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Fakultas Sastra dan Ilmu Pendidikan
UNIVERSITAS TEKNOKRAT INDONESIA

TEKNOSASTIK

Jurnal Bahasa dan Sastra

TEKNOSASTIK journal is published on January and July every year. It presents articles on English language teaching and learning, linguistics, and literature. We invite articles that have never been previously published. Please see the guidelines for article contribution on the inside back cover of this journal.

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Published by
Fakultas Sastra dan Ilmu Pendidikan
UNIVERSITAS TEKNOKRAT INDONESIA
 Bandar Lampung

Teknosastik	Volume 24	Number 2	July	2026	Page 75 - 135
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Local Wisdom Values of Nyongkolan Wedding Traditions in Central Lombok, West Nusa Tenggara Province

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Abstract

This study aims to describe the local wisdom values embedded in the *nyongkolan* wedding tradition and to describe the forms of deviation in the *nyongkolan* wedding tradition that frequently occur in Central Lombok, West Nusa Tenggara Province. This research employs a qualitative approach using an anthropolinguistic study that examines the interrelationship between language, culture, and social practices within the community. The data sources of this study are the Sasak ethnic community in Central Lombok, consisting of substantive data sources in the form of utterances, symbols, and cultural practices within the *nyongkolan* tradition, as well as locational data sources referring to the areas where the tradition is practiced. The research data comprise information related to local wisdom values and forms of deviation in the *nyongkolan* tradition. Data collection techniques include in-depth interviews, participant observation, and documentation. Data analysis was conducted through several stages, namely data identification, data classification based on research objectives, in-depth data interpretation, expert triangulation, confirmation and reflection of the analysis results, and the review of findings, discussion, and conclusion drawing.

The results indicate that the local wisdom values contained in the *nyongkolan* wedding tradition include religious values, politeness values, mutual cooperation values, and cultural values. However, several forms of deviation were also identified, including shifts in religious values, the decline in the use of traditional attire, the emergence of brawls, and the erosion of the use of the traditional musical instrument *gendang beleq*.

The implications of this study emphasize the importance of preserving and revitalizing local wisdom values through the active involvement of traditional leaders, religious figures, educational institutions, and regional cultural policies. The conclusion of this study shows that the *nyongkolan* tradition still holds noble values as a cultural identity of the Sasak community; however, it requires value reinforcement and social supervision to prevent the degradation of its meaning due to social and cultural changes.

Keywords: local wisdom, *nyongkolan* tradition, Sasak community

Introduction

Tradition is something passed down from ancestors to generations, whether in the form of symbols, principles, materials, objects, or policies (Rofiq 2019). The Sasak people know the unique wedding tradition known as "nyongkolan" as it is known by the Sasak people.

Before the *nyongkolan* tradition was practiced by the Sasak people, there was a term called *melaq*, which meant kidnapping a woman to be married. This is what makes the Sasak wedding tradition unique. The *melaq* tradition is a form of elopement (kidnapping) in the Sasak tradition. There are four principles in its implementation: the first is a woman's pride, the empowerment of a man and the powerlessness of a woman, a sense of togetherness, and economic benefit for both parties to the marriage. The word "melaq" (*melaq*) also has a hidden meaning: the courage of both parties to take responsibility for each other, the

determination to realize the marriage, and the resolution of disputes through deliberation. Initially, melaiq was simply a term for the act of carrying off a girl with the intention of marrying her. However, the term melaiq is now used to refer to the entire Sasak traditional wedding ceremony, including the nyongkolan (Ilmalia, Budiarta, & Sudibya 2021). Melaiq can be called elopement where this tradition is an initial process carried out by a young man and woman to carry out a marriage that will bring them happiness. Melaiq is a word often used by the Sasak people in carrying out an escape or elopement, which means the initial action taken by a man to take a desired woman with the aim of running away, and will be hidden in the house of a third party family of the man, aiming to make the woman his wife.

After the melaiq rituals are completed, the next tradition is the nyongkolan. The nyongkolan tradition, unique among the Sasak people, involves a bridal procession from the groom's home to the bride's home in a festive atmosphere. The nyongkolan tradition aims to strengthen ties between the groom's and bride's families and serves as a way to socialize the marriage within the community. Today, the nyongkolan tradition has undergone a shift. This shift is due to contact with other cultures, an advanced formal education system, the influence of changing times, and cultural mixing. Nyongkolan was once a mandatory ritual after a wedding ceremony, as the Sasak people believed in it. In this tradition, it can be seen from its implementation, the clothing worn by the groom and bride and their entourage wear different traditional clothes, the payas used by the groom and bride and the musical instruments that accompany the nyongkolan tradition have local wisdom values. The value of local wisdom is a view of life and life strategies that are embodied in activities carried out by local communities in answering various problems in fulfilling their needs (Njatrijani, 2018b). Local wisdom grows from the perspective of life and the values that exist in the community in managing or organizing their lives (Widodo, 2016).

Local wisdom is a view of life and life strategy that takes the form of activities carried out by local communities in responding to various problems in fulfilling their needs (Njatrijani, 2018). One of the most frequently practiced traditions is the melaiq tradition. Oral tradition encompasses knowledge, customs, artwork, customary law, and traditional literature; passed down orally; lived within the context of historical aesthetics, social structure and organization, philosophy, ethics, and moral values; and sustained within a dynamic cultural process (Banda, 2016). The melaiq tradition is a term for a custom related to prayers and congratulations to the bride and groom on their wedding.

This research uses anthropolinguistic studies. Anthropological studies are the science that studies humans and culture as a whole. On the one hand, humans are the creators of culture, and on the other, culture "creates" humans according to their environment. Thus, a very close and integrated reciprocal relationship is established between humans and culture. Linguistic anthropology, also known as ethnolinguistics, examines not only the structure alone but also its function and use in the context of socio-cultural situations. Linguistic anthropological studies include examining family structures and relationships through kinship terms, color concepts, child-rearing patterns, or examining how members of a society communicate with each other in certain situations, such as traditional ceremonies, and then connecting these with their cultural concepts. Through a linguistic anthropological approach, we can observe what people do with language and the utterances they produce; silence and gesture are connected to the context in which they appear (Duranti, 2001). Foley's (1997) defines anthropological linguistics as a sub-discipline of linguistics that is concerned with the place of language in cultural and social contexts that have a role in supporting and shaping cultural practices and social structures.

The researchers' reason for analyzing the Nyongkolan tradition is that it has undergone a shift in its form in modern times. These changes are due to contact with other

cultures, an advanced formal education system, the influence of changing times, and cultural mixing. Furthermore, many deviations from the Nyongkolan tradition have emerged.

Theory and Method

The type of research used by the researcher is qualitative research. This type of qualitative research is used by the researcher with the aim of analyzing the form and meaning of local wisdom values of Nyongkolan marriage. According to Moleong (2017), qualitative research is research that aims to understand phenomena about what is experienced by research subjects such as behavior, perception, motivation, actions and others holistically and through descriptive methods in the form of words and language, in a specific natural context by utilizing various natural methods.

Therefore, it can be concluded that the research, titled "Local Wisdom Values of the Nyongkolan Wedding Tradition in Central Lombok, West Nusa Tenggara Province: An Anthropolinguistic Study," falls into the qualitative research category.

The data analysis method used in this study is the extralingual equivalent method. Mahsun (2017) states that extralingual methods are used to connect language problems with things that exist outside of language. According to Moloeng (2007), data analysis techniques are the process of sorting data into patterns, categories, and basic descriptive units, so that a working hypothesis can be formulated as suggested by the data. Spradley in Yusuf (2014:), analysis is a way of thinking to find patterns in something being studied. The data analysis technique used in this study is the contextual analysis technique, namely an analysis method applied by linking data to context.

Findings and Discussion

The data presented in this study represent elements of local wisdom values and deviations from the nyongkolan wedding tradition in Central Lombok. The data presented by the researcher to answer the first and second research questions are elements of the nyongkolan wedding tradition in Central Lombok. The primary elements used by the researcher as data in this study are the traditional wedding procedures and attire, which embody local wisdom values and deviations from the nyongkolan wedding tradition.

To answer the first research formulation, the researcher classified the quotations from the nyongkolan tradition based on the forms of local wisdom found, namely (a) religious values (NR), (b) politeness values (NSS), (c) mutual cooperation values (NGR), and (d) cultural values (NKB). To answer the second research formulation, the findings were classified based on the symbolic meanings found in the data, namely (a) shifting values, (b) fading of traditional clothing, (c) brawls, and (d) the erosion of the use of gendang beleq. The classified data will be interpreted by providing in-depth explanations related to the data presented. The researcher interpreted the findings by paying attention to theories related to the research.

Local Wisdom Values in the Nyongkolan Wedding Tradition

Religious Values

The Sasak people believe that the nyongkolan wedding tradition is a way to ensure that the marriage is perfect and in accordance with religious law. Essentially, the Sasak people consider nyongkolan a means of announcing that the groom and bride are officially married, preventing slander. Religious values stem from a person's belief in God (Sjarkawi: 31).

The following are local wisdom values included in the religious values of the nyongkolan wedding tradition:

NR1 Data

“Tiang sampun dateng jok niki yak bermkasud nyelabar, adek de taok mun anak de wah tebait adekn ndk jari fitnah”.

Meaning: “I came here to spread the word, so that the woman's parents know that their child has been taken and that it will not become a slander.

NR2 Data

“Nyongkolan nikn ndekn semate-mate tegawek nyongkolan laguq araq makna lek setiap tradisi terutame tradisi nyongkolan. Tradisi nyongkolan nikn araq nilai-nilai religious ne, sak mbe bau tesereok elek kelambi penganten sak tekadu nyongkolan, marak ntan kain subahnale. Kain subahnale no kan bedoen makne, sengak kembekn teparan subahnale ye tebait elek pengulangan kalimat tasbeh “Subhanallah (Maha Suci Allah)” sak teucap isik penenun waktun miak motif subahnale nikn. Jarin ndkn main-main kelambi sak tekadu nyongkolan”.

Meaning: “This nyongkolan is not merely done but there is meaning and value contained in the tradition, especially the nyongkolan tradition. The nyongkolan tradition has religious value, which can be seen from the clothes worn by the bride and groom during the nyongkolan, one of which is the subahnale cloth”. This subahnale cloth has meaning, because subahnalle is a repetition of the prayer beads sentence "subhanallah (Glory be to Allah)" this sentence is said by the weaver when making the subahnale motif. So the clothes worn during the nyongkolan are no joke.

Based on NR1 data, researchers can conclude that there is a relationship between humans and God in the nyelabar process. The greetings during the nyelabar are more of a formal statement or customary apology for "running away" their daughter, rather than the usual "congratulations" for the wedding. The groom's family will convey the purpose of their visit, formally informing them that the daughter has arrived and will be married according to tradition.

NR2 data obtained by researchers indicates that the nyongkolan wedding tradition is carried out as a means of communicating with God through the traditional clothing worn during the nyongkolan, namely the subahnale cloth. Subahnale cloth is a traditional woven cloth of the Sasak people of Lombok, whose name is derived from the prayer beads "Subhanallah" (Glory be to God). This name was given because the weavers often uttered this phrase while making the cloth, expressing awe for God's greatness and a spiritual component of the process. This cloth has geometric motifs like honeycombs and is often decorated with floral or abstract patterns that have been passed down through generations.

The Value of Good Manners

Good manners are embodied in the nyongkolan tradition of the Sasak people in Lombok. According to the Big Indonesian Dictionary (KBBI), good manners mean having good character, etiquette, civilization, and morality (Kemendikbud, 2023). The nyongkolan tradition of the Sasak people in Lombok highly upholds the values of good manners and ethics, which are reflected in various aspects of its implementation. These values are an integral part of the religious and hospitable Sasak culture.

NSS1 Data

“Nyongkolan ni te kene muk te atong penganten jok bale dengan toak sak nine, mukn teiring sik keluarge laki-laki, terus lek langan te sambut sik pengiring lek pihak sak nine. Tujuan ne nu adekn sak sambung silaturrahmi”.

Meaning: "Nyongkolan is the procession of the bride and groom to the bride's parents' house, accompanied by the groom's family, and then welcomed by the bride's entourage. The purpose is to strengthen ties of friendship."

NSS2 Data

“Nyongkolan ni te adean adekn terjalin silaturrahmi antara kedua belah pihak, interaksi sak tekadu selame proses nyongkolan ni berlangsung telandesan sik etika sak solah-solah”.

Meaning: "This nyongkolan is held to foster friendship between the two parties. The interactions that occur during the ceremony are based on good and friendly communication ethics."

Based on the results of the interviews conducted by the researcher, the researcher concluded that in the NSS1 data, the nyongkolan ceremony highly respects the norms and rules prevailing in the local community, including recommendations from traditional and religious leaders. Compliance with these rules demonstrates a sense of social courtesy and prevents social sanctions or ridicule.

In the NSS2 data, the polite values referred to in the nyongkolan serve to maintain the dignity of the bride and groom and their extended families, while also fostering socio-cultural values such as hospitality within the Lombok community.

The Value of Mutual Cooperation

The value of mutual cooperation encompasses togetherness, unity, mutual assistance, self-sacrifice, solidarity, socialization, and responsibility. These values encourage people to work together, strengthen social ties, and complete tasks more efficiently while fostering a sense of caring and kinship. The characteristic of the nyongkolan tradition is the spirit of mutual cooperation and mutual assistance for both personal and public interests. This fosters a sense of caring for others and, of course, maintains the integrity of the nation and state. Therefore, youth and school children, as the next generation of the nation, serve as a middle ground between the elderly and the young, and play a crucial role in learning to maintain and set a good example for the next generation.

NGR1 Data

“Nyongkolan ni biasen ngadu 2 jenis alat musik arak gendang beleq sak tetu-tetu adat te kance kecimol sak piak ore gade. Biasen kedua jenis alat musik ni ye beode persatuan ampok te pada molah yak kadun, apelagin te bedoe batur atau semeton lek persatuan ni jak nuk sere molaht, maukn teringan ntan te pesugul biaye”.

Meaning: "Nyongkolan usually uses two types of musical instruments: the gendang beleq, which is truly a traditional Nyongkolan instrument, and the kecimol, which often causes disturbances. These two instruments are usually united, which is why performing this Nyongkolan tradition can reduce costs, especially for those who have friends or relatives in the same musical association."

NGR2 Data

“Lamun soal kakenan, ite lek ti pade saling tulung kance dengan gubuk, ramaja remaja pokok selapuk wah ndk arak kadu-kadu catering, ye taokt sekalian pade kumpul-kumpul bejorak kembe pejalan silaturahmi”.

Meaning: "When it comes to food, here we help each other, including our neighbors and the teenagers in this hamlet. We never use catering because we seek togetherness and a gathering place to foster friendship."

Based on the interviews conducted by the researchers, the researchers concluded from the NGR1 data that there is mutual cooperation in the nyongkolan wedding tradition. Nyongkolan, performed in each region, typically uses two or more musical instruments. Each instrument used is associated with a common purpose to reduce the cost of using the instruments.

NGR2 data illustrates the existence of mutual cooperation, togetherness, and mutual assistance in food preparation. The food typically used is also typical Lombok/Sasak cuisine during Begawe. During the Begawe Beleq ceremony, both men and women prepare everything for the nyongkolan procession.

Cultural Values

Cultural values are concepts considered valuable and noble by a society, which serve as guidelines for behavior and social interactions. These values are embedded in a group's culture and can influence how they think, act, and perceive good and bad. Cultural values can take the form of traditions, customs, and beliefs passed down from generation to generation. Culture is the power of the mind in the form of creativity, will, and feeling, while culture is the result of these creativity, will, and feeling. In principle, culture is the result of human endeavor, both material and spiritual. Culture is a social property and heritage; it is formed in and through social interactions. Culture can be measured based on general characteristics as proposed by Robbins (1994): (1) individual initiative, (2) tolerance for risky behavior, (3) direction, (4) integration, (5) management support, (6) control, (7) identity, (8) reward systems, (9) tolerance for conflict, and (10) communication patterns.

NKB1 Data

“Proses tradisi nikn ye bedoe nilai-nilai budaya elek setiep kegiatan ne. Sak pertame nilai ramah ni terkandung lek acare nyongkolan kance begawe ye sak taok selapuk dengan bedait sak ndek mun kenal. Sak kedue nilai toleransi ni terkandung olek kegiatan sak paling utame nu acare nyongkolan sengk to taok warge desa mempelai terune bedait kance warge dese mempelai sak nine, ndek te pandang oleh agame sak berbede, ras suku ataupun bahase. Sak ketelu nilai sikap ni terkandung lek kegiatan pas begawe baun endah tesebut acare besatu temue. Warge sak datang tesambut sik karang taruna terus tesuruk tokon ojok terop/ taring”.

Meaning: “In the Sasak tradition of nyongkolan, there are cultural values contained in each activity. First, the value of friendliness is contained in the nyongkolan and begawe events where everyone meets strangers. Second, the value of tolerance is contained in the most important activity, namely the nyongkolan event because it is there that the meeting of the village of the groom meets the community from the village of the bride. Third, the value of attitude (saying excuse me) is contained in the begawe event or can be called the eating event activity in the Sasak sense of besatu temue. Invited guests are greeted by teenagers and asked to immediately sit under the terop or tetaring.”

NKB2 Data

"Dengan menak sewaktun jari raje ratu sejelo pas nyongkolan ye kadu jaran ye sik ne te ponggok penganten nine mame sik jaran araq sik 6 dengan ye ponggok ne sampe kuade. Lamun pengiring ne jak tetap araq. Separo jak araq sak girang ponggok jaje endah. Dengan menak ye kadu jaran penganten ye te ponggok dait endah ye ponggok jaje sik bale-balean. Lamun dengan sak biase ne ye lampak ne ndek ne te ponggok."

Meaning: "The noble people when they become queens and kings one day during the nyongkolan use horses, both the bride and groom and there are 6 people who become the carriers or carry the sampe kuade. Some also carry or carry typical snacks during the nyongkolan journey. But some people often carry snacks by carrying them. One of the differences between the noble people and ordinary people nyongkolan is that the noble people use horses for the journey in nyongkolan while ordinary people walk, not by carrying them."

