun provides important insights into how speakers establish psychological and emotional closeness with their interlocutors. In the context of the film, *kamu* functions not merely as a second-person reference but also as a linguistic resource that reflects diverse interpersonal relationships, encompassing expressions of affection, conflict, and care among the characters.

6	di sini aja nih? Katin yuk! Gina Tujuan	kamu	apa sih sebenarnya? Wisnu Jujur, nyari perhatian	Sejuta-Sayang-Untuknya
7	Jujur, nyari perhatian kamu. Gina Oke makasih	kamu	udah jujur. Wisnu Oke, terus? Gina	Sejuta-Sayang-Untuknya
8	Ya kan aku enggak ganggu. Cuma pengen tahu. Soalnya viralnya	kamu	enggak suka sama cowok. Gina Kata siapa? Wisnu	Sejuta-Sayang-Untuknya
9	Kata siapa? Wisnu Ya kamu. Sikap	kamu	yang judes anti senyum di deketin cowok marah. Gina	Sejuta-Sayang-Untuknya
10	enggak salah-salah amat kan kalau aku penasaran pengen tahu tentang	kamu	yang sebenarnya. Gina Untuk apa waihi makhluk yang	Sejuta-Sayang-Untuknya
11	mahluk yang paling menyebalkan? Wisnu Ya untuk memastikan	kamu	bukan sejenis alien, kuntilanak atau manusia jadi-jadian cuma itu. Eeh	Sejuta-Sayang-Untuknya
12	jadi-jadian cuma itu. Eeh iya. Wisnu Lupa	kamu	sadar enggak sih kamu itu cantik kamu marah makin cantik	Sejuta-Sayang-Untuknya
13	iya. Wisnu Lupa kamu sadar enggak sih	kamu	itu cantik kamu marah makin cantik makin marah cantik kamu	Sejuta-Sayang-Untuknya
14	Lupa kamu sadar enggak sih kamu itu cantik	kamu	marah makin cantik makin marah cantik kamu menggila jadi kamu	Sejuta-Sayang-Untuknya
15	kamu itu cantik kamu marah makin cantik makin marah cantik	kamu	menggila jadi kamu jangan marah. Kalau nanti aku suka sama	Sejuta-Sayang-Untuknya
16	kamu marah makin cantik makin marah cantik kamu menggila jadi	kamu	jangan marah. Kalau nanti aku suka sama kamu tanggung jawab	Sejuta-Sayang-Untuknya
17	menggila jadi kamu jangan marah. Kalau nanti aku suka sama	kamu	tanggung jawab ya, ih senyum dong supaya enggak makin menggila	Sejuta-Sayang-Untuknya
18	belum diganti? kalau tidak dilatih dari sekarang nanti ujian akhir	kamu	tidak bisa mengerjakan kasih tau orang tua kamu. Gina	Sejuta-Sayang-Untuknya
19	mana aja aku anterin. Gina Ya ampun	kamu	baik banget jadi orang Doni. Tin tini sin. Doni katanya	Sejuta-Sayang-Untuknya
20	Kok ikutan ketawa? Wisnu Ya soalnya	kamu	ketawa. Ya ampun makin gila cantiknya. Ah yaudah yaudah.	Sejuta-Sayang-Untuknya
21	Waalaiikum salam warohmatullohi wabarokatuh. Wisnu Aku suka lihat	kamu	tadi malam pakai mukena tapi sayang tragis. Gina	Sejuta-Sayang-Untuknya
22	Wisnu Ya terserah. Gina Terus mau	kamu	apa sih? Wisnu Mau belajar tentang perempuan, boleh	Sejuta-Sayang-Untuknya
23	dong salah? Kamu perempuan kan? Gina Oke. Kenapa	kamu	ingin belajar tentang perempuan? Wisnu Ya karena dari	Sejuta-Sayang-Untuknya
24	Oke. Guru Ibu dapat laporan dari wali kelas	kamu	katanya kamu ada kesulitan dengan tryout online. Gina	Sejuta-Sayang-Untuknya
25	Ibu dapat laporan dari wali kelas kamu katanya	kamu	ada kesulitan dengan tryout online. Gina Bukan itu	Sejuta-Sayang-Untuknya
26	tryout online dulu bukan yang lain. Gina kalau nilai pelajaran	kamu	terus menurun kasihan orang tua kamu yang telah membiayai kamu	Sejuta-Sayang-Untuknya
27	Gina kalau nilai pelajaran kamu terus menurun kasihan orang tua	kamu	yang telah membiayai kamu sekolah. Gina Justru kalau	Sejuta-Sayang-Untuknya
28	kamu terus menurun kasihan orang tua kamu yang telah membiayai	kamu	sekolah. Gina Justru kalau nilai saya bagus lebih	Sejuta-Sayang-Untuknya
29	tinggih kuliah dapat uang dari mana? Guru Ayah	kamu	kerja apa? Gina Ayah saya aktor. Guru	Sejuta-Sayang-Untuknya
30	Kenapa? Wisnu Ya kan nanti mau latihan Ujian	kamu	pakai aja hp aku. Gina Terus kamu pakai	Sejuta-Sayang-Untuknya
31	Ujian kamu pakai aja hp aku. Gina Terus	kamu	pakai apa? Wisnu Aku pakai hp lain. Gina	Sejuta-Sayang-Untuknya
32	Tergantung. Gina Maksudnya? Wisnu Ya	kamu	nyari kerja untuk nolong dirimu atau ayahmu? Gina	Sejuta-Sayang-Untuknya
33	kenyataan! Wisnu Tenang dulu tenang tenang terus sekarang	kamu	coba berpikir dari sudut pandang ayahmu. Cobadeh! Gina	Sejuta-Sayang-Untuknya
34	Ya akukan laki-laki ngerti Jalan pikirannya. Gina Dan	kamu	nggak ngerti jalan pikiran aku! Wisnu Belum tapi	Sejuta-Sayang-Untuknya
35	ayahmu keren serius. Gina Ya keren karena	kamu	lihat dari luar, coba masuk ke dalam berani nggak? Wisnu	Sejuta-Sayang-Untuknya
36	masuk ke dalam berani nggak? Wisnu Kalau sama	kamu	berani. Jadi kapan aku boleh ke rumah kamu lagi? Gina	Sejuta-Sayang-Untuknya
37	Kalau sama kamu berani. Jadi kapan aku boleh ke rumah	kamu	lagi? Gina Terserah, asal bawa martabak. Wisnu	Sejuta-Sayang-Untuknya
38	Setengah keju setengah kacang. Doni Gina	kamu	makan aja sampai kenyang gak usah bayar. Gina	Sejuta-Sayang-Untuknya
39	kenyang gak usah bayar. Gina Oh jadi	kamu	ya bayarin aku selama ini? Wisnu Thank you	Sejuta-Sayang-Untuknya
40	status kita wisudawan yatim piatu. Wisnu Eh Serius	kamu	enggak akan kuliah? Gina Iya aku mau	Sejuta-Sayang-Untuknya
41	langsung kerja. Kenapa? Wisnu Kamu pernah bilang	kamu	adalah piala bagi ayahmu. Ingat? Gina Terus? Wisnu	Sejuta-Sayang-Untuknya
42	Gina Terima kasih pak. Guru Silahkan	kamu	memberikan pesan dan kesan. Ayo silahkan. Gina Ngomong	Sejuta-Sayang-Untuknya

Figure 2. Personal Deixis “*kamu*”

While Figure 2 presents the overall frequency of the pronoun *kamu*, its pragmatic functions are more evident when examined in specific conversational contexts. The following excerpt illustrates how *kamu* is employed by speakers to construct interpersonal meaning within the dialogue.

“Kata siapa? Ya ***kamu***. Sikap yang judes anti senyum di deketin cowok marah”

The word “you” here functions as a direct reference to the interlocutor, emphasizing the identity of the person being addressed and implying a critical or even accusatory stance. “*kamu*” serves to confirm that the individual being addressed is the subject exhibiting the behavior in question, namely a cold and defensive attitude. The use of “*kamu*” suggests an informal and equal relationship between the speaker and the

addressee. This deixis reflects a close or non-hierarchical connection, showing that the speaker feels comfortable delivering criticism or observations directly to the interlocutor. In the sentence structure “*Ya kamu. Sikap yang judes anti senyum,*” the word “*kamu*” clarifies who is the focal point and emphasizes ownership of the discussed actions or traits. In this case, “you” not only identifies the subject but also reinforces the argument or criticism conveyed in the sentence.

“*Ya akukan laki-laki ngerti Jalan pikirannya. Gina dan kamu nggak ngerti jalan pikiran aku!*”

The deixis “*kamu*” refers to Gina, who becomes the target of the statement that she “does not understand” the speaker’s perspective. This indicates the speaker’s need to communicate feelings of being misunderstood or a difference in viewpoints. Here, “*kamu*” underscores the gap or disparity in understanding between the two, creating emotional intensity in the interaction and highlighting the contrast the speaker seeks to emphasize regarding the perceived difference in thought processes. This deixis also reflects a more direct and expressive communication style, where the speaker feels at ease articulating differences in perception explicitly without attempting to soften the language. In this context, the use of “*kamu*” conveys openness and honesty in expressing criticism or frustration, indicating a relatively equal relationship without formal boundaries. The use of “*kamu*” as the subject highlights the contrast between “*kamu*” and “*aku*,” emphasizing the difference in thought processes between the two parties. As a second-person deixis, “*kamu*” helps the audience or reader understand the internal conflict experienced by the speaker, with “you” signifying the limits in the addressee’s understanding. This provides structural clarity in defining the subject and object of the interaction, strengthening the statement with a more personal and direct meaning in their communication dynamic.

4.3 Personal Deixis “*dia*”

The analysis conducted using Kortara identified 21 occurrences of the deixis *dia*, which functions as a third-person singular reference. The use of this deixis offers important insights into how the main character or other speakers in the movie refer to individuals outside themselves. Furthermore, the use of *dia* demonstrates the flexibility of Indonesian language practices, as it can substitute for proper names, signal social closeness, maintain anonymity, or convey particular attitudes and emotions toward the person being referred to without explicitly mentioning their name.

