



The Stylistic Study of the 'Jelita Sejuba: Mencintai Kesatria Negara' Film and the Application in Literary Learning

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ABSTRACT

The purpose of this study is to analyze the stylistic elements in the film *Jelita Sejuba* and explore their application in a science classroom at the high school level. The method used is a qualitative approach with observation techniques, film scene recording, and literature study. Data analysis was conducted using heuristic and hermeneutic analysis models, as well as theoretical triangulation validity to ensure data validity. The research findings indicate that the film *Jelita Sejuba* has a strong narrative structure with the main themes of sacrifice and loyalty, a mixed plot that builds audience emotion, characters rich in cultural and religious values, and a setting that highlights the local identity of Natuna. Stylistic aspects in this film include poetic diction, sentence style with personification, climax and anticlimax, the use of figurative language such as metaphors and symbolism, and a discourse style that reflects code-switching and code-mixing between Indonesian, Natuna Malay, and Arabic. The conclusion of this study confirms that the film *Jelita Sejuba* is very effective for use as a literature teaching material in high school because it can improve students' understanding of stylistic concepts contextually, train their literary analysis skills, and encourage appreciation for language and culture through audiovisual media that is close to their lives and relevant in modern literature education in schools.

Keywords: stylistics, film, literature learning

Kajian Stilistika Film 'Jelita Sejuba: Mencintai Kesatria Negara' dan Penerapan dalam Pembelajaran Sastra

ABSTRAK

Tujuan penelitian ini adalah untuk menganalisis: 1) unsur stilistika dalam film 'Jelita Sejuba: Mencintai Kesatria Negara'; 2) untuk mengeksplorasi penerapan unsur stilistika dalam film 'Jelita Sejuba: Mencintai Kesatria Negara' di kelas sains SMA. Metode yang digunakan adalah pendekatan kualitatif dengan teknik observasi, perekaman adegan film, dan studi literatur. Analisis data dilakukan menggunakan model analisis heuristik dan hermeneutik, serta triangulasi teoretis untuk memastikan validitas data. Temuan penelitian menunjukkan bahwa film 'Jelita Sejuba: Mencintai Kesatria Negara' memiliki struktur naratif yang kuat dengan tema utama pengorbanan dan kesetiaan, alur yang beragam yang membangun emosi penonton, karakter yang kaya akan nilai budaya dan agama, serta latar yang menyoroti identitas lokal Natuna. Aspek stilistik dalam film ini meliputi diksi puitis, gaya kalimat dengan personifikasi, klimaks dan antiklimaks, penggunaan bahasa kiasan seperti metafora dan simbolisme, serta gaya wacana yang mencerminkan alih kode dan percampuran kode antara bahasa Indonesia, Melayu Natuna, dan bahasa Arab. Kesimpulan dari penelitian ini mengkonfirmasi bahwa film 'Jelita Sejuba: Mencintai Kesatria Negara' sangat efektif digunakan sebagai bahan ajar sastra di sekolah menengah karena dapat meningkatkan pemahaman siswa tentang konsep stilistika secara kontekstual, melatih keterampilan analisis sastra mereka, dan mendorong apresiasi terhadap bahasa dan budaya melalui media audiovisual yang dekat dengan kehidupan mereka dan relevan dalam pendidikan sastra modern di sekolah.

Kata Kunci: stilistika, film, pembelajaran sastra

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INTRODUCTION

The film phenomenon in Indonesia has grown rapidly, not only as mere entertainment, but also as a medium rich in educational and artistic potential. According to Eartha Beatricia Gunawan & Ahmad Junaidi (2020), film is a mass communication medium presented to convey information to the audience. According to (Kinasih & Rusdi, 2020), film is a moving image shown on a projector and then filmed on a big screen in a cinema. One film that has attracted attention is *Jelita Sejuba* (2018). The film *Jelita Sejuba*, as an audiovisual work rich in local values and cultural aesthetics on Natuna Island, presents a specific case that is suitable for analysis in the context of film stylistics and its implications for literary learning. This film presents the reality of local Natuna Malay life and culture through narrative and cinematic aspects, including the use of the Malay language, traditional music, artistic set locations, and other symbols of local wisdom. According to Hidayat et al. (2019), the name "*Jelita Sejuba*" represents the beauty and nobility of Natuna women, which is analogous to the natural beauty of Sejuba Island.

