

AN ANALYSIS OF THE MAIN CHARACTER CONFLICT OF THE ROOMMATE MOVIESCRIPT BY SONNY MALHI

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ABSTRACT

This study provides a comprehensive examination of the primary character conflict in the movie script "Roommate" written by Sonny Malhi. The research examines the character of Rebecca, analyzing and classifying the internal and external difficulties she faces. This analysis provides vital insights into the development of her character, the psychological dynamics at play, and the narrative storytelling of the text. The findings highlight the importance of character analysis in literature and movies, emphasizing the intricacies of character motivations and interpersonal connections. Moreover, the study emphasizes the educational significance of utilizing film as a medium for learning, namely in the realm of language instruction and the examination of characters. By integrating audio-visual elements into instructional environments, educators can augment students' language proficiency, cultural consciousness, and analytical reasoning capabilities. Furthermore, the research highlights the significance of comprehending conflicts in literature and film within a multicultural framework. It aims to foster empathy, facilitate open discourse, and promote cultural understanding in various educational settings. Overall, the findings enhance the broader discussion on character analysis, conflict kinds, educational consequences, and intercultural relevance in the field of English teaching and learning, offering significant insights for both educators and researchers.

Keywords: Movie, Script, Character Conflict, Roommate

INTRODUCTION

The intersection of literature and film is emerging as a dynamic pedagogical frontier within the ever-changing landscape of English Language Teaching (ELT). This intersection offers a multidimensional approach to the process of language learning. According to Istiqomah and Sumartini (2014), literature, which serves as a reservoir of human experiences and emotions, can serve as a gateway to linguistic proficiency and cultural enrichment. The purpose of this research is to advocate for the incorporation of cinematic narratives, such as Sonny Malhi's "Roommate," as a potent weapon in the arsenal of English Language Teaching (ELT) instruction. This would turn classrooms into lively environments for the discovery of language.

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In English Language Teaching (ELT), the value of literature goes beyond the scope of traditional language education. It functions as a medium for linguistic immersion, making it possible for students to interact with genuine language usage in a variety of settings (Rezeki, 2021). The study of literature provides language learners with a linguistic kaleidoscope, which helps them develop a complex awareness of language and culture. This can be accomplished through the reading of poetry, prose, or cinema screenplays.

It is especially important for language education to take into account the dynamic interaction that exists between literature and life. According to Ma'rifah (2020), literary works, both ancient and contemporary, are able to capture the ever-changing intricacies of language usage. These works are a reflection of the cultural and societal landscapes that create communication through language. This is something that connects with the various groups that are present in language courses, with the goal of presenting students with a varied range of language experiences.

Cinematic Narratives in English Language Teaching: As we broaden our scope of inquiry to include cinematic narratives, the combination of images and language in films emerges as a powerful instrument for the acquisition of language (Febriyanti, 2023). A fascinating tale and subtle character conflicts characterize "Roommate," which provides students of the English language with an immersive experience that goes beyond the scope of traditional language courses. A multisensory platform for language engagement is provided by the visual and aural components of film, which caters to a variety of learning styles within the framework of English Language Teaching (ELT).

Additionally, Istiqomah and Sumartini (2014) state that contemporary theory is of the opinion that literary production is a creative activity that is controlled by beauty. This activity encompasses both real and abstract human problems, as well as physical and spiritual concerns. Literature, whether it is written or in the form of a film, acts as a reflection of the human experience. It provides language learners with a sophisticated prism through which they can investigate the complexities of culture and the nuances of language.

When it comes to English Language Teaching (ELT), literature transforms into a dynamic resource for language training, giving students the opportunity to engage with genuine linguistic expressions and cultural aspects. This experience is further enhanced by the seamless integration of cinematic storylines, which provides students with a medium that is both visually rich and emotionally resonant for the purpose of language study (Febriyanti, 2023).