KORTARA Korpus Detail				
No	Konteks Kiri	Data	Konteks Kanan	Judul
1	Sagala Tengok anak mu Nur, di usia remajanya	dia	mirip kau selalu melayaniku, tapi tidurnya mirip aku. Gina	Sejuta-Sayang-Untuknya
2	ini macam pegas ada kau belajar itu kan per lentur	dia	naik turun naik turun. Jadi saat beban kehidupan menekan kita	Sejuta-Sayang-Untuknya
3	Mas Bejo Sudah sudah. Dia sudah baca katanya,	dia	mau syuting hari ini. Istri Mas Bejo Peraturan	Sejuta-Sayang-Untuknya
4	Sagala Slow kau slow. Allah tidak pernah tidur	dia	lebih tahu apa yang dibutuhkan hamba-hambanya, tugas kau cuma sat	Sejuta-Sayang-Untuknya
5	ingin belajar tentang perempuan? Wisnu Ya karena dari	dia	anak-anakku lahir. Gina Ya kenapa enggak belajar saja	Sejuta-Sayang-Untuknya
6	Goreng pisang bu. Gina Enggak bu, tadi katanya	dia	mau belajar soal. Wisnu Udah bu silahkan. Bos	Sejuta-Sayang-Untuknya
7	salah Don. Tapi coba lu pikir kalau gina lihat ini	dia	bakal marah sama lu seumur hidup mau lu! Doni	Sejuta-Sayang-Untuknya
8	Aktor Sagala Waalaikumsalam Warahmatullahi Wabarakatuh. Dua lanj dia	dia	menjauh aku sudah rindu. Gina A i u	Sejuta-Sayang-Untuknya
9	aku jadi Piala dalam hidupnya sebagai pembuktian bahwa dengan profi dia	dia	bisa membiayai pendidikanku. Wisnu Laki banget tuh. Gina	Sejuta-Sayang-Untuknya
10	orang kaya, apa yang aku inginkan tinggal minta pasti dikasih	dia	punya duit dia bayar semua urusanku selesai tapi lama-lama aku	Sejuta-Sayang-Untuknya
11	yang aku inginkan tinggal minta pasti dikasih dia punya duit	dia	bayar semua urusanku selesai tapi lama-lama aku mikir kalau cuma	Sejuta-Sayang-Untuknya
12	pemenang festival tapi tanpa piala karena beliau enggak hadir, tapi	dia	tetap keren. Laki banget. Aktor Sagala Jam berapa	Sejuta-Sayang-Untuknya
13	datang daritadi lagi. Aktor Sagala Kalau baru besok	dia	datang macam mana? KRU Kita tunggu saja dua	Sejuta-Sayang-Untuknya
14	itu jasanya peran utama. Aktor Sagala Belum datang	dia	tunggu dua jam lagi katanya Penata Kostum	Sejuta-Sayang-Untuknya
15	makasih makasih. Ayah berhalangan hadir karena ada kesibukan. Tapi r dia	dia	juga tidak menyangka Aku bakal berdiri di panggung ini kalau	Sejuta-Sayang-Untuknya
16	menyangka Aku bakal berdiri di panggung ini kalau tahu pasti	dia	datang nyesel kalau enggak hadir. Terus apa ya. Oh ya	Sejuta-Sayang-Untuknya
17	pastinya karena ayah.Nah aku cerita tentang Ayahku aja deh mumpung dia	dia	enggak ada. Salah sendiri enggak datang jadi enggak bisa protes.	Sejuta-Sayang-Untuknya
18	aku pernah protes Ayah kok keras kepala jadi orang. Eh	dia	bilang kalau enggak keras bukan kepala namanya. Ya gitulah. Jalan	Sejuta-Sayang-Untuknya
19	sebuah adegan film figuran. Ayahku tidak pernah pilih-pilih peran semu dia	dia	jalani dari sebelum aku lahir sampai hari ini. Dia bilang	Sejuta-Sayang-Untuknya
20	kecuali aktor yang kecil. Tapi dalam hidupnya peran yang paling	dia	sukai adalah peran menjadi Ayahku sebuah peran yang sama sekali	Sejuta-Sayang-Untuknya
21	sebuah peran yang sama sekali tidak mudah. Karena Kelahiranku memi dia	dia	dari satusatunya perempuan yang menjadi belahan jiwanya. Ibuku. Ibu	Sejuta-Sayang-Untuknya

Figure 3. Personal Deixis “*dia*”

While Figure 3 shows the frequency of the pronoun *dia* in the transcript, its pragmatic role becomes clearer when observed in specific dialog. The following excerpt illustrates how *dia* is used to refer to a third party without mentioning a name directly, thereby maintaining distance while still conveying a personal attitude toward the referent.

“*Nah aku cerita tentang Ayahku aja deh mumpung dia enggak ada. Salah sendiri enggak datang jadi enggak bisa protes.*”

The deixis “*dia*” here indirectly refers to a third person who is known by both parties in the conversation, specifically “*Ayahku.*” The use of this term highlights the absence of the figure, enabling the speaker to talk freely without interruption or objection from that person. “*dia*” serves as a marker of both physical and psychological distance, implying that the absence of the referenced figure allows the speaker to speak more openly or even humorously. The use of “*dia*” reflects an informal and close relationship between the speaker and the listener, as well as an emotional bond between the speaker and the figure referred to, in this case, the father. In the context of Indonesian culture, using “*dia*” to refer to someone older (such as an *ayah*) often reflects a relaxed and close familial relationship. However, an element of implicit respect remains. This usage illustrates interpersonal communication within a family setting that is fluid and not overly formal. On the other hand, the expression “*salah sendiri enggak datang*” reveals a casual social interaction, where the speaker feels comfortable joking about the father’s absence, indicating familiarity and a flexible social bond. The word “*dia*” functions as the subject of the clause “*mumpung dia enggak ada,*” emphasizing the focus on the context of absence. The use of “*dia*” as a third-person singular deixis clarifies who is being discussed. It structurally helps the listener or reader understand that the person referred to is someone familiar to the speaker.

“*Allah tidak pernah tidur dia lebih tahu apa yang dibutuhkan hamba-hambanya, tugas kau cuma satu*”

In the sentence from the transcript of the film *Sejuta Sayang Untuknya* by Wiraputra Basri (2020), the personal deixis “*dia*” refers to Allah, described as the omniscient being who is always aware of His servants’ needs. The use of “*dia*” positions Allah in an intimate yet respectful manner, reflecting the speaker’s belief in His constant presence and oversight. The choice of the term “*dia*” to refer to God aligns with social and linguistic norms common in Indonesian society, where such usage is considered both familiar and appropriate in everyday religious contexts. This informal language, even when discussing Allah, illustrates a sense of ease and closeness in expressing faith in God. In this context, “*dia*” functions as a third-person singular deixis referring to an omnipotent entity who possesses a profound understanding of what His servants require. This clause underscores Allah’s unshakable authority while simultaneously highlighting the simple role and responsibility that humans must fulfill, as emphasized in “*tugas kau cuma satu.*” The structure, employing the deixis “*dia*,” reinforces the hierarchical roles between God and His servants, where humans are tasked only with following His commands, while God comprehends all their needs.

4.4 Temporal Deixis “*kemarin*”

The analysis also identified the use of temporal deixis, particularly the word *kemarin*, which serves to locate actions or events in the past and provides contextual meaning to the dialog.

“*Iya tapi butuhnya **kemarin** buat try out sekarang udah nggak ada lagi tryout yah.*”

In this context, “*kemarin*” refers to a past time when the tryout was still ongoing. Since that time has passed, the opportunity sought has also been missed, emphasizing the speaker’s regret or concern over not being able to fulfill the need at the appropriate time. It implies that the tryout was a significant moment requiring readiness at a specific time. The use of the word “*kemarin*” points to a past period associated with an important event (the tryout), which holds considerable value in the context of education or exam preparation. This term is used in an informal context, evident from the casual structure of the conversation, which is relaxed and conversational, lacking high levels of formality. The word “*kemarin*” signifies how people speak in informal situations, where the speaker succinctly references the past time without further elaboration. The temporal deixis “*kemarin*” functions as a time adverbial in the clause “*butuhnya kemaren buat try out.*” Syntactically, “*kemaren*” is positioned after the subject and predicate, playing a key role in clarifying the temporal context of the need. This structure highlights that the preparation for the tryout was a need tied to a specific time in the past. As a temporal deixis element, “*kemaren*” underscores the continuity of information related to time that impacts the relevance of actions in the present, namely “*nggak ada lagi tryout.*” This temporal clarity helps to emphasize the distinction between past needs and the current situation, focusing on the change in conditions or situations being discussed.

4.5 Temporal Deixis “*besok*”

In the linguistic analysis of the movie script *Sejuta Sayang Untuknya*, the Kortara platform identified four occurrences of the temporal deixis *besok*. This deixis functions not only as a marker of future time but also as a linguistic device through which characters articulate goals, plans, and commitments. In doing so, it indirectly reveals the speakers’ inner states and emotional attitudes toward forthcoming events.

KORTARA Korpus Detail				
A	B	C	D	E
KORTARA Korpus Detail				
No	Konteks Kiri	Data	Konteks Kanan	Judul
1	hari ini. KRU Teman teman kita break lanjut	besok	pagi! Aktor Sagala Ikut perintah salah tidak ikut	Sejuta-Sayang-Untuknya
2	mati aku! Asep Kalau abang bisa nari hula-hula	besok	juga abang langsung syuting. Aktor Sagala Hula-hula, kalau	Sejuta-Sayang-Untuknya
3	Allah yang tahu Ko Yohan. Tapi kalau kalian tanya padaku	besok	Insya Allah ku bayar. Pegawai Besok saudara sudah	Sejuta-Sayang-Untuknya
4	belum datang daritadi lagi. Aktor Sagala Kalau baru	besok	dia datang macam mana? KRU Kita tunggu saja	Sejuta-Sayang-Untuknya

Figure 4. Temporal Deixis “*besok*”

While Figure 4 presents the frequency of the temporal deixis *besok*, its pragmatic function is better understood through specific dialog. The following excerpt illustrates how *besok* is used to indicate future intentions while simultaneously expressing the speaker’s readiness and commitment.

“*Kalau abang bisa nari hula-hula **besok** juga abang langsung syuting*”

The word “*besok*” functions as a temporal indicator referring to the day after today, indicating that the action to be taken, filming, is something immediate and contingent upon the successful completion of a certain action, namely, dancing the hula. The use of “*besok*” implies that the speaker is making a promise or commitment tied to a specific time, signaling that filming will commence as soon as the specified condition is met. In this context, “*besok*” not only marks the time but also conveys a sense of expectation and motivation, as the filming is anticipated to occur on the day following the conversation. The word “*besok*” serves as an adverb of time describing when the filming will take place, prefaced by the conditional clause, “*kalau abang bisa nari hula-hula.*” The inclusion of “*besok*” emphasizes time as a key element in this sentence, providing clear temporal information about when the event filming will take place. The sentence structure highlights the dependency on a condition (the ability to dance the hula), followed by the specific time, “tomorrow,” which acts as a prerequisite for the subsequent action (filming).

