



Women's Prosocial Behavior in the Film *Bolehkah Sekali Saja Kumenangis*: A Social Psychology Study by Baron & Byrne

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ABSTRACT

This study aims to describe the forms, motives, and roles of emotions as triggers for women's prosocial behavior in the film *Bolehkah Sekali Saja Kumenangis*. The study was conducted in 2025, using film scenes and dialogues containing prosocial actions as data sources. The population of this study comprised all scenes featuring female characters, while the sample comprised scenes that explicitly showed prosocial behaviour. Data were collected through a listening and note-taking technique using a prosocial behaviour coding sheet. Data analysis was carried out descriptively and qualitatively through an interactive analysis model that included data transcription, coding, classification, reduction, presentation, and concluding. The results showed that women's prosocial behaviour in the film comprises four main forms: empathy-altruism, the desire to reduce adverse circumstances, empathic pleasure, and genetic determinism. The prosocial motives of female characters are rooted in complex emotional experiences involving basic emotions such as sadness, anger, joy, fear, surprise, and disgust, which develop into compassion, guilt, and social concern. These results confirm that women's prosocial behavior is not only influenced by social norms, but also serves as a means of emotional recovery that strengthens empathy and social solidarity.

Keywords: women's prosocial behavior, film, social psychology study

Perilaku Prosocial Perempuan dalam Film 'Bolehkah Sekali Saja Kumenangis': Kajian Psikologi Sosial Baron & Byrne

ABSTRAK

Penelitian ini bertujuan untuk mendeskripsikan bentuk, motif, dan peran emosi sebagai pemicu perilaku prososial perempuan dalam film *Bolehkah Sekali Saja Kumenangis*. Penelitian dilaksanakan pada tahun 2025 dengan sumber data berupa adegan dan dialog film yang mengandung tindakan prososial. Populasi penelitian ini adalah keseluruhan adegan yang menampilkan tokoh perempuan, sedangkan sampelnya adalah adegan yang menunjukkan perilaku prososial secara eksplisit. Data dikumpulkan dengan teknik simak dan catat menggunakan instrumen lembar pengkodean perilaku prososial. Analisis data dilakukan secara deskriptif kualitatif melalui model analisis interaktif yang meliputi transkrip data, pengkodean, klasifikasi, reduksi, penyajian, dan penarikan kesimpulan. Hasil penelitian menunjukkan bahwa perilaku prososial perempuan dalam film mencakup empat bentuk utama, yaitu empati-altruisme, keinginan mengurangi keadaan negatif, kesenangan empatik, dan determinisme genetik. Motif prososial tokoh perempuan berakar pada pengalaman emosional kompleks yang melibatkan emosi dasar seperti sedih, marah, senang, takut, terkejut, dan jijik, yang berkembang menjadi belas kasih, rasa bersalah, serta kepedulian sosial. Hasil ini menegaskan bahwa perilaku prososial perempuan tidak hanya dipengaruhi oleh norma sosial, tetapi juga menjadi sarana pemulihan emosional yang memperkuat empati dan solidaritas sosial.

Kata kunci: perilaku prososial perempuan, film, psikologi sosial

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INTRODUCTION

Literature is a reflection of human life, expressed through imaginative and aesthetic language. According to Saragih (2021), literary works depict the experiences and realities of human life, encompassing personal, social, and spiritual dimensions. Ahmadi (2023) emphasizes that literature not only contains elements of beauty but also functions as a reflective medium that displays human psychological and social dynamics. Thus, literature can be a means to understand human behavior more deeply, including the emotional and moral drives behind every action. Freud, as cited by Pebrianti (2022), stated that literary works contain complex representations of the human subconscious, making them relevant for study through a psychological approach. Through literature, readers are invited to explore various forms of social relations, inner conflicts, and emotional expressions rooted in the realities of life.