The societal and moral significance of literature The importance that literature plays in society goes beyond the development of English language skills. According to Hasmah et al. (2023), it tackles religious issues, contributes to the life of the community, and functions as a vehicle for social critique by deconstructing community provisions that are inappropriate or detrimental. According to Irawanti and Agustiani's research from 2020, the function that literature plays in the evolution of society is becoming increasingly significant as feelings of happiness, success, joy, love, and self-respect are fostered by literature.

Characterization and Moral Ideals in Literature Authors provide readers with moral ideals and other meanings through their writing, which contributes to the widespread opinion that fosters society unity (Arifin, 2019). Characterization is also significant in literature. According to Syarifudin and Nursalim (2019), the embodiment of moral principles in literary works may be broken down into four distinct aspects: human-God, human-human, human-self, and human-nature. These four parts are responsible for instilling values that are characteristic of human behavior in a variety of settings.

Film is a tale that is told through moving visuals, integrating photography and sound recording, according to the definition provided by Kartika (2016) about film. It functions as a medium for audio-visual communication, expressing meaning through aspects that are both visual and audible, and thereby captivating and affecting the audience (Febriyanti, 2023). Cinema has established itself as a pervasive and influential kind of mass media due to the widespread popularity of films, particularly among adolescents and adults.

The relationship between film and education is one that is intricately intertwined. Film plays an important role in education and learning. According to Widiani et al. (2018), films are an effective medium for communicating content that is both educational and entertaining, making them an ideal medium for communicating knowledge that is ethically edifying in the millennial era. In addition to informing and educating, electronic media, which includes films, provides a platform for visual and audio learning that is in line with the changing technological and educational context.

With the intention of examining the film script of "Roommate" through the perspective of English Language Teaching (ELT), our research takes a purposeful change at this point. The internal and external problems that are integrated into the narrative arc of the main character become not only a cinematic adventure but also a linguistic trip for those who are learning a language. Through the analysis of Sara's experiences, we intend to shed light on the ways in which cinema scripts can function as genuine language resources, so promoting the development of language skills, cultural awareness, and analytical reasoning abilities.

METHODS

This study utilizes a qualitative descriptive methodology to examine the primary character conflict in the film script "Roommate" written by Sonny Malhi. The study's qualitative structure facilitates a meticulous and thorough examination of the character dynamics and conflict types depicted in the script. The data collection technique employs a concurrent methodology, allowing researchers to obtain detailed information regarding the internal and external tensions encountered by the protagonist, Rebecca.

The analysis is around the screenplay of the film "Roommate" penned by Sonny Malhi, with a particular emphasis on the depiction of the protagonist and the conflicts that emerge within the storyline. The study employs qualitative research methodologies to explore the intricacies of character motivations, emotions, and interpersonal interactions, offering a comprehensive comprehension of the psychological dynamics present in the script.

The research seeks to provide a thorough analysis of the primary conflict experienced by the main character using qualitative descriptive methodologies. This analysis attempts to enhance our overall comprehension of character development and narrative storytelling. The results of this study have significant worth for educators, academics, and literature and cinema aficionados. They offer vital insights into the intricacies of depicting characters and the pedagogical consequences of utilizing film as a medium for learning.

FINDINGS AND DISCUSSION

This section of the film script of "The Roommate" explores the psychological and external challenges faced by the main character, Rebecca. The analysis is grounded in a comprehensive scrutiny of Rebecca's character and her interactions within the narrative.

Synopsis of The Roommate Movie Script

"The Roommate" depicts the story of Sara Matthews, a first-year student at Los Angeles University, who initially forms a friendship with her newly assigned roommate, Rebecca. Sara's college experience undergoes a transformation as she becomes aware of both internal and external conflicts inside Rebecca. The narrative commences with the two individuals forming a connection based on their same interests. However, Rebecca's inner conflicts gradually materialize as feelings of envy and a desire to control, establishing the foundation for a gripping psychological thriller.