In the context of film stylistics, many studies have explained how visual elements such as cinematography, framing, music, dialogue, and symbols work to shape the meaning of film texts (Mojosari, 2025). However, the application of this stylistic analysis in the realm of literary education, particularly in using films as literary teaching materials that explore aesthetic structures and cultural meanings in an integrated manner, is still rare. In a broader context, the relationship between film and literature is a topic that has long been a topic of debate and fascinating study. Both film and literature are forms of narrative that use language as their primary medium, although with different modalities. Literature uses the written word, while film uses a combination of images, sound, and movement. However, both have the potential to express ideas, emotions, and profound human experiences.

Furthermore, this research emerged because most film studies focus on the cinematic or semiotic aspects of film texts without interdisciplinary exploration into literary pedagogy. The main problem that arises is the suboptimal use of film as a rich learning resource in literature instruction. Literature instruction in schools often focuses on conventional texts, lacking integration with visual media like film that are relevant to the lives of modern students. As a film with high stylistic value, *Jelita Sejuba* can be an effective bridge to familiarise students with literary concepts. Through film, elements such as figurative language and symbolism can be visualised and interpreted in a more concrete and engaging context.

Several previous stylistic studies have focused heavily on analysing film style as a source for literary learning. For example, research on the figurative language of Andrea Hirata's novel "*Love in a Glass*" showed that the dialogue is rich in figurative language such as personification, hyperbole, oxymoron, and others, and contains character education values relevant to high school literature instruction (Collins et al., 2021). Similarly, research on the film *Dilan 1990* shows the dominance of comparative language styles in dialogue, and has implications for students' literary understanding (Sari et al., 2021). The phenomenon to be examined in this study is the film *Jelita Sejuba*, a cinematic work containing diction, sentence style, figurative language, and discourse style. Currently, no research provides an in-depth analysis of the stylistic structure in the film *Jelita Sejuba* and then interprets it into literary learning materials. This gap indicates the need for a broader and more conceptual study of film stylistics as an educational medium. Therefore, this study aims to fill this gap with a descriptive qualitative approach. The data analysis method will use two main techniques: heuristics, namely a literal reading of the language structure, style, and diction according to denotative meaning, and hermeneutics, namely the interpretation of the connotative, symbolic, and cultural values of the



film text through a retroactive reading that takes into account the socio-cultural context and the speaker's emotions.

What are the stylistic elements of the film *Jelita Sejuba*? How are these stylistic elements applied to the planning and implementation of literature instruction? These are the two research questions in this study.

Based on the above questions, the research objectives are presented. First, to describe the stylistic elements of the film *Jelita Sejuba*. Second, to describe the application of these stylistic elements to literature instruction.

METHOD

This research was conducted using qualitative methods. Through this qualitative method, the research data is described narratively by the research objectives without using statistical calculations.

The object of this research is the stylistic elements of the film '*Jelita Sejuba: Mencintai Kesatria Negara*'. The data are the stylistic elements of the film, including the style of words, sentence style, figurative language, and discourse style.

The data sources in this study were primary data obtained through direct observation of the film '*Jelita Sejuba: Mencintai Kesatria Negara*'. This study also utilised secondary data sources obtained from various documents, including journals, books on film, articles, and so on. The secondary data sources focused on the sentence style used in the film '*Jelita Sejuba: Mencintai Kesatria Negara*' and its application to literature learning in high school.

The data collection techniques in this study employed observation techniques through observation guidelines, note-taking, and literature review.

Observation is a data collection technique conducted by watching the film. In this study, the researcher observed the film '*Jelita Sejuba: Mencintai Kesatria Negara*' to obtain relevant data. Using note-taking, the researcher recorded the duration of the film, which showed scenes relevant

to the focus of the study. After watching the film, the researcher analysed the content to gain an understanding of the film.

Library research will be used to support the research. The researcher utilised literature from books, magazines, essays, the internet, documentaries, and other sources related to the stylistic approach found in the film *Jelita Sejuba*.

The data analysis techniques employed in this study include heuristic and hermeneutic models. The embedded study strategy employed in this study was anchored. The data validity technique employed in this study was theoretical triangulation.

To fulfil the literary learning aspect, this study also presents a lesson plan for grade 10 high school students using Google Forms.