One approach that can explain the relationship between the emotional and social dimensions in literary works is social psychology. Social psychology studies how an individual's thoughts, feelings, and behavior are influenced by the presence of others, both real and imagined (Baron & Byrne, 2005). In the context of literary works and films, this approach allows for analysis of relationships between characters that reflect the social and psychological realities of society. Arifudin (2022) states that social psychology plays a crucial role in explaining how social interactions and societal norms influence individual behaviour. From this perspective, human behaviour, including helping, empathising, and supporting others, can be seen as responses to emotional and social experiences.

Prosocial behavior is an important aspect of social psychology. Baron and Byrne (2005) define prosocial behavior as voluntary actions that benefit others without expecting anything in return. These actions are often undertaken for the sake of social welfare and reflect an individual's empathy and moral responsibility towards their environment. In modern life, prosocial behavior has become increasingly important due to the emergence

of various social and emotional crises that lead to a decline in empathy between people. According to Rahiem (2023), prosocial behaviour is an essential indicator of a person's psychological and social balance because it helps maintain emotional health and strengthens solidarity. Thus, prosocial behaviour not only has moral value but also serves as a mechanism for emotional recovery.

Film, as a form of modern literature, has great potential to reflect prosocial behaviour through complex narratives and characters. Prima (2022) explains that film is an audiovisual medium capable of fostering emotional closeness between the story and the audience. Characters in films often portray realistic social dynamics, including conflict, trauma, and the emotional recovery process. Asri (2020) adds that film allows viewers to understand the psychological dimensions of humans because every scene, dialogue, and visual expression can depict emotional conditions in depth. Therefore, film is an ideal object of study to explore the relationship between emotions and social behaviour, including women's prosocial behaviour. One film that represents this phenomenon is *Bolehkah Sekali Saja Kumenangis* (May I Cry Once), a work that depicts the complexity of female characters' emotions and social relationships. This film highlights the story of a woman named Tari who struggles to overcome childhood trauma caused by domestic violence. She rediscovers her emotional strength through social relationships and acts of helping others. This film illustrates how emotional experiences such as sadness, guilt, and empathy can encourage the emergence of prosocial behaviour as a form of self-healing. DetikJabar (2024) noted that this film became a much-discussed work because it highlighted in depth issues of mental health and emotional solidarity. Through its depiction of empowered yet vulnerable female characters, the film opens up a space for reflection on the relationship between emotional trauma and helping behaviour in a social context.

Within the theoretical framework, this study draws on the social psychology theory of Baron & Byrne (2005), which classifies prosocial behavior



into four categories: empathy-altruism, the desire to alleviate negative circumstances, empathic pleasure, and genetic determinism. These four categories help explain how helping behavior can arise from both moral impulses and specific emotional states. Furthermore, this study utilizes Paul Ekman's (2003) theory of basic emotions, which encompasses six primary emotions: anger, sadness, joy, fear, surprise, and disgust. These emotions are believed to be the basis of all human feelings and can influence social action. In the context of the film "Bolehkah Sekali Saja Kumenangis," these six basic emotions are the primary triggers that drive female characters to engage in prosocial behavior. For example, sadness can develop into compassion, guilt into a helping impulse, and fear into a motivation to protect others.

The study of the relationship between emotions and women's prosocial behaviour is relevant because women are often characterised by high emotional sensitivity. Olsson et al. (2021) found that women tend to exhibit prosocial behaviour oriented toward emotional relationships, such as providing support, helping interpersonally, and comforting others. Abdullahi & Kumar (2016) added that women's prosocial actions are often rooted in personal emotional experiences and the motivation to restore inner balance. Therefore, women's prosocial behaviour is not only understood as a social act but also as a form of emotional management and expression.

This research stems from the social reality that in modern life, emotional awareness and empathy are declining due to social pressures, individualism, and economic demands. This phenomenon is also reflected in literary works and films that attempt to restore humanitarian values through depictions of emotion and solidarity. Rahmawaty (2022) states that stable mental health significantly influences a person's ability to demonstrate empathy and engage in prosocial behaviour. Therefore, the study of prosocial behaviour in film is important not only from a theoretical perspective but also from a practical perspective, contributing to an understanding of empathy and the psychological

well-being of society.