As Sara's connection with Rebecca deepens, she encounters external issues in her dealings with other people, especially due to Rebecca's unsettling involvement. The storyline takes a sinister twist as Rebecca's behavior progresses beyond manipulation to overt acts of

violence. The film explores the intricacies of mental well-being, harmful connections, and the profound influence of fixation, generating a tense ambiance that consistently captivates the viewers.

The climax of "The Roommate" reaches a captivating finale as Sara confronts the repercussions of Rebecca's perilous actions. The film delves into the psychological examination of the delicate boundary between friendship and infatuation, presenting a gripping and intense storyline that delves into the more sinister facets of human connections.

The Main Character Conflicts in Roommate Movie Script

The examination of the main character conflict in the movie script "Roommate" by Sonny Malhi reveals that the protagonist, Rebecca Evans, encounters both internal and external problems. The internal tension stems from her psychiatric condition, leading to her developing possessive and jealous tendencies towards her roommate, Sara. The external conflict stems from the interpersonal tension between Rebecca and Sara, as well as Rebecca's relationships with other characters in the film. The approach also emphasizes the significance of conflict in narrative and the possible advantages of comprehending conflicts within the framework of learning and growth.

Table 1. The Main Character Conflicts in Roommate Movie Script

Minute	Excerpt	Kinds of Conflict
41.00	Jason. I miss you so much. Don't ever call me again.	Internal Conflict
44.45	Feel how nice and warm it is in there?	Internal Conflict
32.12 – 32.30	You wanna know what I think? You're a trashy, little party-going whore. And you are a bad influence on her. You tell anyone about this, and I will kill you.	External Conflict (Person against person)
33.30	Rebecca: I kept on calling and calling	
44.55	Rebecca: I took her with me to do laundry and she was in the basket, and she ran off. And I went after her but.... I'm sorry.	External Conflict (Person against person)
50.15-50.55	Rebecca: Professor Roberts, you're hurting. Oh you little tease. Get off of me! Stop it! Stop! Quiet! No! shut up! Quiet! Get off of me! Stop! Leave me alone! You're hurting me! Quiet. Shut up, you little bitch tease!	External Conflict (Person against person)
54.45	Oh, my God. What happened? What happened? I was looking for cuddles. A man pulled me into an alley	External Conflict (Person against person)
1.05.40	It says Zyprexa is used to treat the symptom of psychotic conditions... such as schizophrenia and bipolar disorder. I just thought she was weird	External Conflict (Person against person)

Minute	Excerpt	Kinds of Conflict
1.10.13	You can call me Emily if you want	External Conflict (Person against person)
1.17.05	Sara? What? Sara? You got my voice mail. I'm glad you came. That feels good. Turnover. Close your eyes. Oh, I missed your smell. I love you so much. She doesn't love you.	External Conflict (Person against person)
1.20.05	Rebecca, I'm your friend. Stop! Stop saying things you don't mean! I protected you against that even that loser ex-boyfriend of you!	External Conflict (Person against person)
1.24.27	You were never my friend	External Conflict (Person against person)
1.05.20	I'm so sorry again, rick. You spoiled bitch.	External Conflict (Person against person)
51.23	You don't have to do this. You don't have to do this. What do you want? Okay, come on I'll pay for it. All right, I'll pay for that	External Conflict (Person against person)

Based on findings presented in Table 1, it was found that Rebecca experienced both internal and external conflicts throughout the story line. The following is the description of the findings of this study.

Internal conflict

Internal conflict refers to the psychological struggles that occur within an individual's head, involving emotions, conscience, and personal challenges. Rebecca in "The Roommate" undergoes internal struggles that are evident in her thoughts and behaviors.

Excerpt 1

" Jason. I miss you so much. Don't ever call me again." (41.00)

Based on Excerpt 1, Rebecca assumes the identity of Sara and meets the apparition of a former romantic partner. The internal turmoil shown in this drama serves as a vehicle to showcase Rebecca's intricate emotional dynamics.