RESULTS

1. Analysis of Style Aspects in a Stylistic Study of the Film *Jelita Sejuba*

1.1 Analysis of Diction (Word Choice)

Diction is the choice of words used by an author to convey ideas, feelings, or messages effectively. According to Al-Ma'ruf (2023), diction can be defined as the choice of words used by an author in his work to create a specific, meaningful effect. Diction can also build nuance and emotion, with the words chosen creating a certain atmosphere, such as sad, happy, or serious. Examples of the use of diction can be seen in the following data:

- (1) 0:25:52 Jaka: Sir, excuse me, I have a little souvenir for Syarifah.
- (2) 1:10:05 Mother: Husband, children, they are our treasures as wives. Do you understand?
- (3) 1:33:28 Commander: But Mrs. Syarifah must remember, God must love Captain Jaka very much. More than all of us here or anyone else on this earth.
- (4) 1:38:18 Soldier: He is our role model. He is our father, brother, and friend.

The sentence in data (1) contains a connotative meaning in the form of the word

"kemang-kenam" (memento). The word "kenam-kenam" not only means an object, but also has a deep emotional meaning, describing something that has sentimental value for the giver and recipient.

The word "kawas" in data (2) is included in the connotative meaning. In this sentence, "treasure" has a deeper meaning, namely, something very valuable, not just material wealth. According to Al-Ma'ruf (2023), the connotative meaning is the communicative value of an expression. According to what is referred to, it goes beyond its purely conceptual content. The choice of diction such as "kemah-kam", "treasure", and "peladan" not only reflects poetic language but also implies symbols of love, separation, and respect. In a stylistic context, the use of this diction reinforces the thematic meaning of sacrificial love. As in the study (Eartha Beatricia Gunawan & Ahmad Junaidi, 2020), diction in visual media can implicitly shape gender and ideological images. These words create a strong emotional connection with the audience.

Data (3) contains a denotative meaning in the form of the word "di muka bumi ini" which means the world or place where humans live. The sentence in data (4) has both connotative and metaphorical meaning. The connotative meaning is found in the word "contoh" (model), because it not only means a literal example but also describes someone who is respected and used as a role model. Meanwhile, the metaphorical meaning of the phrase "our father, brother, and friend" is that someone referred to in this way may not necessarily be a real family member. However, it is also used to indicate closeness and an important role in the lives of those around them.

1.2 Analysis of Sentence Style and Emotive Structure

Sentence style in films reflects how dialogue and narration are structured to create a certain impression for the audience. Sentence style is a way of constructing and delivering sentences more

effectively, engagingly, and creating a certain atmosphere. The following is the sentence style found in the film *Jelita Sejuba*:

- (5) 0:01:06 The sun dances in the sky above the Sejuba coast.
- (6) 0:01:10 Like you, every time I remember you, a sincere smile appears on my face.
- (7) 0:01:19 The fairy tale that made me a soldier's wife.

Sentence style in data (5) This sentence uses hyperbole and personification. The phrase "the sun is dancing" is an exaggerated and non-literal image. The sun does not dance, but is depicted as a living creature to create a beautiful and peaceful visual effect. This reinforces the poetic atmosphere typical of the opening of the story, reflecting the tranquillity and natural beauty of the Sejuba coast. The use of this style builds a strong aesthetic appeal in the minds of the audience.

Data (6) This sentence contains an element of emotional anticlimax. It opens with the phrase "like you", which creates the expectation of a profound or grand statement, but instead ends with a simple reaction, namely "a sincere smile". This creates a gentle and touching contrast. The sentence reflects longing and affection in a calm form, rather than a big emotional explosion. This anticlimax style reinforces the impression of sincerity and tenderness in the relationship between the characters.

In data (7) This sentence uses a climax and metaphor style. Syarifah's life journey as the main character is likened to a "fairy tale", an imaginative or extraordinary narrative, which then leads to the great reality of becoming a soldier's wife. The climax emerges from a sequence of escalating meanings, from a fairy tale (fantasy) to a complex and meaningful reality.

Meanwhile, the metaphor "fairy tale" reflects the character's unusual life experiences, as if transcending the ordinary and challenging life.

Sentences such as "The sun danced in the sky of the Sejuba coast" display personification and hyperbole that enhance the visual narrative.



Furthermore, the use of climax and anticlimax, such as in the dialogue "The fairy tale that made me a soldier's wife," reflects the transition of Syarifah from an ordinary teenager to a symbol of devotion. According to Anida et al. (2025), the climax and anticlimax styles in the film describe the use of figurative language in *Jalan yang Jauh* and create dramatic momentum that deepens the audience's empathy for the character's conflict.