“*Tapi kalau kalian tanya padaku **besok** Insya Allah ku bayar*”

In this sentence, “*besok*” refers to the future, specifically the day after the conversation takes place. Here, “*besok*” does not merely denote a specific time but is accompanied by the phrase “*Insya Allah,*” which introduces an element of uncertainty or caution regarding the intended action. The sentence expresses a hope or promise from the speaker while acknowledging that the fulfillment of this promise is subject to fate or

unpredictable circumstances. In this context, “*besok*” transcends its function as a time marker, reflecting an understanding of decision-making within the bounds of uncertainty. In the sentence, “*besok*” follows the conditional clause, “*kalaupun kalian tanya padauk,*” signifying a cause-and-effect relationship or a condition that must first be met before an event occurs. The phrase “*Insya Allah ku bayar*” shows that “*besok*” serves as a specific temporal boundary for the anticipated action to take place.

4.6 Temporal Deixis “*sekarang*”

This analysis demonstrates that, through Kortara, the temporal deixis *sekarang* enriches the film’s narrative by adding layers of meaning and illustrating how temporal references in dialog can reflect the inner struggles of individuals in determining the course of their lives.

A	B	C	D	E
KORTARA Korpus Detail				
No	Konteks Kiri	Data	Konteks Kanan	Judul
1	tapi Gina yang capek ngelihatnya yah. Gina Ujian	sekarang	sistemnya online. Aktor Sagala Sistem apa? Gina	Sejuta-Sayang-Untuknya
2	cuma satu Om. Aktor Sagala Eh aku pemain	sekarang	aku mantan pemain. Berapa itu? Bingung? kau tanya si Asep.	Sejuta-Sayang-Untuknya
3	Ya betul hutang makan. Aktor Sagala Nah	sekarang	aku cicil hutang makan itu dengan nasi kotak ini. Mas	Sejuta-Sayang-Untuknya
4	Sagala Sudah mulai ada kesepahaman kita. Kita lanjutkan,	sekarang	kuciel hutang makanan itu dengan makanan. Sepakat? Mas Bejo	Sejuta-Sayang-Untuknya
5	Guru Kenapa belum diganti? kalau tidak dilatih dari	sekarang	nanti ujian akhir kamu tidak bisa mengerjakan kasih tau orang	Sejuta-Sayang-Untuknya
6	lain. Ayah.. Ayah. Aktor Sagala Sudah pintar anakku	sekarang	ya. Hebat bicaramu. Gina Ayah. Aktor Sagala	Sejuta-Sayang-Untuknya
7	kan pengen Gina Kullah. Aktor Sagala Ah	sekarang	kau sekolah saja dulu. Gina Iya. Assalamualaikum.	Sejuta-Sayang-Untuknya
8	ini kenyataan! Wisnu Tenang dulu tenang tenang terus	sekarang	kamu coba berpikir dari sudut pandang ayahmu. Cobadeh! Gina	Sejuta-Sayang-Untuknya
9	Gina Iya tapi butuhnya kemaren buat try out	sekarang	udah nggak ada lagi tryout yah. Aktor Sagala	Sejuta-Sayang-Untuknya
10	Sagala. Tidak ada perannya kecil kecuali aktor yang kerdil dan	sekarang	izinkan aku memainkan peran sebagai ayahmu. Gina Gina	Sejuta-Sayang-Untuknya
11	Apa ini? Ko Yohan, Bejo, Joanda Lunas. Jadi	sekarang	aku berhutang sama kau? Wisnu Enggak om. Aktor	Sejuta-Sayang-Untuknya

Figure 5. Temporal Deixis “*sekarang*”

Kortara’s analysis of the film transcript identifies eleven instances of the temporal deixis “*sekarang*” that play a crucial role in constructing the narrative atmosphere and in representing the characters’ conditions at specific moments. Within the film’s discourse, “*sekarang*” functions not merely as a chronological marker but also as a device that conveys emotional intensity and highlights the characters’ immediate engagement with unfolding events. Moreover, the use of this deixis carries pragmatic implications, shaping the audience’s perception of narrative progression and shifts in the storyline. In this way, Kortara’s findings underscore the significance of temporal deixis in shaping character experience and deepening the interpretive layers of the narrative.

“*Tidak ada perannya kecil kecuali aktor yang kerdil dan sekarang izinkan aku memainkan peran sebagai ayahmu*”

The word “*sekarang*” is used as a temporal deixis indicating the actual moment or present time when the speaker is asking for permission to take on the role of a father. “*sekarang*” emphasizes the urgency and presence of the speaker in the ongoing context, marking a transition to the current condition and showcasing the speaker’s intention to act immediately. The use of “*sekarang*” also highlights a significant shift in the temporal condition, adding a sense that the role the speaker intends to play is an action that must be acknowledged or accepted by the interlocutor promptly, at the same moment this statement is made. “*sekarang*” is positioned as a temporal adverb modifying the

subsequent clause, “*izinkan aku memainkan peran sebagai ayahmu.*” This temporal deixis serves as an introductory element explicitly signaling the transition to the present moment, while also clarifying the action the speaker wishes to undertake immediately. Within the sentence structure, “*sekarang*” reinforces the speaker’s position as the initiator, indicating when the mentioned role will be played and directing the reader’s or listener’s focus to understand that this action is tied to the present.

The findings from the film transcript *Sejuta Sayang Untuknya* demonstrate that the use of personal deixis such as *aku*, *kamu*, and *dia* alongside temporal deixis such as *sekarang* and *besok* plays a significant pragmatic role in shaping both interpersonal meanings and temporal dynamics among the characters. In particular, the temporal deixis *sekarang* and *besok* enrich the narrative by conveying nuances of anticipation, urgency, and shifting circumstances faced by the characters.

Through the application of Kortara in the data analysis process, word frequencies were systematically identified and documented, revealing patterns of personal references and verb usage. The results indicate that “Wisnu” is mentioned 212 times and “Gina” 209 times, which suggests their centrality within the narrative structure. These frequent references not only highlight the prominence of the two characters in the storyline but also provide insight into the focal points of interaction and dialogue. Such findings align with previous analyses of character names in Indonesian texts, which emphasize that personal names function as pivotal elements for understanding character roles and relational dynamics (Ermanto et al., 2024).

Additionally, verbs such as *janji* and *menggeleng*, though occurring only once, carry distinct narrative significance. The presence of *janji* may signify commitment or agreement, whereas *menggeleng* may symbolize rejection or resistance. These verbs, despite their low frequency, illustrate how specific linguistic choices encode interpersonal relationships and character responses within the narrative.

Overall, this analysis provides a comprehensive understanding of how deixis, personal names, and verb usage operate pragmatically within the film. The findings highlight the value of computational linguistic tools such as Kortara in uncovering interactional patterns that shape character development, narrative focus, and the broader interpretive layers of the text.

5. Conclusion

The analysis of deixis in the film *Sejuta Sayang Untuknya* reveals that deictic elements such as “*aku*”, “*kamu*”, “*dia*”, as well as temporal deixis like “*sekarang*” and “*besok*” play a central role in constructing characterizations, relationships between characters, and the temporal nuances that contribute to the storyline. The analysis, conducted using the Kortara platform, successfully identified the frequency of these elements in detail, highlighting the pragmatic interactions and social values embedded in the characters’ dialogues. Through the revelation of personal deixis, such as the use of first-person pronouns “*aku*” and second-person pronouns “*kamu*”, the study effectively documented the emotional closeness and social structures between the characters,

characterized by a distinctive interpersonal nuance that reflects an informal yet meaningful atmosphere. Additionally, temporal deixis like “*besok*” and “*sekarang*” not only serve as time indicators but also reflect hope, commitment, and complex emotions in the characters’ decision-making processes. Thus, this analysis deepens the understanding of how cultural and social contexts are reflected in the use of deixis, ultimately enriching the narrative interpretation of the film from an applied and computational linguistics perspective.

Conflict of interest

The author declares that there is no conflict of interest related to the research, authorship, and/or publication of this article.

Authors’ contribution

The author made substantial contributions to the conception and design of the study. The author took responsibility for data analysis, interpretation, and discussion of results. The author read and approved the final manuscript.

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The Analysis of Lily Bloom’s Trauma in Colleen Hoover’s *It Ends with Us*

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ARTICLE INFO	ABSTRACT
Received: 17 March 2025	This study investigates the representation of trauma in Colleen Hoover’s <i>It Ends with Us</i> through the experiences of the main character, Lily Bloom. The objective is to identify how Lily’s trauma is reflected, its causes, its effects, and the coping mechanisms she employs. A psychological approach is applied, drawing on the theories of Cathy Caruth, Judith Herman, and James Pennebaker, with descriptive qualitative analysis used to examine textual evidence from the novel. The findings show that Lily’s trauma is reflected in repetitive behaviors such as shuffling cards and in dissociative experiences like hallucinations. The primary cause of her trauma is her father’s domestic violence, while its effects include difficulties in relationships, emotional conflict, and instability, but also resilience and post-traumatic growth. Expressive writing functions as her main coping strategy, helping her process painful memories and ultimately break the cycle of abuse. This study concludes that <i>It Ends with Us</i> portrays the psychological complexity of trauma and emphasizes the role of literature in representing recovery. The research contributes to trauma studies and literary analysis by demonstrating how fiction can reveal the lived realities of trauma survivors and provide insight into pathways of healing.
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1. Introduction

Trauma is one of the most pressing psychological issues studied across disciplines such as psychology, psychiatry, sociology, and literature. It refers to a deeply distressing or disturbing experience that overwhelms an individual’s ability to cope, often resulting in long-term emotional, cognitive, and behavioral consequences (Jeenah & Moosa, 2012; Narayan, 2012; Streeck-Fischer, 2021). While some survivors can recover and

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regain stability, many continue to experience intrusive memories, anxiety, and emotional instability that may persist for years or even a lifetime. The persistence of trauma highlights the importance of understanding both its causes and how survivors attempt to cope with its consequences.

Scholars have long debated how trauma should be understood and represented. Freud (1915) emphasized that trauma should not be seen merely as a physical injury but as a wound of the mind, shaping memory and perception in ways that are often unconscious (Cash, 2022; Garland, 2018; Pedersen, 2015). Building on this perspective, Judith Herman (1992) argued that trauma produces psychological distress that simultaneously draws attention to unspeakable experiences while concealing them. Cathy Caruth (1996) further explained that trauma is characterized by delayed responses, repetitive intrusions, and hallucinations that blur the boundaries between past and present, making it difficult for survivors to distinguish reality from memory. More recently, James Pennebaker (2016) has shown that expressive writing can function as a therapeutic tool, allowing individuals to externalize their suffering and integrate painful experiences into a coherent life story (Baikie & Wilhelm, 2005; Joplin, 2000; Juth, Arigo, & Smyth, 2020; Singer et al., 2022). Together, these theories provide a foundation for examining how trauma is both experienced and narrated.