Excerpt 2

" Feel how nice and warm it is in there?" (44.45)

From Excerpt 2, Rebecca's feelings of envy become apparent when Sara makes arrangements to socialize with Irene. In order to get Sara's attention, Rebecca employs drastic tactics, such as causing injury to Sara's feline companion. In this case, external conflicts arise from confrontations between characters or entities that are apart from the individual. Rebecca's external conflicts are characterized by direct confrontations, calculated manipulations, and assertive behaviors.

External Conflicts

External conflict refers to the disputes that arise between persons or entities that are separate from the individual. Rebecca's external conflicts are characterized by direct confrontations, calculated manipulations, and assertive behaviors.

Excerpt 3

"You wanna know what I think? You're a Tracy, little party-going whore. And you are a bad influence on her, you tell anyone about this and I will kill you". (32.21-32.30)

While Tracy was showering in the bathroom, the lights abruptly went out. Tracy emerged from the shower, taking hold of her towel. The lights were restored momentarily before experiencing another power outage. She deactivated the shower, while the other showers activated. Rebecca forcefully pulled the shower curtain, causing it to detach from the rings and fall onto her. Tracy was forcefully pushed into the shower wall. She forcefully collided with the floor, with Rebecca positioned over her. Rebecca asserted that Tracy exerted a negative impact on Sara. Rebecca will betray Tracy if she discloses her actions to anybody. Rebecca exhibited an external conflict where one person seeks to harm another person, specifically wanting to kill Tracy. The following conversation between Sara and Rebecca exemplifies an outward disagreement between two individuals. During that period, Stephen escorts Sara to her dormitory and thereafter bids her farewell. Rebecca observes Sara, who is upright and fixated on them. During a confrontational altercation in excerpt 3, Rebecca articulates her dissatisfaction by accusing Tracy of exerting a detrimental influence on Sara. The escalation of harmful threats heightens the external conflict.

Excerpt 4

" I kept on calling and calling." (33.30)

In excerpt 4, it can be seen that Rebecca's propensity for being excessively cautious is apparent as she expresses concern for Sara's well-being. The tension emerges due to Sara's assertion of her independence, resulting in tense interactions.

Excerpt 5

"Sara? what? Sara? You got my voice mail. I'm glad you came. That feels good. Turn over. Close your eyes. Oh, I missed your smell. I love you so much. She doesn't love you". (1.17.05)

As presented in Excerpt 5, Rebecca is portrayed as an adversary character. While Jason was asleep, Rebecca entered his room stealthily. Rebecca reclined on the bed next to him and requested that Jason shut his eyes. Jason mistakenly believed that she was Sara. He was pleased that Sara received his message. He expressed his affection for Sara. During that period, Rebecca alleged that Sara harbored no affection for him and used a knife to cause the demise of Jason. The other instance in which Rebecca demonstrated external conflict between individuals is derived from the following dialogue. Rebecca was at the petrol station. Rebecca's intrusion into Jason's room creates a disconcerting scene and generates an external tension. The storyline takes a sinister twist as Rebecca's fixation on Sara deepens.

Excerpt 6

"I'm so sorry again, rick you spoiled bitch". (1.05.20)

Rebecca replenished her vehicle's petrol, and Rick approached her. While everything seemed fine, Rebecca abruptly grabbed hold of Rebecca's hand and proceeded to douse Rick with gasoline before igniting a match. Rick was filled with intense fear and subsequently departed from her presence. The confrontation between Rebecca and Rick at the gas station highlights her capricious demeanor. She employs physical force, demonstrating an outward clash with a spectator.

The following exchange between Rebecca and Professor Roberts exemplifies an instance of external conflict, specifically a person against person conflict, initiated by Rebecca. Currently, Rebecca documents her discussion with Professor Roberts. He requests that Rebecca relinquish her recorder.

