

Austronesian: Journal of Language Science & Literature

p-ISSN 2963-1548

e-ISSN 2961-9947

Vol. 5 No. 1 (2026)

Publisher

CV Wahana Publikasi

Jl. Terompong, Sumerta Kelod, Denpasar Timur, Kota Denpasar, Bali 80239, Indonesia

Editor in Chief

Prof. Dr. Dra. Maria Arina Luardini, M.A.

Department of English Education, University of Palangka Raya, Central Kalimantan,
Indonesia

Managing Editor

Assoc. Prof. Dr. Mirsa Umiyati

English Literature Study Program, Faculty of Education and Humanities, Universitas
Dhyana Pura, Denpasar, Indonesia

Rika Purnama Sari, S.Pd., M.Hum.

Applied Linguistics Doctoral Program, Universitas Negeri Jakarta, Indonesia

List of Contents

Grammatical Structure and Semantic Role Alignment of Verbal Arguments in South Nias Rahmat Gaho	1-15
A Psycholinguistic Study on the Influence of Verbal Communication Dynamics of Employees at Bali Business School Epos Sister Krismon Selan Dakhi	16-28
Manipulative Language and Power in Intimate Relationships: A Forensic Linguistic Analysis of Victim Testimony Narratives in ‘Luka dan Saksi’ (Chapter 21) of Broken Strings by Aurélie Moeremans Niken Ardila Rehiraky	29-43
An Analysis of Translation Shifts in Indonesian - English Film Subtitles: A Study of Comic 8 A.A.I. Mas Trisnamayuni	44-57
Psycholinguistic Representation of Dyslexia and Intervention Strategies in the Documentary Film Left Behind (2025) Saiyidinal Firdaus	58-81



WAHANA PUBLIKASI



Grammatical Structure and Semantic Role Alignment of Verbal Arguments in South Nias

Rahmat Gaho

Department of Linguistics, Universitas Warmadewa, Denpasar 80239, Indonesia

Email: rahmatgaho27des@gmail.com

ARTICLE INFO	ABSTRACT
Received: 27 Dec 2025	This study aims to investigate the grammatical form of verbs, the function of verbs and the role of arguments for verbs in South Nias Language. This research was conducted in Telukdalam District, South Nias Regency. The research method used is descriptive qualitative. The main data is utterance or oral spoken which is then transcribed into written data. The results of the analysis show that there are two forms of grammatical verbs in South Nias Language, namely basic verb (free morphem) and derivative verb. The basic form of South Nias language verbs consists of the root form and the bound root form. The productivity of transitive and intransitive verb formation is influenced by morphological processes such as prefixes, suffixes, reduplication processes. Several types of prefixes were found to function as markers such as the prefix {a-} which is attached to the basic form, and semantically forms a passive meaning. The prefixes {fa-}, {fe-}, {f-}, and {fo-} form causative verbs. In addition, the prefixes {te-} and {to} form a resultative verb. Likewise, several types of suffixes form causative verbs such as suffix {-i}, {-ö}, {-fi}, {-ni}, {-si}, {-khi}, {-mi}, {-gö}, {-i'ö}, {-content} and {-ini}. Then, the function of verb of South Nias Language can become the core of the imperative clause. In addition, according to the transitivity nature of South Nias Language verbs it can form intransitive clauses which generally have one argument, namely S which acts as an AGENT (actor) such as the words <i>me'e</i> 'cry', <i>mosindro</i> 'stand', <i>miwo</i> 'crow', <i>döröfö</i> 'sleepy'.
Accepted: 19 Feb 2026	
Published: 08 Apr 2026	
Keywords: South Nias language, Grammatical structure, Semantic role, Verbal arguments	
Doi: https://doi.org/10.59011/austronesian.5.1.2026.1-15	

1. Introduction

Nias language is one of the regional languages used by the people of Indonesia, precisely on Nias Island which is located in the western part of Sumatra Island. The Nias language is known as Li Niha. Li 'voice or language' and Niha 'human'. So, Li

Corresponding Author

E-mail: rahmatgaho27des@gmail.com

Copyright © 2026 The Author(s)

CC BY-NC-SA 4.0 License

Niha can be defined as a human voice or language. Nias language belongs to the Malay, Polynesian and Austronesian languages (Adelaar & Himmelmann, 2004; Blust, 2013). Nias language, as a means of daily communication and is actively used by the people of Nias until now, is a unique language with several characteristics that are different from other regional languages in the archipelago.

The uniqueness of the Nias language can be identified by analysing every syllable that is always present and ends with a vowel sound, for example “a” [ʔa] ‘eat’, “be” [ʔbe] ‘given’, “ara” [ara] ‘long time’. In other words, all words in the Nias language have open syllables. This phonotactic pattern reflects a strong preference for open syllable structures, a typological feature commonly found in many Austronesian languages (Brown, 2001; Hyman, 2008). This uniqueness makes the Nias language known as a vocal language in Indonesia. Then, Nias language has a vowel sound /ø/ (pronounced ‘ə’). Thus, in Nias language there are six vowel sounds, namely /a/i/u/e/o/ and /ø/. The presence of a relatively rich vowel inventory, including the central vowel /ø/, indicates a complex vocalic system that contributes to phonemic distinctions and articulatory variation in the language (Yoder, 2010; Gordon, 2016). In addition, in Nias Language there is a phoneme /w̃/ which is pronounced /β/, for example “mbaw̃a”. This phoneme is very similar to the regular /w/ phoneme, for example “bawa” (Brown 2001); (Gulo, 2014). Both words have the same form. However, this is distinctly different, especially the phoneme /w̃/ in the example has a circumplex sign, while the usual /w/ phoneme does not have a circumplex sign. Such phonemic contrasts demonstrate the functional load of subtle phonetic distinctions in Nias, where minor articulatory differences can signal significant lexical contrasts (Hyman, 2008). The two phonemes are clearly different when used by Nias people in daily conversation.

At the phonological level, it can be said that Nias language has many sound features such as the apostrophe /' / which reads glottal /ʔ/, for example in the words “ana'a” [anaʔa] ‘gold’, “i'a” [iʔa] ‘fish’ and “aw̃ua'ö” [aβuaʔə] ‘harden’. The use of glottal stops as contrastive phonemes further highlights the phonological complexity of Nias, particularly in marking syllable boundaries and lexical distinctions (Brown, 2001; Yoder, 2010). Not only that, in BN there are phonemes /mb/ sounding /β/, for example the word ambö [amβə] ‘less’ and “ndr” sounding /ɽ/, for example the word ndrū'u [ɽuʔu] ‘grass’. The two types of sounds /mb/ and /ndr/ of double consonants are bilabial sounds and regular affricate phonemes, but also stop prenasalized, stop with a vibrating release, and stop with a fricative release (Yoder, 2010; Brown, 2001; Gulo, 2014). Prenasalized consonants such as /mb/ and /ndr/ represent complex segments that combine nasal and stop features, a phenomenon widely discussed in phonological typology as characteristic of many languages with rich consonantal inventories (Hyman, 2008; Gordon, 2016). Overall, these phonological features demonstrate that Nias exhibits a typologically marked sound system, contributing to its distinctiveness within the Austronesian language family (Hyman, 2008; Gordon, 2016).

Likewise, at the morphological level, the Nias language is one of the regional languages that has many affixes. The prefix {ma-} in “tunu” [tunu] ‘burn’ changes to “manunu” [manunu] ‘to burn’ which is categorized as a transitive verb. Likewise, the prefix {man-} in “sifa” became “manifa” [manifa] ‘kick’, while the prefix {fa-} in “gai” [gai] ‘fishhook’ which is categorized as a noun forms a new word to become “fagai” [fagai] ‘fishing’ which is a verb category. These affixation processes illustrate the role of morphological derivation in forming verbs and altering lexical categories, reflecting systematic patterns of word formation commonly discussed in morphological theory (Aronoff & Fudeman, 2011; Spencer, 1991).

Nias language also has a uniqueness in sentence construction. It has a VOS pattern and SVO pattern. A sentence that has a VOS pattern sentence beginning with the verb “molokhoi” ‘to dry’; a transitive verb followed by the object “nukha” ‘cloth’ and followed by the subject “ia” ‘she/he’ and the adverb of place “ba newali nomo” in the yard. Meanwhile, a sentence with an SVO pattern; sentence that begin with the subject “ya’ira” ‘they’, then followed by the verb “obö” ‘cut’ and followed by the object “tölanohi” ‘coconut tree’ and the adverb of time “menewi” ‘yesterday’ (Brown, 2001; Gulo, 2014; Nazara, 2019). The VOS structure is a sentence that begins with the use of a verb such as clause, while the SVO structure is a structure that begins with the use of a subject such as a clause (Comrie, 1989; Dryer, 2013; Dixon, 2012).

While these studies highlight the phonological, morphological, and syntactic uniqueness of the Nias language, they remain largely descriptive and do not address how grammatical structures interact with semantic roles at the clause level. In particular, the analysis of verbal arguments, such as how subjects and objects function semantically as agents, patients, or experiencers, has not been thoroughly explored. Understanding this relationship is essential for explaining how meaning is constructed and interpreted in Nias sentences, especially given its flexible word order patterns of VOS and SVO. Therefore, a more in-depth investigation into the grammatical structure and semantic role alignment of verbal arguments is necessary. Therefore, this study aims to investigate the grammatical form of verbs, the function of verbs and the role of arguments for verbs in South Nias Language.

2. Literature review

This section discusses previous studies that are related to the current research. The findings from these earlier studies serve as the theoretical foundation for the present study. Mahsun (1995) states that previous research forms the basis for knowledge sharing and the development of science. Therefore, several studies on syntactic typology such as morphology, semantics, morphosyntax, and language structure, both in the Nias language and in other languages have been conducted. These include research by Halawa et al. (1983) on the structure of the Nias language; Brown (2001) on the grammar of South Nias; Crysmann (2009) on “Deriving Superficial Ergativity in Nias”; Yoder (2010) on phonological features in Nias; and Kasni (2012) on clause combining strategies in the Waijewa dialect of the Sumba language. Other studies include Gulo

(2014), which describes the uniqueness of the Nias language; Marulafau (2018) on verbal characteristics in Nias; Polili et al. (2018) on the genetic relationship of the Nias language; Zagötö (2018) on language variation in Nias; Ndruru (2019) on the analysis of semantic roles of arguments in Nias; and Nazara (2019) on syntactic representation in Nias. All of these previous studies are elaborated below.

Research on the Nias language has previously been conducted by Halawa et al. (1983) focusing on its structure. This study describes the phonology, morphology, and sentence forms of the Nias language. However, the presentation of data in this study needs improvement, particularly in the syllable writing system, which still contains inaccuracies. Furthermore, in the morphological analysis discussed in this study, especially regarding the prefix {ma}, it needs to be reconsidered because the prefix {ma} is not an affix that changes word meaning. Instead, the prefix {ma} functions as a past marker aspect in South Nias clauses, for example: *ma-i-halö zekhula andre* [PERF-3T-take MUT-coconut DET] ‘he has taken the coconut’. Moreover, the prefix {ma} in Nias is generally categorized as a pronominal person marker, for example: *ma-halö* [1Je-take] ‘we take’. In addition, almost all data presented in that study use North Nias, whereas the present study uses data from South Nias.

Furthermore, Brown (2001) focuses on “A Grammar of South Nias.” This study is well-structured and highly comprehensive. The aspects discussed include phonology, morphology, verbal clauses, and noun mutation. The emergence of Brown’s (2001) study opens opportunities for current researchers to analyze South Nias in terms of semantic roles of verbs as proposed by Dixon (2010b).

Subsequently, Crysmann (2009), in “Deriving Superficial Ergativity in Nias,” presents a purely typological study stating that Nias generally follows a nominative-accusative system. This research serves as a rebuttal and critique of Brown (2005). Crysmann’s study can be considered as mainly comparing Brown’s data with other datasets. Compared to the present study, it is clearly different, as this research focuses more on the analysis of verb functions and semantic roles in South Nias using Dixon’s (2010a) framework, also considering Artawa & Jufrizal (2018) and Kroeger (2005).

In addition to the studies above, there is phonological research conducted by Yoder (2010), which analyzes prenasalization and the release of trilled consonants in Nias. This study examines specific sounds in Nias, such as the phoneme /mb/ realized as /ʙ/, for example *mbambatö* [ʙaʙatə] ‘in-law’, and “ndr” realized as /ɖ/, for example *ndraha* [ɖaha] ‘branch/twig’. Compared to the present study, this research differs significantly as it focuses on morphosyntactic analysis.

Another study was conducted by Kasni (2012) on clause combining strategies in the Wajewa dialect of Sumba. This dissertation research was conducted in Sumba. The previous study is related in terms of syntactic analysis; however, the present research is conducted in a different location, namely South Nias. Nevertheless, this earlier study serves as supporting material for analyzing verbs in South Nias.

Furthermore, Gulo (2014) describes the uniqueness of the Nias language. This study reveals unique features of Nias, particularly in phonological aspects. However, it

does not discuss grammatical structure or semantic roles of verbs. Even so, Gulo's findings support the present study on syntactic-typological analysis of South Nias.

Another study entitled "*Verbal Characteristics in Gunung Sitoli Dialect of Nias Language*" by Marulafau (2018) focuses solely on morphological processes in the Gunung Sitoli dialect. The data presentation in this study still contains many inaccuracies, particularly the use of the number "6" as a phonetic symbol for the vowel "ö." Additionally, the word *mahalö* 'taken' is presented as evidence that the word formation begins with the prefix {ma-}. In fact, the base form is *halö* 'take', and the element *ma* should not be considered a prefix, as its actual function is a realis pronominal marker that is proclitic. Therefore, the present research aims to reveal new insights by presenting empirical data so that such scientific writings can serve as reliable references. Moreover, previous studies did not address the semantic roles of verb arguments, which motivates the present study to analyze verbs in South Nias.

Furthermore, Polili et al. (2018) examined the genetic relationship of the Nias language using lexicostatistics and glottochronology. Overall, this study analyzes the relationships among the three dialects of Nias. In contrast, the present study focuses on grammatical structure, verb functions, and semantic roles in South Nias.

In the same year, Zagötö (2018) conducted research on language variation in Nias. This study specifically analyzes phonological and lexical differences across dialects and makes a significant contribution to the classification of the Nias language. The findings indicate that there are two languages in the Nias Islands: the northern variety known as "Li Niha Yöu" and the southern variety known as "Li Niha Raya." Thus, Zagötö's research provides strong support for the present study in examining South Nias (Li Niha Raya) within a morphosyntactic framework.

Subsequently, Ndruru (2019) analyzed clause structure and semantic roles in Nias, with the research conducted in Central Nias, while the present study is conducted in South Nias. Additionally, Nazara (2019b) conducted a dissertation on syntactic representation in the Nias language. Although both studies share a focus on syntactic analysis, they differ in terms of data and research location. Nazara's study was conducted in Nias Regency, whereas the present study is conducted in South Nias Regency. Nevertheless, Nazara's research serves as supporting material for analyzing verbs in South Nias.

Based on the studies described above, it can be concluded that the present research shares similarities with previous studies in terms of the research object or topic, namely syntactic analysis of the Nias language. However, this study is fundamentally different from earlier research, as in-depth studies on grammatical typology (morphosyntax), particularly in South Nias, have not yet been conducted. Moreover, there is evidence suggesting that South Nias is not merely a dialect but a distinct language with unique features in both lexical and grammatical structures. Therefore, this research aims to reveal the grammatical structure, functions, and semantic roles of verb arguments in South Nias, which constitute the main focus of this study.

3. Research Method

This study was designed in a qualitative approach by using descriptive method. The data in this study were sourced from 16 informants who meet the criteria (Zaim, 2014). Informants consisting of 16 people are representatives from every village in the Telukdalam Subdistrict, namely 4 people as key informants (2 people from Nanowa Village and 2 people from Hiliganowo Village) and 12 others are supporting informants. The selection of informants was carried out intentionally (purposive sampling), selected based on several provisions, as mentioned above (Bungin, 2008). Data were collected through semi structured interview and observation. The data were analyzed using the distributional method (Sudaryanto, 2015), in which linguistic elements were examined based on their internal structural properties. This method enabled the identification of morphological processes such as affixation, as well as syntactic patterns related to argument structure (Sudaryanto, 2015).

4. RESULTS AND DISCUSSION

4.1 Grammatical Form of Verbs in South Nias Language

In the process of analysing the grammatical form of the verb, it is examined at the morphological level. In general, grammatical words refer to 'words' which can be seen as a representation of a lexeme associated with certain morpho-syntactic elements, such as nouns, verbs, adjectives, and so on. However, in this study only the grammatical forms of the verbs are examined. As explained in the previous section, verbs are the most important thing in a sentence because verbs can show actions and describe situations and can affect the semantic role of a clause. According to Crystal (2008), a verb refers to an element which can display morphological contrasts of tense, aspect, voice, mood, person and number. Then, the verb form is a linguistic form where the grammatical meaning is signified, and the grammatical device is a signifier (Halliday & Matthiessen, 2014). So, the verb form is a lingual form or a linguistic unit form that has syntactic and semantic functions. Next, the analysis of the forms of the South Nias language verbs describes the basic verbs and derived verbs. Verbs basic form that do not undergo morphological processes such as prefixes, suffixes, inserts and so on. In other words, the basic verb is a free morpheme (free morpheme) which is completely as a root word and does not undergo any morphological process. Furthermore, the basic form of South Nias Language is described below.

<i>a</i>	[ʔa]	'eat!'
<i>bokai</i>	[bokai]	'open!'
<i>chili</i>	[chili]	'throw!'
<i>duhö</i>	[duhö]	'close!'
<i>erai</i>	[erai]	'count!'
<i>förö</i>	[fərə]	'sleep!'
<i>faoso</i>	[faoso]	'wake up/rise up!'
<i>gili</i>	[gili]	'run over!'
<i>halö</i>	[halə]	'take!'

<i>inu</i>	[inu]	‘drink!’
<i>jojo</i>	[jojo]	‘eat (spend directly)!’
<i>ko’e</i>	[koʔe]	‘prying!’
<i>lulu</i>	[lulu]	‘hold out!’
<i>ra’u</i>	[raʔu]	‘catch!’
<i>sifa</i>	[sifa]	‘kick!’
<i>tataro</i>	[tataro]	‘sit down!’
<i>ohi</i>	[ʔohi]	‘chase!’
<i>ombanö</i>	[oʔbanə]	‘wash your hands!’

All the basic verbs above are the base form (base word) which is called the root. Root is the core of a word that cannot be reduced, without any affixes attached to it (Katamba, 1994). This basic form can be the core of a sentence or an imperative clause in South Nias Language as described below.

(5). *Ohi n-asu andre!*
Chase MUT-dog DET
‘Chase the dog!’

(6). *Faoso moroi ba naha-u!*
Wake up from LOC place-2TPOSS
‘Get up from your place!’

(7). *Gili manö manu andre!*
Run over just chicken DET
‘Just run over the chicken!’

Clause (5-7) are clauses formed by a basic verb and followed by a noun phrase and a prepositional phrase. It can be seen in clause (5) that the verb *ohi* ‘chase’ occupies the subject position and is followed by the noun “*nasu*” which mutates from the base form “*asu*” and is followed by a determiner to emphasize the object. At first glance, the argument that appears in this clause is not clear, but actually A acts as an AGENT. Then, clause (6) of the verb *faoso* ‘wake up’ which occupies the position as the subject is followed by the prepositional phrase “*moroi*” ‘from’. However, argument A that emerges from this clause requires a place/location statement, namely “*ba nahau*”, because without an explanation of the place, speech or construction of the clause is not acceptable in South Nias Language. In other words, the South Nias Language imperative sentence can also be followed by an adverb phrase. Next, clause (7) of the verb *gili* ‘run over’ which occupies the subject is followed by a noun phrase, namely “*manu*” ‘chicken’ acts as a patient and a determiner as an emphasis on the object being addressed. The word *manö* ‘just’ which comes after the basic verb form is a subtle/polite expression in the South Nias Language imperative sentence.

Derived verbs are verbs that are obtained from the morphological process in the form of merging free morphemes and bound morphemes, so as to form new verbs. In the process of analysing the derivative verbs of South Nias Language, they will

be described based on their classification division, including: affixed verbs, duplicated verbs, combined verbs or combinations of affixes, and compound verbs. It should be noted that there are several basic forms of words in the South Nias language which are bound stem. Stem is a root or part of a word that comes before any inflectional affix (Katamba, 1994), thus requiring the presence of affixes in the construction of the word, for example the root (-basö). The shape of this root can have a full meaning if it is attached to the prefix {a-} → abasö ‘wet’ or suffix {-i} at the end of the root word → basöi ‘dampen’. Consider some of basic forms of words that are bound or called the bound stem such as -bali-, -bini-, -boka-, -abasö-, -beto-, -gilo- and -hani-. The word form above is a bound root found in the South Nias language which requires a process of affixing at the beginning or at the end so that it forms the basis of a new word that has meaning, for example affixing the prefixes {te-}, {to-} and {a-} to the root above can form a word that is categorized as an intransitive verb. Consider the following affixing process.

Prefix	Bound root		New Form	Meaning
to- +	<i>bali</i>	→	<i>tobali</i>	‘capsized/upside down’
to- +	<i>bini</i>	→	<i>tobini</i>	‘hidden’
te- +	<i>boka</i>	→	<i>teboka</i>	‘open’
te- +	<i>gilo</i>	→	<i>tegilo</i>	‘swayed’
a- +	<i>basö</i>	→	<i>abasö</i>	‘wet’
a- +	<i>beto</i>	→	<i>abeto</i>	‘pregnant’
a- +	<i>hani</i>	→	<i>ahani</i>	‘drift/float off’

Some of the new word forms obtained from the affixing process above can function as subject in the following clause.

(8). *Tobali göfa-ra börö mbade sebua*
Upside down ship-3JPOSS due to storm big
‘Their ship capsized in a big storm’

(9). *Ma-teboka golu-ra me i-lau ani*
Past- opened door-3JPOSS when 3T-occurs wind
‘Their doors open when the wind blows’

(10). *Ahani n-ukha-nia ba luaha*
Drifting MUT-fabric-3TPOSS PREP river
‘Her clothes drifted in the river’

In addition to the process of adding prefixes that can be done to the root of the word above, there are also several types of suffixes that can be attached to the end of the word, such as the suffixes {-ö}, {-i}, {-gö} and {-si} which can form a new words that are categorized as transitive verbs, as described below.