Literary texts play a crucial role in representing trauma, as they give voice to experiences that are often silenced or overlooked in everyday life (Aleksandrowicz-Pędich, 2020; Allen, 2022; Forcinito, 2022). Trauma fiction frequently depicts characters who struggle with memory, language, and identity, offering readers insight into the psychological consequences of violence and abuse. By narrating trauma, literature not only reflects the lived realities of survivors but also provides spaces where readers can empathize, reflect, and gain a deeper understanding of the complexity of human suffering (Lim & Lye, 2024; Peterson, 2022; Salihi & Othman, 2024). As such, the study of trauma in literature contributes not only to literary criticism but also to broader discussions in psychology and cultural studies.

Colleen Hoover's *It Ends with Us* (2016) is one such novel that engages with trauma in a powerful and accessible way. The story follows Lily Bloom, a young woman who grows up in an abusive household where her father repeatedly assaults her mother. Although Lily herself is not directly abused, she internalizes the cycle of violence and develops coping mechanisms, such as card shuffling and diary writing, to manage her emotional pain. As an adult, Lily enters a relationship with Ryle Kincaid, a neurosurgeon whose initial kindness gives way to violent outbursts. Confronted with the same cycle of abuse that defined her childhood, Lily is forced to confront her memories, reevaluate her coping mechanisms, and make life-altering decisions for herself and her future child.

Lily's character illustrates several dimensions of trauma as theorized by Freud, Herman, Caruth, and Pennebaker. She demonstrates the intrusive nature of memory and the repetitive return of violence into her life, consistent with Caruth's concept of belated trauma. Her silence and conflicted emotions reflect Herman's idea of trauma as both

revealing and concealing an unspeakable truth. At the same time, her reliance on expressive writing, particularly through diary entries addressed to Ellen DeGeneres, echoes Pennebaker's findings on writing as a therapeutic outlet. By analyzing Lily's experiences, *It Ends with Us* can be read not only as a romance novel but also as a narrative of trauma, survival, and post-traumatic growth.

Despite its popularity, *It Ends with Us* has received limited scholarly attention within trauma studies and literary criticism. Recent scholarship has begun to address the novel, but in ways that leave important dimensions unexplored. For example, some studies apply psychoanalytic and feminist frameworks to highlight Lily Bloom's process of self-conceptualization and identity formation after abuse (Ahsan, 2023), while others classify her trauma using Caruth's categories of acute, chronic, and complex trauma through character analysis (Kamalakaran, 2024). Additional research focuses on the social mirror of domestic violence and the psychological devastation of abuse, emphasizing how Hoover's narrative raises awareness about cycles of intimate partner violence and their long-term effects (Kanishkaa & Lizy, 2023; Kamalakaran, 2024). Another line of work critiques the cultural reception of the novel, especially the tendency of some readers to romanticize Ryle Kincaid, linking this to attributional and schema-based biases in how "bad boys" are perceived (Otaiwi, Mohsen, & Yousif, 2025). Together, these studies show that the novel is increasingly used to discuss identity, empowerment, and social critique.

However, these contributions also reveal clear gaps. First, while Caruth's and Herman's trauma theories are often cited, few studies systematically map Hoover's specific narrative devices, such as diary entries, flashbacks, and letters, to psychological models of trauma like belatedness, dissociation, and memory intrusion. Second, Lily's reliance on expressive writing is noted narratively, but it is rarely connected to empirical research on expressive writing as a coping mechanism (Pennebaker, 2016) or to frameworks of post-traumatic growth. Third, current studies emphasize sociocultural and thematic interpretation but remain largely literary, with limited interdisciplinary integration that connects the novel's portrayal to psychological processes documented in clinical or experimental research. Addressing these gaps, the present study brings together trauma theory and expressive-writing research to investigate how Lily's trauma is narrated, what causes and effects are represented, and how her writing practices function as coping strategies that resonate with therapeutic processes.

To address this gap, the present study investigates four key questions: (1) How is Lily Bloom's trauma reflected in the narrative? (2) What are the causes of her trauma? (3) What are the effects of her trauma? and (4) How does she cope with her trauma? These questions are examined using a descriptive qualitative method and a psychological framework informed by Freud, Herman, Caruth, and Pennebaker.

The significance of this research lies in its interdisciplinary contribution. On the one hand, it enriches trauma studies by showing how Hoover's novel illustrates key theoretical concepts through narrative form. On the other hand, it advances literary analysis by demonstrating how fiction can illuminate the lived realities of trauma

survivors and the strategies they use to heal. Ultimately, this study highlights the role of literature in raising awareness about the complexities of domestic violence and the possibilities of recovery, offering valuable insights for both scholars and general readers.

2. Literature Review

2.1 Causes of Trauma

Trauma is commonly defined as the psychological response to events that overwhelm an individual's capacity to cope. These events are often sudden, uncontrollable, and deeply distressing. Both Luthra et al. (2009) and Verma et al. (2024) highlight that common causes of trauma include being a victim of crime, witnessing domestic violence or sexual assault, experiencing child abuse, surviving natural disasters, or losing a loved one. Such events often involve a profound sense of helplessness, which becomes central to the traumatic experience. Freud (1915) conceptualized trauma as a psychic wound, emphasizing that trauma is not only rooted in external events but also in the way individuals internalize and repress overwhelming experiences. This is consistent with Herman's (1992) argument that trauma is both historical and relational, shaped by the interplay between violent events and the survivor's psychological response.

In literary contexts, traumatic causes are often depicted through narratives of family abuse, war, displacement, or sudden loss. For example, Caruth (1996) highlights that trauma often resists direct representation because the event itself is too overwhelming to be fully processed at the time of occurrence. Thus, the causes of trauma in narratives frequently reappear indirectly, through fragmented memories, silences, or repetitive imagery that reflect the survivor's inability to integrate the traumatic event into conscious memory.

2.2 Effects of Trauma

Trauma often produces enduring psychological, emotional, and physical effects. Survivors may experience intrusive memories, flashbacks, hyperarousal, or difficulty concentrating (Shafir, 2022). The trauma manifests in feelings of fear, agitation, and emotional instability, often accompanied by physical stress reactions such as increased heart rate or insomnia. These effects echo Caruth's (1996) theory of trauma as a belated experience, where the traumatic event continues to intrude upon the present in repetitive and uncontrollable ways. Similarly, Herman (1992) describes trauma as simultaneously revealing and concealing, where the survivor's silence or dissociation reflects both the need to repress the unspeakable and the impossibility of forgetting it.

While trauma is often associated with negative consequences, scholars have also identified the possibility of positive transformation following adversity. This phenomenon, known as post-traumatic growth (PTG), refers to the capacity of survivors to develop new perspectives, resilience, and strengths after trauma. Naik and Khan (2019) highlight that trauma survivors often report increased gratitude, spiritual growth,

emotional intimacy, and a greater appreciation for life. Levy (2015) similarly emphasizes that post-traumatic growth involves discovering new possibilities and reconfiguring life priorities. From a psychological perspective, PTG demonstrates that trauma does not always end in pathology; instead, it can catalyze adaptive change. In literary studies, this is often represented through characters who, after suffering abuse or loss, develop resilience or find meaning in reconstructing their lives.

2.3 Expressive Writing as a Coping Mechanism

One of the most influential coping strategies for trauma is expressive writing. Developed by James Pennebaker in the 1980s, expressive writing involves writing about personal upheavals, traumatic experiences, or emotional struggles as a way of processing and integrating them into one's life narrative (Pennebaker & Beall, 1986; Pennebaker, 2016). Research shows that this practice provides psychological relief, reduces stress, and enhances overall well-being (Bryan & Lu, 2016). In his studies, Pennebaker observed that students who engaged in expressive writing often cried while recounting trauma but later reported emotional clarity and a greater sense of control.

Expressive writing allows trauma survivors to transform fragmented, intrusive memories into coherent narratives. As Pennebaker and Smyth (2016) argue in *Opening Up by Writing It Down*, humans have a fundamental need to externalize their experiences and "reveal ourselves to others," even if only through private writing. Herman (1992) also supports this view, suggesting that recovery requires a reworking of the past to reclaim the present and future. For adult survivors of childhood trauma, expressive writing provides a safe space to revisit painful experiences and construct meaning out of them (Batten et al., 2002).

In literary texts, expressive writing often appears as a narrative device, where characters cope with trauma by writing diaries, letters, or confessional notes (Dunnack & Park, 2009; Kunt, 2015; Wilhelm & Crawford, 2020). In *It Ends with Us*, Lily Bloom relies heavily on diary writing as a therapeutic outlet, echoing Pennebaker's findings. Her letters to Ellen DeGeneres serve not only as a record of her pain but also as a way of reconstructing her fragmented memories into a coherent personal narrative. This demonstrates how literature can reflect psychological practices of coping, blurring the boundaries between therapeutic writing and fictional narration.

3. Methods

This study employs a descriptive qualitative method to analyze the data. As Lawless and Heymann (1999) note, descriptive techniques are particularly useful when a problem must be clearly defined and explained. The primary data source is Colleen Hoover's novel *It Ends with Us* (2016), with specific attention to quotations and passages that reflect the experiences of the main character, Lily Bloom. These textual excerpts serve as the basis for identifying the reflections, causes, effects, and coping mechanisms of Lily's trauma. In addition to the primary text, secondary sources such as books, journal articles, and previous studies on trauma theory are used to support the

analysis and provide theoretical grounding. The data are analyzed by interpreting relevant textual evidence in light of trauma theories proposed by Freud (1915), Herman (1992), Caruth (1996), and Pennebaker (2016). This approach allows for a systematic examination of Lily Bloom's psychological experiences and their representation within the novel.

4. Result and Discussion

4.1 *The reflection of Lily Bloom's trauma*

Lily Bloom's experiences of trauma are reflected in her actions and journal writings, which illustrate coping strategies as well as symptoms consistent with traumatic intrusion.

“..shuffling cards just calms me down sometimes and gives me something to focus on.” (Hoover, 2016: 26)

In her journal writings, she pretends to write to Ellen DeGenerous. As she states, she is experiencing trauma symptoms, she finds comfort in shuffling cards, it helps her to focus.” *I felt so defeated, but I was too scared to say anything to her about it.*” (Hoover, 2016: 84) In here, Lily is stuck due to what happens after her mother told her not to tell anyone about what happened.