Deviations from the Nyongkolan Tradition

The nyongkolan tradition is essentially held to inform the entire community that the bride and groom are married and have entered into a sacred bond of marriage. This is to discourage unmarried men and women from developing feelings for the newlyweds. During the nyongkolan ceremony, the bride and groom are typically accompanied by numerous court ladies (dayang-dayang), both male and female, who form two neat rows extending backward, wearing traditional Sasak attire of a mutually agreed-upon style. The bride and groom are draped in umbrellas, befitting a king and queen. In Sasak lingo, the bride and groom are referred to as "raje/ratu sejelo," or king and queen for one day, accompanied by gamelan music or beleq drums.

The atmosphere of nyongkolan in the past truly brought the values of mutual respect between each other, namely between the event owners starting from the bride and groom, escorts, spectators, and road users, all enjoyed the nyongkolan without anyone feeling annoyed or offended. However, as time goes by, namely with the presence of kecimol as a new tradition in nyongkolan, it brings a new color to the nyongkolan tradition. But in fact, kecimol is one of the arts that is most in demand by the Sasak people, especially young people because, bringing common songs known by the community accompanied by lively music, ranging from band music, dangdut, koplo, oldies and others, so that the escorts and spectators also enjoy the music played by the kecimol. Furthermore, the presence of kecimol today has brought about many shifts in cultural values within the nyongkolan tradition itself. This has led many people to complain about the presence of kecimol. Kecimol has generated considerable controversy, as its presence could potentially alter Sasak traditions. Meanwhile, Sasak music observer Lalu Gitan Prahana stated that kecimol has transformed Sasak traditions by serving as accompanying music for the nyongkolan tradition. In traditional music terminology, kecimol is clearly not Sasak traditional music.

Conclusion

Based on the results and discussion presented, this study can be concluded, the nyongkolan wedding tradition among the Sasak people of Central Lombok embodies strong and meaningful local wisdom values, including religious values, good manners, mutual cooperation, and cultural values. Religious values are reflected in the nyongkolan's function as a means of announcing a valid marriage according to religion and custom, as well as in the spiritual symbols embodied in traditional attire such as the subahna cloth. The values of good manners are evident in communication ethics, welcoming procedures, and respect

between families. The value of mutual cooperation is evident in community cooperation in preparing the event, providing food, and accompanying the bride and groom. Meanwhile, cultural values are reflected in customary symbols, social stratification, the use of traditional musical instruments, and the processional procedures that have been passed down through generations as part of the Sasak cultural identity.

The nyongkolan tradition has undergone various deviations over time, particularly with the introduction of the kecimol art form. These deviations include shifts in religious values marked by the emergence of indecent dances, alcohol consumption, the use of coarse language, and a decline in mutual respect. Furthermore, there has been a shift in cultural values, including the decline in the use of traditional Sasak clothing, irregularities in the accompanying ranks, changes in the timing of nyongkolan performances, extending beyond prayer times, and a reduction in the use of the traditional gendang beleq musical instrument. These deviations indicate a degradation in the meaning and aesthetics of the nyongkolan tradition, necessitating efforts to strengthen values, social oversight, and cultural preservation to ensure the tradition remains sustainable without losing its original identity.

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Mapping the Abstract: How Conceptual Metaphors Architect Lampungese Social Realities

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Abstract

Modern cognitive linguistics acknowledges metaphors as essential cognitive processes that influence human cognition; however, their manifestation in indigenous Austronesian languages remains significantly underexamined. This study seeks to address this gap by examining the social, relational, and emotional dimensions of the Lampung language (Lampungese) through conceptual metaphors. A qualitative research design was employed grounded in Conceptual Metaphor Theory (CMT), utilizing a meticulous triangulation of naturalistic observation, in-depth interviews with twenty native speakers, and natural social experiments within traditional Lampungese enclaves. The analysis indicates that the meaning-making process of quotidian Lampungese predominantly relies on orientational and structural metaphors. The application of orientational mappings to systematically arrange spatial relations, such as face-to-face proximity (*lawan*) and linearity, serves as a metric for assessing cooperative dynamics and emotional resilience, devoid of the intrinsic competitiveness present in related languages. Simultaneously, structural metaphors facilitate the articulation of abstract cultural realities via tangible physical concepts. It transforms the physical aspects of family life (*inggoman*) into emotional experiences, everyday labour into sacred rituals of tradition (*begawi*), and the proportional into the divine (*bagian*). This study concludes that the daily vocabulary of the Lampungese is not merely a collection of arbitrary linguistic signs but rather the result of intricate and profoundly rooted cultural logic. The findings present substantial empirical evidence for the cultural specificity of CMT, contest superficial literal misinterpretations of the indigenous lexicon, and furnish profound insight into how the Lampungese community cognitively constructs a social reality characterised by harmony, fulfilment, and divine order.

Keywords: conceptual metaphor theory, Lampungese, cognitive linguistics.

Introduction

Metaphor has traditionally been viewed as nothing more than a stylistic flourish added to ordinary, literal language. However, modern cognitive linguistics firmly establishes that metaphor is not just a communicative and conceptual tool, but a powerful one that actively shapes human thought and cognition (Aloairdhi & Kahlaoui, 2020; James et al., 2023). The human conceptual system is intrinsically metaphorical, helping people to understand the complex reality surrounding them (Mannoni, 2021; Sargsyan, 2023). This cognitive process is achieved through conceptual mappings, in which the relation between two different domains is understood by projecting features from a concrete, familiar source domain to an abstract target domain (Aloairdhi & Kahlaoui, 2020; Cui & Li, 2023). This allows humans to make sense of complex experiences such as life, death or happiness by grounding them in cross-modal sensory correspondences and everyday bodily experiences (Aloairdhi & Kahlaoui, 2020; Lesur et al., 2025). Metaphors are everywhere, often used unthinkingly in everyday

communication, and seem to be the primary means by which people make sense of their interactions with the world (Sherris, 2021).

The neurological basis of metaphor processing is universal, whereas the embodiment of metaphors is highly culture-specific (Aloairdhi & Kahlaoui, 2020). Metaphors have a certain “national character” and are an important key to understanding how a society perceives the world, which is a direct reflection of its own linguistic picture of reality (Cui & Li, 2023). Comparative studies reveal that different cultures share physiological experiences, but differ in their metaphorical conceptualisations of internal organs or abstract legal rights due to different historical and social values (Cui & Li, 2023; Mannoni, 2021). The use of journey and battle metaphors in healthcare discourse to view illness also provides deep insight into how patients and physicians uniquely construct emotional vulnerability (Magaña, 2026). Thus, translating or analysing metaphors is never merely a linguistic switch, but rather a deep movement from one cultural conceptualisation of lived experience to another worldview altogether (Mannoni, 2021; Sargsyan, 2023).

Considering the inherent cultural embedding, the scholarship of sociolinguistics promotes a critical re-evaluation of the metaphors of everyday life through a re-centering of analysis on indigenous languages (Sherris, 2021). The exclusive focus on universalist frameworks can help to perpetuate the hegemony of dominant languages, masking the culturally specific semiotic capital of local communities (Sherris, 2021). Studies of indigenous languages have shown that metaphors are closely tied to local lived experiences and environmental engagements (Paramita & Sadtyadi, 2021; Sherris, 2021). For instance, in Nigerian indigenous societies, traditional names are not just identifiers, they are complex syntactic metaphors; they are the ‘film reels’ that capture the cosmopolitan worldview of the community and social realities (James et al., 2023). The findings underscore that the use of figurative language in indigenous contexts is a direct result of quotidian practices and local epistemology and thus, demand analyses that are cognisant of these complex conceptual frameworks.

Lampung language (Lampungese) of Indonesia is one of the most interesting but dangerously neglected areas for this type of localised metaphor analysis. Preliminary linguistic studies on Lampungese show that cultural values play a fundamental role in meaning formation (Reranta & Putri, 2023). Researchers observe that connotative meaning in Lampungese where a denotative term takes on further emotional or social dimensions, often operates through “reflected meaning” or pseudo referential associations (Reranta & Putri, 2023). Conceptual metaphor is an empirical basis to understand a concept by recalling other concept which has similar associative traits (Reranta & Putri, 2023). This phenomenon occurs when animal words or culturally significant places are used to describe human characteristics according to social consensus (Reranta & Putri, 2023). In addition, the research on Lampungese politeness strategies provides the use of self-image metaphors in which the physical notion of face is expanded to symbolise an individual’s public reputation and honour (Reranta, 2023).

However, despite these important preliminary findings on connotative meanings, there is an important gap in the academic literature on the systematic cognitive mechanisms of metaphorization in Lampungese. The previous studies are mainly limited to the field of general pragmatics, politeness strategies, or simply identifying the connotative differences (Reranta, 2023; Reranta & Putri, 2023). They have not critically considered how the core everyday lexicon in Lampungese originates from deeper processes of metaphorical conversion, where literal notions are systematically mapped onto abstract domains and so a standard lexicon is constructed. This study fills this gap by providing a comprehensive study of how the Lampungese speakers cognitively transform the concrete into the everyday to express social, relational, and philosophical realities. This study’s focus on an indigenous Austronesian language is a conscious effort to challenge the dominant paradigms of global languages (Cui

& Li, 2023; Magaña, 2026). What is new in this research is the empirical evidence that ordinary Lampungese words are not arbitrary linguistic signs, but are sophisticated products of deeply embedded cultural metaphors. In conclusion, this study argues that the Lampungese lexicon should be seen as a deep storehouse of the cognitive mappings of the community, and how these mappings are translated into concrete social realities.

Theory and Method

This study uses a qualitative research design with the Conceptual Metaphor Theory (CMT) as a comprehensive theoretical and methodological framework to systematically explore and analyse the everyday conceptual metaphors contained in the Lampung language (Lampungese). The research is well suited for qualitative methodology as it concerns interpretive analysis of social, behavioural and linguistic phenomena and allows researchers to explore, explain and construct theories of cultural meaning making. This method is particularly useful in linguistic research interested in understanding the nuances of indigenous communication, emphasising the importance of cultural phenomenology and depth of understanding over mere statistical frequency.

The theory behind this study is that our human conceptual system is basically metaphorical. Metaphors are not merely rhetorical ornaments, but cognitive tools that enable humans to transfer familiar, concrete source domains to complex, abstract target domains. According to CMT, metaphors are classified into different types. Two of them are the focus of this study: structural metaphor and orientational metaphor (Lakoff&Johnson, 1980). Complex, abstract experiences are understood in terms of systematic correspondences to simpler, concrete everyday experiences, forming a structural metaphor (Lakoff & Johnson, 1980). This type of metaphor is one that structures and enables us to understand one conceptual domain in terms of another; one that connects abstract notions with concrete vocabulary that has similar mappings of meaning (Kövecses, 2010).

On the other hand, orientational metaphors refer to space organization and relations like up down, in out, or front back (Lakoff & Johnson, 1980; Lesur et al., 2025). These spatial orientations are not arbitrary but are deeply rooted in physical and cultural experiences, spatially orienting nonspatial abstract concepts to make them easier to interpret. Structural and orientational metaphors work systematically in a culture to dictate how people see, think and behave and have a strong effect on emotional and psychological states, through shared cognitive mechanisms (Doquin de Saint Preux & Masid Blanco, 2021).

In the context of Lampungese, this cognitive mapping is heavily informed by local cultural values, social structures and emotional stewardship. This intertwining is in close agreement with the notion of connotative meaning, wherein the basic denotative meaning of a word is substantially augmented by particular feelings, emotions, or cultural values. The cultural association has an impact on the lexical semantics of Lampungese as shown by the previous semantic studies of the language; meaning is often constructed through the “reflected meaning”, a pseudo referential mechanism where a concept is understood by thinking of another concept that has similar associative properties. This cultural projection is apparent in the politeness strategies of Lampungese, where the physical notion of “face” metaphorically extends to mean a person’s public reputation and self image, illustrating how culturally sanctioned rules are actively shaping everyday vocabulary. The construction of such cultural metaphors cannot be divorced from the speakers’ constant interaction with their outer social and physical environment. It is akin to the culturally bound use of phatic expressions that foster communal cohesiveness.

Furthermore, the present study applies the theories of morphology to account for the process of how these conceptual metaphors are converted into the lexicalised words.

Metaphorical extensions in Lampung frequently undergo a systematic process of lexicalisation. This process is similar to the morphological lexicalisation of Lampungese sound symbolic systems, where raw conceptual inputs (e.g. natural sounds) are structurally combined with specific morphological affixes to form fully recognised words. In this way, concrete metaphorical mappings in Lampungese are fixed as common nouns and verbs through morphological compounds, such as the nominalising suffix “an” or the prefix “ke,” which are added to verbal roots to produce culturally specific words. This study, therefore, investigates Lampungese metaphors through a synthesis of cognitive mapping, cultural connotation and morphological lexicalisation.

In order to systematically capture these linguistic phenomena, data collection was conducted through a rigorous triangulation of three primary methods: naturalistic observation, in depth interviews, and natural social experiments. First, the researcher conducted covert naturalistic observation to capture the real life use of metaphors. In observing spontaneous conversations among the selected Lampungese speakers in their traditional hometown areas, the researcher let the metaphorical forms to arise spontaneously in daily interactions so that the researcher could not influence or interfere in an unnatural way.

Second, in-depth semi structured interviews were conducted in order to explore the specific semantic tendencies and cognitive origins of the identified metaphors. The researcher intentionally selected twenty native speakers based on the strict criteria for informant selection established in previous semantic and acoustic studies of Lampungese. The criteria were that informants should speak Lampungese as their daily language (i.e., the dominant API dialect), live in traditional Lampungese enclaves, and be over fifty years old. Age is important to ensure stable long-term linguistic acquisition and to minimise the semantic and syntactic interference from Bahasa Indonesia which is very prevalent in the younger generations and transmigrants. During these interviews informants were asked to explain the contextual usage and the origins and the cultural nuances of specific target words, thus providing the cultural context to decode the metaphorical mappings.

Third, the researcher used natural social experiments to test the metaphors' applicability in context and their emotional resonance. A natural social experiment, as effectively used in previous studies of Lampungese connotative meanings and acoustic parameters, is to ask respondents to talk casually and unplanned in using the target metaphorical words or manipulated speech patterns. The researcher observed the interlocutors' spontaneous reactions, their comprehension and emotional reactions. This method acts as a real world verification tool, confirming that the researcher's interpretations are indeed a reflection of the community's living linguistic reality and not based on abstract etymological assumptions.

The analysis of data was an iterative, interpretive process based on the systematic segmentation techniques used in acoustic analyses, adapted in this case for semantics. First, the recorded utterances were carefully transcribed and translated into English. The lexical items were then morphologically segmented to extract root words and their respective affixes, using the same structural breakdown used to study lexicalised items in Lampungese. The researcher then identified the literal source domains and mapped them to the abstract target domains and evaluated if they were orientational or structural metaphors. Finally, the cognitive mappings were critically interpreted in relation to Lampungese cultural values, integrating the morphological and semantic patterns into a coherent theoretical account of how Lampungese social realities are cognitively architected in their daily language.

Findings and Discussion

The main findings of the study and their interpretations are presented in this section. Analysis of data from interviews, observations and textual sources shows that speakers of Lampungese employ culturally based methods of mapping concrete concepts to abstract domains. These mappings can be found in expressions of social interaction, emotion, time and everyday practices. In summary, the data patterns suggest that two metaphorical processes are used in Lampungese meaning making, namely orientational metaphor which uses spatial relations to organise ideas and structural metaphor which applies concrete concepts to explain more abstract ones. We will discuss each finding separately below.

Orientalional Metaphor

As discussed in the previous chapter, the orientation metaphor employs spatial relational schemas as cognitive frameworks for organizing and interpreting abstract ideas. In Lampungese, this concept is applied in some cases. First, they use the term '*lawan*' /*lawan*/, meaning 'face to face,' to describe a situation in which two things have a reciprocal relationship. This usage contrasts significantly with Malay, despite the two languages sharing cognate vocabulary. In Malay, *lawan* typically carries connotations of conflict, opposition, or competition and is commonly used in contexts such as games, sporting events, debates, or physical confrontation. Consequently, the term in Malay tends to imply a sense of rivalry or antagonistic interaction. In contrast, Lampungese employs *lawan* in a broader and more neutral semantic range. Although the word can indeed be used in competitive or adversarial contexts when appropriate, competition is not inherent to its meaning. Instead, the Lampungese form primarily denotes a relational positioning in which two entities are mutually oriented toward one another, without presupposing tension or conflict.

In Lampungese, the literal meaning of '*lawan*,' referring to two entities positioned 'face to face,' undergoes a conceptual broadening that enables it to function in a range of abstract contexts. Through this semantic extension, the term can be employed to characterize affective relationships, cooperative engagements, or even neutral interactions, with its interpretation shaped by the surrounding discourse. This multifunctional usage can be illustrated through the following sentence:

SL: Hanggumku lawan niku.

/hanggumku lawAN niku/

TL: 'My pride faces you.'

My love for you

As shown above, the sentence 'my love faces you' illustrates how a spatial configuration is mapped onto an emotional orientation, producing a meaning equivalent to 'my love is for you.'

Another found sentence appears and can be seen below:

SL: Amon lawan niku, nyak haga.

/AMon lawAN niku, na? hAGA/

TL: If I face you, I want

If I am with you, I want (1)

If I face you, I want (2)

As shown above, the sentence '*amon lawan niku, nyak haga...*' can be mutually translated into 'If I face you, I want...', which may yield two distinct interpretations: (1) 'If I am with you, I want...', implying cooperation or shared involvement, and (2) 'If I face you, I want...', suggesting a potentially competitive relationship. Because the term can operate within multiple semantic frames, its interpretation must always be grounded in contextual cues. Without such contextual information, ambiguity may arise, particularly in utterances where

relational dynamics are open to both cooperative and competitive readings. This demonstrates the importance of pragmatic context in analysing metaphorical extensions of spatial terms in Lampungese.

Another finding shows that Lampungese cognitively associate steadfastness and consistency with the notion of "straightness," while wavering and inconsistency are linked to a "meandering" path. This conceptual pattern is evident in everyday expressions. One example reflecting this finding is the popular sentence below:

SL: niatku mak ngiri nganan lagi

/niatku ma? ɲiki ɲanan lagi/

TL: 'My intention does not turn left or right more.'

I intend to remain steadfast and not waver anymore.

As shown above, the sentence 'niatku mak ngiri nganan lagi' can be interpreted in English as 'I intend to remain steadfast and not waver anymore.' In the sentence, the words 'ngiri turn left' and 'ngana turn right' are applied to refer to the wavering or inconsistency.