Bound root		Suffix		New Form	Meaning
<i>bali</i>	+	-ö	→	<i>bali'ö</i>	'reverse'
<i>bini</i>	+	-ö	→	<i>bini'ö</i>	'hide'
<i>boka</i>	+	-i	→	<i>bokai</i>	'open'
<i>basö</i>	+	-i	→	<i>basöi</i>	'wet'
<i>gilo</i>	+	-gö	→	<i>gilogö</i>	'shake'
<i>hani</i>	+	-gö	→	<i>hanigö</i>	'make drift'
<i>betö</i>	+	-si	→	<i>betosi</i>	'make pregnant'

The new word forms obtained from the process of adding the suffix above can be seen in the following clause.

(11). *I-bini'ö gowi ba naha n-awu*
3T-hiding potato PREP place MUT-ash (kitchen)
'He hid potatoes in the kitchen'

(12). *I-basöi mbaru n-ina-nia*
3T-wetting MUT-shirt MUT-mother-3TPOSS
'He wets his mother's clothes'

(13). *I-gilogö mbatu sebua*
3T-shake rock big
'He shook a boulder'

(14). *I-betosi n-ono alawe Votre*
3T-impregnates MUT-child girl Votre
'Votre impregnates daughter'

Based on the description described above, it can be concluded that the grammatical form of South Nias Language verbs is not only in the root form which can be the core of the imperative clause, but there is also a bound stem which requires the presence of an affix process at the beginning, middle and end.

4.2 Function of Verbs in South Nias Language

In simple terms, verb is the core or predicate of a clause, verb a serves as the core of an imperative sentence, and verbs also function to encode events such as in a clause. However, the function of the verb is not only that but can also affect the syntactic-semantic role of a clause. A verb largely determines the role of an argument in a clause. This is because its transitive nature (verb) affects the language's grammatical alliance system (the relationship between an intransitive verb clause and a transitive verb clause), for example an intransitive verb clause, S is the only argument present, while a transitive verb clause, A is an argument that present as an agent (actor).

In general, there are three types of verbs that are related to the sentence they form, namely intransitive verbs, transitive verbs, and semi transitive verbs (Dixon, 2010). Intransitive verbs are verbs that can stand alone without requiring an object. However, in the clause, intransitive verbs involve at least one core argument, namely S which has a semantic role as agent or patient. The following is a list of intransitive verbs in South Nias Language.

Intransitive Verbs	Pronunciation	Meaning
<i>ahani</i>	[ahani]	‘drift’
<i>anakhö</i>	[anakhə]	‘tired’
<i>fagohi</i>	[fagohi]	‘run’
<i>mofanö</i>	[mofanə]	‘go’
<i>mörö</i>	[mərə]	‘sleep’
<i>mosindro</i>	[mosisiðo]	‘stand up’
<i>motataro</i>	[motataro]	‘sit’

The semantic role of the intransitive verbs above can be well recognized if they are used in clauses, such as the following.

(15). *Ahani n-ukha*
Drift MUT-fabric
‘Fabric (S) drifts away’

(16). *Fagohi ia*
Run 3T
‘He (S) ran’

(17). *Mofanö ira*
Go 3T
‘They (S) left’

The construction of the clause (15-17) above uses the VO (Verb-Object) formula. All clauses only involve one argument, such as clause (15) the subject is filled by the verb *ahani* ‘to drift’ and the object is *nukha* ‘fabric’. The only argument S present acts as the patient, while clauses (16)-(17) argument S that is present acts as the agent. In addition to intransitive verb types, there are also core extension intransitive verbs. This core extension has a large effect on the number of arguments present in the clause. One way to find out the number of core arguments of a clause is to identify the predicate of a clause (Dixon, 2012). In English there is a core expansion intransitive verb, namely *stay*, the argument S is not the only one present, but requires location information. This is called the expansion of the nucleus which is symbolized by E (Expanded). The South Nias language also has several core expansion intransitive verbs, as described below.

toröi [torəi] ‘stay’
möi [məi] ‘go’

The following is described into clauses to find out the number of core arguments that are present in core expansion intransitive verbs.

(18). *Toröi ia ba Bali*
Only 3T PREP Location
‘He (S) lives in Bali (E)’

(19). *Möi ia ba Jakarta*
Go 3T PREP Location
‘He (S) went to Jakarta (E)’

Clause (18) is classified as a core expansion intransitive verb because it requires two core arguments, namely S (he) as argument-1 and E (Location) argument-2. Adverbs of location are needed to give meaning to the sentence. The basic form of the word *toröi* ‘stay’ is a root form that has the full meaning without experiencing the prefix {to-}. Likewise, clause (19) of argument S, which is present, turns out to have an extension of argument E (dative). Verb *möi* ‘go’ really needs information on the meaning of the sentence.

In simple terms, transitive verbs are forms of verbs that require an object in the sentence. In other words, a transitive verb is a verb that requires two arguments to be present in the clause, namely the agent and the patient. The function of transitive verbs in a clause not only requires an object but also affects the semantic role of a clause. The following describes some transitive verbs with prefix {maN} in South Nias Language.

Tran-Verbs of the prefix {maN}	Pronunciation	Meaning
<i>manaba</i>	[manaba]	‘cut’
<i>manura</i>	[manura]	‘write’
<i>manifest</i>	[manifa]	‘kick’
<i>molohi</i>	[molohi]	‘chase’

The basic form of the transitive verb above is obtained from the prefix {maN}. The form of this verb has an effect on the construction of a clause with a VOS pattern, as described below.

(20). *Manaba eu n-ama-gu*
Cutting wood MUT-father-1TPOSS
‘My father (A) chops wood (O)’

(21). *Manura sura-ia*
Write letter-3T
‘He (S) wrote a letter (O)’

As explained in the previous section that transitive verbs affect the number of arguments, at least two must be present in every clause that is formed. In addition, there are also types of core expansion transitive verbs that affect the number of arguments needed in each clause, namely arguments A, O and E, extensions of argument O. Pay attention to the following form of transitive verbs.

<i>be'e</i>	[beʔe]	'give'
<i>oroma'ö</i>	[oroma]	'show'
<i>ombakha'ö</i>	[obakhʔə]	'tell'
<i>böji</i>	[bəji]	'hit'
<i>tou'ö</i>	[touʔə]	'put'
<i>saigö</i>	[saiʔə]	'hook'

Furthermore, the basic form of the core expansion transitive verb above is described into a clause with a SOV pattern to indicate the number of arguments that are present in the clause.

(22). *I-be'e mböra khö zilumana*
3T-give rice to poor people
'He (A) gives rice (O) to a poor person (beggar) (E)'

(23). *I-böji n-akhi-nia ue*
3T-hit MUT-sister-3TPOSS rattan
'He (A) hit his sister (O) (with) rattan (E)'

(24). *La-tou'ö gö'ö ba meja*
3J-put food PREP table
'They (A) put food (O) on the table (E)'

Clauses (22)-(24) are clauses formed by transitive verbs with core expansion where there are not only two but three arguments, such as clause (23) argument A (he) has a semantic role as Agent (actor) and O (sister) as a patient. Argument O is the direct object, while E (rattan) is the instrument or tool used by the actor. Likewise, the other clause has three arguments.

The findings of this study show that verbs in South Nias language function as the central element of clause construction, determining both syntactic structure and semantic role distribution. The grammatical behavior of verbs is closely related to their morphological form and transitivity, which influence the number and type of arguments in a clause. Three main verb types are identified, each associated with distinct argument structures involving roles such as agent, patient, and additional elements like location or instrument. Furthermore, morphological processes, especially affixation, play an important role in shaping clause patterns and argument realization, including variations such as VOS and SOV structures. The relationship between syntactic functions and semantic roles is dynamic, as it depends on verb type, clause structure, and context.

5. Conclusion

Based on the research results, it can be concluded that the grammatical forms of the South Nias language verbs have two forms, namely basic verbs (free morphem) and derived verbs. The basic form of the South Nias language verb consists of a root form and a bound root form. The productivity form of transitive and intransitive verbs is affected by the morphology such as prefixes, suffixes, reduplication process. Several types of prefixes were found to function as marker i.e: prefix {a-} which is attached to the basic form, and semantically forms a passive meaning. Prefixes {fa-}, {fe-}, {f-}, and {fo-} form causative verbs. Sela in the prefix {te-} and {to} form verbs resultatif. Likewise, some kind of suffix forming causative verbs such as suffixes {-i}, {o}, {-fi}, {-ni}, {-SI}, {-khi}, {-mi}, {- Gö}, {-I'ö}, {-content} and {-this}. Then, the function of the South Nias Language verb can be the core of the imperative clause. In addition, according to the transitivity nature of South Nias Language verbs, they can form intransitive clauses which generally have one argument, namely S which acts as an Agent (actor) such as the words me'e 'cry', mosindro 'standing', miwo 'crow', and döröfö 'sleep'. In addition, there are core expansion intransitive verbs such as toröi 'stay' and möi 'go'. The two words have two arguments, namely S which acts as an Agent (actor) and E (Expanded core argument). Transitive verbs have two arguments namely A and O such as taba 'cut', sura 'writes', sifa 'kick' and core expansion transitive verbs which have three arguments namely A, O, and E (Expanded core argument) such as be'e 'give', oroma'ö 'show', böji 'hirt', tou'ö 'put', saigö 'hook'. Likewise, the semantic role of verb arguments obtained from the analysis of the semantic type of verbs, namely the A verb South Nias Language argument can have the semantic roles of agent, donor, speaker, thinker, observer, and experiencer, while the argument of the South Nias Language verb O can have a semantic role of target, gif, greeting, thought, impression and stimulus.

Despite providing important insights into the grammatical structure of verbs and semantic role alignment in South Nias language, this study has a limitation, particularly in that the data were obtained from a relatively limited number of informants within a specific geographical area, namely Telukdalam Subdistrict, which may not fully represent the broader linguistic variation across all South Nias communities. Therefore, future research is recommended to expand the scope of data collection by involving a larger and more diverse group of speakers from different regions of South Nias in order to capture dialectal and sociolinguistic variation more comprehensively.

Conflict of Interest

The author declares that there is no conflict of interest in the writing of this scientific article.

Authors' contribution

The 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

References

- Adelaar, K. A., & Himmelmann, N. (Eds.). (2004). *The Austronesian languages of Asia and Madagascar* (1st ed.). Routledge. <https://doi.org/10.4324/9780203821121>
- Aronoff, M., & Fudeman, K. (2011). What is morphology? In *Morphology and morphological analysis*. Wiley-Blackwell.
- Blust, R. (2013). *The Austronesian languages*. Asia-Pacific Linguistics, The Australian National University.
- Brown, L. (2001). *A grammar of Nias Selatan* (Doctoral dissertation). University of Sydney.
- Bungin, B. (2008). *Penelitian kualitatif: Komunikasi, ekonomi, kebijakan publik dan ilmu sosial lainnya*. Kencana.
- Comrie, B. (Ed.). (1987). *The world's major languages*. University of Chicago Press.
- Crysmann, B. (2009). Deriving superficial ergativity in Nias. In *Proceedings of the 16th International Conference on Head-Driven Phrase Structure Grammar* (pp. 68–88). CSLI Publications. <http://csli-publications.stanford.edu/HPSG/2009>
- Dixon, R. M. W. (2010a). *Basic linguistic theory: Vol. 2. Grammatical topics*. Oxford University Press.
- Dixon, R. M. W. (2010b). *Basic linguistic theory: Vol. 1. Methodology*. Oxford University Press.
- Dixon, R. M. W. (2012a). *Basic linguistic theory: Volume 3: Further grammatical topics*. Oxford University Press.
- Dixon, R. M. W. (2012b). *Basic linguistic theory: Further grammatical topics* (Vol. 3). Oxford University Press. <https://doi.org/10.1075/sl.38.4.11hau>
- Eberhard, D. M., Simons, G. F., & Fennig, C. D. (Eds.). (2020). *Ethnologue: Languages of the world* (23rd ed.). SIL International.
- Gordon, M. K. (2016). *Phonological typology*. Oxford University Press. <https://doi.org/10.1093/acprof:oso/9780199669004.001.0001>
- Gulo, I. (2014). Unique characteristics of Nias language. *International Journal of English and Education*, 3(3), 1–8.
- Halawa, T., Harefa, A., & Silitonga, M. (1983). *Struktur bahasa Nias*. Pusat Pembinaan dan Pengembangan Bahasa, Departemen Pendidikan dan Kebudayaan.
- Haspelmath, M., Dryer, M. S., Gil, D., & Comrie, B. (Eds.). (2005). *The world atlas of language structures*. Oxford University Press.
- Hyman, L. M., & Plank, F. (Eds.). (2018). *Phonological typology*. De Gruyter Mouton. <https://doi.org/10.1515/9783110451931>
- Katamba, F. (1993). *Morphology*. St. Martin's Press. <https://doi.org/10.1007/978-1-349-22851-5>
- Lewis, M. P. (2009). *Ethnologue: Languages of the world* (16th ed.). SIL International.

- Mahsun. (2017). *Metode penelitian bahasa: Tahapan, strategi, metode, dan tekniknya*. PT RajaGrafindo Persada.
- Sneddon, J. N., Adelaar, K. A., Djenar, D., & Ewing, M. (2010). *Indonesian: A comprehensive grammar* (2nd ed.). Routledge.
<https://doi.org/10.4324/9780203720882>
- Spencer, A. (1991). *Morphological theory: An introduction to word structure in generative grammar*. Blackwell.
- Sudaryanto. (2015). *Metode dan aneka teknik analisis bahasa: Pengantar penelitian wahana kebudayaan secara linguistis*. Sanata Dharma University Press.
- Yoder, B. (2010a). Prenasalization and trilled release of two consonants in Nias. *Work Papers of the Summer Institute of Linguistics, University of North Dakota Session*, 50.
- Yoder, B. (2010b). Prenasalization and trilled release of two consonants in Nias. *Work Papers of the Summer Institute of Linguistics, University of North Dakota Session*, 50(3). <https://doi.org/10.31356/silwp.vol50.03>
- Zagötö, S. (2018). *Variasi bahasa Nias: Sebuah kajian dialektologi* (Doctoral dissertation). Universitas Sumatera Utara.
- Zaim, M. (2014). *Metode penelitian bahasa: Pendekatan struktural*. UNP Press.



A Psycholinguistic Study on the Influence of Verbal Communication Dynamics of Employees at Bali Business School

Epos Sister Krismon Selan Dakhi

Applied Linguistics Doctoral Program, Universitas Negeri Jakarta, Jakarta Timur, DKI Jakarta 13220, Indonesia

Email: epos.sister@mhs.unj.ac.id

ARTICLE INFO	ABSTRACT
Received: 17 Jan 2026	This study attempts to explore the verbal communication of employees of Bali Business School (BBS) in a psycholinguistic perspective. The study aims to identify the factors affecting the communication process with reference to sending information and receiving feedback while assessing its impact on workplace communication effectiveness. The research chooses a qualitative case study design and collects data from different roles in the organization. The researcher used participant observation, in-depth interviews, and recorded interactions to collect the data to get triangulation. According to the findings, the dynamics of verbal communication are influenced by the psychological, sociocultural and situational factors. This includes mood, emotional control, perception and cultural background, among others. Besides that, work pressure and individual communication styles can also influence the dynamics of verbal communication. These factors influence the way social messages are encoded, transmitted, and decoded within the workplace. As per the study, communication efficiency is also related to employees' ability to flexibly adapt their communication strategies, decode contextual cues, and control emotions during the interaction. Nevertheless, communication barriers still exist, particularly due to differences in perceptions and styles of communications especially in a multicultural context. Three key elements that bolster our professional relationships and aid in effective interaction are reflective communication strategies, emotional regulation and intercultural awareness. This research integrates insights from psycholinguistics into studies of workplace communication and usefully informs the development of communication training programs in training and human resource development contexts.
Accepted: 05 Mar 2026	
Published: 08 Apr 2026	
Keywords: Verbal communication, Psycholinguistics, Communication dynamics, Employee communication	
Doi: https://doi.org/10.59011/austronesian.5.1.2026.16-28	

Corresponding Author
E-mail: epos.sister@mhs.unj.ac.id
Copyright © 2026 The Author(s)
CC BY-NC-SA 4.0 License

1. Introduction

Verbal communication plays an important role in the workplace. It influences organizational performance and interpersonal relationships. In any workplace scenarios and situations, successful message delivery is important for effective collaboration. However, just as important is the understanding of the message which takes place in social and psychological contexts. Effective communication can foster understanding between people, reduce conflict, and create a positive atmosphere within the organization (Amalia et al., 2023; Lusianawati, 2024). Interactions in the workplace also depend on the processes and situations in which an interaction happens to facilitate social exchange and the building of relationships (Wijngaarden, 2022).

Communication in organizations involves not merely sending information but rather an interactive process between speakers and listeners. The transfer and comprehension of meaning is mediated cognitive as well as emotional and social factors. Supportive communication and sharing speaking opportunities have been demonstrated to enhance trust and bolster the employees' psychological well-being (Qin & Men, 2022; Koessler et al., 2021). As is demonstrated, effective communication is closely related to social relationships and psychological conditions in the workplace. Moreover, communication patterns within teams can influence how well they collaborate and make decisions.

Psychological factors strongly influence the production and reception of communication. People's selection of words, formulation of ideas, and responses to others are all subject to their emotions, perceptions, or mental conditions (Bellmann & Hübler, 2021; Feng & Narayanan, 2022). A well-developed emotional control enables employees to communicate clearly and effectively. On the contrary, employees under stress get into conflict and misunderstanding. In addition, motivation, confidence, and past experiences are a few other individual differences that affect communication behaviour. These factors show that communication is not just an act of language but also a psychological one which shows a person's mental state.

The challenges faced are greater in multicultural workplaces where language inability and cultural differences require people to be more adaptable with communication (Ilavarasi, 2024; Herlin & The, 2025). It's critical that employees alter their use of language, interpret diverse styles of communication and avoid any misinterpretation. In these situations, failure to communicate can result not only in misunderstanding but in reduced collaboration and performance. As a result, effective communication in the workplace requires intercultural competence.

In training and HRD contexts, communication skills are very important because employees deal with a variety of participants and stakeholders. Successful communication involves adequately conveying a message to the receiver who interprets it through their own set of values. It entails effectively communicating instructions, offering feedback and interacting with learners based on their needs. The performance and training for execution can be improved by using psychological factors or communications skills (Amalia et al., 2023; Lusianawati, 2024) In addition, quality of

communication at the training scene can affect participation, learning and satisfaction.

Although a lot research is done on workplace communication, most of the research focus on organizational or managerial work only. Very few studies have examined the psycholinguistic processes behind communication, such as how we produce language, how we go about forming meanings and how we interpret messages in real time. Moreover, little research examines how these processes work in specific contexts such as training and human resource development contexts. We can conclude that communicative gap calls for a more integrated concept of communication, which usually functions as a cognitive and social process.

We can understand this issue using psycholinguistics. It examines the link between mental processes and language learning, processing and production. Through this approach we can study communication not only as social interaction but as a cognitive activity concerning choosing meanings, interpretation and language. Using a psycholinguistic approach, we can look at how internal processes influence observable communication in the workplace setting.

In this regard, this journal will identify the factors that affect the dynamics of verbal communication among BBS employees on the delivery of information and taking feedback. In other words, this journal also studies their effect on the effectiveness of interaction among the employees. This study is expected to improve the understanding of workplace communication through a linguistic and psychologizing theory approach, specifically within training and human resource development contexts.

2. Literature Review

Scholarly investigations into workplace communication highlight its importance for the organizational climate, employee behaviour and overall performance. Gehrau et al. (2024) for example, show that internal communication especially executive and peer-to-peer communication has a significant impact on employee empowerment, motivation and decision-making capacity. Similarly, Rahmat et al. (2019) highlight that communication at the operational and individual level will improve productivity, motivation and workplace relationships. When communication helps the interaction that occurs, the exchange of feedback and engagement of employees, it is positioned to be at the centre of the organization.

Recent research is extending communication's role to performance development and skill acquisition, from another perspective. Ghaleb and Alawad (2025) show, for example, oral communication by employees and interaction with customers helps develop language skills and good performance of the workplace, especially in multilingual and service-oriented settings. In addition, Iddrisu and Mohammed (2024) find that employee voice as a form of communicative behaviour is significantly related to organisational trust, culture and performance outcome. This reinforces the idea that interaction is not merely a means of transferring information but also a process that constructs the organization and develops employees.

Nevertheless, the majority of these studies have a common limitation where

communication is largely studied from an organizational, managerial or behavioural perspective. Even though communication manifests an effect (e.g., empowerment, performance, trust), it misses out on the psycholinguistics (how communication is produced, interpreted, and negotiated in real-time interaction). For instance, Gehrau et al. (2024) believe communication quality is important, yet they do not explain which cognitive or linguistic mechanisms influence how employees interpret messages. Likewise, the study of Rahmat et al. (2019) considers the structural levels of the communication (operational versus individual) but does not try to analyse the process of the language or of the construction of the meaning.

Psycholinguistic research reveals deeper insights into the cognitive mechanisms behind language. According to Zhu (2024), how language shapes the attention, affects the feelings and thoughts are the drivers of how we communicate and ultimately behave. According to this viewpoint, the effectiveness of communication is dependent on the surroundings but also on the internal processes which include the interpretation of the message, memory, emotional response and more. In earlier psycholinguistic work, Kamisznikow (2000) indicates that the act of communication is not merely a straightforward transmission of information, but rather a complex interaction of verbal and non-verbal elements, collaborative strategies, and the interpretation of the context.

Though useful, psycholinguistic research is not directly applied within the workplace or organization. As Průcha (1973) points out, it is known that verbal communication has not been subjected to extensive systematic investigation in institutions that may not at all interesting from the point of view of theory yet interesting primarily from the point of view of everyday life. The gap between psycholinguistic theory and workplace communication is evident.

3. Method

In order to delineate oral communication as a bounded system among the employees of BBS, this study adopts qualitative case study design for the study. According to Rashid et al. (2019), a case study approach is ideal for investigating social phenomenon within context. It helps to find out interaction, meaning and process holistically. This study treats BBS as a single instrumental case to look at the working of oral communication in an organizational setup to find out the factors influencing it and analyses its influence on employee interaction and productivity.

The focus of study in this case analysis of electrical company is communication practices of the BBS employees. Based on the research focus, participants are selected through purposive sampling to obtain information-rich cases (Tongco, 2007). The chosen participants comprise cooperation and marketing staff, administrative staff, financial staff, planning and development staff, operational staff, and others. Their collaboration enables the case to develop a comprehensive understanding of communication practices across functional units.