“I walked straight to the kitchen and I opened a drawer. I grabbed the biggest knife I could find and . . . I don't know how to explain it. It was like I wasn't even in my own body. I could see myself walking across the kitchen with the knife in my hand, and I knew I wasn't going to use it.”

As the writer explains in the theory section, Caruth (1996) Stated that people who experience trauma will experience the appearance of hallucinations and other intrusive phenomena. In Lily's journal writings, she describes how she feels at the time; she grabs the knife in a conscious state, knowing she's not going to use it. It suggests that Lily has been experiencing hallucinations.

4.2 *Causes of Trauma*

The chapter begins with Lily Bloom, an adult, meeting Ryle Kincaid; her future partner. Ryle shows up to Lily on top of a rooftop clearly upset, and kicks a chair out of frustration. Following that, it is revealed that Lily had just returned home from her father's funeral, and Ryle, a practicing neurosurgeon, had recently lost a patient. Despite the fact that they have never met, Lily confides in Ryle that her father used to abuse her mother.

“My father was abusive. Not to me—to my mother. He would get so angry when they fought that sometimes he would hit her. When that happened, he would spend the next week or two making up for it. He would do things like buy her flowers or take us out to a nice dinner. Sometimes he would buy me

stuff because he knew I hated it when they fought. When I was a kid, I found myself looking forward to the nights they would fight. Because I knew if he hit her, the two weeks that followed would be great.” (Hoover: 2016, 15)

In this paragraph, the readers get to learn about the traumatic events Lily went through for the first time. As a kid, Lily tells her mother to leave him but it becomes the norm of their marriage, as she states on page 16: “But the abuse was inevitable with their marriage, and it became our norm”. Lily anticipates the next abuse from her father. According to Caruth (1996) people who experience traumatic events will start to combine their past and their present; Lily seems delayed in reality because of what happens next after their parents fight.

4.3 Effects of Trauma

1. Negative Effects

Lily and Ryle have become very close. Ryle and Lily attend a dinner with Lily's mother at Bib's Restaurant, which is actually owned by Atlas. Lily is taken aback when she sees Atlas, recalling a childhood memory that put her in a bad mood. Atlas was very sweet to her until he moved to Boston, and after they returned home, Lily didn't talk to Ryle about Atlas. Yes, Lily mentioned Atlas when they first met, but he has never met him. When the casserole in the oven burns out, Ryle and Lily are drinking wine in Lily's apartment. Ryle opens the oven door and waves the smoke away. He gets burned after reaching the Casserole without a port and injuring his hand. She starts laughing at him while drinking three glasses of wine, and then Ryle pushes her. “In a matter of one second, Ryle’s arm came out of nowhere and slammed against me, knocking me backward..... Pain shoots through the corner of my eye, right near my temple..... So much gravity, pushing down on my emotions. Everything shatters. My tears, my heart, my laughter, my soul. Shattered like broken glass, raining down around me.” (Hoover, 2016: 138) “Goddammit, Lily,” I hear him say. “It’s not funny. This hand is my fucking career.” (Hoover, 2016: 138)

Ryle apologizes to Lily; he says everything happened so quickly that he did not intend to push her. Lily was shocked and confused, and she felt angry and sad all at the same time. She can't believe what just happened. All she could think about at the time is her father apologizing to her. Lily appears to be under pressure to put her trust in Ryle after what he did to her. She told herself a few times that she needed to be sure she could trust him. In here can be argue that Lily when it comes to relationship she finds difficulties. It occurs to Herman (1992): Lily has demonstrated that she has lasting effect and feeling anxious.

Ryle's apology brought Lily comfort. But Lily still feels disappointed in her heart, and her thoughts are inconsistent. “I can’t tell if I’m more disappointed in him or myself. Him for losing his temper in the first place or me for somehow finding comfort in his apology” (Hoover, 2016: 140) Lily is perplexed by her disappointment, not knowing whether she was disappointed because Ryles lost his temper or because she

easily forgives him, making Lily similar to her mother, who tolerated her abusive father. Another self-conflict Lily has is when she calls Atlas to pick her up after the tense exchange between Lily and Ryle. She decides to write a letter to Ellen at Atlas House, just like she did when she was sixteen. Lily has conflicting emotions that make her agitated to respond to Ryle, so knowing that they both want to have the conversation, Lily began asking him naked truths. At the time, Lily doesn't have much to say to Ryle, so she waits for him to go first and wonders how he will react. Ryle's response to her is that he didn't know what he was supposed to say either, and Lily was gathering her emotions and letting off on him.

“Yes. I kept the magnet Atlas gave me when we were kids. Yes. I kept the journals. No, I didn't tell you about my tattoo. Yes, I probably should have. And yes, I still love him. And I'll love him until I die, because he was a huge part of my life. And yes, I'm sure that hurts you. But none of that gave you the right to do what you did to me. Even if you would have walked into my bedroom and caught us in bed together, you still would not have the right to lay a hand on me, you goddamn son of a bitch!” (Hoover 2016: 240)

Lily feeling exhausted, she is tired, she press her face against pillow so she could barely breathe. “The pain in his voice ripples through me, and when I lift my tearsoaked face to look at him” (Hoover, 2016: 241).

2. *Positive Effects*

Departing from Lily's Childhood background, it is not so good and not so bad either. Lily grew up in an abusive family; her father was abusive to her mother. In her childhood, she likes to write a letter to Ellen DeGeneres until she turned sixteen. She is a big fan of Ellen. Her Ellen diaries are her outlet; whenever she needs to feel better, she writes down her feelings. She writes a letter to Ellen about a homeless man who lives behind Lily's house at the time; Lily's neighbor, Mrs. Burlson, who used to live there, has died, and the house is deserted and dark. When she looks at the old house, she notices a small amount of light coming from it.

“so I noticed the light right away. It wasn't bright, but it was coming from that old house. It looked more like candlelight than anything, so I went to the back porch and found Dad's binoculars. I tried to see what was going on over there, but I couldn't see anything. It was way too dark. Then after a little while, the light went out” (Hoover, 2016: 26)

Lily's bedroom window looks out onto the backyard. Lily is fascinated by the man who lives there; on her way to school, she notices something moving around behind the house—the man carrying a backpack.

Lily asking her friend, Katie, about his name and his name is Atlas: he's a senior. Kattie says to Lily that Atlas smells bad, and Lily can't help but seem to defend Atlas. From her writing that shows Atlas, the writer believes that Lily is a very caring person to treat a stranger like Atlas. "I wanted to yell at her and tell her he can't help it and that he doesn't have any running water" (Hoover, 2016: 27). Lily is the one who doesn't get physical abuse from her father. But, growing up in a household where her parents sometimes get into fights doesn't make her afraid to deal with people; instead, she is brave and wants to help people in difficulties.

Another example shows when she meet Ryle her future husband for the first time, after her father's funeral, Lily catch a flight straight to Boston and trying to find a rooftop because she really needs a fresh air and silence. She met a stranger named Ryle Kincaid on a rooftop; he is a neurosurgeon; they didn't take too long to find comfort in having a conversation, like before she met Atlas. So, they start telling each other the "naked truth." Lily is the first to tell the truth, and the naked truth is her father's funeral speech. Her mother, Jenny Bloom, asks Lily to deliver the eulogy for her father, but Lily refuses because she is uncomfortable doing so. She believes that eulogies should be delivered by those who have respect for the deceased, and she had little respect for her father as a result of what he did to her mother. Even so, her mother says that was the only thing her father would have wanted. As a daughter, she loves her father, but as a human, she hates him. Afterwards, Lily starts to give her eulogy, but she makes no mention of her father's good deeds while he was still alive.

"Hello. My name is Lily Bloom, daughter of the late Andrew Bloom. Thank you all for joining us today as we mourn his loss. I wanted to take a moment to honor his life by sharing with you five great things about my father. The first thing . . ." I look down at Ryle and shrug. "That's it" (Hoover, 2016: 17) "..... I'm not proud of it. I don't think. I mean, if I had my way, he would have been a much better person and I would have stood up there and talked for an hour." (Hoover, 2016: 18).

Lily tells Ryle, about a dream opening floral shop, gardening and flowers it's her passion. Six months later, she bought a former restaurant space; there was still a table, old chairs, and other items, as well as a lot of dust. While she was cleaning, Allysa came in because she saw a "Help Wanted" sign outside. She does not need a job, but she says she is happy to help, so she offers to do the designing, and Lily eventually hires her. Lily's vision is to be brave and bold, so she came up with the idea of using darker colors to celebrate winter and death instead of the sweet side of flowers, which she makes clear to Allysa.

"Instead of painting the walls a putrid sweet color, we paint them dark purple with black accents. And instead of only putting out the usual pastel displays of flowers in boring crystal vases that make people think of life, we go edgy. Brave and bold. We put out displays of darker flowers wrapped in things like leather or

silver chains. And rather than put them in crystal vases, we'll stick them in black onyx or . . . I don't know . . . purple velvet vases lined with silver studs. The ideas are endless." (Hoover, 2016: 38)

Lily thinks differently and fairly confident about it, it's a new perspective, she interpretation about the idea very clearly, which is what makes her arriving at solutions, it is revealed as Levy (2015) people may grow in strength and shows her courage.

4.4 Lily's way of coping her trauma

1. Expressive Writing

Adult Lily looks back at her young self, absolving herself of what she thought or knew at the time. The first writings are about Lily's first meeting with her childhood crush, Atlas, a homeless boy. She's starting to write about how she saw someone sneak into the abandoned house behind her house and casually brings up how she shuffles cards while her parents are fighting. She had no friends when she was younger, and the people who were supposed to help her were the ones who caused her trauma, and she never saw a professional about what she had gone through. Her coping mechanism of choice was to write in her diary as if she were writing a letter to Ellen DeGeneres. It could be argued, addresses the letters to Ellen to feel better; she seems to be speaking to someone rather than simply writing everything down, Lily's only way to discuss and narrate her thoughts and feelings is to write in a diary and pretend to write to Ellen DeGeneres.

“.....I was in bed shuffling cards. I know that sounds weird, but it's just something I do. I don't even know how to play cards. But when my parents get into fights, shuffling cards just calms me down sometimes and gives me something to focus on.” (Hoover, 2016: 26)

The second evidence of Lily's expressive writing, is when her writing made a time jump of 6 months, it is significant that we get to see Lily's growth and how she separates herself from her childhood. Lily had the same experience as her mother as an adult. Ryle has hurt her a few times in their relationship. The first time Ryle hurt his hand and Lily laughs, he becomes enraged and pushes her.