The next subsequent finding concerns how Lampungese speakers structure temporal concepts. The analysis reveals that they conceptualize the present moment as something positioned "in front," while the future is understood as lying "at the back." This spatial mapping is reflected in the following expression:

SL: Piker-piker angkon solsol di muri.

/pikɛɾ pikɛɾ, aŋkon solsol di muɾi/

TL: Think, think, rather than regret it later.

'Think deeply! rather than regret at back'

As shown above, the Lampungese sentence 'piker-piker angkon solsol di muri' can be translated into English as 'Think deeply! Rather than regret at back, a phrase that conveys the idea that one should consider matters carefully now so as not to experience regret later on. This example illustrates how spatial orientation is employed to frame temporal reasoning in everyday discourse.

Structural Metaphor

The first finding concerns the term "*kehago*" /kəhago/. Morphologically, this form is derived from the prefix *ke* /kə/ attached to the verbal morpheme *hago* /hago/ (some dialects pronounce it /haga/ or /ago/), which then creates the new meaning of "to wish" or "to want." Through this morphological process, the verb is nominalized, producing a meaning roughly equivalent to that which is desired or what is wanted. However, Lampungese speakers do not use *kehago* in a broad or general sense to denote anything that is desired. Instead, the term functions as a culturally specific label for a sweetheart either a boyfriend or a girlfriend. This usage suggests that, within Lampungese cognition, the idea of *kehago* is closely tied to the figure of a beloved person, someone who embodies one's wishes, affection, or longing. The finding highlights how linguistic structure and cultural worldview interact: for Lampungese speakers, desire is not an abstract notion but is meaningfully anchored in personal relationships, revealing how deeply language is shaped by emotional and social values.

The next finding concerns the term "*inggoman*" (/ingoman/). Morphologically, this word is formed from the noun "*inggom*" /ingom/, meaning "to protect," combined with the nominalizing suffix "*an*" /an/, which marks the actor or the one who performs the action. Etymologically, therefore, "*inggoman*" denotes a protector or a guardian. In actual usage, however, the term functions as a culturally embedded expression for "wife." To further clarify the nuance of this term, the researcher conducted interviews with several native speakers of Lampungese. The responses consistently indicated that the notion of protection associated with *inggoman* does not refer to guarding physical objects or providing material security. Instead, it carries a more abstract and affective connotation: a wife is perceived as the one who safeguards

the emotional harmony, the relational atmosphere, and the overall well being of the home and family. This finding suggests that Lampungese cognition places the role of the wife within a domain of emotional stewardship, reflecting a cultural understanding in which familial stability and harmonious relations are central forms of protection.

The next finding concerns the term "*begawi*" (/bəgawi/). Morphologically, the word is formed from the nominalizing prefix "*be*" /bə/ combined with the verbal root "*gawi*" /gawi/, which means "to do" or "to work." As in many other regional languages in Indonesia such as Javanese, Sundanese, and several Malay dialects the term is etymologically associated with work, task, or occupation. Lampungese speakers do not use *begawi* with this everyday meaning. Instead, the term is reserved for referring to one of the most important and sacred customary events in Lampung culture.

In this context, "*begawi*," also known as "*cakak pepadun*" /cakaʔ pəpadun/, designates the traditional inauguration ceremony of a customary leader within the Lampungese community. This ceremony is a formal and obligatory process for anyone who is to assume the rank or status of a customary leader. It is carried out under the authority of the traditional institution, which oversees and legitimizes the appointment according to established customary rules. Moreover, the event is elaborate, often lasting from three to seven days and involving large crowds as well as multiple ritual stages.

Given its complexity, duration, and communal significance, Lampungese conceptualize *begawi* as a form of serious work a major undertaking that demands time, energy, and collective commitment. This understanding explains why the term, although etymologically meaning 'to work,' has come to denote the highest form of customary ceremony in their cultural system. Reflectively, this shift in meaning reveals how language adapts to cultural priorities: what counts as the most meaningful "work" for a community becomes embedded in the very words they use to describe it.

The next finding concerns the lexical item '*kesimpulan*' (/kəsimpulan/), which literally means 'conclusion.' Etymologically, the term derives from the Malay '*kesimpulan*,' which also carries the literal sense of 'the end' or 'the summary.' In Lampungese daily usage, however, the term refers more specifically to the successful ending of a process or struggle. This can be seen in the example below:

SL: Induh, kapan masani? Haga wat kesimpulan.

/induh kapʌn masani, haga wat kəsimpulan/

TL: knows when time wants their conclusion.

Who knows when it will be achieved?

As shown above, the Lampungese sentence is translated literally into the English 'Who knows when there will be a conclusion?' which can be acceptably rendered in English as 'Who knows when it will be achieved?'. This illustrates that Lampungese speakers cognitively map the notion of 'end' or 'summary' onto the idea of reaching a state of success or accomplishment, rather than simply arriving at any terminal point.

Moreover, this linguistic pattern indicates a culturally grounded interpretation of finality: an event or process is only considered to have a *kesimpulan* if it ends successfully. When the expected outcome is not attained, Lampungese speakers commonly say '*mak ngedok kesimpulan*' /maʔ ŋədoʔ kəsimpulan/, literally 'no having conclusion.' In such cases, the struggle or process is not conceptualized as finished. This suggests that the Lampungese understanding of closure is evaluative rather than neutral, intertwining the idea of completion with achievement. Reflectively, this reveals how linguistic expressions can encode cultural perspective here, demonstrating that for Lampungese speakers, an 'end' gains meaning only when it signifies fulfillment, not merely cessation.

A comparable finding to the earlier discussion is the term "*bagian/bagian*." Etymologically, it derives from the Malay *bagian*, meaning 'a part' or 'a portion' of a whole

entity. In Lampungese usage, however, the term undergoes a metaphorical extension, functioning as a synonym for concepts such as destiny, fate, or personal allotment of luck. To explore this semantic shift, the researcher conducted in depth interviews with several Lampungese native speakers. The interviews revealed a shared cultural belief among the Lampungese that God has already determined every human being's destiny. This divine plan is conceptualized as a complete whole that encompasses both favourable and unfavourable outcomes.

Within this worldview, each individual receives only a "part" of that divinely ordained total. Consequently, Lampungese speakers apply the literal concept of *bagian* 'a part of a whole' to the abstract idea of life and destiny. This metaphor illustrates a culturally embedded way of understanding human fortune as a distributed portion of a predetermined cosmic order. Reflectively, the metaphor highlights how linguistic expressions are shaped by theological and cultural frameworks; the use of *bagian* to refer to fate reveals that destiny is not viewed as random but as an apportioned share of a larger divine design.

To understand more, below is a metaphoric sentence containing the word "*bagian*."

SL: *mati malang bagian, sangon nasib badan*

/mati malaŋ bagian, saŋon nasib badan/

TL: So bad part, certainly destiny's body.

What bad luck; it's your destiny.

In the sentence above, it is clear that the term '*bagian*' is used in a way that contextually aligns with the English word 'luck.' This illustrates its functional role in everyday Lampungese conversation, where the term extends beyond its literal meaning of 'a part' to denote an individual's share of fortune or destiny, reflecting how speakers draw on the metaphorical sense of *bagian* to describe variations in personal fate.

The final finding of this study concerns the term '*muli/muli*,' which corresponds to 'girl' in English. From a cognitive perspective, Lampungese speakers perceive girls as physically smaller than boys, and this perception influences the metaphorical extension of the term. The abstract notion of "small" is subsequently mapped onto a particular type of banana that is noticeably smaller than other varieties. As a result of this conceptual association, both Lampungese speakers and other ethnic groups in Lampung commonly refer to the banana as "*punti*" /*punti*/ or "*muli*" in Lampungese or "*pisang*" /*pisaŋ*/ or "*muli*" in nonLampung vernaculars. Next, the banana variety in this paper will be called the "*muli banana*." This linguistic practice demonstrates a culturally grounded metaphor where human physical traits are projected onto natural objects.

To examine whether this conceptualization operates symmetrically specifically, whether boys, viewed as physically 'big,' generate similar compound forms the researcher explored potential lexical parallels using the Lampungese term for 'big,' which is '*meranai*' (/məʁanai/). However, the investigation did not reveal any compound expressions that employ this term in an analogous way. Furthermore, the researcher also did not find any other compound words using the term '*multi*' while containing the meaning of 'small' as the modifier. In this case, Lampungese prefer to use the lexeme '*lunik*' (/luni/), which literally means 'small,' such as '*way*' (/wɔɪ/) '*lunik*' ('small river').

The absence of comparable compound forms may indicate one of three possible explanations. First, it is possible that the modifier '*muli*' in the compound term does not originate from a conceptual comparison between 'girl' and 'boy.' If this is the case, then the term '*meranai*,' meaning 'big,' would not naturally appear in similar compounding patterns. This interpretation would further imply that the researcher may have misinterpreted the original data or received inaccurate explanations from informants. Second, it may be that other banana varieties entered the Lampung region already bearing established names from non Lampung sources, leading Lampungese speakers to retain these external designations. In contrast, the

muli banana is likely indigenous to Lampung, which would explain why it retains a uniquely local name. This interpretation is supported by the fact that in other Indonesian provinces the fruit is often referred to as Pisang Lampung, and the term "pisang muli" appears in medical academic papers, including works by Sirait and Ashari (2019) and Sapriila and Sopiyaandi (2019). The third possibility is that the analysis presented in the previous chapter is correct, while the absence just suggests that the metaphorical extension observed with "*muli*" is unidirectional and culturally specific, highlighting how linguistic patterns may selectively develop around certain social categories but not others.

Taken together, these findings show that the metaphorical patterns found in Lampungese both orientational and structural operate as part of a coherent cultural logic reflected in everyday speech. The examples discussed in this section illustrate how spatial concepts and concrete cultural experiences are continually mapped onto abstract meanings, actively shaping how speakers comprehend relationships, emotions, time, and social roles. By mapping the abstract, these metaphors effectively architect the social realities that Lampungese people navigate daily. These observations provide a foundation for the broader discussion in the next section, where the implications of these metaphors for Lampungese cognition and cultural practice will be considered in greater depth.

Conclusion

This study has systematically demonstrated that the Lampungese lexicon is profoundly shaped by underlying conceptual metaphors that map concrete, physical domains onto abstract social, relational, and emotional realities. Through the empirical analysis of everyday terms such as *lawan*, *kehago*, *inggoman*, *begawi*, *kesimpulan*, *bagian*, and *muli*, it is evident that Lampungese speakers heavily rely on both orientational and structural metaphors to architect their cognitive worldview and everyday social realities. Orientational metaphors in Lampungese uniquely organize spatial relations (e.g., face to face proximity, straightness, and front back temporal positioning) to evaluate cooperative dynamics, emotional steadfastness, and temporal reasoning without the inherent competitiveness frequently found in other cognate languages. Concurrently, structural metaphors extend concrete concepts such as physical protection, daily labor, and proportional parts to architect profound cultural realities regarding familial emotional stewardship (*inggoman*), sacred customary obligations (*begawi*), and divine destiny (*bagian*).

These findings have important implications for cognitive linguistics, semantics and sociolinguistics. Theoretically, the study provides significant empirical evidence for the ongoing development of the theory of conceptual metaphor, showing that cognitive mappings are heavily constrained by specific cultural logic, environmental engagement and theological frameworks rather than being purely universal. Socioculturally, knowledge of these embedded metaphors offers a crucial insight into how the Lampungese community structurally constructs their social realities, highlighting harmony, fulfilment and divine order, and thus dispelling superficial or literal misunderstandings of their language and averting cross-cultural miscommunication.

Future studies should expand the range of metaphorical analysis to other domains of the Lampungese language such as ecological, economic or political discourse to determine whether these specific cognitive mappings consistently structure social realities across different semantic fields. Comparative studies with other indigenous Austronesian languages are also highly recommended in order to accurately map regional variations in conceptual metaphorization. Finally, educators and language preservationists should actively incorporate these metaphorical frameworks into local language teaching curricula. In doing so, they can ensure that the deeper cultural worldview and emotional stewardship encoded in the

Lampungese lexicon are accurately transmitted to younger generations and appreciated by cross-cultural learners.

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Construction of Tiong Hoa Identity as Portrayed in *Pao An Tui* and *Clara Atawa Wanita Yang Diperkosa* Short Stories

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Abstract

Chinese ethnic identity in Indonesia has historically been shaped by hegemonic tension and marginalization. This paper explores the complexities of Chinese ethnic identity in Indonesia through the lens of two short stories, "Pao An Tui" by Dwicipta and "Clara Atawa Wanita Yang Diperkosa" by Seno Gumira Ajidarma. These stories span from the era of struggle against colonial powers to the Reform Era, highlighting the shifting power relations and tensions between the Dutch, Chinese, and Indigenous Indonesians, and later, between the Indigenous and Chinese communities. The hegemony of identity over Chinese ethnicity has often led to social conflicts and marginalization. Drawing on Stuart Hall's theory of Cultural Identity and Diaspora, this paper examines how identity construction is portrayed in the characters of Chinese ethnicity in these stories. Both narratives reflect the struggles and transformations of the Chinese community in Indonesia, capturing the shifts in status, roles, and identity across different historical periods. "Pao An Tui" and "Clara Atawa Wanita Yang Diperkosa" offer valuable insights into the challenges faced by the Chinese ethnic group, shedding light on their complex experiences and social positioning within Indonesian society during critical moments in history. Through the characters' experiences, the narratives emphasize how identity becomes a source of both conflict and resilience in the face of adversity and social injustice.

Keywords: cultural identity, diaspora, chinese ethnic, tionghoa.

Introduction

An introduction that presents the specific problem under study and describes the research strategy or design. A good introduction explains the background of the research, its importance, and urgency in just a few pages and, by summarizing the relevant arguments and the past evidence, gives the reader a firm sense of what was done and why. The body of the manuscript must be thoroughly typed using Times New Roman 12. The length of the manuscript is for about 3000 to 7000 words (Times New Roman, 12).

Cultural identity is an unstable point of identification created within the discourses of culture and history. "Cultural identities are points of identification, unstable and shifting, formed within the discourses of history and culture. Not an essence but a positioning. Hence, there is always a politics of identity, a politics of position, which has no absolute guarantee in an unproblematic, transcendental 'law of origin.'" (Stuart Hall, 1990). Talking about the Chinese ethnicity in Indonesia is a complex discussion. The Tionghoa ethnic group came to Indonesia during that time, known as Nusantara, in the 7th century. The journey of the Tionghoa ethnic group in Indonesia has been documented in the history of the country up to this moment. The long journey and process of socio-cultural adaptation of the Tionghoa ethnic group in Indonesia raises significant questions about how the construction of Chinese ethnic identity is shaped through the community's 'positioning' in Indonesia.

Several short stories that depict the dynamics of the Chinese ethnic community are written by authors of Chinese descent as well as Indigenous writers. Among them is the short story "Pao An Tui" by Dwicipta, which is one of the best short stories published by Kompas Gramedia that represents the dark historical context of the Tionghoa ethnic group and the Indonesian nation during the struggle after independence. Pao An Tui means City Security Police Force. This organization was established by the Tionghoa ethnic group in 1947 as a civil security guard with the aim of protecting the safety and security of the Chinese community, both from threats posed by the Dutch and from the Republic, which did not favor them. The reason for the formation of Pao An Tui is closely related to the numerous abuses beyond limits, such as violence, discrimination, and oppression against the ethnic Chinese minority. At that time, although Indonesia had proclaimed its independence, after the war ended, the Dutch still attempted to reoccupy Indonesia. (Anne van der Veer, 2013).

Another equally captivating short story that illustrates the dynamics of the Chinese ethnic community in Indonesia is "Clara or The Woman Who Was Raped," a short story by Seno Gumira Ajidarma about the life of the Tionghoa ethnic group in Indonesia during the late New Order era. The story is set against the backdrop of the May 1998 riots, depicting indigenous people discriminating against the presence of Chinese individuals in Indonesia. In the short story, indigenous people are portrayed as looting the belongings of the Chinese ethnic community, culminating in instances of rape and sexual harassment against Chinese women during the riots of '98.

From the era of struggle to the reform era, the hegemony of identity over the Tionghoa ethnic group has led to a dominance of power relations, transitioning from the trichotomy of Dutch vs Chinese vs Indigenous to the dichotomy of Indigenous vs Chinese, ultimately resulting in the emergence of social conflict. "Pao An Tui" and "Clara Atawa Wanita Yang Diperkosa" provide insights into the issues faced by the Tionghoa ethnic group during a dark period in their history and in the world.

Previous research on the short stories "Pao An Tui" by Dwicipta and "Clara Atawa Wanita Yang Diperkosa" by Seno Gumira Ajidarma has delved into the depiction of the Chinese ethnic community in Indonesia across different historical periods. Studies such as Lukito's (2010) and Halim's (2015) have examined "Pao An Tui" in the context of Dutch colonial rule, focusing on the portrayal of Chinese intermediaries and their complex interactions with Dutch colonizers and Indigenous Indonesians. This narrative highlights issues of identity formation and socio-political challenges faced by the Chinese community under colonial dominance. Conversely, research on Ajidarma's "Clara" by Pratama (2018) and Wibowo (2020) explores the Chinese experience during Indonesia's Reform Era, emphasizing the vulnerabilities and systemic discrimination encountered amidst political and social upheaval. These studies reveal how both narratives reflect the struggles of the Chinese community with identity and exclusion, providing critical insights into their socio-political realities during these pivotal periods in Indonesian history.

The construction of Chinese ethnic identity from the early independence period (1945) to the reform era (1998) has led to various conflicts between nations. Through the identification of comparative issues of identity in the cultural and historical discourse depicted in the short stories "Pao An Tui" by Dwicipta and "Clara Atau Wanita Yang Diperkosa" by Seno Gumira Ajidarma, a deeper understanding and interpretation of the processes by which culture and society construct identity can be achieved, particularly concerning the Chinese ethnic characters in the stories. This brief paper will discuss and analyze the conflicts in the construction of Chinese ethnic identity, using Stuart Hall's theory of Cultural Identity and Diaspora as the basis for identifying the existence of identity (cultural) construction among the Chinese ethnic characters in the short stories.

Theory and Method

This section describes in detail how the study was conducted, including theoretical and operational concepts as well as variables used in the study. As an author explains it, different types of studies will rely on different methodologies (Stake, 2010). The readers need to know whether the research was done quantitatively or qualitatively. Kothari says that the latter makes use of available facts or information to analyze and to make a critical evaluation (2004). However, a complete description of the methods used enables the reader to evaluate the appropriateness of the methods and the reliability and the validity of the results. Research design, participants, sampling procedures, data characteristics, and others (if necessary) are parts of this point.