1.3 Analysis of the Use of Figurative Language and Cultural Symbolism

Figurative language in 'Jelita Sejuba: Mencintai Kesatria Negara' functions not only as aesthetic ornamentation but also as a narrative instrument that builds atmosphere, strengthens characterisation, and conveys symbolic meanings about culture, values, and identity. According to Al-Ma'ruf (2023), figurative language is a dominant literary rhetoric, used to convey ideas figuratively, with high aesthetic effect. In this film, personification, metaphor, hyperbole, and cultural symbolism appear in harmony with the atmosphere of the story and enrich the audience's experience.

- (8) 0:01:06 The sun dances in the sky of the Sejuba coast.
- (9) 0:01:16 Faithful, never tired of waiting for dawn.
- (10) 0:01:19 The fairy tale that made me a soldier's wife.
- (11) 1:33:28 Commander: But Mrs. Syarifah must remember, God must love Captain Jaka very much—more than all of us here or anyone else on this earth.

(8) This sentence contains personification, where the sun is described as being able to "dance." This is a poetic way to describe the peaceful morning atmosphere on the Sejuba coast, while also marking the beginning of a calm yet meaningful narrative. This personification also reflects the simple yet warm spirit of coastal communities. As Prasetya (2019) shows,

figurative cinematography and narrative can convey a stronger inner meaning than literal explanations.

(9) The phrase "Faithful, never tired of waiting for dawn" contains an existential metaphor. "Faithful" is personified as a figure who waits diligently, and "dawn" symbolises hope or certainty that has not yet come. This describes Syarifah's inner struggle as a soldier's wife herself, patient, and remaining strong amidst uncertainty. (Timisela, 2022) research confirms that these kinds of symbols represent elements of the text and narrative and the domestic role of women as invisible spiritual pillars, but supporting the strength of the state from home.

(10) This sentence contains a conceptual metaphor in the word "fairy tale," which does not refer to a fictional children's story, but rather to Syarifah's extraordinary life journey: from a simple teenager to a strong woman facing the harsh reality of being a soldier's wife. This blurs the line between myth and reality, while reflecting how women's narratives are often romanticised, yet laden with ideological burdens. This symbolism reinforces the narrative of "heroic domestication" that often appears in national cinema.

(11) The dialogue from the Commander character contains emotional hyperbole, namely, exaggerating God's love for Captain Jaka to provide spiritual comfort to Syarifah. This sentence reflects a strong religious dimension in the film, reinforcing the representation of women in a position of patience, accepting fate, and relying on piety. This is in line with the concept of "symbolic religious women" in post-reform Indonesian films (Lestari & Ainulyaqin, 2022).

Overall, the figurative language and symbolism in this film build the collective emotions of the audience, strengthen the representation of Natuna Malay culture, and convey a message of nationalism through a domestic narrative. Furthermore, the film's language style also represents a uniquely Indonesian cultural feminism, where women's

strength is demonstrated not through direct resistance, but rather through patience, devotion, and spirituality. As noted by (Arfi Zukri et al., 2024), this type of expression is more deeply rooted in society's collective imagination than the overt narrative of liberal feminism. This figurative language approach also has strong relevance for high school literature instruction, as it demonstrates that literary meaning lies not only in the text but also in the symbolic and emotional visualizations constructed cinematically. Through the film's figurative language, students are encouraged not only to read the words but also to examine the atmosphere, expression, and cultural context of a work, a key competency in 21st-century literary literacy.

1.4 Analysis of the Use of Discourse Style: Code-Mixing as Local Identity

The discourse style in the film 'Jelita Sejuba: Mencintai Kesatria Negara' serves not only as a means of communication between characters but also as a powerful cultural marker for establishing identity, atmosphere, and character depth. According to (Al-Ma'ruf, 2023), discourse style is the author's or text creator's strategy in constructing verbal communication to be effective, interesting, and have a certain suggestive power. In the context of this film, discourse style is primarily displayed through the phenomena of code switching and code mixing, namely the transition or combination of two or more languages or dialects in one utterance. This phenomenon is significant because Jelita Sejuba is set in Natuna, a multilingual and multicultural coastal area. Therefore, the use of multilingual discourse styles (Indonesian, Natuna Malay, and Arabic) reflects the social reality of the community and strengthens the identities of the characters. This is in line with a study from the journal (Arfi Zukri et al., 2024), which states that code mixing in audiovisual works reflects the relationship of identity, symbolic power, and locality that is intended to be displayed in cultural narratives. The following are some dialogue

excerpts that demonstrate multilingual discourse and its stylistic use:

- (12) 0:33:47 Jaka: Assalamualaikum, good morning.
- (13) 0:34:39 Syarifah : Where are we going, bro?
- (14) 0:35:55 Syarifah: But, how can Syarifah help, bro?
- (15) 0:38: 40 Sharifah : Huh? What? Astaghfirullah Al Adzim.
- (16) 0:46:56 Syarifah : Ipah, I'm tired, bro! don't want to be like this! We don't need to get married, bro!
- (17) 0:47:00 Syarifah: manta page?, manta page??. manta page. Always like that! I'm tired bro!
- (18) 1:11:16 : Syarifah,: Thank God, it paid off, Siti.
- (19) 1:13:28 Syarifah: If Dad had been angry with Dika at that time, Ehgh... Mom would have been even angrier with your father.
- (20) 1:26:05 : Jaka: Hello? Is he sulking?

Data (12) shows inter-sentence code switching from Arabic to Indonesian: "Assalamualaikum" (a religious greeting) followed by "Selamat pagi" (a general greeting). This reflects the character's religiosity and Malay cultural politeness.

Data (13–14) are examples of intra-sentence code mixing, combining Malay words such as *ni*, *nak*, and *macam mana* with Indonesian language structures. This creates an authentic impression and strengthens Syarifah's local identity as a Natuna Malay woman.

Data (15) shows emotional code switching, where the shocked expression "Huh? What?" is followed by the religious exclamation "Astaghfirullahaladzim.

This reflects Syarifah's religious character, which relies on the value of faith when facing pressure.

Data (16–17) showcases lexical and pragmatic code-mixing, where words like



"penatlah" (penatlah) and the local phrase "manta page" appear in contexts of anger and frustration.

The term "manta page" is an idiomatic expression typical of the Natuna coast that cannot be understood literally in Indonesian, but functions as a meaningful cultural expression.

Data (18–20) emphasize symbolic and functional code-mixing, with the use of Arabic in religious expressions like "Alhamdulillah" (Alhamdulillah) and Malay terms like "magek" (angry) and "merajuk" (sulking). This enriches the characters' expressions and creates a cultural affinity with Malay audiences. According to Prasetya (2019), this multilingual discourse style plays a crucial role in strengthening the narrative's realism and giving depth to the characters. In the film *Jelita Sejuba*, the use of code-switching and code-mixing serves as both an aesthetic and ideological strategy to demonstrate that language is not merely a means of communication but also a representation of local cultural values, identity, and resistance amidst the larger narrative of nationalism.

2. Application of Research Findings as Literature Teaching Materials in High School

The results of this research on stylistics in the film "*Jelita Sejuba*" open new horizons for developing literature learning strategies at the high school level. In an era of learning that demands a contextual, creative, and responsive approach to developments in popular culture and technological dynamics, audiovisual works like "*Jelita Sejuba*" offer a potential medium for teaching stylistic concepts in a more lively, emotional, and down-to-earth way.

Literature instruction in high school has tended to focus on the analysis of written texts such as poetry, short stories, or novels. While this approach remains important, it often fails to engage the interests of digital-generation students who are more connected to visual media and real-life experiences. Film, as a multimodal text,

presents a complete literary form that combines narrative, language, sound, image, and emotion into an aesthetic whole. Therefore, "*Jelita Sejuba*" can be an effective means of introducing stylistic concepts contextually and comprehensively to students, while simultaneously instilling cultural and moral values through a story that resonates with the realities of Indonesian life, particularly in the coastal areas of Natuna.

This film can be used as a teaching material through a learning method based on audiovisual stylistic analysis, with the following steps

1) Screening and Directed Observation

Teachers can screen the entire film or select key scenes rich in stylistic elements such as diction, metaphor, sentence structure, and discourse style. Observations are directed at linguistic elements, character expression, and the visual cultural setting.

2) Student Identification of Stylistic Elements

Students are grouped and given specific tasks to examine stylistic elements in the film, such as:

- Diction: The choice of words that are poetic, symbolic, and full of connotative meaning.
- Figures of Speech: Identifying metaphors, personification, hyperbole, and symbolism in the narrative and dialogue.
- Imagery: The visualisation of feelings through images, music, and colour.
- Repetition: The repetition of narrative elements to emphasise emotional or ideological meaning.