The data is collected through multiple sources of evidence, which is a key characteristic of case study research that helps in assuring data triangulation and

credibility. Methods include participant observation, in-depth interviews and document-based analysis of recordings. Participant observation is used in real work settings to capture both formal and informal communication that takes place in the field. In-depth interviews to examine the participants' thinking about their communication experiences, strategies, and challenges revealing their cognitive and emotional processes (Ferguson, 2016). Moreover, recorded speech events of meetings, group conversations and casual encounters are also subjected to examination to provide data on language-use patterns, communicative strategies, and interactional response patterns. One area of investigation focuses on instances where participants demonstrate a lack of knowledge or insight when they actually do not. This focus examines the interplay between verbal and non-verbal behaviours, such as gestures and gaze, to understand how participants maintain interactional coherence (Heath, 1984).

A systematic case analysis procedure is followed in data analysis which is done by arranging the data through coding. Data obtained from the observation, interview and recording will be transcribed, categorized and coded into the thematic unit, in order to build a patterned, meaningful result (Bordignon & Maisonobe, 2022). After that within-case analysis is conducted to identify patterns, dominant modes of communication, and structures of interaction. The study helps us differentiate communication styles, communication strategies and context (Smith et al., 2022). Ultimately, the findings are then interpreted in an holistic manner, thereby developing an in-depth understanding of the case involving communication structures and message delivery strategies, as well as the key influencing factors of oral communication of BBS.

4. Results and Discussion

4.1 Factors Influencing the Dynamics of Oral Communication among BBS Employees

The respondents' answers reveal the dynamics of oral communication between employees of Bali Business School (BBS) which is influenced by some psychological, socio-cultural, and situational factors. Several factors such as mood, emotions, perception, culture, work pressure and communication styles shape these dynamics. These factors influence the ways messages are constructed, delivered and interpreted at the workplace, showing that workplace communication is a multi-dimensional phenomenon from a psycholinguistic point of view.

Mood affects how people communicate through their use of words. The workers said the tone and clarity with which they express themselves, as well as their willingness to converse, are both greatly impacted by how they feel. Individuals become more verbal, clearer and cooperative when in a good mood. On the other hand, a negative mood such as frustration or tiredness could lead to disengagement, abruptness or fuzziness. This finding is in accordance with psycholinguistic perspectives which underline that the affective states affect the processing and production of language, whereby communicative efficiency can be influenced.

Mood is closely associated with emotional control, which is important for effective communication. Emotionally out of control such as angry, fright, anxiety, or

stress disturbs the flow of interaction with the opponent as per the participants. The use of wrong words, exaggerated tone, and incomplete message construction is due to instability. Being able to regulate emotions is important not merely for maintaining relationships but also for making sure that what one wants to convey is what the other gets.

Another major impediment to communication is perception differences. Messages may be interpreted by employees on the basis of their thought process, prior experiences and expectations. This ultimately leads to different people interpreting or understanding the same message. Such perceptual differences can result in misunderstanding, ambiguous communication or even conflicts at workplace. In a work setting like BBS, the use of perception through clarifying and feeding back becomes an important communication strategy particularly for coordinating work effort.

BBS is a multicultural workplace where people from different languages and cultures work together. Communication styles are a function of these differences, such as differing levels of directness, politeness strategies, the use of turn taking behaviour and implicit versus explicit language. Participants felt that cultural barriers could be created with any differences without sensitivity and adaptability. Thus, intercultural awareness and communicative flexibility are useful to avoid misunderstanding and interaction obstruction.

This study has identified another important factor actually work pressure. It was found that the high levels of workload and job-related stress affected communication quality. Employees under pressure will focus more on completing the task instead of communicating clearly which results in an unclear message. According to a staff from the finance department, the pressure of monetary matters may cause the speaker to deviate from the original message. The results suggest that cognitive load and stress interfere in the processing of the language thus encoding and decoding becomes ineffective. Therefore, work pressure should be managed to maintain clarity and consistency in workplace communications.

Ultimately, personal communication methods also add to the variety of ways people communicate. Workers implement different tactics depending on their character, experience, and communication choices. For instance, some use humor to help divert attention and lighten the mood, while others make small talk before discussing work to foster a bond. Whether one is humorous, affective, mix, joke, or whatever else strategy to attach themselves to a particular audience, social or otherwise, people employ those strategies. This rich diversity of styles can, if managed well, improve relationships, create a helpful work atmosphere and increase communication.

To summarize, the situation of oral communication of BBS employees is a function of internal psychological state, external situation pressure and sociocultural factors. By understanding these influences, we can develop strategies that improve the effectiveness of communication, reduce misunderstandings, and foster a more

collaborative workplace.

4.2 The Influence of Verbal Communication Dynamics on the Effectiveness of Employee Interactions

The study findings show that the interactions of BBS employees in Bali are quite effective as they usually perform verbal interactions, which are influenced by the dynamic ability of someone to manipulate verbal interactions according to context, interlocutors and situation. Interactions are also influenced by the flexibility of a role in a situation. Because of the complexity of communication it is necessary for the participants to adjust continuously for mutual understanding and other outcomes. Employees who communicate flexibly, such as adjusting their tone, word choice, or formality levels, and assessing the context before starting a conversation, have better and smoother conversations.

Recognizing and acknowledging contextual cues is a hallmark of effective communication, as it enables people to convey the appropriate message in its entirety. Participants indicated that knowledge of a given issue and emotional/situational background of their interlocutors enables more adequate communication. An employee who takes the time to assess whether to use formal or informal language, or whether to use direct or indirect language will be more likely to communicate effectively and avoid any misunderstanding. The ability to adjust the formality of a communication demonstrates a high degree of communicative competence essential in the workplace.

Despite these pros, communication barriers still pose a problem at the workplace. Misunderstandings among employees often occur due to conflicting perceptions or communication styles. For example, some participants pointed out the use of humor, which they say makes things easier, is sometimes not interpreted correctly by colleagues. In such cases, the meaning of the message conveyed may not be received as intended thereby creating confusion or even friction between partners. The finding suggests that, while communication effectiveness certainly depends on the speaker's intention, it also relies on the interpretation of listeners. Thus, individual and cultural differences are relevant.

The communication styles like directness levels, hinting, expressiveness, level of personalness, formality, etc., may not be the same. According to Lonnqvist and Paunonen, individuals that like to communicate directly may be viewed as blunt while those who communicate indirectly may be viewed as unclear. Such differences highlight the need to develop awareness and sensitivity to our different communication styles in the workplace. By recognizing and respecting these differences, employees will lower the risk of miscommunication and work better together.

Most of the respondents reflect and self-regulate in the case of conflict resolution, the study finds. Employees don't react immediately when situations heat up. They take a pause, calm down, reflect on what's happening, and then resume the

conversation. For example, participants mentioned that taking a pause could help one calm down and then return to the conversation with a clearer mindset and better attitude. When you clarify your message, you prevent the other person from escalating the conflict. Most importantly, it allows you to remain on friendly professional terms with them.

Reflective strategies in conflict situations show that emotional regulation and metacognitive awareness play an important role in communication. Employees who can assess their own communication behavior and adjust it will benefit more in communication exchanges than those who can't. It helps to solve issues, eases communication, and fosters a good working atmosphere. It also reinforces that effective communication requires more than just language ability; management of feeling and human relations is equally relevant.

In brief, the impact of employee communications at BBS greatly relies on the nature of their verbal communication. In particular, this includes their adaptability, context sensitivity and responsiveness to different styles of communication. The differences perceptible or communicational styles could create gaps in employee interaction to eliminate such barriers employees engage into reflective or adapt strategies. Hence, it is vital to develop communicative flexibility, regulate one's emotions and be aware of another's culture to ensure effective interaction and maintain good relationships at the workplace.

4.3 Discussion

The findings of this study reveal that enhancing the level of language ability will optimize verbal communication dynamics, in a professional environment, multicultural multilingual which in this case, Bali Business School (BBS). Employees who regularly deal with international colleagues and clients encounter specific communication problems in the workplace. When the differences in language proficiency obstruct clarity of the message and mutual understanding, the parties face difficulty in communicating. The results reinforce the belief that language skills are not only a technical competency, but also a tool that strategically influences the effectiveness of interaction, confidence and professional performance.

Interactions with foreign colleagues have a communication barrier. There is a need for systematic foreign language teaching, particularly the English language as a world lingua franca. Training should not only identify a language only speaking ability but also domain-specific or professional communication, workplace vocabulary, negotiating strategies, and pragmatics. Through aligning language training with workplace needs, organizations can better equip employees for meaningful communication in the workplace, increasing their impact and effectiveness. In addition, according to the communicational need of the institution, internal training programs could offer a practical and sustainable solution.

The study found that besides linguistic competence, interpersonal communication strategies also play important role behind effective communication

and co-operative interaction. Starting up a conversation with small talk, expressing opinions at the right time with logical and structured arguments, and cracking a jest in good measure all contribute greatly to building a relationship and creating a communicative climate. These strategies involve relational communication where parties do not merely exchange information but also build trust and a mutual understanding of each other. Findings indicate these strategies, however, must be used cautiously. For example, humor is a great way to alleviate some of the tensions during negotiations. However, humor can also fail if the client misunderstands the context. This shows how important practical awareness is in communication.

Moreover, basic but consistent communicative actions, like greeting colleagues in the morning, were found to have a significant impact. Seemingly insignificant interactions help contribute to a feeling of belonging, strengthen relationships between employees, and foster greater solidarity. Through the lens of psycholinguistics, these processes help to stabilize positive emotions, yielding an effective communicative process. The implication is that how effective communication works is not just assessed based on formal conversation but can take shape on a daily basis.

The study recommends that comprehensive communication training must be implemented so that it can solve the communication barriers mentioned in this study. Training should be done in a holistic manner which entails the inculcation of multi-faceted competencies including emotional control conflict management. Being composed helps us communicate more effectively, especially in times of crisis or tension. Conflict management skills allow an employee to resolve a disagreement. Moreover, active listening ensures that messages are sent and received accurately. When combined, these skills buttress communication and minimize misinterpretation.

Improving language proficiency should be another organizational priority. Employees who regularly engage in communication with foreigners can benefit from training in a foreign language, especially English, as it boosts their confidence and performance. When employees are more confident in using a language it helps them to participate more readily in discussions; express ideas more clearly; respond more effectively in more complex communicative situations.

The development of an open and supportive communication culture in the organization is equally essential. An environment where employees feel comfortable expressing their ideas, opinions, and reactions to one another is crucial for collaboration and innovation. Structured forums, inter-departmental meetings and feedback loops could help facilitate this process. Through these platforms, transparency is ensured and employees get to practice the communicative competence which will help them improve further.

Furthermore, a collaborative communication style that is polite, empathetic, respectful and understanding further enhances interaction. Use of courteous language and empathetic responses is helpful in developing a positive relationship with the other party. The ability to understand the feelings of a colleague helps in coming to a common ground, reducing conflicts and dialogues.

To conclude, this study illustrates that the effectiveness of verbal communication in the place of work is the function of a combination of linguistic competence, interpersonal strategies, emotional regulation and organizational culture. Target training and organizational displays to enhance these features may improve employee conversation effectiveness. Consequently, BBS and other organizations must take a comprehensive approach to communication development, empowering employees with the skill set essential for effectively engaging in professional communication in a globalized professional scenario.

5. Conclusion

The way employees communicate orally impact people's lives quite significantly. In the BBS workplace, oral communication is crucial to interpersonal relationship-building and productivity enhancement.

Research shows that mood, emotions, perceptions, culture and work pressure has a significant impact on an employee's output, interpretation and regulation of communication. Organizational communication barriers often arise from differences in perceptions and communication styles, particularly in a multicultural workplace.

According to the results, effective management of emotions and adaptability in communication can increase effectiveness. People who can control their emotion, adapt their communication style and react appropriately to the situation are more likely to interact positively with others. In this way, implementing communication training programs on emotional control, active listening skills along with the development of foreign language competencies especially English can significantly ameliorate and help in the communication practices of BBS.

Moreover, it is important to foster a culture of communication that is open and bilateral. This would encourage employees to put forth their ideas and opinions, and engage in dialogues without the fear of judgment. Such a culture can foster mutual trust, minimize misunderstanding, and increase coherence within the organization. The use of such strategies would come in handy for BBS in creating a communication-friendly environment.

Then this research will have some limitation. To begin with, this research was only conducted in one institution which is Bali Business School. Therefore, it may not be possible or generalizable to other organizations. Secondly, the data were based on responses from the participants. These responses might be self-serving and subjective. In addition, the researchers considered a third limitation, which is that much of the study focused on verbal communication, while it did not engage in much depth with non-verbal or digital communication.

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.

Acknowledgments

The author sincerely expresses gratitude to colleagues in the Applied Linguistics Doctoral Program at Universitas Negeri Jakarta for their continuous academic guidance, critical insights, and constructive feedback throughout the development of this study. Special thanks are also extended to the employees of BBS (Bali Business School), whose active participation, openness, and cooperation greatly enriched the research process. Their valuable contributions during observations and interviews provided in-depth perspectives that were essential for the completion of this work.

Statement of AI Usage

The authors would like to state that the usage of generative AI technologies was limited to enhancing the manuscript's general clarity, readability, and grammar. The writers thoroughly examined and validated every output produced with AI's help. The study's research data is all original and hasn't been altered or produced by artificial intelligence.

References

- Amalia, N. R., Karuppaiah, S., Hassan, Z., & Patak, A. A. (2023). The impact of interpersonal communication on employee performance during work from home. *International Journal of Humanities and Innovation (IJHI)*, 6(1), 15–19. <https://doi.org/10.33750/ijhi.v6i1.172>
- Bellmann, L., & Hübler, O. (2021). Personality traits, working conditions and health: An empirical analysis based on the German Linked Personnel Panel, 2013–2017. *Review of Managerial Science*. <https://doi.org/10.1007/s11846-020-00426-9>
- Bordignon, F., & Maisonobe, M. (2022). Researchers and their data: A study based on the use of the word data in scholarly articles. *Quantitative Science Studies*. https://doi.org/10.1162/qss_a_00220
- Feng, T., & Narayanan, S. (2022). Exploring workplace behaviors through speaking patterns using large-scale multimodal wearable recordings: A study of healthcare providers. *arXiv*. <https://doi.org/10.48550/arXiv.2212.09090>
- Ferguson, C. J. (2016). An effect size primer: A guide for clinicians and researchers. *Professional Psychology: Research and Practice*, 47(2), 141–148. <https://doi.org/10.1037/pro0000086>
- Gehrau, V., Lührmann, J., Stehle, H., & Röttger, U. (2024). The impact of internal communication on individual empowerment: Findings of a representative employee survey in Germany. *International Journal of Strategic Communication*, 18(3), 208–227. <https://doi.org/10.1080/1553118X.2024.2312859>
- Ghaleb, M. M. S., & Alawad, W. A. (2025). Impact of customer communication

- willingness and employee oral communication on language skills development: Moderated by brand relationship quality and customer retention. *Eurasian Journal of Applied Linguistics*, 11(1), 260–274. <https://doi.org/10.32601/ejal.11122>
- Heath, C. (1984). Participation in the medical consultation: The co-ordination of verbal and nonverbal behaviour between the doctor and patient. *Sociology of Health and Illness*. <https://doi.org/10.1111/1467-9566.EP10491964>
- Herlin, H., & The, L. (2025). The influence of organizational culture, training, and interpersonal communication on employee work productivity. *PEARL*, 1(1), 21–33. <https://doi.org/10.31253/pearl.v1i1.3974>
- Iddrisu, I., & Mohammed, B. (2024). Investigating the influence of employee voice on public sector performance: The mediating dynamics of organizational trust and culture. *Social Sciences & Humanities Open*, 10, 101096. <https://doi.org/10.1016/j.ssaho.2024.101096>
- Ilavarasi, I. (2024). Enhancing workplace productivity: A review of effective communication techniques and their role in fostering team collaboration and conflict resolution. *International Journal for Multidimensional Research Perspectives*, 2(4), 33–45. <https://doi.org/10.61877/ijmrp.v2i4.132>
- Kamiszniok, A. (2000). Psycholinguistic implications of non-verbal behaviour: The case of face-to-face interaction. *Scripta Neophilologica Posnaniensia*, 2, 65–94.
- Koessler, A.-K., Ortiz-Riomalo, J. F., Janke, M., & Engel, S. (2021). Structuring communication effectively: The causal effects of communication elements on cooperation in social dilemmas. *Environmental and Resource Economics*, 79(4), 683–712. <https://doi.org/10.1007/s10640-021-00552-2>
- Lusianawati, H. (2025). The role of interpersonal communication in improving work effectiveness in an organizational environment. *Journal of Dialogos*, 2(4), 40–51. <https://doi.org/10.62872/1kxjx381>
- Průcha, J. (1973). Verbal communication in the classroom: A case for applied psycholinguistics. *Linguistics*, 11(112), 23–40.
- Qin, Y. S., & Men, L. R. (2022). Exploring the impact of internal communication on employee psychological well-being during the COVID-19 pandemic: The mediating role of employee organizational trust. *International Journal of Business Communication*. <https://doi.org/10.1177/23294884221081838>
- Rahmat, N. H., Razali, N. A. A., & Awang, N. H. (2019). An investigation of the influence of communication at the operational and individual level at the workplace. *European Journal of Social Sciences Studies*, 4(5), 102–112. <https://doi.org/10.5281/zenodo.3561199>
- Rashid, Y., Rashid, A., Warraich, M. A., Sabir, S. S., & Waseem, A. (2019). Case study method: A step-by-step guide for business researchers. *International Journal of Qualitative Methods*. <https://doi.org/10.1177/1609406919862424>
- Smith, N. J., Goodman, N. D., & Frank, M. C. (2013). Learning and using language via recursive pragmatic reasoning about other agents. *Advances in Neural Information Processing Systems*.

- Tongco, M. D. C. (2007). Purposive sampling as a tool for informant selection. *Ethnobotany Research and Applications*. <https://doi.org/10.17348/ERA.5.0.147-158>
- Wijngaarden, Y. (2022). “I like the ‘buzz’, but I also suffer from it.” Mitigating interaction and distraction in collective workplaces. *Human Relations*. <https://doi.org/10.1177/00187267221121277>
- Zhu, Y. (2024). The power of words: Exploring the role of psycholinguistics in enhancing communication, motivation, and performance in the workplace. *Proceedings of the International Conference on Literature, Language, and Culture Development*. <https://doi.org/10.54254/2753-7064/61/2025.18981>



WAHANA PUBLIKASI



Manipulative Language and Power in Intimate Relationships: A Forensic Linguistic Analysis of Victim Testimony Narratives in ‘Luka dan Saksi’ (Chapter 21) of Broken Strings by Aurélie Moeremans

Niken Ardila Rehiraky

Department of English Education, Universitas Persatuan Guru 1945 NTT, Kota Kupang, Nusa Tenggara Tim. 85116, Indonesia
Email: nikenrehiraky454@gmail.com

ARTICLE INFO	ABSTRACT
Received: 11 Dec 2025	The research on intimate partner violence reveals that abuse is not merely physical but also constructed in language. Although this phenomenon has been examined in various studies, these have predominantly focused on institutional discourse. Moreover, no systematic study has yet been conducted on the manipulative use of language in literary victim testimony. The study examines the language of manipulation and control in perpetrator discourse as reconstructed in the victim’s narrative on Chapter 21 (“Luka dan Saksi”) Broken Strings (2023) by Aurélie Moeremans to find out how this language establishes power asymmetry. This particular research employs a qualitative approach by combining critical discourse analysis and forensic linguistics to achieve both micro linguistic features and macro social meanings of the data. The analysis of the data, made up of 23 perpetrator utterances, is thematic and interpretive. According to the findings the six manipulative strategies we constantly encounter as identified in the articles are threats and coercion, control of interrogative, threatening suicide, gaslighting, blaming the victim discourse and emotional manipulation. These patterns demonstrate an observable transition from subtle threats to more overt threats of violence. The findings demonstrate that linguistic characteristics act to build manipulation and maintain unequal power relations within intimate relationships. The working paper concludes that manipulative language functions as a discursive violence that consolidates coercive control. This study contributes to forensic linguistics by spotlighting literary testimony as a valuable source of data as well as offering an integrative approach to analysing manipulative discourse in non institutional contexts.
Accepted: 21 Feb 2026	
Published: 08 Apr 2026	
Keywords: Forensic linguistics, Manipulative language, Intimate Partner Violence, Victim testimony, Critical Discourse Analysis	
Doi: https://doi.org/10.59011/austronesian.5.1.2026.29-43	

Corresponding Author
E-mail: nikenrehiraky454@gmail.com
Copyright © 2026 The Author(s)
CC BY-NC-SA 4.0 License

1. Introduction

Language performs various functions, it is not a mere instrument of communication, but also a strategic instrument of a power, control, and social domination (Norman Fairclough, 1995; Teun A. van Dijk, 2008; Pierre Bourdieu, 1991). The field of forensic linguistics has increasingly been used to deal with intimate partner violence (IPV). For instance, the analysis of language could expose levels of abuse, coercive control, and power relations which may not always be obvious (or not noticed) and which cannot be always adequately captured by evidence such as photographs of injuries and other physical evidence (Coates & Wade, 2007; Trinch, 2003; Evan Stark, 2007). In abusive relationships, perpetrators use manipulative language that employs subtle semantic strategies, pragmatic implications, and discursive patterns that construct reality in ways that benefit them and disable their victims. Researchers in the field of language and gender have similarly shown that these discursive patterns are rooted in a larger sociocultural order that normalize male dominance and female silence (Wodak, 1997; Michelle Lazar, 2005; Talbot, 2010).

The memoir *Broken Strings* (2023) by Aurélie Moeremans offers a useful primary source to examine manipulative discourse in intimate relationships. Narrative testimony has already been recognized as a rich site for studying lived experience and identity construction (Catherine Kohler Riessman, 2008; David Herman, 2009; Shoshana Felman & Dori Laub, 1992). Chapter 21, entitled ‘Luka dan Saksi’ (pp. 177–189), features a particularly rich testimony narrative, in which the author reconstructs verbal exchanges that exemplify various linguistic form of manipulating and controlling. There are 23 direct utterances from the perpetrator that can be systematically analyzed.

Forensic linguistics has been used most on institutional discourse including courtroom discourse and police interrogation (Ehrlich, 2001; Matoesian, 2001; Malcolm Coulthard, Alison Johnson and David Wright, 2017; Roger Shuy, 2008). Threat acts and coercive speech studies have proved that linguistic coercion works on a continuum from implicit coercion to overt threat (Gales, 2010). While they show how language works in legal and investigative settings, most studies do not address how text is discursively constructed and represented through personal narratives, particularly memoirs about life experiences of abuse.