Excerpt 7

"You don't have to do this. You don't have to do this. What do you want? Okay, come on I'll pay for it. Alright, I'll pay for that". (51.23)

The interaction between Rebecca and Professor Roberts in excerpt 7 entails the use of manipulation and aggressiveness. Rebecca intensifies the external conflict by documenting their relationship. In this scenario, Professor Roberts gets injured as a result of Rebecca forcefully kicking him while he attempted to retrieve the recorder. He implored Rebecca to surrender the recorder, assuring her that he would cover the cost. However, Rebecca departed from him.

Excerpt 8

"You can call me Emily if you want". (1.10.13)

The dialogue in excerpt 8 above serves as an illustration of interpersonal external conflict, as demonstrated by Rebecca. Rebecca requested Sara's presence to assist her in getting a tattoo. The desire for a communal tattoo signifies an external conflict. Rebecca's unwavering reliance on a symbol of connection introduces strain into her relationship with Sara. In the story line, Rebecca had a tattoo done on her chest and displayed it to Sara. Rebecca informed that Sara had the ability to refer to her as Emily, similar to how Sara addresses her own sister. Sara found Rebecca's tattoo to be peculiar and desired to address her by her sister's name. Sara departed and organized her belongings in preparation for her relocation to Irene's apartment.

Another instance of Rebecca's portrayal of a main character can be seen in the subsequent exchange. The incident occurred at Irene's residence.

Excerpt 9

"Rebecca, I'm your friend. Stop! Stop saying things you don't mean! I protected you! I protected you against that even that loser ex boyfriend of yours". (1.20.05)

From excerpt 9 it can be inferred that Rebecca requested that Sara initiate their friendship anew, as if it were their initial encounter. Rebecca desired Sara to be her exclusive confidante. Rebecca harbored a desire to eliminate Irene due to her unwillingness to allow Irene to become Sara's closest companion. Sara shielded Irene, but Rebecca brandished her firearm at Sara and proceeded to physically assault her, causing Sara to collapse onto the floor. From the preceding dialogue, it is evident that Rebecca, in the movie, engages in an external battle between individuals. An additional instance of external conflict arises when Rebecca is injured because to a confrontation between individuals. Rebecca's need for friendship transforms into an external conflict as she intimidates Irene, demonstrating her willingness to resort to drastic tactics in order to exert dominance.

Excerpt 10

"Oh, my God. What happened? What happened? I was looking for cuddles. A man pulled me into an alley". (54.45)

While Sara was employed at the coffee shop, Rebecca was secluded in her apartment. She inflicted harm upon herself by striking her face and causing distress to her stomach, all in an attempt to fabricate a narrative of being pursued by an unknown someone in an alley as can be seen in excerpt 10. Sara returned to her residence and discovered Rebecca reclining in the bedroom, engaging in deceitful behavior and expressing distress through tears. Sara inquired about the outcome concerning her. Rebecca fabricated a story, and Sara unquestioningly accepted it as true. Subsequently, Sara provided medical attention to Rebecca and advised her to consult a physician. Another instance of external conflict with individuals in opposition to each other. The fabricated assault that Rebecca staged in an alleyway generates an external conflict, influencing Sara's emotions and strengthening her dominance over the storyline.

Excerpt 11

"You were never my friend". (1.24.27)

The final encounter at Irene's apartment reaches its peak with an external conflict that exposes Rebecca's genuine motivations as can be seen in excerpt 11.

Excerpt 12

Professor Roberts, you're hurting.

Oh you little teas, get off of me! Stop it! Stop! Quite! No! shut up!

Quite! Get off of me! Stop! Leave me alone! You're hurting me! Quite, shut up, You little bitch tease!" (50.15.-50.55)

Excerpt 12 illustrated that Rebecca instigates a quarrel with Professor Roberts by deliberately portraying him as the instigator, thereby highlighting her manipulative disposition. Rebecca ensnared professor Robert by surreptitiously filming their chat, during which she vociferously portrayed Professor Robert as causing her harm.