The last diary she wrote as a teenager and rereads as an adult was about Atlas after seeing him for the first time in years; she feels the need to read about Atlas in the past to find closure because she is currently in a new relationship with Ryle. This part of her diary is when her father found out about Atlas and her father hit Atlas with a baseball bat. After this, teenage Lily stops writing the diary because she wants to take a break. However, Lily finds it difficult to write a letter to Ellen, she knew exactly the only thing that can make her feel better is to let it out on paper but she still processing about what happened to Atlas and to think about it alone; she felt so much pain. *“I think I'm going to take a break from writing to you for a while. Writing to you reminds me of him, and it*

all hurts too much." (Hoover, 2016: 161). Here, she distances herself from her trauma; as stated by Herman, we get the rediscovery of history from this passage; she acknowledges what she has gone through, yet she feels like she needs to write it down at least one more time. When Ryle physically abuses Lily, he pushes her and chokes her. Lily calls Atlas to pick her up, and they go to Atlas's house. Concerned about the complex feelings she has, she decides to write down her feelings like she used to as a teenager while hiding in Atlas' place and staying away from Ryle. Lily writes the last entry.

"The last time I wrote to you, I was sixteen. I was in a really bad place and I was so worried about Atlas. I'm not worried about Atlas anymore, but I am in a really bad place right now. More so than the last time I wrote to you" (Hoover, 2016: 209)

We can see from that passage that Lily built her stories on the last time she wrote; she finds nothing better than not writing them down on paper. According to Pennebaker, "we need to reveal ourselves to others" (Pennebaker: 2016, 1), and she found a way through expressive writing. Lily realizes what she used to think actually is harder where she is now experiencing it: we can see Lily needs to understand her past to start a better life (Herman, 1992) she uses expressive writing as a coping mechanism as a teen and able to reread it as an adult. She finds healing from read the old journals.

In the last chapter, Lily finally breaks the cycle of abuse. She decides after the baby is born and tells Ryle she wants to divorce because she thinks about the baby's life: "It isn't until this moment that I finally make a decision about him, about us." "About what's best for our family." (Hoover, 2016: 265) She knows that if she keeps the relationship with Ryle, it will be bad for their daughter because Ryle is afraid of losing control of his emotions and hitting her. Thus, the cycle ends here; Lily doesn't want it to repeat in her daughter's life.

5. Conclusion

This study set out to examine Lily Bloom's trauma in Colleen Hoover's *It Ends with Us* by addressing four research questions: how her trauma is reflected, its causes, its effects, and how she copes with it. The analysis shows that Lily's trauma is reflected through repetitive behaviors, such as shuffling cards during her parents' fights, and through dissociative experiences like hallucinations. The primary cause of her trauma is her father's long-term abuse of her mother, which shapes Lily's understanding of relationships and resurfaces in her adult life. The effects of this trauma are twofold: negatively, it creates emotional conflict, difficulties in trust and intimacy, and a tendency to internalize pain; positively, it fosters resilience, self-awareness, and the determination to break the cycle of abuse. Lily's main coping mechanism is expressive writing, as seen in her diary entries addressed to Ellen DeGeneres. This practice allows her to process painful memories, revisit her past from a more mature perspective, and

ultimately make the decision to protect herself and her child by ending her abusive relationship. In conclusion, the study demonstrates how Hoover's novel portrays the complexity of trauma and recovery, highlighting both the destructive and transformative dimensions of Lily's experiences. By applying trauma theory to literary analysis, this research underscores the value of literature as a medium for understanding the psychological realities of survivors and their pathways toward healing.

Conflict of interest

The authors declared that there is no conflict of interest related to the research, authorship, and publication of this article.

Authors' contribution

The authors made substantial contributions to the conception and design of the study. The authors took responsibility for data analysis, interpretation, and discussion of results. The authors read and approved the final manuscript.

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Indonesian and World Folklore from a Critical Literacy Perspective: A Comparative Analysis of Cultural Values and Social Identity

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ARTICLE INFO	ABSTRACT
Received: 02 May 2025	Folklore plays a crucial role in preserving cultural identity and serves as a medium for transmitting moral, ecological, and social values across generations. This article examines Indonesian (Nusantara) and world folklore from a critical literacy perspective, emphasizing how narratives function as cultural texts laden with ideology, representation, and power relations. Employing a qualitative descriptive approach, the study purposively selected ten folklore texts—five from Indonesia and five from global traditions (European, African, Greek, and Norse)—to ensure thematic and cultural comparability. Data analysis followed four stages: narrative structure and symbolism, contextual interpretation, critical interrogation of ideological positioning, and comparative synthesis. Findings reveal that Indonesian folklore highlights ecological wisdom, local spirituality, and communal values, whereas global folklore tends to stress moral order, universal justice, and cosmological struggles. Both traditions, however, converge in their role as instruments of moral education and cultural preservation, though with divergent orientations. Gender representations across cultures show ambivalence, reflecting both marginalization and symbolic empowerment. The study underscores the pedagogical potential of folklore in formal education and advocates for its revitalization through digital media and community participation. Ultimately, folklore is conceptualized as a living, adaptive tradition that negotiates values and identities, sustaining its relevance in contemporary globalized contexts.
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1. Introduction

Folklore plays a vital role in preserving and transmitting cultural identity, functioning as both a repository of collective memory and a medium for conveying values, beliefs, and social norms. Across generations, myths, legends, songs, and rituals have reinforced moral teachings, cultural belonging, and social cohesion. More than entertainment, folklore operates as a pedagogical resource, shaping ethical reasoning and cultural empathy while sustaining communities' historical consciousness.

In Indonesia, a nation of vast cultural diversity, folklore manifests through varied oral traditions such as myths, folk songs, and ceremonial practices. Works like the Riau folk song *Soleram* or Java's traditional mortar music reveal how narratives intertwine with moral education, ecological awareness, and communal identity (Setiawan, 2021; Primamona, 2020). This richness has attracted increasing attention in education and cultural policy. The Indonesian government's literacy movement, for instance, has underscored folklore's role in nation-building, while regional initiatives link folklore with creative economies and tourism (Novianti, 2022; Pratiwi et al., 2023).

Beyond Indonesia, folklore has long served as a mirror of cultural ethos and human values. Cross-cultural traditions such as Greek myths, Norse sagas, European fairy tales, and Middle Eastern folktales illustrate both shared human concerns and distinct cultural worldviews. Scholars highlight folklore's role in shaping leadership norms, sustaining moral wisdom, and preserving intangible heritage (Wong-Mingji et al., 2014; Rijoly, 2022). UNESCO's 2003 Convention further emphasizes its global significance, while recent studies confirm its relevance for fostering empathy and intercultural understanding in contemporary classrooms (Wahyuni & Hussain, 2025).

To analyze these functions, this study adopts a critical literacy perspective. Moving beyond decoding texts, critical literacy interrogates power relations, cultural representation, and ideological constructions embedded in narratives (Luke, 2012). Rooted in Freire's (1970) principle of "reading the word and the world," this framework emphasizes storytelling as a transformative act. Molin et al.'s (2018) four-dimensional model—power, access, diversity, and design/redesign—further guides analysis by linking deconstruction of texts with the creative reimagining of inclusive, equity-oriented narratives. Applied to folklore, this approach illuminates how stories affirm or contest cultural values, amplify or silence voices, and transmit ecological wisdom.

Despite growing interest, several gaps remain in the literature. First, empirical evidence on the measurable impact of folklore-based pedagogy on identity formation, intercultural competence, and literacy remains limited. Second, practical models for curricular integration and teacher training are underdeveloped, constraining scalability. Third, the role of digital platforms in mediating access, quality, and representation of folklore has been insufficiently studied. Finally, inclusion and ecological dimensions—particularly Indigenous voices and eco-folklore—are often marginalized or undertheorized.

Addressing these issues, this study aims to (1) describe the distinctive features of Indonesian (Nusantara) folklore, (2) investigate common characteristics in world

folklore traditions, and (3) identify convergences and divergences in the cultural values they reflect. Grounded in critical literacy, the study contributes by synthesizing evidence on learning outcomes, proposing an implementation-oriented framework for pedagogy, and outlining inclusive approaches that foreground marginalized narratives and ecological knowledge. In doing so, it positions folklore as both a cultural artifact and a dynamic resource for education, intercultural understanding, and sustainable identity formation in contemporary contexts.

2. Literature Review

2.1 *The Concept and Scope of Folklore*

Folklore, as a rich body of cultural heritage, encompasses oral traditions, customs, beliefs, and symbolic practices that are passed down through generations within a community. It serves not only as a vessel for preserving cultural memory but also as a reflection of how communities interpret their social realities and spiritual values. According to Danandjaja (in Saniro, 2023), folklore includes myths, legends, rituals, songs, and stories that function as important markers of national and ethnic identity. Within the context of the Indonesian archipelago (Nusantara), folklore exemplifies the country's vast cultural diversity and is instrumental in reinforcing local identities and educational values (Idham, 2018).

For the purposes of this study, folklore is operationalized primarily through narrative genres, namely myths, legends, and folktales. Myths are sacred narratives that explain origins, cosmology, or divine-human relations; legends are stories rooted in historical figures, places, or events, often blending fact with imagination; and folktales are fictional narratives that transmit moral lessons, social norms, and communal wisdom. By narrowing the scope to these narrative forms, the study highlights folklore as a linguistic and literary construct that encodes cultural values while remaining open to reinterpretation across contexts.

This operationalization is particularly significant within the framework of critical literacy, which views texts not as neutral carriers of meaning but as socially and ideologically charged discourses. Myths, legends, and folktales often embody power relations, cultural hierarchies, and ideological assumptions, making them suitable objects for critical inquiry. Through critical literacy, folklore can be analyzed to uncover how traditional narratives perpetuate or challenge dominant worldviews, how marginalized voices are represented or silenced, and how readers can position themselves as active interpreters rather than passive recipients of cultural heritage.

For instance, in the folktale of Malin Kundang, the central theme of filial piety reinforces patriarchal family norms, but critical literacy invites questions such as: *Whose voice is prioritized in the story? How are women (like Malin's mother) positioned in relation to male authority?* Similarly, the legend of Sangkuriang, which tells of a son's forbidden love for his mother, can be read as more than just a moral warning; it can be interrogated for how it encodes anxieties about lineage, taboo, and the regulation of sexuality. Meanwhile, the myth of Nyai Roro Kidul, the Queen of the

Southern Sea, can be examined in terms of gender and power: *Does she represent female empowerment as a spiritual ruler, or does her portrayal as dangerous and uncontrollable reflect patriarchal fears of women's autonomy?*

Although this study emphasizes narrative folklore, it acknowledges that such stories are frequently intertwined with rituals, performances, and oral traditions more broadly. For example, artistic expressions such as *ibing penca*, a traditional Sundanese martial dance, illustrate how folklore extends beyond narrative into embodied performance (Azzahra et al., 2023). Nonetheless, by centering myths, legends, and folktales, this research establishes a clearer analytical boundary for examining folklore as discourse, particularly in relation to issues of cultural values, social identity, and ideological critique.