Nonetheless, previous studies (Langan et al., 2016; Jennifer Andrus, 2024) have not systematically explored how manipulative linguistic strategies are reconstructed within the victim testimony narratives of literary texts and how these representations might contribute to our understanding of power asymmetry and victim credibility further than the court of law. Moreover, findings indicate analysis of IPV discourse mainly relies on institutional or macro datasets; however, there has been little consideration of narrative-based testimony (Neubauer et al., 2023). The failure to integrate forensic linguistics, discourse analysis, and verification of literary testimony as a valid source of evidentiary linguistic data creates this gap.

Therefore, this study seeks to address this gap by analyzing manipulative language within a memoir-based testimony narrative, positioning literary texts as a significant yet

underutilized domain for forensic linguistic inquiry. By doing so, the study contributes to expanding the scope of forensic linguistics beyond institutional settings and highlights the relevance of narrative discourse in understanding linguistic manifestations of abuse.

The research aim of this study is to examine the linguistic strategies of manipulation and control evident in the perpetrator's discourse as reconstructed in the victim's testimony in Chapter 21, to analyze how these linguistic patterns construct and sustain power asymmetry within intimate relationships, and to explore the implications of these findings for understanding victim credibility and testimony within legal contexts.

2. Literature Review

Research on intimate partner violence (IPV) from a linguistic perspective consistently demonstrates that violence within intimate relationships is not merely a physical phenomenon, but also a discursive construct shaped through language use. Studies have shown that linguistic structures, narrative strategies, and broader sociocultural discourses interact in constructing, maintaining, and legitimizing power asymmetries between perpetrators and victims.

Researchers Kilgore et al. (2015) argue that grammatical structure produces agency and control at the micro-linguistic level. Through a quantitative linguistic analysis, the authors found that perpetrators often place themselves in the subject position while others are relegated to the object position, thus enacting an objectifying position and asymmetrical power relations. This finding shows that manipulation is structurally embedded in language as well as in meaning and intention.

Kilgore et al. (2015) find relevant grammatical structures contain meaning, which are responsible for constructing agency and controlling practices at the micro-linguistic level. As per their analysis, offenders are generally likely to put themselves in subject position and the other as object, which strengthens an objectifying stance and unequal power relations. Meaning and intention are not the only aspect of manipulation, as this finding shows, but structurally, manipulation is encoded in language.

According to Langan et al. (2014), victim narratives are not neutral representations of experience at the discourse level; they are constructed through ideologies. Through a discursive psychology approach, they show that victims express multiple and often conflicting identities, such as victim, agent and partial perpetrator, in narratives. Various ideologies such as neoliberalism exist that show how identities are constructed, for example, being responsible at a personal level, but accepting level institutional action (Langan et al., 2014). In his work, Andrus contextualizes IPV narratives as intertextual which links micro - and macro-level discourses. The work of Andrus (2025) illustrates that victim storytellings are formed in part by individual linguistic choices, but also by circulating social norms, legal discourses and cultural ideologies. The meanings of violence are constructed through the interaction of micro-level socio-narrative structures and macro-level discourses and expectations in society, as shown by Andrus (2024). According to Andrus (2025), IPV narratives reproduce and simultaneously depart from

dominant social norms, positioning storytelling as a site where ideology can be negotiated.

The language of threats is further evidence from a forensic linguistic perspective that language also works as a means of coercion and control. According to Heita (2024), the use of threat text messages in the context of gender-based violence shows certain similarities in how language is used to intimidate, manipulate, and psychologically pressure. As such, language should be seen as active evidence. It offers insight into the intent and behavior of the perpetrator. It further strengthens the idea that IPV language is not descriptive but performative, furthering violence in a very active manner.

By contrast with these qualitative and discourse-based approaches, Neubauer et al. (2023) provide a systematic review showing that IPV studies increasingly use computational text analysis methods. Nonetheless, the vast majority of the studies rely on large data sets such as social media or police report or data from institutional records. Whereas only a few studies rely on narrative-type data from victims. This indicates that the field appears to be methodologically ‘imbalanced’ in that it underuses rich qualitative narrative forms of data.

Although not always agreeing, the studies show consistent results that language is implicated in the creation and maintenance of power differences in intimate relationships. On the other hand, they show a huge drawback. Though interviews, institutional speech, and digital communication have all been previously considered, the literary or memoir-based victim testimony has received little consideration as a source of forensic linguistic analysis. The gap calls for an integrative approach in issues of this nature that combine the micro-linguistics of words with narrative discourse, forensic perspectives and alternative data such as testimonial literature.

3. Research Method

The present study is qualitative in nature, employing critical discourse analysis (CDA) and forensic linguistic analysis as its research method, and is designed to examine power and manipulative languages in IPV. The research relies on Fairclough’s (2013) three-dimensional mode; however, it centres on the micro dimension (which records analysis) and on the macro dimension (which social practice). The analytical stage of the meso level is not considered on its own, and is instead undertaken implicitly via the interpretation of narrative context and the construction of discourse.

At the micro level, the analysis focuses on the linguistic features like lexical choices, syntactic structures and pragmatic meanings. At the macro-level, this study elucidates the ways in which these linguistic resources construct and sustain meanings in social life.

The primary data source is Chapter 21 (‘Luka dan Saksi’) of *Broken Strings* (2023) by Aurélie Moeremans (pp. 177–189), selected through purposive sampling, due to its tight packing of reconstructed dialogue, and explicit depiction of manipulative dialogues. The unit of analysis identified 23 concrete perpetrator utterances as reconstructed direct speech attributed to the perpetrator in the narrative.

The data analysis was conducted thematically and interpretively with the application of forensic linguistic sensitivity and discourse analysis. The process of analysis consisted of (1) the selection of relevant utterances made by the perpetrator, (2) an examination of the relevant micro-linguistic features of the utterances, and (3) an interpretation of the macro-function of the utterances in constructing manipulation, control and power relations. Through careful readings of the text and analysis of its manipulative language, it was found that threats and coercive language were utilized often. The use of interrogative control, the gaslighting of the victim, and victim-blaming discourse were also common. Further, the use of emotional manipulation and escalating language observed.

Instead of using categorical coding to report the findings, the results are presented in analytical narrative paragraphs, where each pattern is discussed through detailed textual evidence and contextual interpretation. Such an approach facilitates an in-depth investigation of how the linguistic features work dynamically in the narrative to build the coercive control and discursive violence.

To ensure analytical rigor, the study employs a theoretically informed interpretative framework in which the application of critical discourse analysis (CDA) and forensic linguistics provides a consistent link between linguistic analysis and sociocultural interpretation. Evidence is text based, and the claim in each one is supported either by the data or quote.

4. Result and Discussion

Analysis of Chapter 21 reveals systematic patterns of manipulative language across six primary categories identified from 23 perpetrator utterances. This section presents the empirical findings with detailed linguistic analysis grounded in actual textual data, while simultaneously discussing the theoretical and practical implications of these findings. The findings demonstrate an escalation hierarchy in manipulative tactics, ranging from implicit intimidation to explicit death threats, which aligns with Stark's (2007) concept of coercive control yet reflects the specific linguistic and cultural context of Indonesia.

3.1 Direct Threats and Coercion Through Third-Party Objects

One of the most prominent patterns of manipulation in Chapter 21 is the use of threats directed at a third-party object (a pet named Angel) as a mechanism of control. The perpetrator employs this strategy to compel the victim's compliance without directly threatening the victim herself, a tactic that creates psychological distance from responsibility while maximizing coercive effect.

"Tell me where the letter is, or..." he said coldly. (p. 177)

This utterance employs an incomplete conditional structure ('or...') that pragmatically functions as an implicit threat. The ellipsis following 'or' creates a space for the victim's imagination to supply the horrifying consequence, which is often more

terrifying than an explicit threat. The narrative clarifies the context: ‘He took Angel from my arms and held her head tightly, as though it were something he could crush at any moment.’ The combination of physical action (gripping the animal’s head tightly) and verbal utterance constructs a highly effective multimodal threat.

The strategy is repeated in a second situation with greater explicitness. The victim’s response, ‘Go ahead’ (p. 178), marks a critical moment in which the threat loses its effectiveness. The victim has reached a point at which she can no longer be controlled through threats directed at her pet. This represents a shift in the power dynamic to which the perpetrator responds by escalating to physical violence: ‘He squeezed my arm so hard that my skin felt stretched, and then blood appeared’ (p. 179).

The use of third-party objects as instruments of threat is a documented tactic in the literature on coercive control (Stark, 2007). This strategy enables the perpetrator to maintain a morally ambiguous position (‘I am not threatening you; I am merely concerned about what might happen to Angel’) while achieving the same coercive effect as a direct threat. This pattern also demonstrates one of the key characteristics of coercive control: the perpetrator’s capacity to exploit the victim’s emotional attachments, in this case, the bond with her pet, as leverage for control.

3.2 Rapid-Fire Interrogation and Control Through Questioning

The perpetrator employs a series of rapid-fire questions not intended to elicit information, but to create a defensive posture and intimidate the victim:

“Why did you hide that letter? What for? What are you going to do with it?” (p. 178)

These three questions are posed in rapid succession without allowing any opportunity for response. Linguistically, they function not as genuine interrogatives seeking information but as accusations framed in question form. The structures ‘What for?’ and ‘What are you going to do with it?’ presuppose malicious intent on the part of the victim, placing the burden of proof upon her to demonstrate her innocence. The narrative notes: ‘I did not answer’—a rational response when the questions are designed to be unanswerable in any satisfying manner.

The repeated interrogation pattern recurs in another context: ‘Where is the letter?’ his voice sharp (p. 177). The ‘sharpness’ of the voice indicates a threatening modality. This simple question, within the established context of constant surveillance and threats, functions as a demand with implicit consequences for non-compliance. The fact that the perpetrator ‘immediately’ knew of the letter’s disappearance—prompting the narrator to ask, ‘How could he have known so quickly?’—indicates a level of obsessive surveillance and control over the environment. This pattern reflects what Stark (2007) identifies as ‘microregulation’—the detailed control of small aspects of the victim’s daily life that creates a sense of being constantly watched. This linguistic microregulation functions to restrict the victim’s autonomy even within personal spaces such as the home.

3.3 Suicidal Threats as Coercive Control

The most extreme pattern of manipulation in this chapter is the threat of mutual suicide as a response to the possibility of separation. This represents an escalation from implicit to explicit threats against life:

“I WOULD RATHER DIE THAN BE SEPARATED FROM YOU! WE ARE HUSBAND AND WIFE UNTIL DEATH DO US PART! DO YOU DOUBT THE CHURCH’S LETTER? I CAN’T TAKE IT ANYMORE! WE SHOULD BOTH DIE NOW! I LOVE YOU!” (p. 181)

This speech act demonstrates a number of simultaneous manipulative strategies. First, the capitalization in the transcription indicates a ‘high voice’ (shouting), which counts as a form of verbal threat. Moreover, the suicidal threat, ‘WE SHOULD BOTH DIE NOW!’ is coupled with dangerous physical action: His hands yanked the steering wheel left and right, the car swerving madly. This is an actualization of a threat, a doing, not a saying.

The phrase I LOVE YOU was uttered at the end of a series of threats to commit suicide which reveals an unsettling mix of love and violence. This is what IPV scholars call ‘trauma bonding’ (Dutton & Painter, 1981), where violence is met with affection creating emotional dependency on the part of the victim. The threat of suicide to justify the right to a marital relationship ‘UNTIL DEATH DO US PART’, based on the religious marital bond indicates the usage of religious discourse by the perpetrator to characterize abuse. The words “until death do us part” are used literally and as a threat rather than a promise.

The victim's reply was "I know we are married!" I'm sure of it! i won't go anywhere! The effectiveness of this coercion is demonstrated. The victim claims that he/she would say whatever the perpetrator wanted to hear (‘I shouted whatever he wanted to hear, just to make him stop’) as a survival response. This shows that ‘agreement’ or ‘reconciliation’ in relation to threats of violence or suicide cannot constitute consent, but rather a compliance under pressure. The internal thought narrative of the victim (‘the only thing in my head was: don’t die’) sharply contrasts with her external utterances, revealing a dissociation between public compliance and private resistance.

These findings are important in assessing victim credibility in a legal context. Statements by victims that seem to “agree” or “reconcile” with the perpetrator for example, “I know we are married! I have no doubts! Are often used by defence counsel i.e. to impeach later evidence Nonetheless, from forensic linguistic analysis it is revealed that these are not genuine expressions of will or consent but rather survival responses occurring under imminent threat of death. According to Trinch (2003), the irregularities found in IPV victim testimony often indicate a genuine trauma rather than a fabrication by the victims. Coulthard and Johnson (2007) emphasize that forensic linguists must consider the pragmatic circumstances behind utterances, given that forced utterances cannot be assessed by the same standards as non-forced utterances.

3.4 Gaslighting and the Construction of Alternative Reality

The perpetrator consistently employs gaslighting strategies to deny or reconstruct reality when confronted with evidence of violence:

“Oh, that’s from the shoot. There have been a lot of fighting scenes.” (p. 185)

The victim had a bruise on the left arm and was asked by the perpetrator’s mother, who noticed it, what had happened. Consequently, the perpetrator quickly said that it was because of the shoot. The fast response time (‘quickly, as if reflexive’) suggests that this was part of a well-prepared strategy. The euphemism “fighting scenes” used to explain away the bruises that domestic violence causes constitutes semantic minimization. The victim is forced to endorse this false message: ‘Yes, fighting scenes’ (p. 185).

The story provides a context of the coercion, ‘I could not say anything with him so close. “I let out a little laugh”. The victim must join in the gaslighting done to her because the perpetrator’s body is intimidating. Gaslighting isn’t just a tactic of the perpetrator. It’s a whole system that forces the victim to become an accomplice in denying her own reality.

The forced participation in the gaslighting process causes what Sweet (2019) refers to as “epistemic exploitation”, which refers to the victimization of the agent’s capacity to know. When the victim is forced to denounce the violence she suffered, it will shield the abuser from social responsibility and undermine the victim’s own reality in a way that she cannot believe herself. Each time the victim is made to ‘force a laugh’ or affirms the untruth, further psychological harm occurs through the dissonance between what is true for her and what she is required to perform. This kind of discursive violence functions as an ideological mechanism (van Dijk, 2008) through which the ruling party re-produces and naturalizes the unequal distribution of power.

3.5 Victim-Blaming and Control Through Religious Discourse

The perpetrator employs religious language to shift blame onto the victim and position himself as the aggrieved party:

“If you truly cannot love your husband in the name of Christ, then fine, I’ll take you there.” (p. 181)

This utterance employs the phrase ‘in the name of Christ’ to frame the victim’s non-compliance as a religious failure rather than a rational response to violence. The conditional structure (‘If you truly cannot’) presupposes that loving one’s husband is a religious obligation that the victim has failed to fulfill. This inverts reality: the perpetrator, who commits violence, positions himself as the victim of the victim’s failure to love.

Another victim-blaming pattern emerges in the context of social control: ‘If you want to go back to the apartment, don’t embarrass me in front of my friends by running away like that’ (p. 181). The perpetrator frames the victim’s attempt to seek help (‘running away’) as an act that ‘embarrasses’ him. This redirects focus from the violence

the victim has experienced to the perpetrator's social reputation. The use of the word 'running away' also constructs the victim as a misbehaving child rather than an adult making a rational decision for her own safety.

"Who do you think you are? You can't even be a proper wife. You can't give me a child."
(p. 187)

The victim had a bruise on the left arm and was asked by the perpetrator's mother, who noticed it, what had happened. Consequently, the perpetrator quickly said that it was because of the shoot. The fast response time ('quickly, as if reflexive') suggests that this was part of a well-prepared strategy. The euphemism "fighting scenes" used to explain away the bruises that domestic violence causes constitutes semantic minimization. The victim is forced to endorse this false message: 'Yes, fighting scenes' (p. 185).

The story provides a context of the coercion, 'I could not say anything with him so close. "I let out a little laugh". The victim must join in the gaslighting done to her because the perpetrator's body is intimidating. Gaslighting isn't just a tactic of the perpetrator. It's a whole system that forces the victim to become an accomplice in denying her own reality.

The forced participation in the gaslighting process causes what Sweet (2019) refers to as "epistemic exploitation", which refers to the victimization of the agent's capacity to know. When the victim is forced to denounce the violence she suffered, it will shield the abuser from social responsibility and undermine the victim's own reality in a way that she cannot believe herself. Each time the victim is made to 'force a laugh' or affirms the untruth, further psychological harm occurs through the dissonance between what is true for her and what she is required to perform. This kind of discursive violence functions as an ideological mechanism (van Dijk, 2008) through which the ruling party re-produces and naturalizes the unequal distribution of power.

3.6 Intimidation and Implicit Threats

In addition to explicit threats, the perpetrator employs various forms of implicit intimidation to maintain control:

"Don't start acting brave with me. Don't think that just because you have new friends, you can behave disrespectfully." (p. 184)

This utterance employs negative imperatives ('Don't start... Don't think...') to control the victim's future behavior. The phrases 'acting brave' and 'disrespectfully' are demeaning labels that construct the victim's assertive behavior as insubordination. The physical context adds a coercive dimension: 'his voice was soft, but his fingers pressed hard into my skin' and 'whispering in my ear so that the housemaid ironing in the adjacent room would not hear.' The combination of physical violence (pressing the skin) and verbal violence (threats) carried out in deliberate silence reveals the perpetrator's awareness that his behavior is socially unacceptable.

The warning ‘Be careful. Don’t start getting too big for your boots’ (p. 184) constitutes an implicit threat that specifies no particular consequence but implies one. The accusation of being ‘big for your boots’ frames the victim’s growing confidence as arrogance in need of correction. Similarly, the sequence of accusatory questions—‘You did it on purpose, didn’t you? You wanted him to see. Do you think I’m scared now?’ (p. 186)—accuses the victim of a manipulative strategy (‘You did it on purpose’) when in fact she had simply not concealed evidence of violence. The question ‘Do you think I’m scared now?’ is a preemptive denial—the perpetrator denies fear before being accused of it, which paradoxically reveals that he does indeed fear losing control.

“You’ll regret this. I can make things much worse for you. You think you’re strong now? Just wait.” (pp. 186–187)

This constitutes an explicit threat of escalating violence (‘I can make things much worse for you’). The structure ‘Just wait’ creates sustained anticipation of danger, designed to produce constant fear even when actual violence is not occurring at that moment.

3.7 Emotional Manipulation and Code-Switching

The perpetrator demonstrates the capacity to shift rapidly between threats and affection, a pattern that generates emotional confusion and trauma bonding:

“Darling, stop it, don’t be dramatic. Come on, let’s talk this through properly.” (p. 187)

After issuing threats and insults, the perpetrator suddenly switches to a gentle tone, using the term of affection ‘Darling’. The narrative states that ‘as usual, he tried to soften... gentle and sweet but false.’ Referring to the victim’s emotional response to threats as ‘dramatic’ is a form of minimisation and victim-blaming. Through the phrase ‘talk this through properly’, the accused is constructed as a rational party seeking to avoid unnecessary confrontation, and any attempt to suggest otherwise overlooks the fact that he’s threatened the victim with violence.

The exclamation ‘Thank you God, my wife, Aurélie, I love you! ‘The suicide threat incident that was also made recently in the vehicle came immediately after’ (p. 182). The offender oscillates between violent acts and loving gestures, discussing God with gratitude (“Thank you, God”). Through the utilization of the victim’s full name (‘Aurélie’) and relational label (‘my wife’), this person reaffirms a claim of possession shortly after the victim is rendered compliant through death threats.

This cycle of shifting from violent behaviour to affectionate behaviour to violent behaviour (and so on) is a feature of the cycle of violence (Walker, 1979). The quick pace of these changes leaves the victim uncertain and unable to formulate an adequate response, thus keeping her in a heightened state of alertness and emotional disorientation. Essentially, code-switching isn’t spontaneous emotional expression but a tactical

manipulation technique. The abuser is able to control how he expresses emotions incredibly well. He can be very gentle when he wants to elicit compliance ('Darling, stop it, don't be dramatic'). He can be harsh when intimidating, ('You'll regret this'). And he can be very passionate when creating trauma bonding, ('Thank you, God, I love you'). The ability to switch quickly between emotional modalities indicates that this is not a 'loss of control' but rather a hyper-controlled performance for optimal manipulation.

3.8 Escalation Hierarchy and Systemic Patterns

An analysis of the above six categories shows the escalation hierarchy of the manipulative tactics of the perpetrator from the most implicit to the most explicit. This escalation can be mapped in the following way. Level 1: Indirect verbal intimidation ("Better be careful", "don't be getting too big for your boots"), level 2: Threats directed at a third-party object (the pet), level 3: Rabid-fire questioning and accusation, level 4: Verbalised threat of physical violence ("I could make your life hell"), level 5: Actual physical violence (squeeze the arm till it bleeds), and level 6: Suicidal/homicidal threats (collision with a car).

Significantly, this escalation occurs nearly in a matter of days (within the story of Chapter 21) and as a direct result of the victim's greater resistance. When the lower levels are ineffective, for example when the victim says 'Go ahead' in response to threat against her pet, the perpetrator immediately escalates. This illustrates the adaptive nature of coercive control, where the perpetrator modifies his behaviour to regain control.

The escalation pattern also revealed a contradiction in IPV – when victims start to resist, the violence is likely to escalate as well. The research revealed that intimate partner homicide is most likely to happen when the victim wants to leave or gain independence (i.e. social contact) (Campbell et al., 2003). Chapter 21's linguistic insights document this very thing every attempt by the victim towards autonomy (hiding the letter, not concealing bruises, threatening to call his mother) becomes responded to by escalation of linguistic and otherwise physical violence.

Across all six categories, the lexical mechanisms enable the consistent construction of power asymmetry through: (1) denial of the victim's reality and epistemic authority (gaslighting); (2) minimisation of perpetrator's violence and maximisation victim's 'faults' (victim-blaming); (3) attribution of responsibility of violence on victim's behaviour (causal reversal); (4) questions as accusations and to control (interrogative control); (5) implicit and explicit threats which rise in proportion to resistance (escalation hierarchy); and (6) emotional manipulation through code-switching between threats and affection (trauma bonding). At the heart of all these strategies lies the overall aim of creating a discursive space in which the victim's autonomy is limited, her perception is discounted, and her resistance is rendered futile or dangerous. Language doesn't just reflect or describe violence, it also produces violence. All utterances that are manipulative are acts of violence which are injurious, controlling, and dominative when not physically so.

3.9 Testimony as a Process of Narrative Reclamation

Chapter 21 recounts not only the violence that was inflicted, but also how the victim wrests back the narrative from the perpetrator. The most impact moment is when the victim stops agreeing to the gaslighting. The time comes when she takes the decision to stop hiding her bruises: ‘That day I had decided one thing: I would no longer try to hide everything. Let the People See Allow them to inquire (p. 185).