The main sources in this research are the short stories "Pao An Tui" by Dwicipta and "Clara Atawa Wanita Yang Diperkosa" by Seno Gumira Ajidarma. The research on this short story employs a literature study and qualitative descriptive method by collecting, reading, and analyzing data related to the re-search (Creswell, 2014) to obtain the significance of the text regarding how the characters in the short story represent the existing issues and relate to the construction of Chinese ethnic identity. Subsequently, the researcher will examine the connection of these issues using Stuart Hall's identity theory, which will provide an understanding of Chinese ethnic identity in Indonesia from the early independence period to the reform era.

Findings and Discussion

The history of Chinese-Indonesian identity is deeply shaped by political changes and social tensions across different eras. Instead of being fixed, this identity has constantly shifted due to government policies and social pressures. To understand how these challenges are reflected in literature, this study explores the historical experiences and social positioning of the Chinese community in Indonesia.

Tionghoa Ethnic Identity in Indonesia

1. During the Colonial Era

During the colonial era, the Chinese ethnic community in Indonesia was strategically positioned by the Dutch as a social class between the native population and Europeans. They were classified as second-class citizens, seen as intermediaries for managing trade and economic affairs between the indigenous people and the Europeans. This system allowed the Chinese to thrive in business but also solidified their distinct ethnic identity, setting them apart from both the Dutch and the native Indonesians (Prasetya, 2019).

Within the Chinese community itself, a significant cultural divide existed between the Cina Totok (recent Chinese immigrants) and the Cina Peranakan (those of Chinese descent born in Indonesia). The Cina Totok maintained stronger ties to their Chinese heritage, language, and customs, reflecting their recent migration from China. On the other hand, the Cina Peranakan adapted more to local customs, adopting local languages and, in many cases, integrating elements of local religion, politics, and nationalism into their identity. This division created layers of identity within the Chinese community, influencing their cultural and political orientation (Suryadinata, 2003).

2. Old Order

During the Old Order period under Sukarno, the Indonesian government implemented policies aimed at integrating the Chinese community into Indonesian society, albeit under a sense of suspicion and control. According to Dwipayana and Hadimadja (in Suryadinata, 2003), government regulations restricted the Chinese from enrolling in their own secondary schools,

emphasizing national education instead. In addition, Chinese-language publications and media outlets were strictly regulated, and in many cases, shut down. This policy marked an effort to suppress the influence of Chinese culture and foster loyalty to the Indonesian state.

However, despite these restrictions, Chinese-language schools, Chinese ethnic organizations, and Chinese-language media continued to survive, albeit in a more controlled form. These three institutions were seen as the "pillars of Chinese culture," and their resilience during this period showed the Chinese community's determination to maintain its cultural identity despite government pressure to integrate (Suryadinata, 2003).

3. New Order

The most profound and repressive policies toward Chinese identity occurred during the New Order under Suharto. The regime's approach was heavily assimilationist, aiming to erase visible signs of Chinese identity and fully integrate the Chinese into the larger Indonesian society. One of the most notable policies was the name-changing policy (*kebijakan ganti nama*), which required Chinese Indonesians to change their Chinese-sounding names to ones that resembled Indonesian names (Turama, 2014).

The assimilation policies also included the prohibition of Chinese-language media, schools, and cultural organizations, which were seen as potential threats to national unity. The government viewed these institutions as symbols of the Chinese community's separateness and, thus, targeted them for elimination. The result was a forced cultural assimilation that sought to eradicate the distinctiveness of Chinese identity in Indonesia. By dismantling the three main pillars of Chinese culture schools, media, and ethnic organizations the New Order government sought to ensure that future generations of Chinese Indonesians would identify solely as Indonesians, with no visible ties to their ancestral heritage (Turama, 2014).

Despite these efforts, the Chinese community continued to find ways to preserve their identity through informal networks, private cultural practices, and hidden forms of resistance. However, the assimilation policies of the New Order left a lasting impact on the Chinese community, contributing to a complex legacy of identity that has persisted even after the fall of Suharto.

The Processes of "Becoming" and "Being"

1. The Tionghoa Ethnic Group in the Short Story "Pao An Tui"

In the short story "Pao An Tui," the Tionghoa ethnic group is portrayed through the concept of positioning and being positioned, highlighting the complexity of Chinese identity in Indonesia. Internally, the Tionghoa community strives to preserve its cultural heritage and traditions, while externally, they are often marginalized and viewed with suspicion by the larger society. This dual positioning reflects the community's ongoing struggle to maintain their identity in the face of societal pressures to assimilate, as they negotiate their place within Indonesia's broader social and political framework.

"Ayahku selamanya membela Republik. Ia lahir di sini. Dan mati pun di sini. Tak sudi ia membela orang-orang Belanda itu. Ayahku teman baik Oei Kim Sin, pendiri Pao An Tui," kata Ling-Ling menirukan suara A Siong.

"My father will always defend the Republic." he was born here. And he died here too. He is unwilling to defend those Dutch people. "My father is a good friend of Oei Kim Sin, the founder of Pao An Tui," said Ling-Ling, mimicking A Siong's voice.

"Kau memang terlalu baik hati terhadap orang-orang Republik. Anakmu sendiri menjadi korban, dan kau diam saja,"

"You are indeed too kind-hearted towards the people of the Republic." "Your own child has become a victim, and you remain silent."

The quotes above show how the Tionghoa ethnic group positions itself as "Part of Indonesia" or "Defenders of the Republic." Cultural identity as a matter of 'becoming' as well as of 'being' (Stuart Hall, 1990) as Hall suggests, the process of cultural assimilation has made the character Keng Hong and his family feel like part of the Indonesian people. As in his non-essentialist perspective, Keng Hong was born and raised in Indonesia, so the tendency to defend the republic is a fitting one. However, this differs from the views of the Indigenous people and the Dutch, as illustrated in the following quote:

"Tak ada seorang pun tetangga yang melayatnya. Ia baru saja menjejakkan kaki di Kembang Jepun-jepun ini setelah selama hampir dua hari merangkak-rangkak di antara desingan peluru dan menyelinap menghindari laskar-laskar perjuangan yang anti orang-orang kuning dan bermata sipit seperti dirinya. Revolusi kemerdekaan benar-benar membara di seluruh pelosok negeri. Korban berjatuhan. Tak jarang di antaranya adalah korban korban kesalahpahaman belaka. Ia tak tahu kapan situasi perang akan berhenti."

"No neighbor came to pay their respects." He has just set foot in this Kembang Jepun after crawling for almost two days amidst the whizzing bullets and sneaking away from the fighters who are against yellow-skinned people with slanted eyes like him. The independence revolution is truly blazing across the entire country. Victims are falling. It is not uncommon for them to be victims of mere misunderstandings. "I don't know when the situation of war will end."

The excerpt above describes the situation at that time, when the Chinese ethnic community in Indonesia found themselves in an unsafe condition, leading them to be placed in special areas, one of which was Kembang Jepun. Kembang Jepun is the name of a specific residential area designated for the Chinese ethnic community in Surabaya. (Prasetya, 2019). The Tionghoa ethnic group is positioned as spies for both sides; both the Indigenous people and the Dutch.

"Semalam, hampir lima orang tak dikenal mendatangi rumah Keng Hong, me-nanyakan apakah lelaki itu ada di rumahnya atau tidak. A Siong yang pertama kali membukakan pintu. Di belakangnya Ling-Ling mengikuti dengan tubuh gemetaran. Ia selalu ketakutan bila ada orang asing datang ke rumahnya. Tapi A Siong mewarisi keberanian ayahnya. Ia menjawab ayahnya tidak ada. Kalau ada apa-apa, ia bisa mewakili ayahnya. Kelima orang itu bertanya apakah ayahnya terlibat Pao An Tui atau tidak, apakah ia pergi untuk membela Republik atau KNIL. Sayangnya A Siong yang pemberani itu berkata sedikit ketus kepada kelima orang itu."

"Yesterday, almost five unknown individuals came to Keng Hong's house, asking whether the man was at home or not." A Siong was the first to open the door. Behind her, Ling-Ling followed with a trembling body. She always feels scared when strangers come to her house. But A Siong inherited his father's bravery. He answered that his father was not there. If anything happens, he can represent his father. The five people asked whether his father was involved with Pao An Tui or not, whether he went to defend the Republic or the KNIL. Unfortunately, the brave A Siong replied somewhat curtly to the five of them."

The excerpt above illustrates how the Tionghoa ethnic group was killed by the Dutch due to suspicions of supporting the Indigenous people who were fighting for independence and seeking revolution. Although positioned in class 2 below the Dutch. For the Dutch citizens in Indonesia, the Tionghoa ethnic group is divided into two factions that played a role in the struggle for the land of Indonesia, namely the allies of the Dutch and the allies of the Indigenous people. Despite the pros and cons, the sentiment of the Indigenous people towards the Dutch ethnic group continues to scrutinize the movements of the Chinese ethnic group. Like the following quote:

"Antek-antek Pao An Tui kalau berani bersekutu dengan Belanda akan di-musnahkan."

"Those who dare to ally with the Dutch will be destroyed."

Terror during the early independence of Indonesia colored the struggle of the Chinese ethnic group, who were caught in a situation between two great nations on one land of power.

"Kita benar-benar berada di tempat yang sulit. Kedua belah pihak mencurigai kita," katanya sambil meremas kertas itu sampai hancur. Kedua adik iparnya memandang bingung, tak tahu mesti berbuat apa".

"We are really in a tough spot." "Both sides suspect us," he said, crumpling the paper until it was torn. "Both of her sisters-in-law looked confused, not knowing what to do."

There is a trichotomy of the Netherlands vs China vs Indonesia in the events of the short story, so in this case, the Chinese or Chinese ethnicity is positioned in between. Nevertheless, the presence of pros and cons regarding the Chinese ethnicity does not create a safe situation due to the suspicions of the Dutch and the Indigenous people towards the Chinese identity. For the indigenous people, suspicion towards the Tionghoa ethnic group is not without reason, as the Chinese have a higher identity status than the indigenous people in the eyes of the Dutch. Thus, the Tionghoa ethnic group is always viewed as an ally of the Dutch.

2. The Tionghoa Ethnic Group in the Short Story "Clara Atau Wanita Yang Diperkosa"

In the short story "Clara Atau Wanita Yang Diperkosa" Tionghoa ethnic identity in Indonesia is viewed from the community's own perspective, following a non-essentialist or constructivist approach, as outlined by Stuart Hall. This view sees identity as shaped by social and historical contexts, rather than being fixed. The story shows how Chinese Indonesians construct their identity in response to external pressures and discrimination, highlighting the fluid and evolving nature of their ethnic identity, as characters redefine themselves within a changing social environment.

"Belum sempat berpikir, kaca depan BMW itu sudah hancur karena gebukan. Aduh, benarkah sebegitu bencinya orang-orang ini kepada Cina? Saya memang keturunan Cina, tapi apa salah saya dengan lahir sebagai Cina?"

"Saya orang Indonesia," kata saya dengan gemetar.

"Saya hanya tahu bahasa Indonesia dan bahasa Inggris untuk urusan bisnis. Ka-ta orang, bahasa Cina sangat kaya dalam hal menggambarkan perasaan, tapi saya tidak bisa bahasa Cina sama sekali dari dialek manapun, kecuali yang ada hubungannya dengan harga-harga. Saya cuma seorang wanita Cina yang lahir di Jakarta dan sejak kecil tenggelam dalam urusan dagang."

"Before I had a chance to think, the windshield of the BMW was already shattered from the blows." Oh dear, is it really true that these people hate China so much? I am indeed of Chinese descent, but what is wrong with being born as a Chinese?"

"I am Indonesian," I said, trembling.

"I only know Indonesian and English for business matters." For some people, the Chinese language is very rich in expressing feelings, but I can't speak Chinese at all from any dialect, except for anything related to prices. I am just a Chinese woman born in Jakarta who has been immersed in trade matters since childhood."

The quotes above show how the Tionghoa ethnic group positions themselves as "Indonesians." Cultural identity is a matter of both 'becoming' and 'being' (Stuart Hall, 1990). According to Hall, the process of cultural assimilation has led the character Clara to feel that she is Indonesian. As in her non-essentialist perspective, Clara was born and raised in Indonesia, uses the name Clara, not her Chinese ethnic name, and has a Javanese boyfriend. However, this is different from the Native view, as in the following quote:

"Cina!" "Cina!" Mereka berteriak seperti menemukan intan berlian.

"Sialan! Mata lu sipit begitu ngaku-ngaku orang Indonesia!"

"China!" "China!" They shouted as if they had found a diamond.

"Damn! With your slanted eyes, you claim to be Indonesian!"

The Tionghoa ethnic group is positioned as "the Chinese" or the 'other.' For the indigenous people, even though the Chinese have assimilated for decades in Indonesia, they are still regarded as 'the other.' The process of assimilation of Chinese citizens is the result of cross-cultural interactions (Indonesia-China), including local cultures (Javanese, Malay, etc.) as well as Western culture. (agama, nama, dll).

According to Stuart Hall, "Cultural identity as one, shared culture, a sort of collective 'one true self,' is how indigenous people interpret Chinese identity from an essentialist perspective, which is the first way to interpret identity. Cultural identity is seen as a shared culture, collective in nature, and already inherent in an individual. Stuart Hall, 1990.

Thus, the perspective of the indigenous people makes Tionghoa in Indonesia still viewed as Chinese. They are considered to have the same identity as those from China, even though they were born and raised in Indonesia and have no connections to China.

Conclusion

The early period of independence (1945) to the reform era (1998) has led to various conflicts between nations. Through the comparative identification of identity issues in the cultural and historical discourse depicted in the short stories "Pao An Tui" by Dwicipta and "Clara Atau Wanita Yang Diperkosa" by Seno Gumira Ajidarma, an understanding and interpretation is provided on how culture and society construct identity, particularly regarding the Chinese ethnic characters in Indonesia within these short stories. In the short story "Pao An Tui" by Dwicipta, the Tionghoa ethnic group still occupies a higher position than the indigenous people as second-class citizens after the Dutch or European nations. Thus forming a trichotomy of Dutch vs Chinese vs Indigenous during the colonial period and the struggle for the Republic. In the short story "Clara Atau Wanita Yang Diperkosa" by Seno Gumira Ajidarma, the Tionghoa ethnic group holds a lower position and creates a dichotomy of Indigenous vs Chinese. The formation occurred due to the policies during the New Order regime, namely assimilation and the elimination of the three main pillars of Chinese culture.

The process of constructing that identity has led to several conflicts that reduce the Chinese ethnic identity in Indonesia. In the short story "Pao An Tui" by Dwicipta, Keng Hong and his family are Chinese descendants who have adapted to the local context, such as language and nationalism. Their identity as part of Indonesia plays a role in the political power struggle between the Dutch and the Indigenous people. Nevertheless, the Tionghoa ethnic group is caught in an identity construction between being allies of the Indigenous people and allies of the Dutch. In contrast, in the short story "Clara Atau Wanita Yang Diperkosa" by Seno Gumira Ajidarma, Clara feels that she is an Indonesian who has gone through the process of assimilation and plays a role in Indonesia's economic development by creating job opportunities for the Indigenous people. However, such an attitude in the eyes of the Indigenous people, Clara remains Chinese.

Both of these short stories depict the differences in status, roles, and ethnic identity of the Chinese community during different periods throughout Indonesia's journey. These short stories serve as a social critique of the government's politics during the Old Order and New Order towards the Chinese ethnic minority in Indonesia, depicted through the character of Prime Minister Syahrir in the short story "Pao An Tui" and uniformed officials in the short story "Clara or The Woman Who Was Raped."

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Pronunciation Teaching Techniques in English with Lucy YouTube Videos: A Qualitative Content Analysis

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Abstract

Pronunciation instruction remains underrepresented in formal EFL curricula, prompting learners to seek pronunciation input from digital sources such as YouTube. Although research on YouTube-based pronunciation learning has grown substantially, most existing studies examine learner outcomes or learner perceptions, leaving the instructional content of popular pronunciation channels largely unexamined. This study addresses that gap through a qualitative content analysis of pronunciation-teaching techniques in three videos from the English with Lucy YouTube channel, guided by Celce-Murcia et al.'s (1996) communicative pronunciation-teaching framework and Pennington's (2021) intelligibility-centered approach. The three videos were purposively selected to represent segmental features, suprasegmental features and pronunciation accuracy, and connected speech. Video transcripts were coded for pronunciation feature, teaching technique, and instructional purpose, and the coded data were analyzed through data reduction, data display, and conclusion drawing. The findings show that English with Lucy employs a range of pronunciation-teaching techniques — including explicit explanation, articulation demonstration, modelling, repetition, corrective feedback, contrastive explanation, and contextualized practice — and that the specific combination of techniques used shifts systematically with the phonological focus of each video, moving from segmental accuracy, to suprasegmental awareness, to connected-speech comprehension. These findings suggest that digital pronunciation instruction on this channel integrates sound production, pronunciation awareness, and spoken-language comprehension within a coherent instructional trajectory. The study contributes theoretically by extending established pronunciation-pedagogy frameworks to the analysis of instructional YouTube videos as pedagogical artifacts, and practically by offering guidance for EFL teachers, content creators, and curriculum designers seeking to evaluate or design digital pronunciation materials.

Keywords: pronunciation instruction; qualitative content analysis; YouTube; English with Lucy; EFL; segmental and suprasegmental features

Introduction

Pronunciation is widely regarded as one of the most essential yet pedagogically complex components of English language learning. In the context of English as a Foreign Language (EFL), mastering pronunciation presents particular challenges for learners, as it demands not only the accurate production of individual sounds but also the application of prosodic features such as stress, rhythm, and intonation in connected speech (Celce-Murcia et al., 1996; Derwing & Munro, 2015). Contemporary scholars have increasingly emphasized that the primary goal of pronunciation instruction should be the development of *intelligibility* — the degree to which a listener understands a speaker — rather than the achievement of native-like phonetic accuracy (Levis, 2018; Pennington, 2021). This shift in pedagogical orientation acknowledges the global role of English as a lingua franca, in which communicative effectiveness across diverse interlocutors holds greater practical significance than conformity to a single native-speaker norm (Derwing & Munro, 2015).