In general, the study's findings provide useful insights into the examination of the central character struggle in the movie script "Roommate" by Sonny Malhi. The study centered on the characterization of Rebecca and discerned both intrinsic and extrinsic tensions, illuminating the intricacies of character progression and the depiction of psychological intricacies in narrative.

An important topic that emerges from the findings is the importance of character analysis in literature and film. The research delves into the internal and external challenges encountered by the protagonist, Rebecca, to enhance comprehension of the complexities of character motivations, emotions, and interpersonal interactions. This analysis adds to the wider discussion on the formation of characters and the depiction of psychological authenticity in narrative storytelling.

Moreover, the process of identifying and classifying different conflict types in the movie script enhances the discourse on narrative structure and character dynamics. The study underscores the significance of conflict as a catalyst in storytelling, emphasizing its function in generating captivating and profound narratives. The research highlights the complex nature of character struggles and their influence on the overall plot development by classifying conflicts into internal and external categories.

The research findings have significant educational consequences. The study highlights the potential advantages of utilizing film as an educational tool, namely in the realm of language instruction and the analysis of characters. Through the integration of audio-visual elements in instructional environments, instructors can augment students' linguistic proficiency, cultural consciousness, and analytical reasoning capabilities. Examining tensions

in the movie script offers a valuable opportunity to involve students in conversations about character motives, societal relationships, and cultural disparities.

Furthermore, the research findings highlight the need of comprehending conflicts in literature and film from a multicultural perspective. The study highlights the significance of fostering empathy, facilitating open discourse, and encouraging cultural understanding in various educational settings. Through the examination of conflicts in narratives that involve multiple cultures, students can develop a more profound understanding of other viewpoints, beliefs, and societal dynamics. This, in turn, promotes a learning environment that is more inclusive and empathic.

Ultimately, the results of this study enhance the overall discussion on character analysis, various conflict kinds, educational consequences, and the multicultural significance within the realm of English instruction. An examination of the central character's dilemma in the film script "Roommate" offers useful perspectives that can boost language teaching, foster cultural comprehension, and bolster students' critical thinking abilities in diverse settings.

The ramifications of this research for English instruction and acquisition in multicultural settings are substantial. Examining conflicts in literature and movies can aid students in enhancing their language proficiency, including their abilities in reading comprehension, vocabulary acquisition, and writing. Through the examination of conflicts within various cultural contexts, students can expand their viewpoints and enhance their comprehension of many cultures and beliefs. Furthermore, the study emphasizes the significance of employing audio-visual resources, such as films, as a method of acquiring knowledge and instructing. This technique can be especially efficacious in multicultural environments, where students may possess diverse learning styles and cultural backgrounds. Ultimately, the research underscores the importance of educators establishing a secure and all-encompassing educational setting that fosters students' ability to articulate their viewpoints and outlooks on conflicts and other delicate subjects. Teachers may foster critical thinking, communication, and empathy skills in students by encouraging open and courteous debate. These abilities are crucial for thriving in a diverse society.

CONCLUSION

Overall, the thorough examination of the central character's conflict in the movie script "Roommate" by Sonny Malhi has yielded significant understanding of the intricacies of character interactions and interpersonal disputes inside the story. The study's emphasis on Rebecca as the key figure has shown both internal and external conflicts, providing insight into the psychological and emotional aspects of the characters. Moreover, the results emphasize the educational importance of utilizing cinema as a medium for learning, namely in the areas of character analysis and language instruction. The study has emphasized the possibility of promoting critical thinking, empathy, and cultural understanding in educational settings by examining the tensions and character interactions in the screenplay.

In summary, the research enhances our comprehension of character conflicts in literature and movies, providing significant implications for educators, scholars, and aficionados of narrative storytelling. The intricate examination of character interactions and tensions enhances the understanding of narrative and its instructional significance, underscoring the significance of compassion and constructive communication in varied cultural settings.

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