This shows how it involves a massive change from compliance to dissent and from silence to revelation. The victim communicates with the perpetrator using his own language, once again using threats. He mentions that he will call and tell the perpetrator’s mother to get him to leave the filming location. This threat is effective because it takes advantage of the fear of public exposure and loss of face that the perpetrator has used against the victim. The story notes: ‘I saw something in his eyes that I had never seen before: fear’ (p. 187).

The very act of writing the memoir represents the highest form of narrative. Through the reconstruction and analysis of the lying speeches of the perpetrator, the author does not merely document the violence but also denaturalizes it. Literary testimony thus functions as a kind of discursive resistance to coercive control. The victim regains control over the story the perpetrator sought to distort, deny and control. As such, Broken Strings is not only an individual testimony, but rather a political act that works against the silence and shame surrounding intimate partner violence.

4. Conclusion

Chapter 21 recounts not only the violence that was inflicted, but also how the victim wrests back the narrative from the perpetrator. The most impact moment is when the victim stops agreeing to the gaslighting. The time comes when she takes the decision to stop hiding her bruises: ‘That day I had decided one thing: I would no longer try to hide everything. Let the People See Allow them to inquire (p. 185).

This shows how it involves a massive change from compliance to dissent and from silence to revelation. The victim communicates with the perpetrator using his own language, once again using threats. He mentions that he will call and tell the perpetrator’s mother to get him to leave the filming location. This threat is effective because it takes advantage of the fear of public exposure and loss of face that the perpetrator has used against the victim. The story notes: ‘I saw something in his eyes that I had never seen before: fear’ (p. 187).

The very act of writing the memoir represents the highest form of narrative. Through the reconstruction and analysis of the lying speeches of the perpetrator, the author does not merely document the violence but also denaturalizes it. Literary testimony thus functions as a kind of discursive resistance to coercive control. The victim regains control over the story the perpetrator sought to distort, deny and control. As such, Broken Strings is not only an individual testimony, but rather a political act that works against the silence and shame surrounding intimate partner violence.

Conflict of Interest

The author declares that there is no conflict of interest in the writing of this scientific 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

Statement of AI Usage

The authors would like to state that the only purpose of using generative AI techniques was to enhance the manuscript's general clarity, readability, and grammar. The writers thoroughly examined and confirmed every output produced with AI's help. The study's research data is wholly unique and hasn't been altered or produced by artificial intelligence.

References

- Andrus, J. (2024). "My word against his": Micro and macro analysis of stories about violence in intimate partner relationships. *Language & Communication*, 98, 74–86. <https://doi.org/10.1016/j.langcom.2024.07.002>
- Andrus, J. (2025). Emergent intertextual networks: Intertextuality in storytelling about intimate partner violence and the revisioning of social norms. *Discourse & Society*, 36(6), 844-862. <https://doi.org/10.1177/09579265251332619>
- Bourdieu, P. (1993). *Language and symbolic power*. Harvard University Press.
- Burgoon, J.K. and Buller, D.B. (2015). Interpersonal Deception Theory. In *The International Encyclopedia of Interpersonal Communication* (eds C.R. Berger, M.E. Roloff, S.R. Wilson, J.P. Dillard, J. Caughlin and D. Solomon). <https://doi.org/10.1002/9781118540190.wbeic170>
- Campbell, J. C., Webster, D., Koziol-McLain, J., Block, C., Campbell, D., Curry, M. A., Gary, F., Glass, N., McFarlane, J., Sachs, C., Sharps, P., Ulrich, Y., Wilt, S. A., Manganello, J., Xu, X., Schollenberger, J., Frye, V., & Laughon, K. (2003). Risk factors for femicide in abusive relationships: results from a multisite case control study. *American journal of public health*, 93(7), 1089–1097. <https://doi.org/10.2105/ajph.93.7.1089>
- Coates, L., & Wade, A. (2007). Language and violence: Analysis of four discursive operations. *Journal of Family Violence*, 22(7), 511–522. <https://doi.org/10.1007/s10896-007-9082-2>
- Coulthard, M., Johnson, A., & Wright, D. (2016). *An Introduction to Forensic Linguistics: Language in Evidence* (2nd ed.). Routledge. <https://doi.org/10.4324/9781315630311>

- De Fina, A., & Georgakopoulou, A. (2012). *Analyzing narrative: Discourse and sociolinguistic perspectives*. Cambridge University Press.
<https://doi.org/10.1017/CBO9781139051255>
- Dutton, D. G., & Painter, S. (1981). Traumatic bonding: The development of emotional attachments in battered women. *Victimology*, 6(1-4), 139-155.
- Ehrlich, S. (2001). *Representing Rape: Language and sexual consent* (1st ed.). Routledge.
<https://doi.org/10.4324/9780203459034>
- Fairclough, N. (1995). *Critical discourse analysis: The critical study of language*. Longman.
- Fairclough, N. (2010). *Critical Discourse Analysis: The Critical Study of Language* (2nd ed.). Routledge. <https://doi.org/10.4324/9781315834368>
- Felman, S., & Laub, D. (1992). *Testimony: Crises of Witnessing in Literature, Psychoanalysis and History* (1st ed.). Routledge.
<https://doi.org/10.4324/9780203700327>
- Fraser, B. (1990). Perspectives on politeness. *Journal of Pragmatics*, 14(2), 219-236.
[https://doi.org/10.1016/0378-2166\(90\)90081-N](https://doi.org/10.1016/0378-2166(90)90081-N)
- Halliday, M. A. K. (1994). *An introduction to functional grammar* (2nd ed.). Edward Arnold.
- Heita, R.M. (2024). A forensic linguistics investigation of threat text messages addressed to gender-based violence (GBV) Victims Reported to the Namibian Police Force, Windhoek. *Namibia University of Science and Technology, Department of Communication and Languages*. <https://doi.org/10.13140/RG.2.2.17403.43040>
- Herman, D. (2009). *Basic elements of narrative*. Wiley-Blackwell.
- Kilgore, C. D., Cronley, C., & Lehmann, P. (2015). Social Construction of Intimate Partner Violence: A Brief Report on Quantitative Grammatical Analysis. *Journal of Aggression, Maltreatment & Trauma*, 24(10), 1123-1133.
<https://doi.org/10.1080/10926771.2015.1074136>
- Langan, D., Hannem, S., & Stewart, C. (2016). Deconstructing accounts of intimate partner violence: Doing Interviews, Identities, and Neoliberalism. *Applied Linguistics*, 37(2), 219-239. <https://doi.org/10.1093/applin/amu019>
- Lazar, M. M. (2007). Feminist Critical Discourse Analysis: Articulating a Feminist Discourse Praxis1. *Critical Discourse Studies*, 4(2), 141-164.
<https://doi.org/10.1080/17405900701464816>
- Matoesian, G. M. (2001). *Law and the language of identity: Discourse in the William Kennedy Smith Rape Trial*. Oxford University Press.
- McCornack, S. A., Morrison, K., Paik, J. E., Wisner, A. M., & Zhu, X. (2014). Information manipulation theory 2: A propositional theory of deceptive discourse production. *Journal of Language and Social Psychology*, 33(4), 348-377. <https://doi.org/10.1177/0261927X14534656>
- Moeremans, A. (2026). *Broken strings*. Ohara Books
- Neubauer, L., Straw, I., Mariconti, E., et al. (2023). A systematic literature review of the use of computational text analysis methods in intimate partner violence research.

Journal of Family Violence, 38, 1205–1224. <https://doi.org/10.1007/s10896-023-00517-7>

Riessman, C. K. (2008). *Narrative methods for the human sciences*. Sage Publications, Inc.

Shuy, R. W. (2008). *The language of confession, interrogation, and deception*. Sage.

Stark, E. (2007). *Coercive control: How men entrap women in personal life*. Oxford University Press.

Talbot, M. (2010). *Language and gender* (2nd ed.). Polity Press.

Trinch, S. (2003). *Latinas' Narratives of Domestic Abuse: Discrepant versions of violence*. John Benjamins Publishing Company. <https://doi.org/10.1075/impact.17>

van Dijk, T. A. (2008). *Discourse and power*. Palgrave Macmillan.

Walker, L. E. (1979). *The battered woman*. Harper & Row.

Wodak, R. (1997). *Gender and discourse*. Sage Publications Ltd. <https://doi.org/10.4135/9781446250204>



WAHANA PUBLIKASI



An Analysis of Translation Shifts in Indonesian - English Film Subtitles: A Study of *Comic 8*

A.A.I. Mas Trisnamayuni

English Department, Faculty of Letters, Universitas Warmadewa, Denpasar, 80239, Indonesia

Email: gungmast@gmail.com

ARTICLE INFO	ABSTRACT
Received: 09 Jan 2026	The purpose of this research is to analyse the translation shifts and language style in the Indonesian – English subtitles of <i>Comic 8</i> movies. The study would focus on figuring out the shifting types and find out the influence of the language style on translation. The research employed a qualitative descriptive method with Catford theory of translation shift as the main research framework. The data include selected subtitle excerpts which exemplify the shifts taking place from the source language (Indonesian) in the target language (English). According to the analysis, it was found that unit shift was the dominant type of translation shift. Most shifts involve changes in rank, especially from clauses or phrases in the source language to sentences in the target language. Structural differences between Indonesian and English as well as the need for achieving clarity, naturalness, and acceptability in the target language. Moreover, unit shifts may happen from higher to lower units too, indicating the flexibility and contextual dependence of the shifts. In a single case, category shift in one case which is structure shift and class shift which work to produced natural and more appropriate expressions in target language. With regards to the language style, it was found that the informal or casual style dominated, reflecting the informal nature of film dialogue. The translator's preference for this style is to safeguard the communicative tone and social meaning of the text. To sum up, unit shifts in translating subtitles play an important role in the success of this translation process. Furthermore, language style also helps make the translated text natural and communicative.
Accepted: 12 Mar 2026	
Published: 08 Apr 2026	
Keywords: Translation shifts, Subtitle translation, Language style	
Doi: https://doi.org/10.59011/austronesian.5.1.2026.44-57	

1. Introduction

Translate plays a main role in the communication through languages, cultures and social contexts. Based on J. C. As C. Catford states in *A Linguistic Theory of Translation*,

Corresponding Author

E-mail: gungmast@gmail.com

Copyright © 2026 The Author(s)

CC BY-NC-SA 4.0 License

translation can occur between any pair of languages, whether they are related or unrelated. Though there is flexibility, translation is, after all, a one-way process – from the source language (SL) into the target language (TL). According to Baker (2018) and House (2023), this process does not merely transfer linguistic forms but also reconstructs meanings in the system of the target language.

According to Catford (1965), meaning is an attribute of language, which takes shape both formally and contextually. Essentially, translation isn't simply the act of switching out one word for another in the target language; it involves a number of adjustments to attain equivalence (Chesterman, 2020; Baker & Saldanha, 2019). In reality, there are translation shifts as a result of these adjustments due to variation in structures of the languages. One of the most common types is unit shift, which refers to a linguistic unit of the source language translated into different rank unit in target language (Catford, 1965). According to House (2015) and Munday (2016), such shifts in the translated text are associated with naturalness and acceptability.

According to Al Sawi and Allam (2024), Baños and Díaz-Cintas (2021) and Bogucki (2020), the case of translation shifts has become more pronounced in audiovisual translation; especially in the subtitles of films. The subtitles have spatial and temporal constraints and require translators to convey meaning efficiently according to the experts and keep it readable according with (Díaz-Cintas & Remael, 2021; Ali, 2024; Davitti et al., 2024; Nesirli, 2025). Moreover, the informal and casual language patterns of dialogues in films are motivated by the situational context, participants and communicative purpose (Catford, 1965; Wang & Zhang, 2021). Changes are more likely to occur in these cases. Translators have to transform the linguistic forms to fit into the system of the target language and the audiovisual medium (Pérez-González, 2019).

Furthermore, translation strongly ties in with cultural issues. According to Peter Newmark in *A Textbook of Translation*, the way of life of a community finds expression in its language. Cultural expressions may not only not exist in the target language but would also require adjustments by the translator and addition of shifts of translation. Thus, translation shifts are caused not just by linguistic differences but also by cultural and contextual ones.

Beyond these, translational shifts are also strongly influenced by both language style and cultural adaptation (Hagström and Pedersen, 2022; Szarkowska and Gerber-Morón, 2020). Due to the differences in communicative style between Indonesian and English, translators must arrange part of the clause and sometimes sentence structure in translation for the expression to be natural. Profanity is understood similarly in both languages. Indonesian uses terms for sex organs as a curse word whereas the same is true for English. Like Indonesia, the use of profanities is also found to be on the rise. Likewise, culture-bound expressions often require modifications not only in the lexical areas but also in the structural areas of the target text. Consequently, translation shifts refer to strategies dealing with a difference of language style or cultures that render a text clear (Chester, 2020; Yuliasri & Allen, 2020), acceptable and appropriate to the circumstances of its transmission.

Earlier research conducted in the field of translation, specifically, in audiovisual domains have largely centered on translation strategies, cultural adjustment, and subtitling constraints. Despite the merits offered by these studies, it is observed that most emphasised on one or the other aspect. Either, the equivalence of meanings or general translation techniques. One thing which lacks in them, is the specific and detailed study of the translation shifts at the level of linguistics. There is still insufficient research that systematically analyses how unit shifts occur in subtitle translation and how these shifts relate to language structure, style, and communicative function.

This gap reflects a necessity for a more concentrated study of translation shifts, particularly in Indonesian into English subtitle translation. Due to the differences in structure between Indonesian and English, and because speech in films is often informal, it is important to find out how shifts work in real translation. An analysis of the translation process is equally necessary for theoretical development as well as the quality of audiovisual translation.

The study has been deemed important in light of the increase in audiovisual content being consumed and the demand for quality subtitles. When translation does not accurately convey meaning or seems unnatural, it hinders audience understanding. Thus, the analysis of the shifts in translation can give translators real clues to produce subtitles that are more natural.

In terms of novelty, this study is proposed to be more specific, systematic and focused on unit shifts of translated films (film subtitles). This study is different from previous ones that only covered a more general theme of strategies or culture; it mainly focuses on the linguistic level of analysis in translation. For example, how shifts occur across ranks and how these shifts help in the transfer of meaning. Besides, the subtitle translation can be thoroughly understood through linguistic or cultural perspectives, or in a better way, both.

Based on the background above, this study aims to analyze translation shifts in Indonesian–English film subtitles with a particular focus on unit shifts. More specifically, the objectives of this study are: (1) to identify the types of translation shifts that occur in the subtitles, (2) to examine the factors influencing the occurrence of these shifts, including linguistic structure, language style, and cultural context. Through these objectives, this study is expected to contribute both theoretically and practically to the field of translation studies, particularly in audiovisual translation.

2. Literature Review

This theory originated from J's theories on translation shifts that was established in 1984. C. Catford in his significant work *A Linguistic Theory of Translation*. Equivalence is a central concept in Catford's theory. Catford (1965) states that translation is the replacement of textual material in one language (SL) with equivalent material in another language (TL). While equivalence is typically located at the sentence level, it may also occur at lower or higher ranks, such as morphemes, words, phrases, or clauses. The flexibility of translation implies that equivalence is not a rigid concept. It may, but does

not have to, be complete equivalence. Thus, the translator has the freedom to judge the degree of equivalence required based on the linguistic set up of the target language.

To complement Catford's linguistic approach, this study has also adopted the cultural view of Peter Newmark in *A Textbook of Translation*. According to the definition of Newmark (1988), culture is the system of a particular society, as expressed through it. He makes a distinction between cultural words and universal words; the former are said to belong to a single society, mainly through their absence in other languages.

Newmark (1988) explains that a lot of cultural expressions cannot simply be identified by seeing or touching. The expressions may be part of the everyday language. The literal translation of such expressions distorts meaning, so the translator often works with a descriptive equivalent or a functional equivalent. The original message may be altered or adapted in this process, resulting in translation shifts.

According to Newmark (1988), social practices, institutions, and religious elements that are culture specific often cause translation problems. The meanings of these elements may be both denotative and connotative. When there is no equivalent term for the concept in the target culture, the translator must consider the original term or adapt it. The translation shift takes place when the sentence structure undergoes a change due to cultural adaptation or the nature of the text.

Sholekhah (2019) investigates category shifts in comic book translation into Indonesian. According to her, a translation shift may be essential to help achieve equivalence, but it can also influence meaning causing an increase, a decrease, or a loss in meaning. Four kinds of category shifts were studied as per Catford's theory. Muamaroh and Hanggraningtyas (2022) also specifically discuss translation shifts and equivalence in translation of poems. According to them, the translation shift plays an important role in meaning maintenance in which unit shift is the dominant type while dynamic equivalence is the most used type. The paper deals with translation shifts and translation equivalence in literary texts.

Latifah, Baharuddin, and Udin conducted a similar study on translation shifts and translation quality in a novel in 2022. According to them, level shifts and translation shifts contribute to high quality translation in terms of accuracy, acceptability, and readability. This study analysed level shifts and their effect on translation quality. A research by Fitria (2020) looked at translation shifts in the English-Indonesian subtitles of the *Guzaarish* movie using a qualitative approach based on Catford's theory. The analysis reveals the existence of two types of shifts: level shifts and category shifts. The most frequent type of shift is the category shift, especially the structure shift. The study basically focused on categorizing the types as well as the frequencies of shifts present in the subtitles without investigating them anymore.

The translation of the subtitle is considered a not-just linguistic process but in the recent study of 'audiovisual translation' it is also a multimodal activity as stated by Catford. According to the observations of Díaz-Cintas and Remael (2021), due to the visual context, timing, and available space of the subtitles, the subtitler's (translator's) hand is often forced. Since there is a limitation of screen space, translation shift is often

employed as a strategy to facilitate readability and clarity.

Moreover, recent studies also highlight that the shifts in translation in subtitled films is closely related to naturalness and audience understanding. According to Pedersen (2021), subtitle translation needs modification not only on the linguistic level but also on the functional level to understand the message easily. This indicates that shifts, namely unit shifts, allow for rephrasing and simplifying utterances in the audiovisual context. In addition, the translation of humor and informal expressions common in conversations often engenders creative decisions. As noted in Zabalbeascoa (2021), humour translation is more about the effect than the form, leading to shifts in structure, word choice and realisation.

Most of these earlier studies go for analyzing shift in translation in literary texts, student translations or equivalence and translation quality. In the meantime, the focus of this research is professional film subtitles in *Comic 8*. Furthermore, this study does not merely classify the types of translation shift but also concerns a unit shift in the audiovisual translation. Moreover, another notable difference is that in this study, not only the language is considered but also the language styles employed especially in terms of translating humor, slang and cultural expressions expressions from the Indonesian into the English. As a result, this study can be said to be significant because it shows how translation shifts and language style work together in subtitle translation which is more complicated than any other text type.

Through Catford's shift theory on translations and Newmark's cultural context, this study aims to show the composite use of both linguistic and cultural features in translation. This approach is expected to contribute to translation studies, specifically in reconstructing meaning from one language to another within the audiovisual context.

3. Method

This study employs a descriptive qualitative research design to analyze translation shifts in film subtitles. This approach is chosen because the study focuses on understanding linguistic phenomena in depth rather than measuring them statistically. The aim is to describe and interpret how translation shifts occur in the process of audiovisual translation.

The data source of this research is a short film entitled *Comic 8: Merampok Bank INI*, which was obtained from YouTube. The film uses Indonesian as the source language (SL), which is translated into English as the target language (TL) in the form of subtitles. The data consist of dialogues or utterances that contain translation shifts between the source and target languages.

The data were collected using a documentation technique. First, the researcher watched the short film trailer on YouTube carefully. Then, screenshots were taken from selected scenes that contain subtitles. After that, the data were transcribed into written form, including both the original Indonesian text (SL) and its English translation (TL). From the collected data, only selected and relevant excerpts were chosen as samples for analysis based on their representation of translation shifts.

The instrument of this research is the researcher as a human instrument, who is responsible for identifying, selecting, and analyzing the data. The analysis is based on the theory of translation shifts proposed by J. C. Catford, with a particular focus on unit shifts. The data analysis was conducted through several steps. First, the researcher identified pairs of source language and target language data. Second, the data were classified based on the types of translation shifts. Third, the researcher analyzed the shifts by examining the structural changes from SL to TL. Finally, the findings were interpreted to explain how and why the shifts occur in the translation process.

The results of the analysis are presented using an informal method, in the form of descriptive explanations rather than statistical data. This method allows the researcher to clearly explain the occurrence of translation shifts and their role in producing natural and acceptable translations in audiovisual contexts. Through this methodology, the study is expected to provide a systematic understanding of translation shifts in film subtitles and their contribution to the effectiveness of translation.

4. Results and Discussion

The findings of this research indicate that the subtitles of the movie employ various types of translation shifts. In the process of translating a source text into a target text the message encountered may undergo various changes. According to the analysis the shifts can be systematically classified according to their form and function reveal that the linguistic items in the source and target languages are adjusted to provide equivalence. The results show that this experience does not happen at random. It will happen because of other circumstances which are interrelated with the shifts in grammar. In this regard, the difference in the grammatical structure of the source language and the target language. Other than that, the differences in the style of the two languages. And the shifting also occurs due to the need to makes sense to the cultural aspect. All these things help the translator to make the right decision and all these things depend on the audiovisual translator.

Data 1: 3:35



SL: *Saya Bang?*

TL: Are you talking to me?

According to Catford (1965) translation in which SL-TL equivalences are set up at

whatever rank is appropriate. Usually, but not always, there is sentence-sentence equivalence, but in the course of a text, equivalences may shift up and down the rank-scale, often being established at ranks lower than the sentence. Catford (1965) defines by unit-shift we mean changes of rank—that is, departures from formal correspondence in which the translation equivalent of a unit at one rank in the SL is a unit at a different rank in the TL.

Based on the theory, in data 1 there is a unit shift from SL to TL. Even though it still has the same function (introgative), but there is a change from SL to TL. In SL there is a clause form 'Saya Bang?' then translated into a sentence form in TL 'Are you talking to me?' It has the same meaning/acceptable but in terms of form, there is a change from clause to sentence.

Film language generally uses a casual language style in accordance with the theory of Martin Joos in Catford (1965) which states that for English there are five styles of language: frozen, formal, consultative, casual and intimate. Based on the theory, data 1 shows the occurrence of a unit shift from the source language (SL) to the target language (TL). Although the function of the utterance remains the same, namely interrogative, there is a change in form from a clause in the SL, “Saya, Bang?” to a sentence in the TL, “Are you talking to me?”. Semantically, the translation remains acceptable; however, structurally, there is a shift from the clause level to the sentence level.