Despite the centrality of pronunciation to communicative competence, empirical evidence consistently indicates that pronunciation instruction remains underrepresented in formal EFL curricula (Hismanoglu, 2019; Senowarsito & Ardini, 2023). In the Indonesian EFL context specifically, studies have identified a persistent gap between learners' pronunciation competence and the demands of real-world communication. Reskiawan et al., (2026) found that Indonesian EFL learners encounter significant difficulty with segmental features — particularly sounds that do not exist in Bahasa Indonesia, such as /θ/, /ð/, and /æ/ — as well as with suprasegmental features including word stress placement, sentence rhythm, and intonation contours. Istiqomah et al., (2021) similarly reported that many learners hold negative or anxious attitudes toward phonetics learning, partly owing to insufficient and unsystematic pronunciation instruction in formal classroom settings. Taken together, these findings underscore the need for accessible, structured, and multimodal pronunciation learning resources beyond the conventional classroom.

The rapid expansion of digital technology and video-sharing platforms has created new possibilities for pronunciation learning outside the traditional classroom. YouTube, in particular, has emerged as a prominent medium through which EFL learners gain access to pronunciation instruction delivered by professional educators and native speakers (Audina et al., 2023; Suwastini et al., 2023). Unlike static textbook materials, YouTube videos offer multimodal input that combines auditory, visual, and metalinguistic elements, thereby aligning with Mayer's & Fiorella's (2021) Cognitive Theory of Multimedia Learning, which posits that learning is enhanced when both verbal and visual channels are engaged simultaneously. Empirical studies in Indonesian EFL contexts have confirmed that YouTube-based pronunciation instruction leads to measurable improvements in learners' phonological accuracy across a range of segmental and suprasegmental features (Firdaus & Utama, 2025; Maspufah, 2022; Mulyani & Sartika, 2019). Furthermore, research on learners' perceptions consistently reveals positive attitudes toward YouTube as a pronunciation-learning tool, with learners reporting increased motivation, engagement, and access to authentic language models (Amzah, 2023; M. Hasanah & Wahono, 2022; Karim et al., 2023).

Among the many YouTube channels dedicated to English pronunciation, English with Lucy, managed by British educator Lucy Bella Simkins, stands out as one of the most widely used and academically cited resources for EFL learners. With over fifteen million subscribers globally, the channel offers systematic pronunciation lessons covering a broad spectrum of phonological features, including vowel and consonant sounds, word stress, connected-speech phenomena such as linking, assimilation, and elision, as well as accent varieties and the pronunciation of commonly mispronounced vocabulary. The channel's structured pedagogical approach, professional production quality, and coverage of both segmental and suprasegmental features have made it a frequent reference point in EFL pronunciation research (Andini & Zaitun, 2023; Rachmawati & Cahyani, 2020). Andini and Zaitun (2023), for instance, demonstrated that students who engaged with English with Lucy content showed improvements in segmental pronunciation accuracy. However, their study — like the majority of existing research on this channel — focused on measuring learner outcomes rather than systematically examining the instructional techniques embedded within the videos themselves.

A critical review of the existing literature reveals that although research on YouTube-based pronunciation learning has grown substantially in recent years, significant gaps remain (Aryanti & Santosa, 2024; Hismanoglu, 2019). The overwhelming majority of studies have examined YouTube from a *learner outcome* perspective, measuring pre- and post-test improvements in pronunciation performance, or from a *learner perception* perspective, surveying students' attitudes and motivation toward digital pronunciation resources (Fatimah et al., 2024; S. N. S. Hasanah & Rizal, 2024). What is conspicuously absent from the literature is a systematic, content-level analysis of the instructional materials themselves — that is, a

rigorous examination of what pronunciation-teaching techniques are actually embedded within popular YouTube videos, and of how these techniques align with established theoretical frameworks for effective pronunciation pedagogy. This gap is significant because understanding the pedagogical content of widely consumed educational YouTube videos is essential for informing teacher professional development, content-creation practices, and the curricular integration of digital pronunciation resources in EFL contexts (Audina et al., 2023; Khasanah & Lestiyawati, 2024).

The present study addresses this gap by conducting a qualitative content analysis of the pronunciation-teaching techniques presented in three selected English with Lucy YouTube videos. The analysis is guided by two complementary theoretical frameworks: the communicative pronunciation-teaching framework of Celce-Murcia et al., (1996) which identifies dimensions of pronunciation instruction such as awareness-raising, form-focused instruction on segmental and suprasegmental features, guided practice, communicative practice, and feedback; and the intelligibility-centered approach of (Pennington, 2021), which emphasizes that effective pronunciation pedagogy should support learners' ability to communicate meaningfully rather than replicate a native accent. By examining three videos that represent distinct phonological domains — segmental features (vowel and consonant production), suprasegmental features (pronunciation accuracy and word stress), and connected speech — this study generates a comprehensive descriptive account of how pronunciation instruction is constructed and delivered on one of the world's most widely viewed EFL pronunciation channels.

The findings of this study are expected to make several contributions to the field. Theoretically, the study extends the existing literature on digital EFL pedagogy by demonstrating how a systematic content-analytic framework can be applied to instructional YouTube videos as pedagogical artifacts. Practically, the findings provide concrete insight for EFL teachers seeking to select, evaluate, or adapt YouTube pronunciation content for classroom use, as well as for content creators and curriculum designers aiming to develop pedagogically principled digital pronunciation materials. In the broader Indonesian EFL context, where digital learning resources play an increasingly central role in pronunciation instruction (Istiqomah et al., 2021; Reskiawan et al., 2026; Senowarsito & Ardini, 2023)), this study offers a timely contribution to understanding how pronunciation knowledge is organized, explained, and made accessible to learners through contemporary digital media.

Theory and Method

This qualitative content analysis study employs three pronunciation-focused videos from the English with Lucy YouTube channel as its primary source of data: British Accent: 'All Vowels & Consonants' (video 1), 'Do YOU Mispronounce These Common English Words?' (video 2), and 'YES, You Can Understand Fast Spoken English' (video 3). The information collected consists of textual transcriptions of the instructional explanations, pronunciation demonstrations, examples, and practice activities presented in each video. Given that the focus of this study is to investigate the pronunciation-teaching techniques and phonological features embedded in these videos, the instructional episodes identified are thoroughly described and interpreted with the aid of several pertinent references on pronunciation pedagogy.

The data collection process through the videos consists of two primary stages: (1) each video is watched multiple times attentively and transcribed to capture instructional explanations, pronunciation examples, demonstrations, and practice activities; and (2) the identified instructional episodes are documented and organized according to the pronunciation feature being taught and the teaching technique applied, in order to streamline the data-analysis process.

The transcripts, which contain various instructional episodes featured in the videos, were subsequently analyzed by offering comprehensive explanations of the pronunciation feature being introduced, the explanation or demonstration provided by the teacher, the teaching technique applied, and the instructional purpose of each activity. This analysis followed the stages of data reduction, data display, and conclusion drawing (Miles et al., 2013), and its trustworthiness was strengthened through repeated viewing of the videos and cross-checking of the transcripts against the original recordings (Elo et al., 2014; Lincoln & Guba, 1985).

In order to understand the pronunciation-teaching techniques and phonological features embedded in the videos, this study draws upon Celce-Murcia et al., (1996) communicative framework of pronunciation teaching, which focuses on the construction of pronunciation competence through explicit instruction and practice. Regarding the goal of pronunciation instruction, Celce-Murcia et al., (1996) posit that effective pronunciation teaching integrates awareness-raising, form-focused instruction on segmental and suprasegmental features, guided practice, communicative practice, and feedback into a coherent instructional sequence. Complementing this framework, Pennington (2021) intelligibility-centered approach emphasizes that effective pronunciation pedagogy should support learners' ability to communicate meaningfully rather than replicate a native accent. Thus, through the application of these two frameworks, this study intends to uncover how pronunciation knowledge is constructed, explained, and delivered within the English with Lucy videos.

Findings

Following the qualitative content-analysis procedure described in the Method section, this study examined three English with Lucy YouTube videos to identify the pronunciation-teaching techniques and phonological features presented in the instructional content. Instructional episodes were identified from the video transcripts and categorized according to pronunciation-teaching strategy and pronunciation feature.

The selected videos represent different areas of pronunciation instruction: (1) segmental features, including vowel and consonant production; (2) suprasegmental features, particularly pronunciation accuracy and word stress; and (3) connected-speech features, including linking, assimilation, elision, and weak forms. As detailed in the following subsections, the findings reveal that English with Lucy employs a range of pronunciation-teaching techniques, including explicit explanation, articulation demonstration, modelling, repetition, corrective feedback, and contextualized practice, applied in ways that are tailored to the phonological focus of each video.

Pronunciation Teaching Techniques in Segmental Features Instruction

The first video focuses on segmental pronunciation features, particularly vowel and consonant sounds in British English pronunciation. The instructional content mainly emphasizes how learners can produce individual sounds accurately through explanation and demonstration, as summarized in Table 1.

Table 1. Analysis of Segmental Features Instruction

Transcript Evidence	Pronunciation Feature	Teaching Technique	Interpretation
“I speak with Modern Received Pronunciation. That is what I'll be focusing on teaching you today.”	British pronunciation model	Explicit explanation	Lucy introduces the target accent and explains the pronunciation variety that will be discussed, providing learners with a clear learning objective before pronunciation practice.
“Think in sounds, not spellings.”	Relationship between spelling and sound	Phonological awareness	Lucy explains that English pronunciation cannot always be predicted from spelling, encouraging learners to focus on actual sounds rather than written forms.
“The lips are relaxed, the tongue is relaxed in the middle of the mouth.”	Vowel production	Articulation demonstration	Lucy explains the physical process of producing sounds by describing mouth and tongue position.
“Listen and repeat after me.”	Sound production practice	Modelling and repetition	Lucy provides a pronunciation model and allows learners to imitate the target sounds.

The findings show that the dominant techniques used in this video are explicit explanation, articulation demonstration, and modelling. Lucy presents pronunciation as both a physical and a phonological process by combining sound descriptions with concrete examples, an approach that helps learners understand not only how sounds are produced but also how they differ from their written forms. Consistent with this focus, the dominant phonological features in this video are segmental features, particularly vowels and consonants, with the instructional focus centred on improving learners' ability to produce individual English sounds accurately.

Pronunciation Teaching Techniques in Pronunciation Accuracy and Word Stress Instruction

Whereas the first video centers on the production of individual sounds, the second video shifts the instructional focus to commonly mispronounced English words and pronunciation variation. Compared with the first video, this lesson places greater emphasis on learners' awareness of pronunciation mistakes and on the differences between competing pronunciation forms, as shown in Table 2.

Table 2. Analysis of Pronunciation Accuracy and Word Stress Instruction

Transcript Evidence	Pronunciation Feature	Teaching Technique	Interpretation
“How do you pronounce this word?”	Pronunciation awareness	Diagnostic teaching	Lucy encourages learners to predict pronunciation before receiving correction, creating awareness of learners' own pronunciation.
“If you said pronunciation, it's incorrect. The correct pronunciation is pronunciation.”	Word pronunciation accuracy	Corrective feedback	Lucy identifies a common pronunciation mistake and provides the correct form.
“Both are perfectly correct. However, one is more common in British English.”	Accent variation	Contrastive explanation	Lucy explains that pronunciation differences may occur because of accent variation rather than being completely incorrect.
“All three versions are stressed on the first syllable.”	Word stress	Suprasegmental instruction	Lucy highlights the importance of stress placement in pronunciation.

The findings indicate that the dominant teaching techniques in this video are diagnostic teaching, corrective feedback, and contrastive explanation. Rather than simply supplying the correct pronunciation, Lucy also explains why learners may pronounce certain words differently, linking correction to explicit reasoning about accent variation. Correspondingly, the main phonological features targeted in this video are suprasegmental features, particularly word stress, demonstrating that pronunciation accuracy involves not only individual sounds but also rhythm and emphasis.

Pronunciation Teaching Techniques in Connected Speech Instruction

The third video moves beyond the word-level focus of the first two videos to address connected speech and the comprehension of fast spoken English. Unlike the first two videos, which mainly emphasize pronunciation production, this video focuses on helping learners understand how pronunciation changes occur in authentic spoken communication.

The instructional content highlights that spoken English often differs from textbook English because native speakers naturally connect, reduce, and modify sounds during conversation. Accordingly, the main focus of this video is developing learners' awareness of natural speech patterns, as summarized in Table 3.

Table 3. Analysis of Connected Speech Instruction

Transcript Evidence	Pronunciation Feature	Teaching Technique	Interpretation
“Spoken English is different from textbook English.”	Difference between written and spoken English	Explicit explanation	Lucy introduces the concept that learners may struggle with spoken English because natural speech contains pronunciation changes that are not always visible in writing.
“Native speakers don't articulate every single sound.”	Sound reduction	Phonological explanation	Lucy explains that some sounds become weaker or less clearly pronounced in fluent speech, helping learners recognize natural pronunciation patterns.
“Connected speech is when words are linked together.”	Linking	Demonstration and explanation	Lucy explains how words interact with each other when spoken continuously rather than separately.
“Contractions and unique language features make English sound faster.”	Contractions and reductions	Contextualized practice	Lucy demonstrates how shortened forms contribute to the rhythm and speed of spoken English.
“Learn how native speakers actually speak.”	Authentic spoken communication	Awareness-building instruction	Lucy encourages learners to focus on real communication rather than only formal textbook pronunciation.

The findings indicate that the main teaching techniques used in this video are explicit explanation, phonological explanation, demonstration, and contextualized awareness-building. Rather than explaining individual pronunciation rules in isolation, Lucy explicitly connects pronunciation features to listening comprehension. Consequently, the dominant phonological features targeted in this video are suprasegmental and connected-speech features, particularly sound reduction, linking, contractions, and natural speech patterns — features that extend beyond individual sounds because they involve relationships between words and phrases during continuous speech. Taken together, this video demonstrates that pronunciation instruction in English with Lucy extends beyond accurate sound production toward understanding authentic communication, helping learners recognize why native speakers may sound faster and why spoken English differs from carefully articulated classroom English.

Discussion

Across the three analyzed videos, English with Lucy presents pronunciation instruction through a gradual progression that mirrors the segmental-to-suprasegmental continuum emphasized in the communicative pronunciation-teaching framework of Celce-Murcia et al., (1996). The first video emphasizes segmental accuracy by teaching learners how individual vowels and consonants are produced. The second video develops pronunciation awareness through correction, discussion of pronunciation variation, and attention to word stress. The third video extends pronunciation learning into natural spoken interaction through connected-speech features. Read together, the three videos illustrate a coherent instructional trajectory: from the accurate articulation of isolated sounds, to awareness of variation and stress at the word level, to comprehension and production of pronunciation phenomena in continuous, authentic speech.

The findings show that English with Lucy employs a range of pronunciation-teaching techniques, including explicit explanation, articulation demonstration, modelling, repetition, corrective feedback, contrastive explanation, and contextualized practice. Notably, the specific combination of techniques varies systematically with the phonological focus of each video: articulation demonstration and modelling dominate where the goal is accurate sound production (Video 1), diagnostic teaching and corrective feedback dominate where the goal is awareness of common errors (Video 2), and explanatory and awareness-building techniques dominate where the goal is comprehension of natural speech (Video 3). This patterning suggests that the choice of teaching technique in the channel is not arbitrary but is calibrated to the cognitive and communicative demands of the pronunciation feature being taught, a pattern broadly consistent with (Pennington, 2021) argument that effective pronunciation pedagogy should be responsive to the specific communicative function that a given feature serves.

Furthermore, the phonological features targeted across the videos demonstrate that pronunciation instruction on this channel is not limited to individual sounds. While segmental features provide the foundation for pronunciation accuracy, suprasegmental and connected-speech features support learners' ability to understand and participate in real spoken communication. This progression lends empirical support to the intelligibility-centered view that pronunciation pedagogy should ultimately serve communicative competence rather than the imitation of a single native-speaker norm (Levis, 2018; Pennington, 2021). Overall, the selected videos show that digital pronunciation instruction can integrate sound production, pronunciation awareness, and spoken-language comprehension within a single, structured channel. Through explanation, demonstration, and authentic examples, English with Lucy presents pronunciation as a communicative skill rather than merely a matter of producing isolated sounds — a finding that extends prior learner-outcome research on this channel (Andini & Zaitun, 2023; Rachmawati & Cahyani, 2020) by showing, at the level of instructional content, how such outcomes are pedagogically constructed.

Conclusion

This study set out to examine, through qualitative content analysis, the pronunciation-teaching techniques and phonological features presented in three English with Lucy YouTube videos. The findings show that the channel employs a varied repertoire of teaching techniques — including explicit explanation, articulation demonstration, modelling, repetition, corrective feedback, contrastive explanation, and contextualized practice — and that the specific combination of techniques used is systematically aligned with the phonological focus of each video, moving from segmental accuracy, to suprasegmental awareness, to connected-speech comprehension. These findings answer the two research questions posed at the outset of the

study by identifying both the range of techniques employed and the segmental and suprasegmental features predominantly targeted across the three videos.

Theoretically, the study contributes to the literature on digital EFL pedagogy by demonstrating that Celce-Murcia et al.'s (1996) communicative pronunciation-teaching framework and Pennington (2021) intelligibility-centered approach can be productively applied to analyze instructional YouTube videos as pedagogical artifacts, extending these frameworks beyond the traditional classroom context in which they were originally developed. Practically, the findings offer concrete guidance for EFL teachers seeking to select, evaluate, or adapt YouTube pronunciation content for classroom use, and for content creators and curriculum designers aiming to design pedagogically principled digital pronunciation materials that integrate segmental accuracy, suprasegmental awareness, and authentic connected-speech comprehension.

This study is nevertheless subject to several limitations. First, the analysis was restricted to three videos from a single YouTube channel, which limits the extent to which the findings can be generalized to other pronunciation-focused content creators or to English with Lucy's output as a whole. Second, as a qualitative content analysis of instructional content, this study did not measure learners' actual pronunciation gains or their perceptions of the videos, and therefore cannot establish a direct link between the identified teaching techniques and learning outcomes. Future research could address these limitations by extending the content-analytic approach to a larger and more diverse sample of pronunciation-focused YouTube channels, by triangulating content analysis with learner-outcome or learner-perception data to examine how specific instructional techniques relate to actual pronunciation gains, and by comparing the pedagogical strategies used across different digital platforms and educator profiles to build a more comprehensive picture of pronunciation pedagogy in contemporary digital EFL environments.