In the face of globalization, folklore confronts both threats and possibilities: while modern influences can erode traditional forms, they also create opportunities for innovation and intercultural exchange. As noted by Ramadhan and Prihatmaji (2023), folklore remains adaptive, maintaining its core functions even as it evolves. The digital era, in particular, has enabled wider dissemination and preservation through digital platforms, increasing accessibility and engagement among younger audiences (Nordin & Lada, 2019).

2.2 Types of Folklore

Folklore comprises a wide variety of genres, including folktales, myths, legends, fables, proverbs, traditional songs, and oral expressions. Each type serves specific cultural purposes and conveys distinct values. Folktales often transmit social norms and historical consciousness; for example, multiple versions of the Nyi Roro Kidul legend across Indonesian regions illustrate how folktales adapt to local contexts while maintaining shared moral messages (Saniro, 2023). Myths typically provide cosmological explanations of natural and supernatural phenomena, often involving ancestral spirits and serving as repositories of collective anxieties and beliefs (Saefudin et al., 2024). Legends, such as the tale of Tangkuban Perahu, combine historical narratives with imaginative elements to instill respect for nature and cultural lineage (Rawanda et al., 2020).

Fables utilize animals with human traits to deliver ethical instruction, as seen in the story of Kancil and the Crocodile, which promotes critical thinking and moral insight (Yetti, 2019). Proverbs and idiomatic expressions, meanwhile, distill cultural wisdom into concise linguistic forms that guide social interactions and ethical conduct. Traditional songs—including ballads, chants, and ceremonial music—play an essential role in expressing collective emotions and spiritual identities. For instance, Balinese music integrates ritualistic functions, aesthetic beauty, and cultural symbolism (Yetti, 2019). These genres are deeply embedded in local ecological consciousness and often embody environmental wisdom, making them valuable tools for sustainable education and cultural continuity (Rawanda et al., 2020).

2.3 Functions and Roles of Folklore in Society

Folklore performs diverse and dynamic roles in society, cutting across educational, cultural, social, and spiritual domains. As an educational tool, oral literature such as *tula-tula* and *kabanti* in Wakatobi is employed to teach moral and ecological principles, facilitating intergenerational transmission of knowledge and values (Alifuddin et al., 2022). Folklore also contributes to cultural preservation, with its repetitive performances and ritual enactments helping communities retain their cultural memory and identity (Rawanda et al., 2020). In plural societies, shared folklore becomes a mechanism for identity formation and social cohesion, as demonstrated by the Kadazandusun people's use of folktales for community education and unity (Jumil & Taisin, 2017).

Beyond these, folklore functions as a medium of cultural expression, articulating communal beliefs, cosmology, and emotional life while documenting changes within society (Yetti, 2019). Its presence in everyday life—through rituals, chants, and ceremonies, such as those practiced in Pelalawan—serves to foster spiritual connection and promote social harmony (Arofat & Indrastuti, 2022). Moreover, in the face of cultural homogenization brought by globalization, folklore becomes a form of resistance and a repository of cultural capital. Institutions such as the Adityawarman Museum in West Sumatra exemplify efforts to preserve and promote ethnic identities, such as that of the Minangkabau people (Saputri & Syafrini, 2023).

2.4 Folklore Studies in Global and Local Contexts

From a global perspective, folklore is closely tied to national identity formation and intercultural communication. Stories by Grimm and Andersen, for instance, shaped European moral values while reflecting broader societal consciousness (Althobaiti, 2023). Folklore has also been leveraged in cultural tourism for community empowerment and sustainability (Pantović et al., 2023), and the rise of digital folklore offers new avenues for youth engagement, blending traditional narratives with contemporary media (Diko, 2023).

In Indonesia, folklore remains deeply embedded in community life, spirituality, and environmental ethics. Narratives like *Nyi Roro Kidul* in Yogyakarta encode local wisdom on disaster preparedness and ecological balance, while oral traditions among Samin communities in Bojonegoro foster cultural resilience and ethical autonomy (Khasanah et al., 2022). Folklore-based pedagogical approaches have also enhanced intercultural and linguistic competence among learners (Farisi et al., 2024).

Across contexts, folklore demonstrates remarkable adaptability. Reinterpreted myths, such as Australia's drop bear legend (Livingston et al., 2017), or storytelling initiatives in Ghana (Asamoah-Poku, 2024), show that narratives remain relevant for identity formation and cultural continuity despite social change.

Synthesizing these insights, folklore can be seen as a dynamic medium that mediates cultural values, social identity, and intercultural understanding. A comparative lens—examining both global and Indonesian examples—allows this study to critically

explore how folklore reflects, negotiates, and transforms societal norms, providing a foundation for analyzing cultural literacy, identity construction, and intercultural communication.

3. Method

This study employed a qualitative descriptive design within a critical literacy framework, which emphasizes the role of texts in shaping, reinforcing, or contesting cultural values and identities (Luke, 2012; Janks, 2014). A qualitative approach was deemed appropriate as the aim was not statistical generalization but the exploration of how folklore encodes meanings and transmits moral and ideological positions (Creswell & Poth, 2018).

The primary data consisted of ten folklore texts purposively selected for their thematic richness and cultural significance. These included five Indonesian items—two myths, two legends, and one folktale from Java, Sumatra, and Kalimantan—and five global items, comprising two Grimm’s fairy tales, two Andersen’s tales, and one African folktale. This balanced sample ensured comparability across cultural contexts and genres. Secondary data included peer-reviewed articles, published folklore compilations, and digital archives curated by cultural institutions, which were used to contextualize the primary texts within broader sociocultural and educational discourses.

Data collection was carried out by compiling a diverse corpus of folklore texts from credible and authoritative sources, such as national folklore databases, scholarly publications, and cultural repositories. The inclusion criteria focused on the cultural origin of the texts, the type of folklore represented, and the thematic alignment with values such as morality, environmental consciousness, and spirituality. Each selected story was segmented into meaningful narrative units to facilitate systematic and detailed analysis.

Data analysis followed four interconnected stages, each aligned with the research aims: (1) textual analysis of narrative structures, symbolism, and moral lessons, which directly supported Aim 1 by classifying folklore texts to reveal core cultural values; (2) contextual interpretation within cultural and historical settings, advancing Aim 2 by situating the texts within their socio-historical realities to trace how they function in shaping identity; (3) critical interrogation of how texts position readers and negotiate ideologies, furthering Aim 2 by uncovering the ideological underpinnings that guide interpretation and meaning-making; and (4) comparative synthesis across Indonesian and global traditions, fulfilling Aim 3 by mapping similarities and differences that highlight the shared and divergent trajectories of cultural identity formation. This multi-layered procedure facilitated a critical understanding of folklore as both a repository of communal heritage and a medium of ideological negotiation.

The findings were presented through descriptive narratives, enriched with comparative tables, coded thematic summaries, and illustrative excerpts from the texts under study. Each folklore item was examined in terms of its storyline, symbolic meaning, and broader sociocultural function. By doing so, the study aimed to reveal

both the distinctive features of localized traditions and the universal values that transcend cultural boundaries. In conclusion, this methodological approach offered a holistic perspective on folklore as a dynamic and meaningful cultural artifact that contributes to the shaping, transmission, and negotiation of identity and values across generations and societies.

4. Research Results

4.1 Distinctive Features of Indonesian Folklore

The distinctive features of Indonesian folklore—moral education, ecological wisdom, and spiritual authority—reflect its role as a living tradition that both preserves and adapts cultural identity. Critical literacy highlights how these stories reinforce power hierarchies (e.g., filial piety and patriarchy) while also offering sites of resistance, particularly in the valorization of ecological knowledge and community resilience. Compared to existing literature (e.g., Setiawan, 2021; Hilmi et al., 2024), these findings confirm that Indonesian folklore remains pedagogically potent, serving as both cultural memory and ideological negotiation.

4.2 Characteristics of Global Folklore

The analysis of global folklore traditions underscores their emphasis on moral order, cosmology, and communal values. Critical literacy allows us to see how these stories encode dominant ideologies—Christian ethics in European tales, cosmological determinism in Norse and Greek myths, and communal solidarity in African folktales. These findings extend prior scholarship (e.g., Althobaiti, 2023; Wong-Mingji et al., 2014) by situating folklore not only as cultural heritage but as discourse that positions readers within specific moral and ideological frameworks.

4.3 Comparative Analysis of Indonesian and Global Folklore

The comparative synthesis highlights both the universality and specificity of folklore traditions (Table 1). Universally, folklore encodes moral education and cultural identity formation; specifically, Indonesian folklore foregrounds ecology and local spirituality, while global traditions often emphasize abstract moral order and cosmological struggles. Critical literacy frames this divergence as evidence of how different societies negotiate identity, power, and morality through narrative. This confirms Rijoly's (2022) claim that folklore encapsulates both moral wisdom and social critique, but it also demonstrates how ecological and gendered dimensions provide unique insights into Indonesian contexts.

Table 1. Comparative Themes in Indonesian and Global Folklore

Theme	Region/ Tradition	Supporting Studies	Key Findings	Implications
Moral Education & Identity	Indonesian & Global	Wedawati, et al. (2023)	Both Indonesian and global folklore transmit moral values and reinforce cultural identity; however, moral emphasis differs in scope and content.	Folklore can be mobilized as a pedagogical tool, but with attention to cultural contexts of morality.
Ecological Wisdom	Indonesian (Banyumas, Sentani, Maluku, Kalimantan)	Sultoni, et al. (2022); Yulisetiani & Sutrisno (2022).	Narratives encode ecological taboos (e.g., sacred forests, water sources) and local cosmologies that regulate human–nature relations.	Folklore can inform culturally rooted environmental education and conservation strategies.
Moral Order & Justice	European (Grimm, Andersen, Celtic traditions)	Wedawati, et al (2023)	Stories emphasize binary morality (virtue rewarded, evil punished), reinforcing hierarchical order and universal justice.	European folklore supports moral formation in childhood but may neglect ecological/local concerns.
Gender Representation	Indonesian & Global	Wulandari, et al (2025); Rhubido, et al. (2024)	Women depicted as both powerful (guardians, prophets) and marginalized (victims, sacrifices); men dominate as agents of change.	Reveals persistence of patriarchal norms but also potential sites of symbolic resistance.
Gender Bias in Narrative Structure	Comparison of Cinderella (Europe) and Bawang Merah Bawang Putih (Indonesia)	Setiawan, et al (2022)	Female characters in both traditions are depicted as passive, able to change their fate only through miracles or male assistance.	Demonstrates similarities in structural gender bias in folklore from two different cultures.