Moreover, the language style used in films is generally informal, in line with the classification of language styles proposed by Martin Joos in J. C. Catford (1965:90), which divides English language styles into five categories: frozen, formal, consultative, casual, and intimate. Based on this theory, the style used in this data falls into the casual categories. This is because the conversational context in the film occurs in a non-formal situation, where the characters are engaged and meet spontaneously on the street.

In such situations, speakers tend to use casual language style in the form of simple clauses that are easily understood by both parties, without following complete or formally structured sentences. However, in the process of translating into English, a unit shift occurs, namely from a clause in the source language to a sentence in the target language. This shift reflects a structural adjustment to achieve clarity and acceptability in the target language.

Data 2: 3:43



SL: *Yaelah Bang*

TL: Oh, come on

Based on Catford's theory, this data can fall into the category between unit shift and rank shift. The phrase "Yaelah Bang" in the SL (source language) is an elliptical clause that is also an interjection. An elliptical clause is one that does not have a subject verb structure and usually expresses a feeling. In this case, it expresses annoyance or disbelief. It lacks a clear subject-verb structure and is frequently found in colloquial spoken Indonesian. In comparison, the target language (TL) version is "Oh, come on", which is a full sentence in English that has a clearer structural-design and illocutionary force. The shift occurs from lower rank (elliptical clause/interjection) in SL to higher rank (sentence) in TL. This shift also represents a pragmatic adjustment where they (the translator) opt for a natural equivalent expression in English with the same emotional value and communicative effect.

According to the categorization of Martin Joos in Catford (1965) which divides styles of the English language into five kinds: frozen, formal, consultative, casual and intimate. In terms of language style, this utterance belongs to the casual styles. The conversation context is informal where students returning home from school interact on the street. This situation encourages language that is relaxed, spontaneous, and emotionally expressive. The SL used "Yaelah Bang" and the TL used "Oh, come on". Both expressions are casual conversations and they have a simple nature where everyone can relate to them. Furthermore, both statements do not a proper grammatical rule as it is in a real-life spoken language.

Data 3: 3:44



SL: *Saya aja sehari jajan cuma 10 ribu*

TL: My allowance is only 10 thousand rupiah per day

This data can be categorized as a category shift, specifically involving structure shift and class shift, based on the theory proposed by J. C. Catford. In the source language (SL), "*Saya aja sehari jajan cuma 10 ribu*" is a clause with an informal and slightly elliptical structure, reflecting natural spoken Indonesian. In the target language (TL), it is translated as "*My allowance is only 10 thousand rupiah per day*", which is also a clause (full sentence) with a clearer and more standardized grammatical structure. Therefore, there is no unit shift in terms of rank, since both SL and TL are at the clause/sentence

level. However, a structure shift occurs due to the reorganization of elements, where the SL emphasizes the speaker (“*Saya aja*”) and activity (“*jajan*”), while the TL restructures the message into a possessive nominal construction (“*My allowance*”).

In addition, there is a class shift, particularly in the translation of “*jajan*” (a verb referring to spending money on snacks) and the implied phrase “*uang jajan*”, which is rendered as “allowance” in the TL. This reflects a shift from a verbal expression (process/activity) in the SL to a noun (thing/concept) in the TL. The translator chooses “*allowance*” as a natural and culturally appropriate equivalent in English, even though it is not a direct lexical translation, in order to convey the intended meaning more effectively.

In terms of language style, this utterance falls under the casual style, according to the classification proposed by Martin Joos in Catford (1965), which includes frozen, formal, consultative, casual, and intimate styles. The context of the conversation is informal, as the speakers are students walking home from school and interacting on the street. This situation encourages the use of relaxed, spontaneous, and everyday language. The SL expression “*Saya aja...*” clearly reflects a casual spoken style, marked by informality and the use of particles like “*aja*”. Although the TL version is more structurally complete, it still maintains a casual tone appropriate for everyday communication, ensuring both clarity and naturalness in the target language.

Data 4 : 4:29



SL: *Noh, noh, noh, sama gajah afrika noh*

TL: There. The big guy over there

This data can be classified as a unit shift (rank shift) based on the theory proposed by J. C. Catford. In the source language (SL), the utterance “*Noh, noh, noh, sama gajah Afrika noh*” is realized as an elliptical clause or phrase, lacking a complete grammatical structure such as a clear subject and predicate. It functions mainly as a spontaneous, informal expression combined with a deictic marker (“*noh*”) used to point something out. However, in the target language (TL), it is translated into “*There. The big guy over there.*”, which takes the form of a complete sentence with a clearer syntactic structure. Therefore, the shift occurs from a lower rank (phrase/elliptical clause) in the SL to a higher rank (sentence) in the TL. This shift also involves a degree of lexical adjustment,

where “*gajah Afrika*” is rendered as “*the big guy*” to achieve a more natural and contextually appropriate expression in English. Overall, the translation reflects both structural and semantic adaptation to ensure clarity and acceptability in the target language.

Catford (1965) stated a theory that refers to the language variety/style that is closely related to data. He stated that a language variety, then, is a sub-set of formal and/or substantial features which correlates with a particular type of socio-situational feature. For a general classification of varieties we confine ourselves to a consideration of situational correlates which are constants in language-situations. These constants are (i) the performer (speaker or writer), (ii) the addressee (hearer or reader), and (iii) the medium (phonology or graphology) in which the text is presented.

According to Catford (1965) by style we mean a variety which correlates with the number and nature of the addressees and the performer's relationship to them. Styles vary along a scale which may be roughly characterized as formal and informal. For English, Martin Joos has suggested five styles: frozen, formal, consultative, casual and intimate. The markers of styles may be lexical, grammatical or phonological.

The data shows the style of language used in the film, namely the casual style. In the data, the utterances in SL are not translated word for word in TL. The utterances ‘noh’, are supported by the actor's body language, namely 'pointing at something' is an utterance that means 'showing something that is far from the object' and it is also a style of Indonesian casual language. So in TL, the expression 'noh' cannot be translated literally. Therefore, in TL the utterance is translated into 'there', which is a demonstrative word that refers to distance. The second utterance contained in the subtitle is the term 'gajah afrika' in SL which cannot be translated literally in TL because there is a meaning behind that utterance. The term is used by actors humorously as they understand it to refer to someone who has a large body. So, in TL it translates to 'the big guy'.

Data 5 : 5:19



SL: *Ini uang buatan manusia?*

TL: Is this real money?

This data can be classified as a unit shift (rank shift) based on Catford's theory. In the source language (SL), the utterance “*Ini uang buatan manusia?*” is realized as a

phrase-level construction, particularly in the expression “*uang buatan manusia*”, which is a noun phrase consisting of a head (*uang*) and a modifier (*buatan manusia*).

However, in the target language (TL), it is translated into “*Is this real money?*”, where the equivalent meaning is expressed through a different unit realization, particularly the use of the adjective “*real*” to represent the longer phrase “*buatan manusia*.” This indicates a shift from a higher unit (phrase) in the SL to a lower unit (word) in the TL.

In this way, the shift takes place at the rank level, from phrase to word, which is classified as a unit shift (rank shift). By changing this, the translation has become shorter and closer to Natural English while retaining the meaning.

The way in which an individual communicates shows us various aspects of their character. The speakers are good friends. This can be seen from the situational context in which they interact after spending time together at a night life entertainment venue. The conversation is casual and straight to the point, not following any formal grammatical structure. In addition, their relationship is built on high trust as they discuss their big plan to rob a bank. Only people with strong personal connections and mutual trust would share such a plan. Consequently, the informal and familiar nature of SL and TL is reflected in the direct and simple expression which makes the speakers speak comfortably and freely.

5. Conclusion

This study analyzed translation shifts and language styles in the Indonesian–English subtitles of *Comic 8* using Catford’s translation shift theory. The findings reveal that unit shift is the most dominant type of shift identified in the data. Most shifts involve changes in rank, particularly from clauses or phrases in the source language (SL) into sentences in the target language (TL). In addition, unit shifts are also found to occur from higher to lower units, indicating that shifts are flexible and depend on the communicative needs of the translation.

Only one case of category shift occurs and that involves structure shift and class shift. Less frequent as it may be, this shift serves an important function in the production of a more natural and acceptable expression in the target language. Analysis reveals the predominant of casual form of language which indicates the use of informal style in the film. In one instance, there is a combination of casual style and intimate style. This suggests that style is influenced by relationship and context of interaction.

Through the results of this research, it can be concluded that translation shifts, particularly unit shifts, are a means to achieve clarity, naturalness and acceptability in the subtitle translations. Adequate language style usage serves role of preserving communicative meaning and social nuance in the original dialogue of plays. The present research will, hopefully, enrich the translation studies with a more focused study on translation shifts in audio-visual context, namely in Indonesian–English subtitle translation.

Nonetheless, the study has some limitations. The data covers selected segments from just one movie; therefore, it does not cover all forms of translation shifts found in

audiovisual translation. Consequently, a future study is encouraged to utilize a broader data-set or other kinds of text like a formal, literary, or technical one. Further research may investigate other kinds of shifts or mix different theories for a better understanding of what happens in translation.

Conflict of Interest

The author declares that there is no conflict of interest related to this research.

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 the results. The author has read and approved the final manuscript.

Acknowledgments

The author would like to express sincere gratitude to Universitas Warmadewa for the support provided during the completion of this research. The author also extends appreciation to all individuals who contributed directly or indirectly to the development of this study.

Statement of AI Usage

The authors would like to state that this manuscript's grammar, readability, and general clarity were only enhanced by the usage of generative AI techniques. The writers thoroughly examined and validated every output produced with the use of AI. This study's research data is all original and hasn't been altered or produced by artificial intelligence.

References

- Al Sawi, I., & Allam, R. (2024). Exploring challenges in audiovisual translation: A comparative analysis of human- and AI-generated Arabic subtitles in *Birdman*. *PLOS ONE*, 19(10), e0311020. <https://doi.org/10.1371/journal.pone.0311020>
- Ali, S. W. (2024). Subtitle translation from a multimodal perspective: Text and visual integration in animated film. *International Journal of English Education and Linguistics*, 6(2), 230–239. <https://doi.org/10.33650/ijoeel.v6i2.9612>
- Baños, R., & Díaz-Cintas, J. (2021). Audiovisual translation in a global context: Mapping an ever-changing landscape. *The Journal of Specialised Translation*, 36, 3–12.
- Baker, M. (2018). *In other words: A coursebook on translation* (3rd ed.). Routledge.
- Baker, M., & Saldanha, G. (2019). *Routledge encyclopedia of translation studies* (3rd ed.). Routledge. <https://doi.org/10.4324/9781315678627>
- Bogucki, Ł. (2020). Areas and methods of audiovisual translation research. *Lodz Papers in Pragmatics*, 16(2), 173–190.
- Catford, J. C. (1965). *A linguistic theory of translation*. Oxford University Press.
- Chesterman, A. (2020). *Memes of translation: The spread of ideas in translation theory*

- (Revised ed.). John Benjamins. <https://doi.org/10.1075/btl.22>
- Davitti, E., Sandrelli, A., Korybski, T., Zou, Y., Orasan, C., & Braun, S. (2024). Using ASR tools to produce automatic subtitles for TV broadcasting: A cross-linguistic comparative analysis. *Journal of Audiovisual Translation*, 7(2). <https://doi.org/10.47476/jat.v7i2.2024.305>
- Díaz-Cintas, J., & Remael, A. (2021). *Subtitling: Concepts and practices* (2nd ed.). Routledge. <https://doi.org/10.4324/9781315674278>
- Falcon Pictures. (2014). *COMIC 8 part 1 | Merampok bank ini* [Video]. YouTube. <https://www.youtube.com/watch?v=547>
- Fitria, T. N. (2020). Translation shift in English into Indonesian subtitle of *Guzaarish* movie. *Journal of Language and Literature*, 20(2), 307–317. <https://doi.org/10.24071/joll.v20i2.2601>
- Hagström, H., & Pedersen, J. (2022). Subtitles in the 2020s: The influence of machine translation. *Journal of Audiovisual Translation*, 5(1), 207–225. <https://doi.org/10.47476/jat.v5i1.2022.195>
- House, J. (2015). *Translation quality assessment: Past and present*. Routledge.
- House, J. (2023). *Translation: The basics* (2nd ed.). Routledge. <https://doi.org/10.4324/9781003355823>
- Katan, D. (2021). *Translating cultures: An introduction for translators, interpreters and mediators* (3rd ed.). Routledge. <https://doi.org/10.4324/9781003178170>
- Latifah, N., Baharuddin, & Udin. (2022). Translation shifts and translation quality in novel translation. *International Journal of Linguistics, Literature and Translation*, 5(6), 45–52.
- Muamaroh, S., & Hanggraningtyas, T. (2022). Translation shifts and equivalence in poetry translation. *Journal of English Language Teaching and Linguistics*, 7(2), 215–228.
- Munday, J. (2016). *Introducing translation studies: Theories and applications* (4th ed.). Routledge. <https://doi.org/10.4324/9781315691862>
- Nesirli, A. (2025). Exploring the modalities of audiovisual translation: Focus on dubbing and subtitles. *Porta Universorum*, 1(4), 6–21. <https://doi.org/10.69760/portuni.0104001>
- Newmark, P. (1988). *A textbook of translation*. Prentice Hall.
- Pedersen, J. (2021). The FAR model in audiovisual translation quality assessment. *Perspectives: Studies in Translation Theory and Practice*, 29(2), 210–225.
- Pérez-González, L. (Ed.). (2018). *The Routledge handbook of audiovisual translation*. Routledge. <https://doi.org/10.4324/9781315717166>
- Sholekhah, A. (2019). Category shifts in comic translation from English into Indonesian. *Journal of Language and Literature*, 19(2), 134–142.
- Szarkowska, A., & Gerber-Morón, O. (2020). Viewers can keep up with fast subtitles: Evidence from eye movements. *PLOS ONE*, 15(6), e0233847.
- Valdeón, R. A. (2022). Latest trends in audiovisual translation. *Perspectives: Studies in Translation Theory and Practice*, 30(3), 369–381.

<https://doi.org/10.1080/0907676X.2022.2069226>

- Wang, Y., & Zhang, Q. (2021). A study on translation shifts in film subtitles. *Theory and Practice in Language Studies*, 11(4), 456–462.
- Yuliasri, I., & Allen, P. (2020). Translation shifts in Indonesian-English translation. *Indonesian Journal of Applied Linguistics*, 10(3), 678–689.
- Zabalbeascoa, P. (2021). Translating humor in audiovisual texts. *Perspectives: Studies in Translation Theory and Practice*, 29(2), 250–265.



Psycholinguistic Representation of Dyslexia and Intervention Strategies in the Documentary Film *Left Behind* (2025)

Saiyidinal Firdaus

Applied Linguistics Doctoral Program, Universitas Negeri Jakarta, Jakarta Timur, DKI Jakarta 13220, Indonesia

Email: saiyidinalfirdaus1995@gmail.com

ARTICLE INFO	ABSTRACT
Received: 26 Nov 2025	Previous research on dyslexia has focused on clinical and educational domains. In contrast, there has been relatively little research into the construction and representation of dyslexia in audiovisual media. This study stands out as an important one at this time, which aims at assessing how linguistic, cognitive and social dimensions of dyslexia are rendered through verbal, audio and visual modes. This study utilized a qualitative descriptive methodological approach, encompassed within a systematic operationalized analytical framework which contains phonological processing, visual– linguistic integration, and sociocultural interaction analytical. The analysis uses explicit coding procedures that correspond to psycholinguistic indicators and multimodal categories, along with verbatim extracts and detailed visual descriptions. The findings suggest that the film depicts dyslexia as a complex phenomenon. Dyslexia is constructed on a micro-linguistic level through difficulties in phonological processing that manifest as hesitation, repetition of sounds, and interruptions in decoding. Cognitive-level challenges of visual–linguistic integration are shaped by unstable tracking of text and perceptual disorientation. Dyslexia exists at the sociocultural level through scaffolding, interaction and affective support which is socially mediated. Through multisensory learning, use of assistive technologies, and inclusive teaching methods, the film depicts intervention strategies based on the Active View of Reading principles. This paper contributes to applied linguistics by providing an example of how psycholinguistic constructs may be functionalized in a multimodal media analysis linking cognitive theory to audiovisual representation.
Accepted: 09 Jan 2026	
Published: 08 Apr 2026	
Keywords: Psycholinguistics, Dyslexia representation, Multimodal analysis, Sociocultural interaction, Documentary film	
Doi: https://doi.org/10.59011/austronesian.5.1.2026.58-81	

Corresponding Author
E-mail: saiyidinalfirdaus1995@gmail.com
Copyright © 2026 The Author(s)
CC BY-NC-SA 4.0 License

1. Introduction

The definition of dyslexia characterized by persistent difficulty with reading difficulty in phonological awareness visual–auditory and visual–linguistic integration occurs despite having the intelligence and ample opportunity. Recent research on psycholinguistics proves that dyslexia is not a learning disability per se and has to do with the cognitive and neurological mechanism of written-spoken language. The disorder involves the brain's phonological, visual, attentional, and executive systems. Therefore, it calls for an analysis that is multidisciplinary. This is as per Hutson and Hutson (2024) and Niu et al. (2025). The definition of dyslexia conceptually is still a subject of contention due to variations in its clinical presentations as well as contextual factors that include culture and language (Morsanyi et al., 2026).

Viewing reading difficulties from a psycholinguistic perspective, the problems individuals with dyslexia have are likely to be due to impaired phoneme segmentation and morphological processing, as well as slow lexical access. Diwansyah et al. (2025) show that phonological deficit is the most influential factor on decoding ability and reading fluency. Moreover, children with dyslexia exhibit more fixations and less visual stability when reading, according to Virlet et al. (2024), which ultimately affects how well they understand text. The results of this study supported the psycholinguistic hypothesis that reading requires simultaneous involvement of visual processing and higher-level language processing.

Recent intervention studies have proposed a variety of approaches to dyslexia such as multi-sensory strategies, cognitive training and AI-based technologies. Methods of multisensory learning have been proven to improve phonological awareness and reading ability (Septiani et al., 2019). Conte and colleagues (2019) and López-Zamora and colleagues (2024) further emphasize innovative strategies such as neurofeedback, visual prism adaptation, and neurocognitive training to enhance reading fluency and visual attentional stability. In addition to that, the use of a computerized text to speech has also been valuable. In this case, researchers provide automatic linguistic annotation to make text easier to read without changing the meaning. So far, text input seems more effective for individuals with dyslexia (Zhao, Wang, Koura & Wang 2024)

The psycholinguistic studies of dyslexia have been on the rise, however, most of these studies take place in schools and clinics. In comparison, audiovisual conflicts about dyslexia, and documentary films, in particular, do not attract much academic attention. Documentary films are an important part of shaping people's perceptions of language disorders and the intervention. By analyzing documentary narratives, we might take up new ways of analysing the representation of the cognitive and linguistic experiences of people with dyslexia in visual, verbal and multimodal terms. Studies (Septiani et al., 2019) on the representation of dyslexia through motion pictures reveal that visual media could serve as a reflection space for learning (pedagogical) and as a space for public education on learning strategies.

According to psycholinguistics, theories of language processing, phonological theory and cognitive model of reading can help explain filmic representation of dyslexia

non-how they are slow. According to phonological theory and the double deficit theory, reading difficulties of dyslexia are often associated with a deficit in phonological awareness and rapid automatized naming. (Alfi et al., 2024) Furthermore, the Active View of Reading model demonstrates the need to integrate oral language and comprehension, which is fundamental to exploring how the reading experiences of individuals with dyslexia are presented in narratives (Lam et al., 2024). According to Honarmand et al. (2025), abnormalities in the VWFA and visual attentional mechanism make significant contribution to the atypical pattern of reading difficulties diagnosed in people with dyslexia.

This study, conceptually, rests on the premise that documentary films are not simply entertainment media but also multimodal texts representing social reality and individual cognition. When analyzed through a psycholinguistic lens, the documentary film *Left Behind* (2025) reveals how dyslexia and its intervention strategies conveyed through spoken language, visual narratives and teaching practises of the film. Until now, there has been little research on dyslexia in film, especially research that combines psycholinguistics with media studies.

In addition to the research gap outlined previously, the choice of documentary film *Left Behind* (2025) is due to its specific academic and socio-cultural relevance. The film has generated much public interest because of its highlighting of students' real-life experiences with dyslexia in today's classroom, which makes it not just an artwork but an educational text and advocacy tool. In an age of increasing global awareness of neurodiversity and inclusive education, *Left Behind* offers credible narratives based on lived experience, making it particularly relevant for psycholinguistics in terms of how reading difficulties are socially and cognitively constructed. The documentary has been used in education and awareness contexts notably within discussions of inclusive literacy and special education practices, suggesting that it mediates between scientific knowledge and public knowledge.

What sets *Left Behind* apart from previous films that deal with dyslexia is the explicit inclusion of teaching practices, cognitive rationales, and multimodal representations of reading processes. The film shows that it is not only a personal affair that dyslexia takes over, with a progressive visualization of phonological difficulties and visual-linguistic disruptions, as well as interventions taking place through the overlap of verbal narration, classroom speech, and cinematic articulation. This such layered representation allows us to examine how psycholinguistic constructs usually confined either to the laboratory or the clinic are transformed into accessible audiovisual forms. Thus, the film represents an interesting empirical site where one can investigate the relationship between theories of language processing, educational practices and multimodal meaning-making in media texts.

To establish a clear analytical connection between psycholinguistic theory and the representation of dyslexia in audiovisual media, this study operationalizes key theoretical constructs into observable analytical indicators. Specifically, the phonological deficit theory is employed to identify manifestations of phoneme-

grapheme processing difficulties, which are operationalized through indicators such as hesitations, sound repetitions, decoding errors, and disrupted reading fluency in verbal utterances. In parallel, the Double Deficit Theory is used to examine limitations in rapid automatized naming and processing speed, reflected in observable patterns such as delayed lexical retrieval, prolonged pauses, and fragmented reading sequences.

Moreover, the Active View of Reading framework will be used to investigate the interaction between decoding processes, language comprehension, and higher-order cognitive powers. Through this framework, scenes where individuals display a discrepancy between accuracy and comprehension or employ compensatory efforts to construct meaning can be identified. Also, through multimodal cues such as eye movement, shifts in visual attention, and the interdependence of writing and speaking as portrayed through camera focus, text partitioning, and boxing technique, the visual-linguistic integration is studied.