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Integration of Literature and Psychological Theory in the Analysis of the *Film Ranah 3 Warna*

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Abstract

This study analyses the integration of literature reviews and psychological theory as a conceptual foundation for understanding the dynamics of Alif Fikri's character in the film *Ranah 3 Warna*. Using a descriptive qualitative approach, this study explores how motivation, resilience, and self-actualization play a role in a college student's life journey when facing structural barriers and personal crises. The analysis was conducted in three main phases: precollege adolescence, the early college years, and the period as an exchange student in Canada. The results indicate that in the first phase, Alif demonstrated strong self-autonomy and intrinsic motivation to overcome administrative challenges regarding his diploma through organised and meaningful efforts. In the second phase, it was found that psychological resilience and realistic ego mechanisms enabled Alif to withstand the heavy pressure resulting from his father's death through problem-focused coping. In the final phase, self-concept maturity and a positive "internal working model" allowed him to achieve global academic success despite facing failures in the interpersonal realm. Overall, this study concludes that educational success is determined by a balance between cognitive abilities, motivational factors, and mental resilience. The integration of various psychological theories into literary works provides a holistic understanding of life values and the importance of character education, which encompasses the dimensions of moral knowledge, moral feelings, and moral actions in the learning process.

Keywords: Character education, resilience, self-actualisation

Introduction

Literature or a literature review is an essential component of scientific research that serves as a theoretical foundation and reinforces the researcher's ideas. According to Ridwan (2021), a literature review is a series of concepts, definitions, and propositions used to systematically examine a phenomenon and explain the relationships between variables in a study. This indicates that a literature review does not merely consist of a summary of theories but also involves the analysis and synthesis of various relevant sources to clarify the direction, objectives, and originality of the research being conducted.

Literature assessment is the process of deeply understanding and examining the literature to identify scientific contributions, recent developments, and elements of originality within a study. Jeka et al., (2023) explain that a literature review serves to examine the latest developments in a field of study and helps researchers identify research gaps as a basis for the originality of the research. Therefore, a literature review is not limited to reading references but also involves assessing relevance, theoretical developments, and the research's position within a broader scientific context.

Psychological theories serve as conceptual frameworks used to understand human behavior and mental processes, including in the context of learning. Fithriyah (2024) states that learning theories in psychology help explain how individuals acquire knowledge and how these theories can be applied in learning activities. Therefore, psychological theories play a crucial

role in designing effective learning strategies, as they provide a scientific foundation for understanding how learners think, respond to stimuli, and develop understanding.

This scholarly paper discusses the importance of literature review, literary appreciation, and psychological theory as a conceptual foundation for analyzing literary works and films, particularly *Ranah 3 Warna*. This paper begins by explaining the function of a literature review in establishing a systematic framework, identifying research gaps, and strengthening academic arguments. Additionally, this paper outlines the concept of literary appreciation as a process of deep understanding and interpretation of a work to uncover its aesthetic, moral, and social values.

In addition, this discussion focuses on psychological theories as a framework for understanding human behavior and individual development, particularly in the context of education and character development. Psychological approaches such as behaviorism, cognitivism, and humanism are used to analyze the dynamics of personality and motivation reflected in the work. Specifically, this study connects psychological theories with Alif Fikri's life journey in the film *Ranah 3 Warna*, which depicts perseverance, motivation, and the process of self-actualization in the face of life's challenges. Thus, this paper demonstrates that the integration of literature and psychological theory provides a more comprehensive understanding of the life values conveyed through literary works and films.

Theory and Method

In the context of research and academia, literature is defined as a source or reference used to obtain specific information in various activities, particularly in the field of education. Literature is not limited to books but also encompasses a wide variety of other written works. Based on the depth of analysis, literature is categorized into three types: primary literature, which contains new ideas or theories resulting from original research; secondary literature, which refers to primary literature and typically does not present new findings; and tertiary literature, which provides guidance for locating secondary literature (Jeka et al., 2024).

A literature review is a vital component of research because it serves as a theoretical foundation, defines the scope of the work, and acts as a tool to prevent research duplication. Through literature review, researchers can identify what related studies have been conducted previously and uncover the main ideas and objectives of the topic under investigation. To produce a good literature review, the literature used must be relevant, up-to-date, and capable of serving as a basis for solving the problem under investigation, thereby ultimately helping researchers produce high-quality research (Ridwan, 2021).

Learning theories in psychology are concepts or ideas that can be tested through the collection of evidence to understand and classify human behavior, including how people think, make decisions, and interact with their environment. In educational practice, there are four learning theories that are frequently used: the behaviorist learning theory, which emphasizes behavioral change resulting from stimulus-response interactions; the cognitive learning theory, which focuses on thinking processes and understanding; the humanistic learning theory, which emphasizes humanization and self-development; and the constructivist learning theory, which views learning as a process of constructing one's own meaning through interaction with problems or concepts (Fithriyah, 2024).

The approach used in this study is descriptive qualitative. This method was chosen because it aims to holistically understand the phenomena experienced by the research subjects such as behavior, perceptions, or actions through descriptions in the form of words and language (Moleong, 2017). In the context of film research, qualitative methods allow researchers to explore the deeper meanings behind visual narratives and dialogue, rather than merely measuring their statistical aspects (Stake, 2010). This approach is suitable for analyzing

the character of Alif Fikri because this study seeks to interpret the dynamics of his motivation and self-actualization in a contextual manner.

The focus of this study is on the main character, Alif Fikri, in the film *Ranah 3 Warna*. The unit of analysis is focused on specific scenes that represent Alif's life journey, which has been previously categorized into three phases: (1) Alif's childhood, (2) the period when Alif began college, and (3) Alif's time as an exchange student. The data consists of dialogue excerpts, character expressions, and cinematography that support the psychological portrayal of the character.

Data collection was conducted through non-participant observation and documentation. The researcher watched the film repeatedly (close viewing) to identify scenes relevant to the themes of perseverance and motivation. Data analysis techniques utilized the interactive model by (Miles et al., 2014) which includes:

1. Data Condensation: Selecting and focusing data on scenes that demonstrate conflict or shifts in Alif's attitude.
2. Data Display: Organizing the data in the form of brief descriptions or matrices to facilitate understanding of Alif's psychological context.
3. Conclusion Drawing: Verifying the findings to answer how Alif's life journey reflects the concept of self-actualization.

Findings

Based on the findings of this analysis of the film *Ranah 3 Warna*, the author identified three key points or phases that serve as lessons on how a student should approach the pursuit of knowledge, as seen through the lens of life's journey, personal background, the failures experienced, and the path discovered when facing failure and despair in the quest for knowledge. These three phases include: (1) Alif's childhood, (2) the period when Alif began college, and (3) Alif's time as an exchange student. In the first phase of Alif's childhood, the formation of a strong foundation of intrinsic.

Alif is a pesantren graduate who, administratively speaking, does not hold a high school diploma. He faces significant structural barriers: he does not meet the eligibility requirements for the UMPTN. His friend, Randai, explicitly doubts his abilities. The expectations of his social environment (and the author's initial expectations) were that pesantren graduates would struggle to compete at public universities. However, the findings show results that contradict these expectations: Alif demonstrated a very high level of initiative (a large effect size in qualitative terms). He independently sought information about equivalency exams, took them, successfully obtained a high school diploma, and ultimately passed the entrance exam for Padjadjaran University (UNPAD). Here is the transcript:

"That morning, with my fist clenched, I made up my mind and offered a prayer: I would pass the high school equivalency exam and conquer the UMPTN. I wanted to prove that with a strong determination, I would overcome any obstacle." (00:24:16 – 00:27:41)

The second phase, when Alif began college, revealed internal conflicts, failures, and the process of adapting to a new reality. In this phase, cognitive aspects were highly dominant, as Alif began to transform his experiences of failure into meaningful learning. This aligns with cognitive theory, which emphasises that learning is an active process of understanding, organising, and interpreting information. The failures Alif experiences are not merely obstacles but also serve as stimuli for developing a more mature and realistic mindset. Recent studies in educational psychology indicate that the ability to reflect on failure can enhance self-regulated learning and academic resilience (Putri & Suryani, 2021). Here is the transcript: *"Patience isn't passive it's active. It means actively seeking solutions and never giving up."* *"Being patient without doing anything isn't something to be proud of."* (01:05:00 – 01:08:00)

In the third phase Alif's time as an exchange student a more mature process of self-actualisation became evident. Alif demonstrated independence, self-confidence, and the ability to adapt to an international environment. This phase aligns closely with humanistic theory, particularly the concept of self-actualisation, which emphasises the development of an individual's full potential. Alif focused not only on academic achievement but also on holistic personal development. Recent research indicates that cross-cultural learning experiences can enhance students' self-efficacy, self-identity, and global competencies (Hidayat & Lestari, 2023). Here is the transcript: *"At the top of the hill in that city, he watched the sun rise... he reflected on the hard struggles he had gone through to become as successful as he is today, thanks to two mottos from Pondok Madani: 'man jadda wajada' and 'man shabara dhafira'"* (02:08:00 – 02:11:00)

Overall, these three phases demonstrate that Alif's educational journey is not linear but rather dynamic, reflecting a complex psychological process. These findings support the hypothesis that educational success is determined not only by cognitive abilities but also by motivational factors, the environment, and mental resilience. Although there is a phase of failure that theoretically could hinder development, in Alif's case, that failure actually served as a turning point that strengthened his motivation and life goals. This suggests that the negative effects of failure are not always permanently significant but can become a driving factor when an individual possesses an adaptive mindset.

Thus, the results of this study confirm that the integration of behaviourist, cognitivist, and humanist theories can comprehensively explain the individual learning journey as depicted in the film *Ranah 3 Warna*. The implications of these findings highlight the importance of a holistic approach in education, in which cognitive, affective, and environmental aspects must be considered in a balanced manner to foster resilient and competitive learners.

Discussion

1. Alif's Adolescence (Pre-College)

Phase 1 indicates that Alif was able to overcome structural barriers (the lack of a formal diploma) because he was driven by motivation stemming from within himself, rather than external pressure. This finding aligns with Gordon Willard Allport's personality theory, which distinguishes between intrinsic motivation (arising from within, based on personal expectations and interests) and extrinsic motivation (arising from external sources). Research conducted by Lalu et al., (2024) on the novel *Ranah 3 Warna* using Allport's psychological framework concluded that the character Alif's motivation stems entirely from intrinsic motivation, grounded in personal hopes and interests to achieve his dreams. Alif does not wait for encouragement from parents or teachers; he independently seeks solutions to the administrative problems he faces. Within Allport's framework, this action demonstrates appropriate striving, an organised and personally meaningful effort that lies at the core of a healthy personality.

This phase also reflects the most fundamental values of character education: independence and curiosity. A study by Raenon (2020) from Padang State University, which analyzed character education values in the novel *Ranah 3 Warna*, found that out of 18 character values, independence and curiosity were among those that emerged significantly in the characters' behavior whether through speech, actions, or attitudes. In the context of Alif, who took the initiative to seek information about the equivalency exam despite being a pesantren graduate, he demonstrated that he did not rely on others to solve his problems. This has important implications for the world of education, particularly in the study of novels in schools. Raenon (2020) findings confirm that the novel *Ranah 3 Warna* can be utilised in Indonesian language instruction and other subjects both in and out of the classroom as a medium to foster

the value of independence in students. Thus, Alif's Phase 1 teaches that autonomy and personal initiative are the primary foundations for overcoming structural barriers in education.

2. The Start of College – Resilience Amid a Quarter-Life Crisis

Phase 2 depicts Alif's greatest crisis: the death of his father, which was accompanied by the loss of financial support for his college tuition. Psychologically, Alif experienced immense emotional distress. However, he chose not to drop out of college. This finding can be explained in depth through Sigmund Freud's psychoanalytic theory, which divides the personality structure into three elements: the id (primitive and impulsive drives), the ego (reality, functioning as a mediator), and the superego (internalized morality and values). Recent research by Sadsema (2025) from UIN Sultan Syarif Kasim Riau, which specifically analysed the personality of the character Alif in the film *Ranah 3 Warna* (not the novel) using a Freudian psychoanalytic framework, found that out of a total of 24 personality data points for Alif, there were 11 id data points, 7 ego data points, and 6 superego data points. In phase 2, when Alif is faced with a choice between giving up (id: the desire to avoid pain and return home) and persevering (superego: the duty to fulfill his late father's expectations), Alif's ego acts as a realistic mediator. The results of Sadsema (2025) analysis indicate that these three structures (id, ego, superego) influence Alif's attitudes or actions in making decisions as he strives to achieve his dreams.

In addition to the psychoanalytic framework, Alif's Phase 2 also demonstrates very strong character traits: patience (*sabr*), hard work, and perseverance. A study by Zulkhi et al., (2023) on morality in the novel *Ranah 3 Warna* found that the main character, Alif, possesses moral values such as strong determination, perseverance, sincerity, patience, selflessness, gratitude, a work ethic, a sense of responsibility, and independence. In the context of Phase 2, when Alif lost his father, he did not succumb to prolonged grief because he had internalised the value of active (not passive) patience. This value aligns with the principle that patience in Islam does not mean passivity, but rather continuing to strive while placing one's trust in Allah. Research by Prayogo (2023) from IAIN Ponorogo on the relevance of the film *Ranah 3 Warna* to Akidah Akhlak curriculum also confirms that the character values of patience, hard work, and responsibility in this film are relevant to the concept of **ikhtiar** (striving) in Islamic religious education. The implication of this finding is that Alif's resilience in Phase 2 did not emerge from a vacuum, but rather from a system of values deeply ingrained within him, which then enabled him to turn a crisis into an opportunity (becoming a freelance writer to fund his college education).

3. Life as an Exchange Student – Past Connections as Global Capital

Phase 3 marks the pinnacle of Alif's journey: he was selected as an exchange student to Canada. However, what is interesting is that he also experienced a romantic setback (Raisa became engaged to Randai). Nevertheless, his academic achievements remained unaffected. Within the framework of Gordon Allport's theory, Alif's Phase 3 represents what the proprium is of a mature and integrated self-concept. Allport argued that psychologically healthy individuals possess a "unity of personality" in which various aspects of life (education, love, career) do not conflict destructively with one another. Research by Lalu et al., (2024) indicates that, in addition to intrinsic motivation, Alif also possesses a self-identity characterised by positive traits such as self-confidence. These four traits form a coherent pattern that keeps Alif focused on his goals despite personal setbacks. In other words, Alif's self-identity as a student striving for knowledge is stronger than his identity as a lover, so that romantic failure does not shake the foundation of his academic pursuits.

From the perspective of contemporary character education, Phase 3 of Alif can be analysed using Thomas Lickona's framework, which divides character education into three components: moral knowing, moral feeling, and moral action. Research by Ati (2024) from Muhammadiyah University of Ponorogo, which specifically analyzed the novel *Ranah 3 Warna* from Thomas Lickona's perspective, found that the character values in this novel encompass all three components. In Phase 3, Alif demonstrates moral knowing when he understands that education is the top priority; moral feeling when he feels disappointment over a failed romance but does not let those emotions derail his goals; and moral action when he still departs for Canada as an exchange student despite his broken heart. Ati's (2024) findings indicate that this novel is suitable as a learning resource for instilling character education because it fully embodies all three of Lickona's components. The implication for the world of education is that character development is not sufficient merely by imparting knowledge about good values, but also requires cultivating moral feelings and fostering moral actions exactly as demonstrated by Alif in the final phase of his journey.

Conclusion

An analysis of Alif Fikri's life journey in *Ranah 3 Warna* demonstrates that the integration of literature and psychological theory provides a comprehensive framework for understanding character development. By applying Allport's personality theory and Freud's psychoanalysis, this study reveals that Alif's success is a manifestation of a personally organised effort to achieve his dreams despite facing formal limitations. This interdisciplinary approach allows for a deeper interpretation of the aesthetic and moral values embedded in both film and novel narratives.

This research also highlights that resilience is the primary driver in overcoming severe life crises, such as the loss of a family member and financial instability. Alif's ability to employ problem-centred coping strategies and internalise the value of active patience (*sabr*) demonstrates that failure can serve as a catalyst for growth rather than a permanent obstacle. This resilience is supported by a strong connection to the past, which functions as mental capital in navigating a new global environment.

Finally, this film serves as a significant resource for character education because it encompasses the components of moral knowledge, moral feelings, and moral actions. These findings emphasise that a holistic educational approach must balance cognitive abilities with affective factors and the environment to produce competitive and resilient learners. Therefore, literary works such as this are highly relevant as a medium for instilling the values of independence and perseverance in students across various educational contexts.

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Excavating American Values in *Ada Apa Dengan Cinta* (2002) Movie by Rudi sujarwo

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Abstract

This study looks at how Rudy Soedjarwo's 2002 Indonesian film *Ada Apa Dengan Cinta* portrays American ideals. Using Robert Kohls' (1984) framework of American values and Stuart Hall's theory of representation, this study uses a descriptive qualitative approach to find and examine cultural signs and symbols incorporated into the story and visual components of the movie. The analysis shows that the film's ideological fabric prominently incorporates a number of American values, such as individualism, personal freedom, the pursuit of self-expression, informality in social relationships, and the emphasis on romantic love as a personal choice. According to the results, *Ada Apa Dengan Cinta* serves as a cultural text that mediates and negotiates Western, especially American, value systems for domestic audiences in addition to being a love story set in a modern Indonesian setting. This essay contends that the movie is a reflection of larger cultural globalization processes in which local representations of youth, identity, and romance are reshaped by transnational media influences.

Keywords: *Ada Apa Dengan Cinta*, American values, representation, Stuart Hall, Robert Kohls

Introduction

Film is more than just an artistic creation; it is a potent tool for the construction, dissemination, and contestation of meanings, ideologies, and values. Cinema, one of the most pivotal kinds of popular culture, is essential in forming and mirroring the social imaginaries of the societies who make and watch it. The cross - cultural flow of ideas, conventions, and value systems has increased in the globalization age due to the transnational circulation of films, posing important concerns about the negotiation of local and global identities (Appdurai, 2020). Early in the 2000 Indonesian film saw a notable rebirth. The Indonesian film industry saw a stunning comeback in the 1990s, marked by an infusion of romantic adolescent films aimed at young viewers, after a decade-long fall in domestic film output. Among these, *Rudy Soedjarwo's Ada Apa Dengan Cinta* (2002), sometimes referred to as *AADC*, is a notable performance. The movie became a defining cultural document of its day after achieving unheard-of levels of critical and economic success. The movie became a defining cultural document of its day after achieving unheard of levels of critical and economic success. In the setting of downtown Jakarta, it shows the romantic connection between *Rangga* (*Nicholas Saputra*), an aloof and independent poet, and *Cinta* (*Dian Sastrowardoyo*), a popular high school student.