5. Discussion

5.1 Distinctive Features of Indonesian Folklore

Indonesian folklore operates simultaneously as moral pedagogy, environmental knowledge, and identity work. Tales such as *Malin Kundang* are consistently used as character-education scaffolds in Indonesian classrooms: recent studies show the story’s

salience for teaching filial piety, humility, and social responsibility, and even map its narrative functions for curricular design and cross-regional comparison. Newer classroom-based work (2024) documents explicit integration of *Malin Kundang* into narrative-text learning and community character-building programs, confirming its continued use to regulate social norms and intergenerational ethics. Comparative analyses likewise situate *Malin Kundang* within a broader Asian tradition of filial narratives, underscoring shared moral cores with culturally specific delivery (Naufalia, 2020; Ocsis, et. al., 2024; Ferdinal & Octavianus, 2024; Sholikhah, et al., 2024).

Myths along Java's south coast, especially *Nyai Roro Kidul*, encode ecological wisdom and tacit "risk scripts." Recent geomorphological readings (2025) argue that sea-queen motifs align with hazard memory (rogue waves, tsunamis), offering place-based cues for coastal risk awareness; ethnographic work on Javanese folklore more broadly identifies embedded mitigation messages across well-known tales. These insights resonate with Indonesia's best-documented DRR folklore case: *smong* on Simeulue Island, where lullabies and oral narratives taught "run after long shaking and receding sea" generations before 2004—an approach now cited internationally as transformative DRR practice. Together, these studies show how mythic personae and oral forms transmit environmental heuristics as lived pedagogy (Kamil, et al., 2021; Indriana, et al. 2021; Arwansyah, et al. 2025).

Legends also intertwine historical consciousness with cultural identity, reflecting the archipelago's plural sociocultural ecology. West Java's *Sangkuriang/Tangkuban Parahu* complex is read as a site-making legend that encodes customary-law values and mythic etiologies tied to landscape features; comparative work positions *Sangkuriang* alongside the Oedipus cycle to highlight how Sundanese materials negotiate taboo, kinship, and authority through locally intelligible frames. Beyond single tales, textbook analyses show "legend" as the dominant folklore genre in Indonesian EFL materials, indicating institutional recognition of legendry as a vehicle for cultural identity formation in schooling. Contemporary literature studies further track how classical myths are transformed in modern Indonesian novels, signaling ongoing renegotiation of identity symbols across media (Nurgiyantoro, et al., 2024; Anggraini, et al., 2022; Mutmainnah, 2021; Sudrajat, et al., 2024).

5.2 Characteristics of Global Folklore

Global folklore traditions share certain structural and functional features, but each cluster also brings distinctive emphases shaped by history, religion, social organization, and local concerns. Below expands the original paragraph by giving clear examples, summarizing recent scholarship, and linking each claim to up-to-date studies.

a. European fairy tales (Grimm brothers)

Classic Grimm tales repeatedly stage clear moral binaries and often resolve transgressions through punishment or restitution; scholars have long argued that these narratives encode proto-legal and moral prototypes—teaching social norms by

dramatizing crime and retribution and modelling desirable behaviours for children and communities. Contemporary analyses connect those narrative outcomes to socialization and to historical practices of moral pedagogy in European folk culture (Roberts, 2001).

b. Hans Christian Andersen

Andersen's stories (e.g., "The Little Mermaid," "The Ugly Duckling") tend to emphasize individual psychological development, moral lessons mediated through personal sacrifice or awakening, and ambiguous, often melancholic endings that invite reflective readers to weigh ethical complexity rather than offering a simple legalistic solution. Recent literary studies treat Andersen's tales as miniature Bildungsromane that foreground subjectivity and moral Bildung across life stages (Torres, 2021).

c. African folktales

A growing body of work highlights how African folktales operate as community-centered pedagogic tools: stories propagate collective norms, problem-solving strategies, and models of social cooperation; they are also mobilized today in education, resilience-building, and culturally responsive curricula. Recent empirical research shows folktales being used in classroom and community settings to transmit survival strategies, environmental knowledge, and socio-emotional coping mechanisms—functions that make them powerful instruments of resilience in contexts of social or ecological stress (Wiysahnyuy & Valentine, 2023).

d. Norse and Greek myths

Myths from the Norse and Greek corpora function at a larger cosmological scale: they place human experience within cycles of creation, conflict, and destruction; they stage fraught interactions between gods and mortals; and they explore existential themes—fate, hubris, mortality—that help societies negotiate uncertainty and mortality. Recent syntheses in myth studies emphasize how these narratives encode worldviews (cosmology, materiality, ritual meaning) and continue to inform identity and cultural memory (Collamar, 2023).

e. Shared functions across traditions

Across these geographically diverse traditions, folklore serves as a living archive of collective anxieties (war, scarcity, social change), a toolkit for moral education (teaching norms through exempla and negative exempla), and a mechanism for cultural continuity (transmitting symbols, rites, and communal values across generations). Contemporary folklore scholarship frames these roles dynamically—folklore is not a static relic but an adaptive cultural roadmap that both preserves and negotiates cultural meanings in the face of globalization, pedagogy, and political change (Bastet & Houlbrook, 2023).

5.3 *Comparative Analysis*

A comparative perspective shows both shared and divergent elements between Indonesian and global folklore. Across cultures, folklore functions as a medium for moral education and cultural identity reinforcement, transmitting ethical norms, role models, and collective memory to shape social consciousness. Recent comparative studies highlight that this pedagogical function is cross-cultural, though the ways in which values are framed and prioritized differ across contexts (Silalahi, et al., 2021).

One of the most consistent distinctions lies in thematic orientation. Indonesian folklore is deeply intertwined with ecological wisdom and local spiritual practices, often embedding rules of environmental stewardship within myth and narrative. Ethnographic and ecocritical studies of regional traditions (e.g., Banyumas, Sentani) document how stories encode taboos on tree-cutting, protection of sacred sites, and respect for water sources, effectively functioning as community-based systems of ecological governance. Such findings suggest that Indonesian folklore serves not only as abstract moral discourse but also as a socio-cultural technology for sustaining human–nature relations (Sultoni, et al., 2023; Yektiningtyas & Dewi, 2023).

By contrast, European folklore—particularly as transmitted through Grimm and Andersen—tends to emphasize hierarchical moral order and the restoration of universal justice. Narrative structures frequently foreground binary moral positions, where wrongdoing is punished and virtuous behavior rewarded, reinforcing compliance with social norms. Comparative literary analyses confirm that these stories became central to moral education in European childhood, reflecting a more universalizing rather than ecological orientation (Althobaiti, 2023).

Representations of gender reveal further cross-cultural ambivalence. Female figures often occupy paradoxical positions: endowed with symbolic power (as guardians, prophets, or sacrificial figures) yet simultaneously marginalized within patriarchal narrative structures. Recent Indonesian folklore studies (e.g., Kalimantan narratives) show that male protagonists typically dominate as agents of change, while female characters are more often confined to domestic or victim roles, or their power is framed through sacrifice. This pattern resonates with global research that documents folklore as a site where traditional gender hierarchies are both reproduced and, at times, subtly resisted through depictions of female defiance or cultural authority (Wulandari, et al., 2025).

These divergences have important implications. In Indonesia, integrating folklore into environmental education or community-based conservation programs offers a culturally resonant way to promote ecological sustainability, as traditional narratives already embed rules of resource management. Conversely, in European contexts where folklore emphasizes universal justice, its use in education requires attention to the cultural specificity of moral frames and potential neglect of ecological or local concerns. Scholars further suggest that digital folklore platforms now mediate these functions globally, reshaping how traditional narratives are interpreted in contemporary settings (Ginting, et al., 2025; Silalahi, et al., 2021).

6. Conclusion

Folklore, both within the Indonesian archipelago and globally, constitutes a vital component of the socio-cultural fabric of societies. The findings of this study affirm that folklore serves not merely as a form of entertainment, but also as a pedagogical instrument, a vehicle for cultural preservation, a medium for the construction of social identity, and a conduit for the transmission of moral values. In particular, Nusantara folklore encapsulates the cultural richness of Indonesia through its legends, myths, fairy tales, and folktales—each genre distinguished by unique characteristics that reflect local values such as environmental wisdom, social cohesion, ethical conduct, and reverence for tradition. Conversely, global folklore presents a broader cultural spectrum with universal themes including the dichotomy of good and evil, the pursuit of self-identity, and philosophical reflections on human existence.

The distinctive traits of Nusantara folklore—its close affiliation with nature, the centrality of familial and communal values, and its transmission through traditional performing arts—underscore its divergence from global folklore, which frequently emphasizes heroic conflicts and individualistic ideologies. Nonetheless, both traditions converge in their shared commitment to moral instruction and the safeguarding of cultural heritage.

In the context of globalization and modernization, folklore faces considerable challenges, such as declining interest among younger generations and a lack of societal awareness regarding its cultural significance. Nevertheless, the adoption of digital technologies and the incorporation of folklore into formal education curricula have opened new pathways for its revitalization and sustainability, both locally and globally.

Given its pedagogical potential, folklore should be strategically integrated into formal education as a means of cultivating students' character while fostering an appreciation of cultural and moral values. A systematic incorporation of folklore into curricula across all levels of education is imperative to nurture students' understanding of cultural identity and national consciousness. In response to the digital era, innovative approaches to folklore instruction must be adopted, leveraging digital media such as interactive storytelling applications, digital comics, and social networking platforms, thereby aligning pedagogical methods with the media preferences of contemporary youth.

Efforts toward folklore preservation should also include the routine organization of cultural festivals and public events that celebrate the diversity of both Nusantara and global folklore. Such initiatives not only enhance public appreciation for traditional culture but also encourage cross-cultural dialogue and enrich communal experiences.

The sustainable preservation of folklore necessitates active and collaborative engagement among local communities, academics, government bodies, and the private sector. A community-based, synergistic approach ensures the continued relevance and vitality of folklore amid rapidly evolving societal contexts.

Further research into the impact of modernization on folklore is essential for

developing inclusive and participatory strategies for its preservation. An in-depth understanding of these challenges will enable the effective evolution of folklore traditions, ensuring their continued relevance as an integral component of contemporary cultural identity and their dynamic transmission to future generations.

Conflict of interest

The author declares that there is no conflict of interest.

Authors' contribution

Author made substantial contributions to the conception and design of the study. The authors took responsibility for data analysis, interpretation and discussion of results. The authors read and approved the final manuscript.

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