A multimodal analysis used for the film we analyzed takes into consideration the ways in which dyslexia is represented verbally (captured in dialogue and the use of narration), visually (the cinematographic depiction of reading processes), and contextually (in terms of what it can say about the educational context and also social interaction). By providing translational psycholinguistic theories into analytical categories and observable indicators, this will help to systematise how the cognitive and linguistic assessment of dyslexia is constructed and communicated in the documentary film. This operationalization allows a theoretical and structural analysis of dyslexia representation, rather than merely a descriptive interpretation.

Based on this background, this study addresses two main research questions: (1) How is dyslexia represented in the documentary film *Left Behind* (2025) from a psycholinguistic perspective? (2) How are strategies for addressing dyslexia represented through verbal and multimodal elements in the film?.

Accordingly, the objective of this study is to analyze the representation of dyslexia and its intervention strategies using a psycholinguistic theoretical framework. The study aims to contribute theoretically to applied linguistics research while also enriching scholarly discussions on literacy and disability representation in audiovisual media.

By integrating perspectives from psycholinguistics, neurolinguistics, and media studies, this research seeks to bridge the gap between clinical studies of dyslexia and its representation in multimodal texts. This interdisciplinary approach also expands the scope of applied linguistics research by offering cross-disciplinary insights that align with the contemporary development of dyslexia studies.

2. Literature Review

2.1 Psycholinguistic Perspectives on Dyslexia

Dyslexia has typically been viewed as a multidisciplinary language-processing disorder but the contributions made by different cognitive components differs across scholars. To a large extent, phonological processing deficits are considered the

cognitive explanation for reading disabilities. According to the studies of Stein (2025) and Mañonchi-Pino et al. (2026), it is the impairments to phoneme representation and manipulation that limit decoding ability, leading to slow and inaccurate word recognition. The authors have shown in the study that phonological awareness is a strong predictor of reading fluency for all learners (Diwansyah et al. 2025).

Over the years, a phonological-centered view of dyslexia has received substantial support. According to Chalmpe and Vlachos (2025), dyslexia cannot be conceptualized as a single deficit due to the heterogeneity of people with dyslexia who have different neurocognitive profiles involving interactions between linguistic, visual, and attentional processes. This position is further supported by research in eye-movement analysis (Virlet et al., 2024), which demonstrates that reading disabilities are also influenced by disruptions in visual attention and perceptual stability. The emphasis on phonology may be misleading in the case of the diagnosis of dyslexia.

The Double Deficit Theory offers a framework that incorporates both these perspectives, proposing two independent but interacting sources of impairment: phonological awareness and rapid automatized naming (RAN) (Wolf & Bowers, 1999). Although it's support by empirical evidence now, recent studies (Chalmpe & Vlachos, 2025) suggest this two-pronged approach itself might not be entirely apt as there exists a wide variability in dyslexic readers associated with executive functioning and working memory.

This indicates that dyslexia should be viewed as an interplay of several psycholinguistic processes and not as a single deficit model. Nonetheless, most of the studies are approached experimentally or educationally, and little attention is given to how these psycholinguistic constructs are represented in multimodal or audiovisual form. As a result, there is a discrepancy in how theoretical models of dyslexia are manifested in public discourse and through media channels. That is, the study is seeking to investigate this issue.

2.2 Cognitive Models of Reading and Dyslexia

The cognitive processes behind the reading problems in dyslexia can be explained by theoretical models. A concept widely discussed is the Simple View of Reading, which seems reading comprehension is the result of the interaction between decoding and language comprehension. According to Nation et al. (2022) in language development and literacy studies, either component deficit can yield reading difficulties.

More recent studies (Akter et al., 2025) have come up with an Active View of Reading which extends these models to incorporate the role of executive functioning, motivation and linguistic knowledge in reading. This model shows how high-order comprehension, and oral language knowledge can be integrated during literacy activities.

According to Niu et al. (2025), a neurolinguistic study, certain brain networks are involved in reading, particularly the visual word form area as well as regions related to phonological processing. When these neural systems malfunction, the person may

exhibit reading difficulties, which are a hallmark disability of dyslexia.

El Hmimdi and Kapoula (2025) in Eye-tracking studies essentially show that dyslexics have atypical visual behaviour (i.e., higher fixation duration, unstable ocular pursuit) during reading. The patterns observe how the visual system interacts with language in reading events.

Although decoding and comprehension make up the two components of the Simple View of Reading, the Active View of Reading allows for multiple levels of processing to be recognised, including executive and motivational processes. Nonetheless, both models are quite cognitive and do not say much about how the reading processes manifest themselves in, say, film. Theory of Cognitive Models of Dyslexia provide a solid theoretical grounding by outlining a framework for understanding dyslexia as a complex interaction.

2.3 Intervention Strategies for Dyslexia

In response to the challenges associated with dyslexia, a variety of intervention strategies look to improve reading skills and literacy development. One of the most common strategies in which auditory, visual, and tactile elements are combined in reading instruction. The Orton-Gillingham approach emphasizes structure phonics along with multisensory overlap which is related to individuals with dyslexia (Laney, 2011; Valde, 2024).

According to Dahlan and Suparno (2025), multisensory approaches are effective in enhancing phonological awareness and reading fluency of dyslexia students. According to research in various educational contexts, organized multisensory interventions can lead to significant improvement in decoding skills and comprehension.

Technological advancements have introduced novel avenues for dyslexia intervention. In the recent years artificial intelligence (AI) is used to enable early detection, customized learning, and adaptive reading support for dyslexia.

Machine learning algorithms can be used to screen and diagnose dyslexia through handwriting analysis, eye-tracking data, and reading behavior (Pamungkas et al., 2025).

Systems that use AI can facilitate reading accessibility through automatic linguistic annotation and adaptive text presentation that improves readability by individuals with dyslexia while keeping the original meaning of the text intact (Zhao et al., 2025).

Through virtual reality (VR) and other immersive technologies, it's possible to raise awareness of dyslexia-related challenges and simulate reading difficulties experienced by individuals diagnosed with dyslexia. According to Alcalde-Llargo et al. 2025, these virtual environments allow teachers and investigators to gain knowledge on the cognitive hurdle dyslexic readers experience.

Despite the effectiveness of multisensory and AI-based interventions in improving reading skills, most studies measure their effectiveness in the laboratory. To date, relatively little research has examined how these intervention strategies are

narrated and communicated in the public space. Technological advances show the increasing interdisciplinary nature of dyslexia research by drawing on linguistics, educational, neuroscience and AI.

2.4 Sociocultural and Interactionist Perspectives

Recent research highlights environmental context and social interaction as key features in language development besides cognitive and phonological explanation. According to the theories of Vygotsky, learning takes place via mediated interaction rather than directly and it takes place when a more knowledgeable person scaffold or guides participation in that activity. In regard to the reading development, this perspective illustrates the role of teacher-student interaction, instructional dialogue, and collaborative learning contexts in the process of literacy acquisition.

The interactionist point of view on language development also holds that the development of linguistic competence takes place through interaction between cognitive processes and social input. This perspective embraces an extensive definition of reading, which emphasizes the co-construction of meaning through communicative practices in context rather than solely through cognition. This means that reading distinctiveness and learning techniques are not only impacted by our cognitive constraints but also by the interaction quality, teaching support, and a nurturing environment in the case of dyslexia.

These approaches extend psycholinguistic approaches to the social and communicative dimensions of language processing. Multimodal media including the documentary film is, however, under-researched as far as the representation of sociocultural and interactionist processes is concerned. As a result, this paper unifies these perspectives to examine the construction of social interaction, scaffolding practices and learner identity in audiovisual representations of dyslexia.

2.5 Analytical Framework

To address the limitations identified in previous studies and to establish a clear connection between theoretical perspectives and data analysis, this study proposes a structured psycholinguistic–multimodal analytical framework. The framework integrates key theories of dyslexia into three interrelated analytical levels, each associated with specific indicators and modes of representation in the documentary film.

A. Level 1: Phonological Processing (Micro-Linguistic Level)

This level is based on the phonological deficit hypothesis and the Double Deficit Theory, which assign limited importance to problems with naming speeds and phoneme problems. In this level, dyslexia is examined through overt verbal markers such as sound replications, decoding errors, hesitations, and efforts to flow reading. The elements are found predominantly in spoken forms such as talk or dialogue, narration or reading performance of the film. The emphasis of this dimension is on how the film conveys the internal linguistic processing difficulties faced by dyslexics.

B. Level 2: Visual–Linguistic Integration (Cognitive-Processing Level)

The relationship between visual perception and language processing is the focus of this level and is based on cognitive models of reading and neurolinguistic research. While reading a text can cause it to withdraw, experience involuntary backward movements, lose sight of where they are reading, and have difficulty organizing visual input with language comprehension. These phenomena are represented multimodally through camera focus, text fragmentation, sequencing, and composition techniques. Level 4 looks at how the film externalizes cognitive processing problems through the image.

C. Level 3: Social Interaction and Meaning-Making (Sociocognitive Level)

The sociocultural and interactionist perspectives on language learning make up the third level which focuses the interplay of social interaction, scaffolding and communicative context in literacy development. At this stage of the analysis of verbal scaffoldings, teacher-students interaction, affective responses, and the construction of learners' identity. The presence of supportive dialogue, productive teaching methods, collaboration and support for one another as well as a shift from deficit-based stories to strength-based stories. Dyslexia as a socially mediated experience represented through interaction and discourse happening at this level.

The three analytical dimensions interact with each other and take place in a multi-modal context where verbal, visual and contextual information is being processed. The study promotes a systematic means of analysing the representation, mediation and interpretation of psycholinguistic processes involved in audiovisual narratives. This system allows us to make sense of the interaction between language, cognitive management and social practices that produces dyslexia.

2.6 Conceptual Framework

In order to enhance the theoretical contribution of this research, a clear conceptual framework is proposed to picture the relationship between the research object, the analytical process, and the interpretations. The documentary film *Left Behind* (2025) is situated in this framework as a multimodal text through which psycholinguistic constructs are represented, mediated, and interpreted.

The film is understood at the first level as a multimodal discourse comprising verbal components (the dialogue, voice-over narration and on-screen text) and visual components (the cinematographic codes, the arrangement of the scene and the modelling of the reading mode). The primary sources from where dyslexia get represented are these modalities only.

In the second stage, the multimodal data are analyzed according to a psycholinguistic framework that integrates three levels of analysis: phonological processing, visual–linguistic integration and social interaction. Each of the levels is designed to offer a range of analytical categories that can highlight the cognitive, linguistics and social aspects of dyslexia represented in the film.

The analysis at the final step yields an interpretative understanding of how reading difficulties, intervention strategies, and learner identities are constructed and represented in audiovisual texts about dyslexia. It will connect theoretical insights from psycholinguistics and their realizations in media discourse.

Table 1. Conceptual Model of the Study

Film <i>Left Behind</i>, 2025		
Multimodal Data	Psycholinguistic Analysis	Representation Outcomes
(Verbal: dialogue, narration, text)	(Level 1: Phonological Processing)	(Dyslexia as cognitive–linguistic phenomenon)
(Visual: scenes, camera, representation of reading)	(Level 2: Visual–Linguistic Integration)	(Intervention strategies)
	(Level 3: Social Interaction)	(Social meaning and learner identity)

To ensure analytical coherence, the object of study, which is the film, the analytical tools, which psycholinguistic and multimodal analysis and the research outcome which is representation of dyslexia. This relationship is modelled explicitly in an advancement of descriptive analysis into a contribution with theoretical coherence that links psycholinguistic theory with media representation. This conceptualization also situates the study within interdisciplinary research by bringing psycholinguistics, multimodal discourse analysis, and media studies into one analytical model.

3. Method

3.1 Research Design

This study employed a descriptive qualitative approach using a multimodal psycholinguistic analytical framework to examine the representation of dyslexia in audiovisual texts. The qualitative approach was selected because the study aims to explore linguistic, cognitive, and visual representations of dyslexia as portrayed in a documentary narrative, rather than to measure variables quantitatively.

3.2 Operational Definition of Multimodal Psycholinguistic Analysis

To ensure methodological clarity, this study defines and operationalizes the concept of multimodal psycholinguistic analysis by specifying both the modes of data and the psycholinguistic indicators used in the analysis.

A. Multimodal Dimension (Data Modes and Units of Analysis)

For the purpose of this study, multimodality refers to the combination of different semiotic modalities through which meaning is created in the documentary film. There are three major categories of these modes.

- Verbal Mode: spoken language, including dialogue, narration, and interview segments. This mode provides data on linguistic performance, such as reading aloud, verbal hesitation, and pronunciation patterns.

- **Written Mode:** on-screen textual elements, including subtitles, instructional text, and annotations that appear during the film. This mode reflects how written language is visually presented and processed.
- **Visual Mode:** non-verbal cinematic elements, including camera focus, scene composition, gaze direction, text fragmentation, and representations of reading behavior. This mode captures how cognitive processes are externalized through visual storytelling.

The unit of analysis is defined as scene-based segments that explicitly depict reading activities, language-related difficulties, or intervention practices. Each unit is analyzed by considering the interaction between verbal, written, and visual modes.

B. Psycholinguistic Dimension (Analytical Indicators)

The psycholinguistic component of the analysis is operationalized through a set of observable indicators derived from established theories of dyslexia and reading processes. These indicators are categorized into three analytical levels:

a. Phonological Processing Indicators

- sound repetition
- hesitation and pauses during reading
- decoding errors (mispronunciation, omission, substitution)
- slow or fragmented reading fluency

b. Visual–Linguistic Integration Indicators

- loss of reading position (skipping or repeating lines)
- unstable eye movement or visual tracking
- difficulty coordinating visual input with verbal output
- delayed recognition of written words

c. Sociocognitive and Interactional Indicators

- verbal scaffolding (teacher guidance, prompts)
- use of multisensory strategies (gesture, color, movement)
- affective responses (frustration, confidence, motivation)
- collaborative interaction between participants

Each indicator is identified through observable evidence in the film and is interpreted in relation to its corresponding psycholinguistic framework.

C. Integration of Multimodal and Psycholinguistic Analysis

The analysis is carried out by mapping verbal, written, and visual modal data onto the psycholinguistic indicators. This integrated process allows the researcher to investigate the simultaneous representation of cognitive and linguistic processes across various modalities. Verbal data containing phonological three times has been exhausted by visual cues like text fragmentation or camera focus. Similarly, social interaction is studied through both verbal exchange and the visibility of the classroom.

This research includes the systematic application of the established analytical framework to the linguistic and sensory modalities of a selection of poems. Interpretations drawn from the analysis are thus grounded in observable evidence rather than the abstract imagined or presupposed meanings. Through operationalization, the analysis is based on systematic observable and definable features which reduces the interpretative subjectivity. By examining them based on fixed, observable and systematic features, it reduces subjectivity in interpretation.

3.3 Multimodal Analytical Categories

To further clarify the application of multimodal analysis, this study systematically distinguishes three analytical modes—visual, audio, and verbal—each associated with specific indicators and analytical functions. This categorization ensures that multimodal elements are examined in a structured and consistent manner.

A. Visual Mode (Cinematic Representation)

The visual mode refers to all non-verbal elements that contribute to meaning-making in the film. This includes camera techniques, scene composition, gaze direction, text visualization, and the representation of reading behavior. The analysis focuses on the following indicators:

- camera focus and framing (e.g., close-up on text or reader)
- text fragmentation and visual distortion
- gaze movement and eye-tracking representation
- body posture and gesture during reading
- spatial arrangement of classroom interaction

These indicators are used to examine how cognitive processes—such as reading difficulty and visual attention—are externalized through cinematic techniques.

B. Audio Mode (Paralinguistic and Prosodic Features)

The audio mode encompasses all auditory elements beyond lexical content, including prosody, intonation, pauses, and vocal expression. This mode captures how reading difficulty is expressed through speech patterns. The analysis focuses on:

- pauses and hesitation markers
- repetition of sounds or syllables
- changes in intonation and speech rhythm
- speech rate and fluency disruption
- emotional tone (e.g., frustration, uncertainty)

These indicators allow the researcher to identify phonological processing difficulties and affective responses through auditory evidence.

C. Verbal Mode (Linguistic Content and Interaction)

The verbal mode refers to the linguistic content of spoken and written language, including dialogue, narration, and instructional language. The analysis focuses on:

- lexical choices and sentence structure
- decoding attempts and self-repair expressions
- instructional language (e.g., teacher prompts, scaffolding)
- comprehension statements (e.g., explaining meaning)
- interactional exchanges between participants

These indicators are used to analyze how linguistic processing and meaning-making are constructed through language use.

D. Integration Across Modes

Although each mode is analyzed separately, the study emphasizes their interaction in constructing meaning. For example, phonological hesitation (audio) is examined alongside visual cues such as text fragmentation (visual) and verbal expressions of difficulty (verbal). This integrated approach allows for a more comprehensive understanding of how dyslexia is represented through multiple semiotic resources.

3.4 Data Source and Data Collection

This research relies mainly on a documentary film, *Left Behind* (2025), for primary data. It is the main text used for research. The data types were (1) verbal utterances, in the form of dialogues, narration, and interview segments; (2) written texts appeared on the screens, such as subtitles and educational notes; and (3) visual that represent reading practices and strategies against dyslexia. The unit of analysis was determined according to the frames that explicitly show experiences of reading difficulty, teaching interactions, and speech therapy practice about dyslexia.

Data collection was conducted through a non-participant observation technique that uses note-taking transcription. To identify the relevant scenes and the relevant sounds, the researcher watched the documentary film several times. The film's verbal utterances were transcribed in a systematic manner, while the visual context accompanying these utterances was documented as a part of the multimodal corpus. The researcher was able to capture both the linguistic and visual manifestations of dyslexia within the documentary.

3.4 Data Analysis

The data analysis process consisted of several stages. First, data reduction was conducted to select relevant segments that reflect the representation of dyslexia and its intervention strategies. Second, the selected data were coded based on psycholinguistic categories, including phonological processing, decoding processes, verbal working memory, and compensatory strategies used by individuals with dyslexia. Third, the coded data were analyzed using theories of language processing and cognitive models

of reading in order to identify patterns of dyslexia representation and the intervention strategies portrayed in the film. To enhance analytical transparency, this study provides a concrete example of how multimodal data were coded and interpreted based on psycholinguistic categories. The coding process involved identifying relevant scene segments, transcribing verbal data, and examining accompanying visual elements. Each data segment was then assigned a code based on predefined psycholinguistic indicators and categorized according to the analytical framework. Table 1 below illustrates a sample of the coding process:

Table 2. Example of Multimodal Psycholinguistic Coding

Data (Scene Description & Excerpt)	Mode	Code	Category (Analytical Level)	Interpretation
A student reads: “b... ba... ball” with repeated sounds and long pauses	Verbal	hesitation, repetition	Phonological Processing	Indicates difficulty in phoneme–grapheme mapping and decoding
The reader skips a line and returns to the previous sentence while reading	Visual	regression, unstable tracking	Visual–Linguistic Integration	Reflects disruption in visual attention and coordination with linguistic processing
Teacher guides the student by slowly pronouncing syllables and asking repetition	Verbal + Interaction	scaffolding	Social Interaction	Demonstrates instructional support in phonological awareness development
Colored letters are used while the student traces words with fingers	Visual + Kinesthetic	multisensory strategy	Social Interaction / Intervention	Shows the use of sensorimotor reinforcement to support reading
The student correctly explains the meaning of a sentence despite slow decoding	Verbal	comprehension vs decoding gap	Cognitive Processing (AVR)	Indicates disparity between linguistic comprehension and decoding ability

The coding process was iterative and involved repeated viewing of the selected scenes to ensure consistency between verbal and visual data. Each code was assigned based on observable indicators rather than subjective interpretation, and categories were derived from the predefined analytical framework (phonological, visual–linguistic, and social levels). This procedure enabled a systematic linkage between raw data, analytical categories, and theoretical interpretation. This coding scheme also functions as a guiding analytical template applied across all data segments in the study.

3.5 Validity and Reliability

To ensure credible and reliable results, the study used various validation strategies such as triangulation, inter-coder agreement, expert consultation and ongoing verification of data.

A. Theoretical and Multimodal Triangulation

The process of triangulation was achieved by using multiple theories and multiple modes of data. The discussion involved some psycholinguistic hypotheses such as phonological deficit hypothesis, Double Deficit Theory, and the Active View of Reading with the multimodal data of verbal (dialogue and narration), written (on-screen text) and video (cinematic representation). Every data segment was referenced to these categories so that findings were verified using a triangulation approach rather than a single analysis.

B. Inter-Coder Agreement

To increase the reliability of the coding process, a second coder, an applied linguistic was involved in the review of some of the data (approximately 20% of the data). Selected scenes were coded separately by both the researcher and second coder using the coding scheme. The similarities and differences were checked in the coding output. Discrepancies in interpretations were discussed and refined in coding definitions, which gave a more uniform and clearer categorization.

C. Expert Consultation

Another expert consultation was realised with a psycholinguistic and literacy expert to assess the analytical framework and selected coding results. The expert enabled the researcher to assess the alignment of their theoretical constructs and data interpretation. This feedback was used to refine analytical categories and ensure theoretical compatibility.

D. Iterative Analysis and Audit Trail

The analysis was conducted through repeated viewings of the film documentary. An audit trail consisting of analytical notes recording coding decisions, development of categories and revisions was maintained during the research process. It is possible to continuously monitor how the interpretations are produced and verified.

Using triangulation, inter-coder agreement, expert consultation and iterative verification makes the analytical process of this study transparent, systematic, and rooted in observable data. This enables less personal bias and thus strengthens the credibility of the results. The coders were generally consistent, with minor differences discussed for resolution.

4. Results and Discussion

4.1 Results

The findings drawn from the psycholinguistic analysis of the documentary film *Left Behind* (2025) are organized thematically to address the two main research questions. These research questions are focused on the representation of dyslexia as well as representation of intervention strategies. The analysis examines scene units portraying reading activities, teaching interactions, and interventions associated with language difficulties. The following data comes from the compression and coding of each narrative utterance, dialogue in the interview, and visual display of instruction in the movie. The analysis is broken down on multimodal categories (visual, audio, verbal) in relation to psycholinguistic indicators on observed analytical levels.

4.1.1 Representation of Dyslexia as a Phonological Processing Disorder

The phonological deficit hypothesis interprets this category to concern phonological processing at the micro-linguistic level. Key indicators are mentioned in the analysis which include sound repetition, hesitation, decoding errors and interruption in reading fluency. In a classroom scene, a student reading can directly observe the antecedent.

“b... b... ba... ball... ba...by... I... I can’t read it...”