A detailed examination of AADC's narrative structure, character interactions, and thematic themes reveals a surprising resemblance with American ideals as postulated in the cultural literature, despite the film's clearly established metropolitan Indonesian setting. The characters of the movie exhibit characteristics that Robert Kohls (1984) defined as essential to American cultural orientation, including individualism, personal freedom, directness in interpersonal contact, and the preference for romantic love as a matter of personal choice. This poses a crucial question: to what degree does *Ada Apa Dengan Cinta* serve as a platform

for the representation and dissemination of American ideals among Indonesian viewers? Stuart Hall's (2024) theory of representation offers the theoretical framework for a fruitful investigation of this issue. According to Hall, representation which is generally understood to encompass visual pictures, movies, and other semiotic systems is the creation of meaning through words. Meaning is created through systems of signs, codes, and norms rather than being intrinsic to things or occurrences. As cultural texts, movies transmit certain ideological stances and value systems that viewers decipher by either adopting prevailing interpretations, negotiating meanings, or rejecting them. Throughout the movie, a number of signs of American values can be seen, especially in the characters' emphasis on equality, self-expression, individual freedom, and personal success. In contrast to the traditional collectivist norms typically associated with Indonesian society, these values are demonstrated by the characters' autonomous decision-making, candid communication, and quest for personal identity.

Ada Apa Dengan Cinta (2002) is the subject of this paper's descriptive qualitative analysis, which aims to discover and understand the American ideals that are present in the story and *mise en scene*. The study aims to shed light on the ideological aspects of this well-known Indonesian film and add to more general scholarly discussions about cultural globalization, media, and identity in Southeast Asia by combining Hall's representational framework with Kohls' understanding of American values. This research is scoped into two major questions first what American values are represented in *Ada Apa Dengan Cinta (2002)* and How are these values encoded through the film's narrative, characters, and visual elements?

Theory and Method

The theoretical foundation of this research is Stuart Hall's theory of representation, which was most thoroughly developed in his edited volume *Representation: Cultural Representations and Signifying Practices* (2024). Hall argues that representation entails the construction of meaning through two interrelated systems: the mental concepts or representations that exist in our minds and the language signs, symbols, and codes through which these mental representations are expressed and communicated (Fithratullah, 2020). Hall proposes a constructivist approach in which meaning is created through the active interaction of encoding and decoding practices within culturally specific contexts, in opposition to the reflective view that language merely reflects a pre-existing reality and the intentional view that meaning is determined solely by the author's intentions (Hall, et al, 2024). The analysis of film, which uses intricate codes of cinematography, story, dialogue, acting, and sound to create specific interpretations of reality, is especially well suited for this constructivist method. This constructivist approach is applicable to analyze film, which operates through complex codes of cinematography, narrative, dialogue, performance, and sound to construct particular versions of reality. Hall's framework allows for a methodical analysis of how *Ada Apa Dengan Cinta's* narrative and visual components encode American values and how these encodings place Indonesian audiences in relation to specific ideological constructions of youth, romance, and selfhood.

The principles by which Americans live. According to Kohls, mainstream American culture is defined by thirteen fundamental values that set it apart from other cultural orientations. The second theoretical pillar of this study is Materialism/Acquisitiveness. These values include: Personal Control Over the Environment, Change, Time and Its Control, Equality and Egalitarianism, Individualism and Privacy, Self-Help Concept, Competition, Future Orientation, Action Orientation, Informality, Directness, Openness and Honesty, Practicality and Efficiency, Materialism (Hall, et al, 2024). The descriptive qualitative method

used in this study is especially appropriate for the interpretive analysis of cultural texts like movies. According to Creswell (2014), qualitative research focuses on comprehending and analyzing the interpretations that people and groups make of social and cultural phenomena. In the context of film analysis, this method entails a methodical, in-depth analysis of the story, characters, dialogue, cinematography, and mise en scene in order to pinpoint and characterize the patterns of meaning contained within.

Findings and Discussion

Individualism and Privacy: Rangga as the Embodiment of Self-Reliance.

Individualism identified as the most defining characteristic of American cultural orientation, is one of the most prominent American values encoded in *Ada Apa Dengan Cinta*. American individualism is characterized by a de-emphasis on the claims of family, community, or collective identity and an emphasis on the individual's uniqueness, autonomy, and self-determination (Hoover, 2014). Rangga, the male lead in the movie, is the most potent example of this value in action (Fithratullah, 2020). Rangga is presented as a solitary, independent person who purposefully keeps social and emotional distance from his peers. His passion for literature he reads poetry by Chairil Anwar and is a poet himself—is what distinguishes him as a self-directed, introspective person who values inner life over social conformity. It is possible to interpret his refusal to engage in group activities, peer approval, and romantic conventions as an example of American style individualism, which prioritizes individual authenticity over group membership. Hall's theory of representation sheds light on the film's visual encoding of this individualism. In order to highlight his physical distance from the other characters, Rangga is often shown in medium close-up shots. His brief speech and sparse facial expressions suggest emotional independence and self-sufficiency. The mise-en-scène constantly links him to books, dimly lit areas, and solitude visual cues that code his individualism as both intellectually and romantically captivating and not just antisocial. In contrast to the collectivist orientation typically associated with Indonesian society, the film creates a representation of individualism through Rangga's characterization. His actions convey the notion that individual identity and personal growth can be pursued apart from social norms, reflecting a set of values frequently linked to Western, especially American, cultural ideals.

The way the movie portrays Rangga's individualism as a desirable trait exactly the trait that draws Cinta to him is a particularly clear example of its ideological work. This encoding normalizes and elevates an American cultural value within an Indonesian narrative context by positioning individualism as a mark of distinction and character depth rather than as a social problem (Mitchell, 2017). Personal independence, self-sufficiency, and the right to keep one's private life free from needless social interference are highly valued in American culture. The character Rangga in the movie *Ada Apa Dengan Cinta* Successfully exemplifies these ideals by preferring to deal with personal issues on his own and by being reluctant to share his family's problems with others. His reserved demeanor is not seen negatively, but rather as an indication of his emotional fortitude, intellectual depth, and maturity.

Personal Freedom and the Pursuit of Self-Expression

Personal freedom the deeply held American belief that people have the right to choose their own path in life, make their own decisions, and express themselves without undue interference from outside authorities is closely tied to individualism (Inglehart & Oyserman, 2004). *Ada Apa Dengan Cinta's* portrayal of romantic choice as an issue of personal autonomy serves as the most overt example of this value. A number of acts of Personal

Freedom and Pursuit of Self-Expression against the expectations of her social world are part of Cinta's growing attraction to Rangga in the movie. At first, Rangga is disapproved of by her peer group, which is represented by her close female friends, and Cinta is under social pressure to follow their opinions. The American ideal of personal freedom the right of the individual to make decisions based on genuine personal feeling rather than social convention (Putnam, 2025). That's perspective is embodied by Cinta's ultimate decision to follow her feelings for Rangga in spite of social disapproval. At the dialogue level, this portrayal of Personal Freedom is strengthened. Cinta is portrayed as a young lady who actively balances her own preferences with those of society. She is initially portrayed as a popular student who follows the rules of her peer group, but her relationship with Rangga encourages her to be more honest about her feelings, ideas, and personal preferences. The rhetoric of individual feeling and genuine self-expression that permeates Cinta's argument with her friend Alya in which she defends her right to like Rangga on her own terms resonates strongly with American discourses of personal autonomy. Individual emotional truth is prioritized over societal norms when Cinta declares that her feelings are her own and that she cannot and will not be dictated to by others in matters of the heart.

American values, especially the pursuit of individual self-expression and personal freedom are means to promotes people's freedom to express their thoughts, pursue their own goals, and make their own life decisions (Inglehart & Oyserman, 2004). When Cinta decides to pursue her feelings for Rangga in spite of peer pressure and social expectations, she exemplifies these ideals. Her readiness to defy popular opinion and put her own beliefs first serves as an example of the value of personal autonomy and emotional authenticity.

Hall's representational views encodes that Personal Freedom and Self-Expression are based on American ideological codes that are disseminated throughout the world through Hollywood films and popular culture. As a result, the movie can be understood as a place where these codes are translated into an Indonesian narrative framework, creating a hybrid text that balances regional social norms with widely accepted value systems.

Equality and Egalitarianism in Interpersonal Relationships

Equality and egalitarianism are fundamental American values that show up in the conviction that all people are equally valuable, regardless of their social background, and in the propensity to downplay or oppose social hierarchy in interpersonal relationships (Kohl, 1984). This value is encoded in *Ada Apa Dengan Cinta* in a number of significant ways, most notably in the way that romantic relationships are portrayed in the movie as partnerships between equals. The dynamics of Cinta and Rangga's relationship are noticeably egalitarian. AADC portrays Cinta as an active, assertive participant in the romantic relationship, in contrast to many previous Indonesian romantic films that more overtly depicted gender hierarchies. Instead of waiting patiently for Rangga to court her, she takes the initiative, pushes him intellectually, and expresses her own needs and annoyances. The main characters' interpersonal relationships, especially those between Cinta, Rangga, and their group of friends, serve as a representation of equality and egalitarianism.

The characters interact and communicate with each other on comparatively equal terms despite having different backgrounds, personalities, and levels of social popularity. Rangga, who is frequently reclusive and introverted, is not shown as socially superior to Cinta, a well-liked and successful student. Rather, their relationship grows as a result of respect for one another, communication, and understanding of one another's viewpoints. American cultural norms regarding gender equality in romantic relationships are reflected in this portrayal of female agency and relational equality (Bidadanure & Axelsen, 2025). The movie represents the perspective that a person's value is based on their character and mutual

understanding rather than their social standing. Media representations create specific meanings about social relationships.

This portrayal aligns with Robert Kohl's (1984) notion of equality and egalitarianism, which are fundamental principles of American culture. The majority of Americans think that everyone should be treated equally, regardless of their social background, financial situation, or place in society (DiAngelo & Sensoy, 2026). In the movie, friendships and romantic relationships are based on equality, openness, and respect rather than strict social hierarchies, reflecting egalitarian ideals. The way the movie handles class is another example of how egalitarianism is portrayed. Despite Rangga's lower social standing in the school hierarchy and her broken family, the movie constantly portrays these distinctions as unimportant to the romantic relationship. An egalitarian ethos that is consistent with American ideals of meritocracy and the idea that social background has no bearing on one's value is encoded by the narrative's emphasis on character and genuine connection over social status.

Informality in Social Interactions

According to Kohls (1984), informality is a value that makes Americans uniquely American. He contends that Americans avoid formality and status distinctions in daily communication and instead treat others as equals in social interactions. *Ada Apa Dengan Cinta* mainly conveys this value through its portrayal of youth culture and intergenerational dialogue. In contrast to the more formal codes of social interaction associated with traditional Indonesian cultural norms, the film's teenage characters engage in informal interactions with one another and, to a significant extent, with adult authority figures like teachers. The conversations are quick, informal, and characterized by the use of modern urban slang, indicating a generational culture that favors informal, horizontal communication methods over formal, hierarchical ones.

Stuart Hall's theory of representation states that characters' language, actions, and social customs are how media texts create and convey cultural meanings (Hall, et al, 2024). The everyday communication styles of the teenage characters in *Ada Apa Dengan Cinta?* (2002) serve as a representation of informality in social interactions. Cinta and her friends engage in casual, impromptu, and conversational interactions with one another, frequently voicing their thoughts, feelings, and disagreements without formal social norms. Their friendships are marked by direct communication, humor, and informal language, which fosters a social atmosphere that prioritizes intimacy over hierarchical distance. Representation actively creates meaning, so these depictions represent a social culture that values interpersonal accessibility and openness, reflecting a more contemporary and egalitarian mode of interaction (Pitkin, 2023). According to Kohl (1984), informal relationships and communication styles are generally preferred in American society, where people are encouraged to interact amicably despite differences in status, age, or social position. This value is demonstrated in the movie by the way students interact with their peers and occasionally question viewpoints without undue regard for formal authority.

The way the movie depicts Cinta's relationship with her female peer group is one area where this encoding of informality is especially noticeable. Open, unrestrained communication, emotional directness, and a lack of formal social protocol are characteristics of the group dynamic. The American cultural ideal of friendship as an equal relationship characterized by mutual openness rather than social formality resonates with this mode of sociality (Hutapea & fithratullah, 2024). The movie supports the perspective that meaningful relationships are cultivated through openness, equality, and authenticity by depicting casual communication as normal and constructive. As a result, *Ada Apa Dengan Cinta?* reflects the influence of American Cultural values within Indonesian youth culture and reflects a social dynamic that is consistent with Kohl's concept of informality.

Directness, Openness, and Honesty in Communication

Directness and openness in communication the readiness to communicate one's ideas and emotions honestly and without hesitation are highly valued by Americans (Cooper, 2023). Ada Apa Dengan Cinta repeatedly emphasizes emotional honesty and genuine self-expression as indicators of integrity and romantic worthiness, which encodes this value.

Ada Apa Dengan Cinta? (2002), Cinta, Rangga, and their friends' interactions serve as examples of directness, transparency, and honesty in communication. Instead of hiding their thoughts, feelings, and disagreements behind oblique language, the characters often express them honestly. In this sense, the crucial confrontation between Cinta and Rangga near the end of the movie is representative. It is depicted as an act of moral courage when Cinta expresses her emotions in a straightforward and honest manner. In contrast to the more subtle conventions of previous Indonesian romantic cinema, the dialogue in the scene is remarkably direct, and close-up cinematography highlights the characters' facial expressions, signifying emotional authenticity. The movie presents communication as a process of genuine self-expression and understanding through these depictions (Hall et al, 2024). These depictions produce meanings that link open communication to emotional maturity, sincerity, and trust, making such behavior seem desirable in interpersonal relationships. The majority of Americans place a high value on direct and unambiguous communication, believing that people should express themselves honestly rather than using ambiguity or oblique cues (Cooper et al, 2023). These ideals are demonstrated by the characters' readiness to express their emotions and deal with problems honestly, even if doing so strains their friendships or romantic relationships. The focus on open communication implies that maintaining meaningful relationships and establishing trust depend on honesty.

The American value of directness can also be understood as being encoded in Rangga's own communicative style, which is simple, unadorned, and devoid of social artifice (Golijanin, 2023). The story gradually reframes his rejection of social graces and traditional politeness which was initially interpreted as antisocial as a radical honesty that Cinta eventually comes to respect and love. According to Hall, this narrative reframing is a hegemonic encoding that elevates directness and authenticity above socially mediated communication.

Future Orientation and the Valorization of Change

Finally, the narrative resolution of Ada Apa Dengan Cinta encodes American values of future orientation and the value of change. According to Kohls (1984), Americans are inherently future-focused, see change as progress, and place a high importance on personal development and transformation. This value is significantly encoded in the film's narrative arc, wherein both Cinta and Rangga experience personal transformation as a result of their encounter. As they negotiate friendship, love, and self-discovery throughout the movie, both characters experience profound emotional and intellectual changes. They embrace fresh viewpoints and experiences that mold their development rather than staying stuck in their original identities and social roles.

In Cinta's character arc, she moves away from peer pressure and social conformity in favor of more autonomy and authenticity. In line with American ideals of self-improvement and forward-thinkingness, future orientation and the valorization of change, which emphasizes optimism toward the future and the belief that progress is achieved through continuous improvement and adaptation this trajectory encodes a story of personal development and self-transformation (Beal, 2011). In contrast, Rangga's path entails a shift from seclusion to openness and connection a metamorphosis that the story likewise presents as constructive personal development.

In contrast to upholding the status quo, American culture typically values innovation, personal development, and the pursuit of better opportunities. These ideals are demonstrated in the movie by the characters' willingness to make tough decisions that advance their long-term goals and personal growth (Sagiv & Schwartz, 2022).

The film's concluding scene, in which Cinta and Rangga are reconciled at the airport a liminal space associated with movement, departure, and future possibility further encodes this future-oriented value orientation. The airport as a setting connotes openness to change, new horizons, and individual mobility: a semiotic choice that aligns with American cultural values even as it is embedded in an Indonesian narrative.

Conclusion

This study used Robert Kohls' taxonomy of American values and Stuart Hall's representation theory to analyze how American values are portrayed in *Ada Apa Dengan Cinta* (2002). Through its narrative structure, characterization, dialogue, and visual elements, the film encodes a number of American values, including individualism, personal freedom, egalitarianism, informality, directness and honesty, and future orientation, as the descriptive qualitative analysis has shown.

These results add to a number of more general scholarly discussions. First, by illustrating the particular processes by which American value orientations are encoded in locally produced and consumed cultural texts, they reinforce and expand on previous research on cultural globalization in Indonesian cinema. The movie operates as what could be called a hybrid cultural text, negotiating between globally circulated (especially American) value systems and local Indonesian social norms to produce meanings that are neither strictly local nor strictly global but rather constitute both. The results confirm the effectiveness of integrating Kohls' taxonomy with Hall's representational framework for the study of national cinema. While Kohls' framework offers a methodical cultural vocabulary for recognizing and classifying the particular American values under investigation, Hall's encoding/decoding model offers a nuanced account of how values are inscribed in filmic texts and how audiences are positioned in relation to those inscriptions.

The study poses significant queries regarding popular cinema's ideological aspects and its function in the negotiation of cultural identity. *Ada Apa Dengan Cinta*'s remarkable commercial and cultural success in Indonesia while encoding distinctly American value orientations suggests that viewers engaged with the film's ideological content through a mediating framework of a uniquely Indonesian narrative and cultural context, rather than merely accepting or rejecting American values. Future studies could productively expand this analysis in a number of ways, such as by comparing AADC with its 2016 sequel to track changes in the representation of values over time, by analyzing the film's reception among Indonesian audiences to investigate the decoding practices of various demographic groups, or by placing the film within a larger comparative framework of Southeast Asian romantic cinema and its engagement with American cultural influences.