Each group presents the results of their analysis through a teacher-facilitated class discussion. The teacher is tasked with mapping the relationship between stylistic findings and narrative structure, character development, and the moral values contained within.

Bringing Literary Texts to Life Through Cinema Film, as an audiovisual text, has become a powerful tool for revitalising aesthetic and



affective experiences in literature learning. In the context of the film "Jelita Sejuba: Mencintai Kesatria Negara," the scenes depicting the conversations between Syarifah and Jaka are stylistic moments that are not only emotionally touching but also rich in symbolic meaning. Dialogues such as "Faithful, never tired of waiting for dawn" convey a profound metaphor about the hope and resilience of women in the face of uncertainty, especially as a soldier's wife. This is where students can learn that metaphor and personification are not only present in poetry or short stories but also appear in the visual narrative and dialogue of films that depict the complex realities of life. Furthermore, cinematic elements such as the quiet and peaceful Natuna coastal setting, natural lighting, and melancholic background music contribute to the distinctive atmosphere. This experience provides students with an understanding that literary language does not stand alone but rather works in harmony with visual and audio elements to convey ideas, conflicts, and life values. According to Salsabila (2023), cinema is not merely a text to be watched but also read and experienced as a cultural discourse containing layers of meaning, both linguistically and symbolically. With this approach, teachers can facilitate students' exploration of film not merely as entertainment but as a form of contemporary literature that depicts psychological, social, and cultural dynamics through aesthetic and expressive language. Thus, a stylistic approach to film can create a learning space that is not only academic but also touches students' affective domains, enriching empathy, and deepening understanding of humanity.

Integration of Multimodal Literacy in the Independent Curriculum

The Independent Curriculum promotes a learning paradigm that recognises the importance of multimodal literacy as a 21st-century competency. In this case, learning is no longer focused solely on verbal or printed text, but also

includes understanding the symbols, colours, sounds, facial expressions, as well as the rhythms and gestures present in digital media such as film. The film *Jelita Sejuba* is very much in line with the spirit of multimodal literacy. Through this film, students can learn to interpret meaning not only from narrative sentences, but also from the way the camera captures expressions of fear or longing, from the play of light and shadow that symbolises uncertainty, and from the background music that reflects the inner mood of the characters. The concept of multimodal literacy emphasises that readers (in this case, student viewers) must be able to interpret information from various communication channels simultaneously. A study conducted by Wisudojati (2024) shows that students who are accustomed to reading texts in the form of films experience improvements in critical thinking skills, collaborative skills, and personal reflection. This approach also allows for personalised learning, where each student can respond to and interpret the text based on their individual experiences and backgrounds. Thus, film as a multimodal text enriches the learning process and opens up space for more inclusive, interactive, and contextual meaning-making.

The results of this study indicate that the choice of diction in the film '*Jelita Sejuba: Mencintai Kesatria Negara*' has substantial aesthetic and symbolic value. Words such as mementoes (mementoes), harta (treasures), and exemplars (models) not only convey denotative meaning but also build an emotional atmosphere and reinforce cultural messages. This diction reflects the value of women in a domestic context full of sacrifice and fortitude. The first perspective is based on stylistic theory (Al-Ma'ruf, 2023), which states that diction is an important tool in expressing the effects of meaning, ideology, and emotion in literary texts and films. The second perspective highlights the function of diction from a gender perspective, as explained (Eartha Beatricia Gunawan & Ahmad Junaidi, 2020), that



word choice in visual media can implicitly shape ideological images of women. The strength of this analysis lies in the sharp observation of diction choices and their connotative interpretations, which align with the narrative structure and emotional conflicts of the characters. However, its weakness lies in the limited sample size of the quotations—only a few sentences from the full film—which has the potential to reduce the richness of the existing stylistic generalisations. Future research could systematically develop a map of diction based on film scenes or sequences.