The persistence of the first sound, /b/, and the long delays between syllables indicate a problem in the segmentation and retrieval of sounds. Furthermore, the self-correction of the student (“I... I can’t read it”) shows loss of decoding confidence. In visual terms, the struggle is further reinforced by a close-up shot which shows the student’s finger slowly moving across each letter, and a broken focus on the graphemes rather than the words. These multimodal data show that the reading process is laborious and not automatic. In light of this evidence the film depicts dyslexia as a disruption in phoneme–grapheme mapping, which is consistent with the phonological deficit hypothesis according to which unstable phonological representations lead to slow and inaccurate decoding.

4.1.2 Representation of Dyslexia as a Visual–Linguistic Integration Disorder

At the level of visual–linguistic integration, the analysis identifies indicators such as regression, unstable visual tracking, and difficulty coordinating visual input with verbal output. These are clearly evidenced in a scene where a student pauses and states:

“Wait... where was I?... I think I missed a line...”

This statement is indicative of a loss of tracking, and the student’s eye movements support this as they scan onto other lines throughout the text. The camera undermines this consistency by imitating unsteady gazing through shifting focus and blurred framing of text. This picture provides direct evidence of disrupted visual attention. Disruption of the normal coupling that exists between the two interacting components, which relate to inputs and outputs. As such, the film depicts dyslexia as involving deficits not only in phonological processing but in visual attention and processing speed, consistent with the Double Deficit Theory.

4.1.3 Representation of Intervention Strategies through Multisensory Learning

In the representation of intervention strategies, the analysis focuses on multisensory learning practices, with indicators including gesture, repetition, and sensorimotor engagement. These are evidenced in a scene where a teacher instructs a student:

“Trace the letter... say the sound... /b/... again... good...”

As the student says the sound, they are tracing the letter with their finger. This synchronized movement provides compelling evidence for the activation of multiple sensory modalities – visual, auditory and motor – together. Furthermore, the utilization of different text colors and synchronized reading of texts with sound in assistive tools promotes integration of the senses. Through these observable practices, it is evident that the learning process is scaffolded through embodied interaction. On the basis of this evidence, the intervention strategies are shown to foster the development of phonological awareness and reinforce the integration of sensory and linguistic processes in accordance with the Active View of Reading.

4.1.4 Representation of Social Support in Dyslexia Intervention

At the sociocognitive level, the analysis examines how social interaction supports reading development through indicators such as verbal scaffolding and affective support. This is clearly demonstrated in a scene where a teacher says:

“Take your time... let’s read it together... you’re doing well.”

The learner exhibits some apprehension at the start but proceeds with reading with direction. This interaction provides direct evidence of scaffolding where the teacher decomposes the task and provides helpful prompts. Upon observing the closeness and eye contact, one can see that it is a supportive observation. The shift of the student from passive to active engagement indicates a change in his confidence state which may have come about due to social support. This data shows that the development of reading

capabilities occurs through guided interaction and not in isolation. This shows that from a socio-cultural and interactionist perspective, meaning is co-constructed through communicative practice and that effective intervention then depends on the cognitive as well as the social dimensions of learning.

The sociocultural and interactionist approaches of this hypothesis suggest that through guided participation and communicative support, reading development takes place. The teacher's utilization of scaffolding strategies such as word-breaking, prompting, and encouraging works in line with sociocultural theory. Learning takes place in the zone of proximal development through assisted performance. In addition, the interactionist perspective shows that meaning is co-constructed through dialogue, as the learner interacts with the input in a supportive communicative environment.

Generally, the results show that *Left Behind* (2025) depicts dyslexia as a complex psycholinguistic phenomenon of phonological deficit, visual–linguistic integration challenges, and social dynamics in the use of language. The success of the film intervention strategies show use of not change patterns of behaviour but transform relationship to identity of the dyslexic reader.

4.2 Discussions

The present study provides an empirical, multimodal psycholinguistic account of dyslexia representation in the documentary film *Left Behind* (2025). The study shows us that film constructs dyslexia, not as a deficit affecting a single cognitive process, but rather as a multi-dimensional and multi-component phenomenon that incorporates the interaction between phonological, visual–linguistic, cognitive and social mediation through a systematic and integrated application of verbal, audio and visual modes of analysis which have psycholinguistic indicators. This interpretation does not rest on theoretical assumptions alone, but is firmly backed by explicit multimodal evidence that includes verbal quotes, observed reading behaviours and film excerpts of the thought process.

The micro-linguistics of the film indicate a firm championing of dyslexia as a phonological processing issue through repeated hesitation, segmentation of sounds and disrupted reading fluency. The speech of the child containing utterances like “b... ba... ball... ba...by...” offers clear evidence of difficult phoneme–grapheme mapping and lexical access. Close-up shots that emphasize fragmented text and slow finger-tracking movements are applied so that we visually externalize as well the cognitive struggle of deciphering written text in speech. Through audio-visual convergence, it is shown that the movie supports the phonological deficit hypothesis and extends it by mapping cognitive and psycholinguistic processes into concrete audio-visual representations. On this note, the film not only tells a story but also works as a semiotic system that concretizes invisible cognitive struggles.

Nevertheless, the results also suggest that the film does not solely equate dyslexia to a phonological impairment. Evidence of reading difficulty at the level of visual–linguistic integration involves the interference of visual attention and processing

coordination. Readers frequently lose their place while reading or skip lines or say something like, “What? Where was I?” The camera movements mirror the seemingly unstable gazes and fragmented visual focus of the subjects. Cues from various modes provide tangible evidence of the decoupling of the perceptual and linguistic systems. From a theoretical perspective, this provides support for and extends the Double Deficit Theory because it demonstrates how deficits in rapid automatized naming and visual attention are not merely cognitive phenomena but also ones that can be portrayed on film. As a dyspraxia condition, the film thus helps us gain deeper knowledge. Here, there is a dynamic interaction between multiple cognitive subsystems, instead of just an isolated deficit.

The film not only depicts cognitive difficulties, but it also strongly advocates for intervention approaches – especially multisensory learning. Evidence demonstrates that the teachers are using the coordinated use of verbal, visual and kinetic means to convey instruction. For example, tracing of letters with the relevant articulation of the phoneme, or using colour-coded text to represent sound-symbol relationships. Instead of abstract descriptions of practices, it shows scenes where teachers provide guidance, along with accompanying actions and vocal repetitions. According to this perspective, many pathways are activated. It helps with the integration of the phonological, visual, and motor representations. According to results of this study, reading comprehension is the product of an interaction between decoding, language knowledge and perceived cognitive activity reading according to the Active View of Reading. Significantly, the film goes further to show how this plays out pedagogically, and visually what this looks like, which extends our models into practice.

In addition to cognitive and instructional dimensions, social interaction is important in shaping representation of dyslexia. The findings show that scaffolding, encouragement, and designing for collaborative meaning-making are crucial the mediation of reading development through analysis of what is said in the classroom context of a teacher and students working to build understanding. Phrases like “Take your time... let's read it together...” are a word-for-word indication of how supportive language helps in regulating cognitive processing and emotional engagement. The interactional patterns are supported by visual framing features which highlight proximity, gaze, and shared attention to create a relational space for learning. When we interpret these findings in relation to sociocultural theory and the interactionist perspective, we conclude that the experience of dyslexia cannot simply be reduced to an internal cognitive condition. Rather, it is an experience that is shaped through communicative practices and levels of support available within an environment. Accordingly, the film subverts deficit narratives by depicting dyslexic students as active meaning-makers, whose functioning is dependent on the quality of interaction and teaching context.

In conjunction, the multiple identifiable and interconnected levels in *Left Behind*'s representation of dyslexia receive explicit multimodal support, demonstrating different levels of representational analysis. A comprehensive dynamic view of dyslexia

is provided by the integration of phonological, visual–cognitive, and sociocultural dimensions, which moves away from reductionist accounts. Significantly, the multimodal discourse analysis allows the study to capture the co-construction of these dimensions through an audiovisual which result in a grammatical event. Verbal utterances, prosodic features and visual representations are not functioning in isolation but rather working together for a multi-layered portrayal of reading difficulty and intervention. It highlights the importance of multimodal psycholinguistic analysis as a methodology that can connect cognitive theory with media representation.

From the theoretical perspective of applied linguistics and psycholinguistics, this study operationalizes abstract constructs into observable analytical categories and shows how they can be used on non-conventional data such as documentary films. The combination of multimodal discourse analysis and psycholinguistic theory allows for a wider reach of the dyslexia research paradigm away from the lab and clinic since this approach will examine how scientific knowledge is translated in public discourse. In addition, socio-cultural and interactionist aspects of language processing demonstrate the importance of social communication and language within the context of inclusionary literacy practices as this paper coverage argues.

In terms of methods, the study shows the need for transparency and systematics in essay analysis. The study employs explicit coding rules, multi-modal indicators, and quoted materials to root interpretations in public evidence rather than subjective impression.

The validity of the results but it will also serve as a model that will be useful for repeat studies on multimodal psycholinguistics.

Ultimately, the results tell us something bigger about how we use media and education. The film shows that dyslexia intervention should use a multisensory approach that includes providing support networks to children with dyslexia so their emotional needs are met too. Additionally, the portrayal of dyslexia in the film broadens our understanding of literacy beyond the proficient reader and the illiterate person, countering stereotypical narratives and encouraging awareness of learning differences. Future studies may extend this research by exploring how similar representations are created across different media platforms or by incorporating experimental approaches to further validate the connection between audiovisual representation and cognitive processing.

5. Conclusion

The film, *Left Behind* (2025), is regarded here as a representation of dyslexia as a complex multidimensional psycholinguistic phenomenon rather than just an individual reading difficulty. The examination indicates that dyslexia is the construction in the film through a systematically operationalized multimodal psycholinguistic framework that consists of the three interrelated aspects of phonological processing. Visual–linguistic integration and sociocultural interaction All dimensions are not presented in isolation but are dynamically interconnected and consistently supported by explicit multimodal

evidence, including verbal utterances, auditory features and visual representations of reading practices.

Results present convincing evidence that dyslexia are largely represented at the micro-linguistic level in terms of phonological processing difficulties as shown through the consistently repeated sound articulation, hesitation in pronunciation and the disrupted decoding patterns. These characteristics are consistent with the phonological deficit hypothesis. The film's use of audiovisual resources enables these cognitive operations to be objectified and made perceptible. The more comprehensive interpretation provided by the Double Deficit framework also supports that beyond phonology, the representation at the cognitive processing level also includes visual-linguistic integration challenges, such as unstable text tracking and coordination of perception and language processing. The findings indicate the key role of interaction, scaffolding and affective support at the sociocognitive level. Furthermore, dyslexia is a socially mediated experience that both makes and breaks in interactional and educational settings.

Furthermore, the film's representation of intervention strategies is an integrative and multi-modal process according to the study. Reading has been conceived as benefitting from multisensory learning practices, along with assistive technologies and supportive interactional environments. The Active View of Reading is reinforced by the findings presented in the papers as the decoding and comprehension processes are shown in practice. Crucially, the film does not portray dyslexia as just a deficit, but as a different learning experience that can be catered to with the help of suitable strategies.

The study adds to the body of knowledge in applied linguistics and psycholinguistics in that it shows how cognitive abstractions lead to the ways in which meaning is made within a multimodal media context. The combination of psycholinguistic theory and multimodal discourse analysis offers an innovative analytical model that serves to link experimental research with audiovisual representation. Additionally, sociocultural and interactionist views widen the lens of dyslexia research to include social interaction and communication context in language development.

In methodology, the study enumerates clear analytical dimensions and explicit coding procedures. Furthermore, it offers interpretations that are grounded in observable data. The technique improves accuracy as well as replicability of qualitative research on languages and opens the way for similar applications on other media types.

Although it makes a contribution, the study suffers from limitation. Explore the impact of the single documentary film on the findings of the audiovisual representations of dyslexia through the analysis. Also, while you provide an exhaustive qualitative analysis, you do not incorporate any experimental/quantitative measure, which in turn, could validate the relation further between multimodal representation and cognitive processing. It is recommended that future research expand the scope of media texts to encompass digital texts and interactive learning in multimodal analysis; empirical methods like eye-tracking or computational discourse analysis can also be embedded in

this analysis.

To sum up, the results of this study were able to show that documentary films can be powerful multimodal texts that shape as well as represent. The research study exposes how linguistic, cognitive and social aspects are responsible for the construction of dyslexia. Furthermore, the study calls for interdisciplinary engagement to advance the field of inclusive literacy research. Also, the study hopes to promote more nuanced thinking about language-related difficulties in contemporary media.

Conflict of interest

The author declares that there is no conflict of interest.

Author's 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.

Statement of AI Usage

The authors would like to state that the usage of generative AI techniques was limited to improving the manuscript's general clarity, readability, and grammar. The authors thoroughly examined and validated every output produced with AI aid. The study's research data are wholly unique and have not been altered or produced by artificial intelligence.

References

- Akter, A., Taisiq, S. A., & Munira, S. (2025). Exploring the relationship between dyslexia and second-language reading proficiency: An empirical study on undergraduate students. *Language and Health*, 3(2), 100068. <https://doi.org/10.1016/j.laheal.2025.100068>
- Alcalde-Llergo, J. M., Aparicio-Martinez, P., Zingoni, A., Pinzi, S., & Yeguas-Bolívar, E. (2025). Fostering Inclusion: A Virtual Reality Experience to Raise Awareness of Dyslexia-Related Barriers in University Settings. *Electronics*, 14(5), 829. <https://doi.org/10.3390/electronics14050829>
- Alfi Khoiriyah, Dwi Nafiatun Nislaus Sholikah, Qoiril Anif, & Yeri Utami. (2024). Disleksia dan Literasi Digital: Implementasi Media Digital dalam Bimbingan Membaca. *Karakter: Jurnal Riset Ilmu Pendidikan Islam*, 2(2), 153–163. <https://doi.org/10.61132/karakter.v2i2.560>
- Arifin, Fatkhul., Supena, Asep., & Fauzan. (2024). Analysis of A Systematic Literature Review on Dyslexia in Children. *Jurnal Pendidikan Islam dan Multikulturalisme*, 5(2). DOI: <https://doi.org/10.37680/scaffolding.v5i2.3108>
- Chalmpé, M. and Vlachos, F. (2025). Are there distinct subtypes of developmental dyslexia?. *Frontiers in Behavioral Neuroscience*, 18. <https://doi.org/10.3389/fnbeh.2024.1512892>

- Chalmpé, M., & Vlachos, F. (2025). Heterogeneity in the Neurocognitive Characteristics of Developmental Dyslexia: Theoretical Approaches and Research Findings. In *Understanding Developmental Disorders* [Working Title]. IntechOpen. <https://doi.org/10.5772/intechopen.1009240>
- Conte, G., Quadrana, L., Zotti, L., Garbo, A. D., & Oliveri, M. (2024). Prismatic adaptation coupled with cognitive training as novel treatment for developmental dyslexia: a randomized controlled trial. *Scientific Reports*, 14(1). <https://doi.org/10.1038/s41598-024-57499-9>
- Dahlan, A., & Suparno. (2025). Improving Reading Skills of Dyslexic Students in Remote Areas Through a Multisensory Alphabet Wheel Intervention. *Jurnal Teknologi Pendidikan: Jurnal Penelitian Dan Pengembangan Pembelajaran*, 10(4), 685–700. <https://doi.org/10.33394/jtp.v10i4.17326>
- Di Filippo, G., Bonuomo, M., Ravizza, M., Velardi, A., & Perri, R. L. (2025). Cognitive Training Combined with Multifocal tDCS over the Reading Network Improves Reading Performance: A Case of Severe Dyslexia. *Journal of Clinical Medicine*, 14(16), 5671. <https://doi.org/10.3390/jcm14165671>
- Diwansyah, F. A., Rosidin, O., & Juansah, D. E. (2025). Hambatan Fonologis pada Remaja Tanpa Disleksia dalam Membaca Kata Kompleks: Perspektif Psikolinguistik. *Jurnal Onoma: Pendidikan, Bahasa, Dan Sastra*, 11(3), 3025–3034. <https://doi.org/10.30605/onoma.v11i3.6382>
- El Hmimdi, A. E., & Kapoula, Z. (2025). Distinguishing Dyslexia, Attention Deficit, and Learning Disorders: Insights from AI and Eye Movements. *Bioengineering (Basel, Switzerland)*, 12(7), 737. <https://doi.org/10.3390/bioengineering12070737>
- Honarmand, M., Sharma, A., AlKhamissi, B., Mehrer, J., & Schrimpf, M. (2025). Inducing Dyslexia in Vision Language Models. <https://doi.org/10.48550/arxiv.2509.24597>
- Hutson, Piper & Hutson, James. (2024). Neurological Foundations and Technological Interventions for Dyslexia: Advancements and Challenges. 1018. ORCID: <https://orcid.org/0000-0002-0578-605>
- Lam, J. H. Y., Leachman, M. A., & Pratt, A. (2024). A systematic review of factors that impact reading comprehension in children with developmental language disorders. *Research in Developmental Disabilities*, 149, 104731. <https://doi.org/10.1016/j.ridd.2024.104731>
- Laney, J. (2011). Orton-Gillingham Reading Method. *Encyclopedia of Child Behavior and Development*, 1046-1047. https://doi.org/10.1007/978-0-387-79061-9_2048
- Liu, J., Ren, X., Wang, Y., & Zhao, J. (2023). Visual attention span capacity in developmental dyslexia: A meta-analysis. *Research in developmental disabilities*, 135, 104465. <https://doi.org/10.1016/j.ridd.2023.104465>
- López-Zamora, M., Porcar-Gozalbo, N., Moreno, M., Cano-Villagrasa, A., & Pastor, L. B. (2025). Efficacy of neurofeedback in the treatment of Dyslexia: a systematic review. *Annals of Dyslexia*. <https://doi.org/10.1007/s11881-025-00335-0>
- Maïonchi-Pino, N., Runge, É., Perichon, J., Piollet, A., & Chabanal, D. (2026). Threat-

- Triggering Instructions Modulate the Expression and Amplitude of the Phonological Deficit in Reading of Children with Developmental Dyslexia. *Learning Disabilities Research & Practice*, 41(1), 6-33.
- Malabar, Fahria., Husain, Nurlaila., Andini, Nur Qalbi., & Pakaya, Usman. (2025). Reading and Writing Challenges in Dyslexia: A Review from a Psycholinguistics Perspective. *International Journal of Society Reviews (INJOSER)*, 3(5), 838—850. <https://injoqast.net/index.php/INJOSER/article/view/185>
- Materazzini, M., Morciano, G., Alcalde-Llergo, J. M., Yeguas-Bolívar, E., Calabrò, G., Zingoni, A., & Taborri, J. (2025). Combine Virtual Reality and Machine-Learning to Identify the Presence of Dyslexia: A Cross-Linguistic Approach. *Information*, 16(9), 719. <https://doi.org/10.3390/info16090719>
- Morsanyi, K., Paracchini, S., Krishnan, S., Manning, C., Milne, J., Van Herwegen, J., & Luciano, M. (2026). Toward an Improved Understanding of Dyslexia: Reflections on a New Consensus Definition and Its Implications. *Dyslexia (Chichester, England)*, 32(1), e70022. <https://doi.org/10.1002/dys.70022>
- Nation, K., Dawson, N. J., & Hsiao, Y. (2022). Book Language and Its Implications for Children's Language, Literacy, and Development. *Current Directions in Psychological Science*, 31(4), 375-380.
- Niu, R., Ni, L., & Zhu, F. (2025). Emerging technologies and neuroscience-based approaches in dyslexia: a narrative review toward integrative and personalized solutions. *Frontiers in Human Neuroscience*, 19. <https://doi.org/10.3389/fnhum.2025.1683924>
- Pamungkas, Y., Rangkuti, R. Y., Karim, A., & Sangsawang, T. (2025). Recent Advances in Artificial Intelligence for Dyslexia Detection: A Systematic Review. *International Journal of Robotics and Control Systems*, 5(3), 2016-2033. <https://doi.org/10.31763/ijrcs.v5i3.2057>
- Pellegrino, M., Ben-Soussan, T. D., & Paoletti, P. (2023). A Scoping Review on Movement, Neurobiology and Functional Deficits in Dyslexia: Suggestions for a Three-Fold Integrated Perspective. *International journal of environmental research and public health*, 20(4), 3315. <https://doi.org/10.3390/ijerph20043315>
- Ramezani, M., & Fawcett, A. J. (2024). Cognitive-Motor Training Improves Reading-Related Executive Functions: A Randomized Clinical Trial Study in Dyslexia. *Brain Sciences*, 14(2), 127. <https://doi.org/10.3390/brainsci14020127>
- Schiavo, G., Mana, N., Mich, O., Zancanaro, M., & Job, R. (2021). Attention-driven read-aloud technology increases reading comprehension in children with reading disabilities. *Journal of Computer Assisted Learning*, 37(3), 875-886. <https://doi.org/10.1111/jcal.12530>
- Septiani, P., Pratiwi, T., Ulfah, T., & Sumarlam, S. (2019). Disleksia dan Metode Penanganannya dalam Film Taare Zameen Par (Sebuah Tinjauan Psikolinguistik). *Jurnal Pendidikan Kebutuhan Khusus*, 3(2), 26–30. <https://doi.org/10.24036/jpkk.v3i2.529>
- Stein, J. (2025). Visual Dyslexia. *Current Developmental Disorders Reports*, 12(1).

<https://doi.org/10.1007/s40474-025-00316-3>

- Tapionkaski, A., & Tapionkaski, S. (2025). Phonological deficits in developmental dyslexia in a psycholinguistic framework: unguided phonological encoding. *Language Development Research*, 5(3), 72–103. <http://doi.org/10.34842/ldr2025-852>
- Valde, R. (2024). Orton-Gillingham Approach: Its Effects on The Reading Ability of Grade Two Pupils. *SSRN Electronic Journal*. <https://doi.org/10.2139/ssrn.4864179>
- Virlet, L., Sparrow, L., Barela, J. Â., Berquin, P., & Bonnet, C. T. (2024). Proprioceptive intervention improves reading performance in developmental dyslexia: An eye-tracking study. *Research in Developmental Disabilities*, 153, 104813. <https://doi.org/10.1016/j.ridd.2024.104813>
- Wolf, M. and Bowers, P. G. (1999). The double-deficit hypothesis for the developmental dyslexias. *Journal of Educational Psychology*, 91(3), 415-438. <https://doi.org/10.1037/0022-0663.91.3.415>
- Zhao, S., Xiong, S., Pang, B., Tang, X., & He, P. (2025). Let AI Read First: Enhancing Reading Abilities for Individuals with Dyslexia through Artificial Intelligence. *Proceedings of the Extended Abstracts of the CHI Conference on Human Factors in Computing Systems*, 1-16. <https://doi.org/10.1145/3706599.3720113>