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Using Brainwriting Technique through Google Docs to Increase the Recount Text Writing Skill

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Abstract

Writing is an important language skill that students should master, as it involves expressing ideas in writing using appropriate grammar, vocabulary, and organization. However, students had difficulties in writing a recount text. They showed low motivation, were passive during the learning process, and had problems with grammar, vocabulary, and organizing their ideas, resulting in low writing achievement. This study aims to improve students' writing skill in recount text through the implementation of the brainwriting technique using Google Docs. It also aims to increase students' motivation and participation during the teaching and learning process. This study employed Classroom Action Research (CAR), conducted in two cycles: Cycle I and Cycle II. Each cycle consisted of planning, action, observation, and reflection. The subjects of this study were the tenth-grade students of SMA Negeri 1 Salaman in phase E11. The data were collected through writing tests, observation sheets, questionnaires, and documentation. The quantitative data were obtained from students' writing scores, while the qualitative data were obtained from observation and questionnaires. The findings showed that the students' writing skills improved significantly. The mean score increased from 59.61 in the pre-cycle to 68.67 in Cycle I and reached 80.94 in Cycle II. In addition, the students became more active, confident, and motivated during the learning process. Using the brainwriting technique in Google Docs also helped students generate ideas and collaborate more effectively. The results of this study indicate that implementing the brainwriting technique through Google Docs is effective in improving students' recount writing skills and enhancing their motivation and participation. Therefore, it is suggested that teachers apply this technique in writing instruction and that students actively engage in the learning process.

Keywords: Brainwriting technique, Google Docs, writing skill, recount text

Introduction

English language is a compulsory subject in senior high school in Indonesia and has an important role to prepare students to communicate in global behavior (Siswanto & Mbato, 2020). Regarding the current educational policy, nowadays, the curriculum that is implemented is Merdeka Curriculum. In Merdeka Curriculum, the approach that is used in English language learning is student centered. This is because it supports literacy development, high order thinking skills, and students learning individually (Kemendikbudristek, 2022). Merdeka curriculum encourages teachers to use an appropriate learning strategy with needs and students' characteristics.

Based on the learning outcomes writing phase E "Students can write a variety of fiction and non-fiction texts, through guided activities, showing an awareness of purpose and audience. They plan, write, review and redraft a range of text types with some evidence of self-correction strategies, including punctuation and capitalization. They express ideas and use common or daily vocabulary and verbs in their writing" (Kemendikbudristek, 2022). There are four English language skills that are taught to the students, including listening, speaking, reading, and writing. Writing is an important language skill and is often considered the most challenging

one because students not only need language mastery, but also the ability to organize the ideas, and produce written texts (Utami & Apsari, 2020).

Writing is an activity that allows students to freely express their ideas, thoughts, and feelings in written rather than spoken form (Malasari, 2024). Students commonly communicate through the written form. Therefore, the written form should be clear and avoid ambiguity, as the message or meaning shared is contained within the written form that has already been created (Andriyanti et al., 2023). Based on Jamoon (2021), writing is a productive skill that can improve language acquisition and language learning. Through writing, students will help remind themselves of what they have learned and recognize their progress, while also strengthening their understanding of grammar structure and new vocabulary. Students' writing skills do not develop spontaneously; students need to be trained to gain experience in writing that they can later use to improve their writing skill (Sasmita & Setyowati, 2021). Therefore, students often encounter challenges when learning to write.

One kind of text that is taught in the tenth grade is recount text. Recount text is a text that tells students about experience chronologically (Sukma, 2022). In writing a recount text, students should remember the past event, then arrange the event chronologically and clearly using appropriate language features (Fernando et al., 2024). The students can arrange the sentence using an appropriate recount text sentence structure, such as orientation-events-reorientation also using language features in the past tense form within proper sentences (Sulistianti et al., 2024). In writing a recount text, the students should arrange and develop their ideas structurally and with confidence. Based on a previous study that was conducted by Handayani et al. (2023), most students have difficulty in writing. It happens due to the lack of confidence and limited vocabulary, and it makes students have difficulty in expressing their ideas.

Based on the results of interviews conducted by the writer with one of the English teachers at SMA Negeri 1 Salaman, some problems students face in writing include difficulty writing a sentence because they have a limited vocabulary; therefore, they still rely on dictionaries. Besides, the students' English writing is still below the average. The minimum completeness criteria (*Kriteria Ketuntasan Minimal/KKM*) is 70. Still, in the recount text test, the students scored 60-65. These scores do not meet the minimum completeness criteria because the teacher, when teaching, uses only the textbook and PowerPoint and does not use innovative media. In addition to difficulties with writing skills, students' motivation for writing is also an important issue. Many students tend to be low-motivated during writing activities because they feel unconfident, have limited vocabulary, and fear making mistakes. This condition makes students less active and less engaged in the writing process. As a result, their writing performance remains low and does not meet the expected learning objective. Therefore, increasing students' motivation to write is important to improving their writing skills. Furthermore, the use of monotonous media during the learning process can influence students' motivation and involvement. Also, the teacher can consider an appropriate learning strategy, using the media, to ensure students' active engagement, learning outcomes, and improved motivation (Damayanti et al., 2025).

This problem aligns with the previous research from Fatih (2023), the problem is identified from the research is the students' below writing score and low student motivation in study writing because teacher use a monotonous learning technique. The teacher only uses books and power points in explaining the material, this learning process is teacher-centered learning. Moreover, as mentioned by Malasari (2024), students will experience two problems that will be faced in writing. The first is from the linguistic aspects of the writing ability, such as the mastery of English vocabulary, language structure used, the development of an idea and the understanding of the writing, rules of writing and punctuation. While the second aspect is

non-linguistic, such as the use and implementation of learning media and motivation. From the explanation above, the problem is interrelated. Students' limited vocabulary and their difficulties in applying language structures and writing rules make it hard for them to express ideas in written English accurately. In addition, the learning media used also influences the students' motivation in writing.

To overcome this problem, the teacher plays a crucial role in the students' writing learning process by creating engaging learning activities that utilize effective strategies to develop students' writing skills. One of the techniques the writer recommends for teachers to use in teaching writing skills is brainwriting. The brainwriting technique is an activity that enables students to write their ideas silently and alternately in a group setting (VanGundy, 2005). As reported by Handayani et al. (2023), brainwriting is a technique where students write an idea on paper quickly and silently, then exchange it with other students. Therefore, this technique can be used for teaching students writing skills. This technique can engage students' writing skills in pre-writing stages and develop their teamwork ability. After the ideas are gathered, the writer combines Google Docs as a learning media to write the final draft.

Several studies have examined the use of brainwriting techniques in improving students' writing skills. Research conducted by Handayani et al. (2023) found that the implementation of the brainwriting technique can improve students' writing of recount texts. This technique allows students to write ideas, share it, and develop their ideas in written form. Besides, the study conducted by Wahyuningsih (2021) found that most students showed positive perceptions towards using Google Docs as a medium for writing collaboratively. Also, many features available in Google Docs make it easier for students to work together, share their ideas, communicate, and access.

Considering the current condition of students' writing performance, it is necessary to implement an innovative media and technique that engages students collaboratively in writing and technology-based learning. The use of the technique combined with learning media can also help students' confidence in writing a recount text. Therefore, this research aims to find out the use of the brainwriting technique through Google Docs to increase the recount text writing skill of the tenth graders of SMA Negeri 1 Salaman.

Theory and Method

In this research, the writer used classroom action research. Classroom Action Research was conducted to overcome the writing problems faced by tenth graders at SMA Negeri 1 Salaman and to improve writing skills, motivation, and learning outcomes. As mentioned by Burns (2010), classroom action research was intended to identify several problems that could be investigated in depth. These problems arose because there was a gap between ideal learning conditions and the factual conditions in the classroom.

Among the writing problems above, the writer used classroom action research as the research design because it was designed to address problems experienced by students in the classroom during the learning process and to provide alternative solutions to problems that occurred in the class. These problems arose because there was a gap between ideal learning conditions and the factual conditions in the classroom (Khasinah, 2013). Classroom action research used models from Kemmis & McTaggart (2014). There are three cycles, as follows pre-cycle, cycle I, and cycle II. Each cycle was divided into four steps: planning, action, observation, and reflection. In each cycle, the writer was able to align the learning process with the set learning objectives. The subject of this study are the tenth graders in phase E11. Data was collected through tests (pre-cycle, cycle I, II) and non-tests: observation, questionnaire, and documentation. In this research, the data analysis technique was divided into two types:

quantitative data from students' test scores and qualitative data from observations, questionnaires, and documentation.

Findings and Discussion

The results of this study from classroom action research are divided into two categories: the results from students' tests and non-tests, and the results from the questionnaire, observation sheet, and documentation. The writer conducted the research in Phase E 11 in four weeks. In the first meeting, used for pre-cycle, the second meeting was for implementing the technique and media, the third meeting was for test cycle I and continued with the implementation of the brainwriting technique, and the fourth meeting was for test cycle II. Teaching and learning English in class were held once a week. This study was divided into three, there are Pre-cycle, Cycle I, and Cycle II.

To assess improvements in students' learning motivation, the writer compared observation results from the learning process with questionnaire responses from students in pre-cycle, cycle I, and cycle II. Based on the pre-cycle findings, the students have low motivation to learn English, especially in writing. The students' pre-cycle questionnaire results show that most students do not enjoy learning English and still face difficulties studying it. Moreover, during pre-cycle, students also dislike writing class and assume that writing is an unimportant skill. Furthermore, based on the observation results, students' involvement in the learning process remains limited.

Table 1. The Improvement of Observation Sheet

Cycle	Percentage	Improvement
Pre-Cycle	44.42%	-
Cycle I	66.47%	22.42%
Cycle II	96.64%	30.17%

The implementation in every cycle, using brainwriting techniques in Google Docs, aims to improve students' learning motivation and achieve better results than in the pre-cycle. Observations of the learning process prove this: students' involvement, attention to the provided explanation, completion of assigned tasks on time, taking notes on the material presented, and the number of students has improved. Based on Table 4.9 above, the learning motivation of the students has improved from pre-cycle 44.41% to cycle I 66.47%, an increase of 22.42%, and in cycle II was 96.64%, an increase of 30.17% from cycle I.

Table 2. The Improvement of Questionnaire

Cycle	Percentage	Improvement
Pre-Cycle	54.12%	-
Cycle I	80.00%	25.88%
Cycle II	86.18%	6.18%

Students' learning motivation, as indicated by the questionnaire results in Table 4.10, also improved. In the pre-cycle, the percentage was 54.12%, and it improved by 25.88% in cycle I.

The result of the questionnaire in cycle I was 80.00%. Furthermore, in cycle II, the students' response still improved to 86.18%. In addition, based on the questionnaire results, several students showed a positive perception of using the brainwriting technique through Google Docs for writing a recount text, meanwhile, several students still faced difficulties and were confused about its application. To overcome this problem in cycle I, the writer make a reflection by give an explanation and example more clearly in the using brainwriting technique through Google Docs in writing a recount text, also revise the learning module to use in cycle II and table creation, also create turns in the table brainwriting technique in Google Docs to be structured and easily to understand by students.

In cycle II, students' learning motivation continues to increase from pre-cycle I. This is evidenced by the observation results: the number of students who are active during the learning process has improved. Students paid attention to the teacher's explanation, took notes on the material, and could answer the teacher's questions and ask their own questions more confidently. Besides that, students' understanding of the teacher-explained recount text material also improved, and the level of students' difficulties decreased.

From the explanation about the findings above, it can be concluded that from the low level of students participation, difficulties that faced by the students, and the lack of students understanding to the recount text material that happened from pre-cycle, until there is an increase in students' activity, students participation, and the improvement of students learning motivation in cycle I and cycle II. This happened because the brainwriting technique was used in Google Docs during the learning process, especially when writing a recount text. It can help students improve their writing skills by achieving the appropriate minimum completeness criteria (KKM) that have been determined.

This finding aligns with previous research by Wardani (2021), which found that the brainwriting technique can help students generate diverse ideas and choose them to develop into a complete recount text. Then, the use of this technique, combined with Google Docs, aims to encourage students' learning motivation through interaction as students take turns writing ideas in a group, providing an opportunity for more active engagement in the writing activity (Shahidan et al., 2022). Furthermore, the use of Google Docs as a learning media used by the teacher to support students writing collaboratively, give feedback for their writing, and change the idea easily with the features of real time collaboration, thus, students' writing skill can improved (Wahyuningsih, 2021). In addition, previous research from Agustin & Roni (2021) stated that students' interaction during the writing process effect motivation students' writing skill. Students' motivation significantly influences their writing performance.

Table 3. The Increase of Writing Skill

Writing Skill	Pre-cycle	Cycle I	Cycle II	Improvement		
Mean Score	59.61	68.67	80.94	Pre-Cycle	Cycle I	Cycle II
Classification	Poor	Fair	Good	-	9.03	12.27

To assess improvements in students' recount text writing skills, the writer analyzed students' writing scores from pre-cycle, cycle I, and cycle II. Based on the table above, the average score for students in the pre-cycle was 59.61, which placed them in the poor category. In addition, the students' scores did not meet the school's minimum completeness criteria and the predetermined performance indicators. Then, a writing recount text test was given in cycle I after the treatment to measure students' writing skills. From the result cycle, the students' scores have slightly improved, reaching 68.67 which was classified in the fair category. This indicates an improvement of 9.03 points compared with the pre-cycle. At the same time, the improvement has not yet met the school's minimum completeness criteria score. At the end of

cycle II test, the students' scores have improved significantly. The average student score is 80.94, which falls in the good category. This shows an improvement of 12.27 points compared with cycle I. Based on the results, the students' writing scores have met the school's minimum completeness criteria and have reached the set performance indicator. These results were appropriate, and the writer stopped this study in cycle II.

Conclusion

After analyzing the data, both test and non-test data on the implementation of the brainwriting technique through Google Docs in teaching recount writing for tenth graders at SMA Negeri 1 Salaman, the writer can draw the following conclusion. The use of brainwriting techniques in Google Docs can improve students' motivation to learn recount text writing skills.

The results of the observation sheet show that students' participation and level of engagement during the learning process have improved. Students' learning motivation increased from 44.41% in the pre-cycle to 66.47% in cycle I and then improved to 96.64% in cycle II. Moreover, the questionnaire results also improved and showed a positive response from the students after the implementation of brainwriting techniques, combined with media, which can help students share their ideas freely through the writing activity and develop them into a complete recount text collaboratively.

After implementing the brainwriting technique in Google Docs, students' writing skills have improved in every cycle. The result proves that students' writing skills have improved in every cycle. Students' pre-cycle writing test results indicate that their writing skills remained low. The mean score in pre-cycle was 59.61 and improved to 68.67 in cycle I. Then, in cycle II, the writing test improved significantly to 80.94. These results indicated that students' writing skills improved, and they successfully met the minimum completeness criteria and the performance indicator.

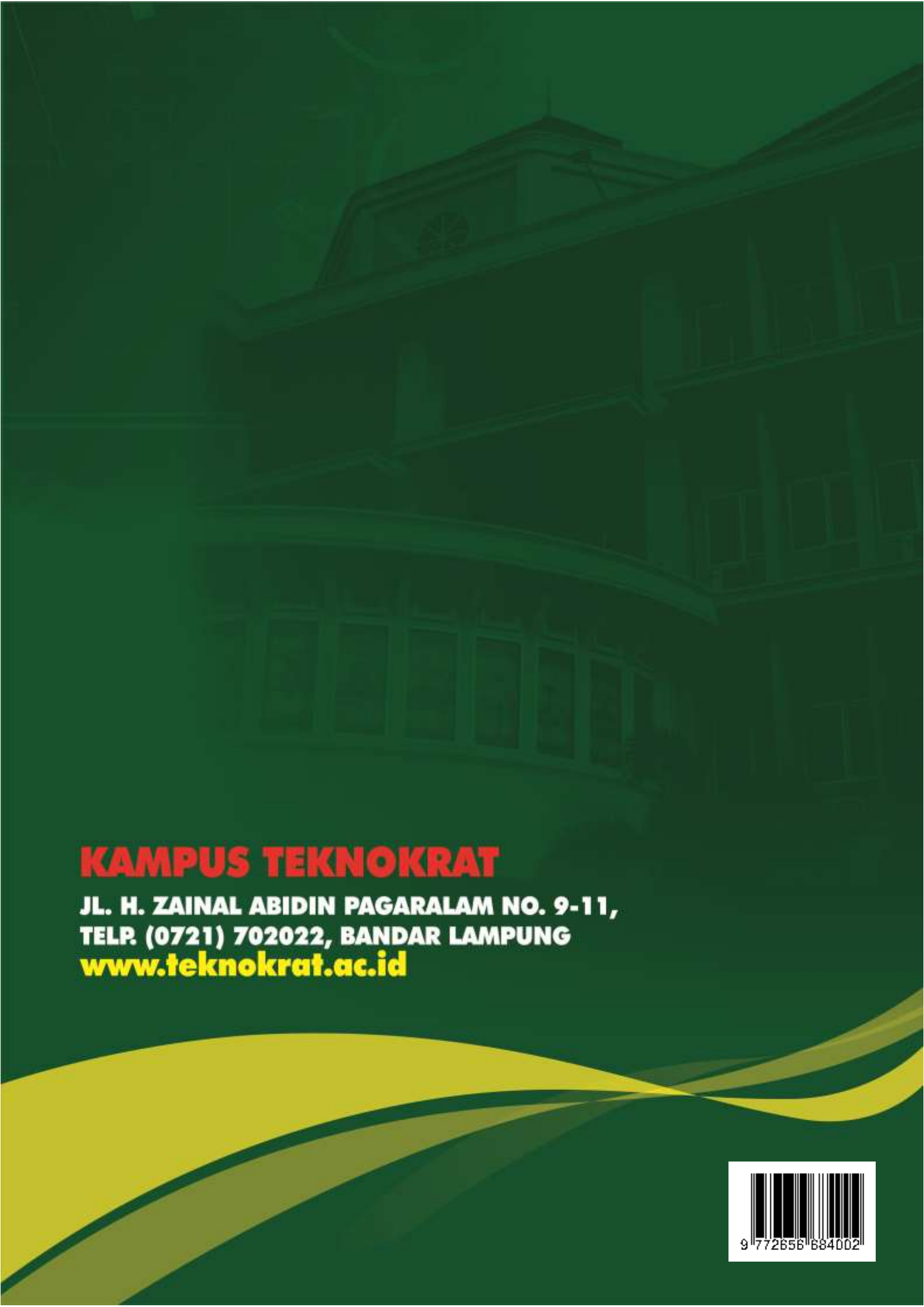
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