Analysis of sentence styles reveals a tendency toward the use of climaxes, anticlimaxes, and personification that shape the characters' emotional rhythms. For example, the sentence "The fairy tale that made me a soldier's wife" demonstrates the narrative transition from fantasy to reality through climactic style and metaphor. According to Anida et al. (2025), the first perspective, based on the visual literary literacy approach (Salsabila et al., 2023), suggests that poetic sentences in films build a bridge between visual experience and aesthetic meaning. The advantage of this approach lies in its ability to combine visual form (images and light) with syntactic structures that are layered with meaning. However, there are still limitations in examining variations in sentence structure comprehensively. The researcher only highlights the opening sentence and several dramatic points, without analysing the distribution of syntax throughout the film, as in the quantitative approach to stylistics by Albab (2025).

The use of metaphor, personification, and hyperbole in films is not just ornamentation, but also a means of conveying cultural values and characters' emotions. Metaphors such as dawn symbolise hope, and fairy tales as representations of women's struggles show deep symbolic meaning. The first point of view, based on Al-Ma'ruf (2023), states that figurative language is a rhetorical expression that conveys ideas and values indirectly. The second point of view, from

Arfi Zukri et al. (2024), views that symbolism in Indonesian films is often used to frame women's narratives in a religious and nationalistic context. The advantage of these results is the researcher's success in interpreting contextual metaphors and local nuances, thereby forming a stylistic understanding that is not only technical but also cultural. However, there are limitations to the systematization aspect of figure of speech categories. This study does not map the frequency and function of each figure of speech, such as personification used in a peaceful atmosphere or metaphors appearing during inner conflict, even though a mixed quantitative-qualitative approach can strengthen the validity of the analysis (Hidayat et al., 2019).

DISCUSSION

This study focuses on several key assessment indicators in the use of instructional media, namely the appropriateness of media selection, the effective use of media, as well as the teacher's creativity and innovation in optimizing the learning process in Grade II classrooms. Based on the results of observations and interviews, the following discussion will elaborate on how these three indicators are realized in daily teaching practices and how they impact the overall quality of the learning process.

The phenomenon of code-switching and code-mixing between Indonesian, Natuna Malay, and Arabic enriches the film's discourse while simultaneously constructing social realism and cultural identity. The use of local terms such as "penatlah" and "manta page" strongly signify local identity. The first perspective, from Prasetya (2019), states that code-switching in the film strengthens the characters' closeness to the socio-cultural background they represent. The second perspective, according to Arfi Zukri et al. (2024), is that the use of multilingual discourse can also be seen as an ideological strategy that reinforces the narrative of nationalism based on local ethnicity. The advantage of this research is that it



focuses on the reality of language as a cultural identity, not merely a style of speech. However, the research has not yet examined the pragmatic function of code-switching in the social context between characters. For example, whether code-switching is used in formal or informal situations, as a form of solidarity or domination, could be analyzed more deeply using a discourse sociolinguistics approach.

From a pedagogical perspective, the application of research findings to literature learning in high schools represents a breakthrough that addresses the need for multimodal literacy in the Independent Curriculum. Film, as a multimodal text, enables students to learn to recognize linguistic style, cultural values, and emotional context. According to Hidayat et al. (2019), film-based learning expands the literary experience from cognitive to affective and reflective. Meanwhile, Wisudojati et al. (2024) emphasize that the integration of technology and digital media in learning fosters students' critical and collaborative thinking skills. The main strength of this article's contribution lies in its applicability and flexibility in its application in literature classes. However, an apparent limitation is the lack of empirical classroom implementation testing to validate the effectiveness of this film-based stylistics learning model. Further research could take the form of classroom action research or limited experimental studies.

CONCLUSION

The analysis shows that the diction, sentence style, figurative language, and discourse style in the film not only shape the beauty of the language but also contain strong emotional, religious, and cultural values. The choice of diction has connotative value, the sentence style is structured with climaxes and anticlimaxes, and the use of figurative language and cultural symbolism strengthens the characterization and ideological narrative of the Natuna Malay female character. Furthermore, the discourse style, in the form of

code-switching and code-mixing, reflects the multilingual reality of coastal communities, enriching the dimensions of locality and religiosity in the film. The implications of these findings suggest that film can be a contextual medium for learning literary stylistics, in line with the multimodal literacy approach promoted by the Independent Curriculum.

The main strength of this study lies in the in-depth qualitative analysis of four stylistic aspects, linking aesthetic and cultural functions contextually. However, the study is still limited by the sample size of the quotations and has not yet conducted a direct implementation test in the classroom. Therefore, further research is recommended to develop quantitative analysis and empirically test the effectiveness of the film-based stylistics learning model in secondary education settings.

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