Overall, the background of this research indicates that women's prosocial behaviour in the film *Bolehkah Sekali Saja Kumenangis* (May I Cry Once) results from an interaction between social and emotional factors. This film provides a concrete illustration that helping actions are not only born of moral values, but also of complex inner turmoil. Analysis of this film is expected to broaden understanding of the dynamics of prosocial behaviour and contribute to studies in social psychology, literature, and character education. Using the theories of Baron & Byrne (2005) and Paul Ekman (2003), this study confirms that emotions are a fundamental force driving social action and serve as a bridge between personal experience and social responsibility.

Based on the background description, the research questions can be formulated as follows:

- 1) How is the form of prosocial behaviour displayed by women in the film "Bolehkah Sekali Saja Kumenangis"?
- 2) How are the motives for women's prosocial actions in the film "Bolehkah Sekali Saja Kumenangis"?
- 3) How is the role of emotions as a trigger for women's prosocial actions in the film "Bolehkah Sekali Saja Kumenangis"?

Referring to the problem formulation stated above, the objectives of this study can be outlined as follows:

- 1) To describe the forms of prosocial behavior displayed by women in the film "Bolehkah Sekali Saja Kumenangis".
- 2) To describe the motives for women's prosocial actions in the film "Bolehkah Sekali Saja Kumenangis".
- 3) To explain the role of emotions as a trigger for women's prosocial actions in the film "Bolehkah Sekali Saja Kumenangis".

This research is expected to contribute to the development of literary scholarship, particularly in expanding the study of social psychology through an analysis of women's prosocial behaviour in the film "Bolehkah Sekali Saja

Kumenangis." The results of this study demonstrate that prosocial actions cannot be separated from the role of basic human emotions, thus strengthening theoretical understanding of the relationship between emotional and social aspects in literary works and films. In addition to providing theoretical contributions, this research also has practical value for various parties. For academics and students, the results of this study can serve as a reference in applying social psychology theory to the analysis of characters and emotions in literary works. For educators, this research can serve as a learning material for literature that fosters empathy and human character. In general, this research is expected to foster social awareness, strengthen empathy, and inspire the creation of literary works and films that are more oriented toward humanitarian values.

The theoretical study in this research examines the relationships among literary psychology, social psychology, prosocial behaviour, and basic emotion theory as a basis for analysis.

Literary psychology is an interdisciplinary field that connects literary studies with psychology to understand the inner dynamics of characters. Mutmainna (2021) states that literary psychology functions to interpret the personality, conflicts, and inner drives of characters that reflect real life. Saragih (2021) emphasises that literary works, including films, are reflections of human emotional and social experiences. Therefore, literary psychology not only highlights aesthetic aspects but also seeks to understand the psychological and emotional background that influences a character's social actions.

Social psychology is an essential foundation in explaining how individuals behave in social contexts. Rahmawati (2022) explains that this field of study examines the influence of a person's thoughts, emotions, and actions on others and on others' thoughts, emotions, and actions. Baron and Branscombe (2015) define it as the science that seeks to understand how individual feelings and behaviour are influenced by social presence, both real and imagined. Thus, social psychology helps

explain why individuals engage in helpful behaviour, driven by empathy, social norms, and responsibility towards others. Regarding prosocial behaviour, Baron and Byrne (2005) state that prosocial actions encompass all forms of voluntary behaviour aimed at providing selfless benefits to others. Asih (2011) adds that this behaviour is a manifestation of altruism, while Sariyasin (2021) emphasises its role in strengthening social awareness. Conversely, the absence of prosocial behaviour can lead to social indifference (Ubaida, 2023). Baron and Byrne (2005) classify four main motives for prosocial behaviour: empathy-altruism, reduction of adverse circumstances, empathic pleasure, and genetic determinism, all of which describe the emotional and social drive to help. Ekman's (2003) theory of basic emotions describes six universal emotions: happiness, sadness, anger, fear, surprise, and disgust, which serve as quick responses to situations crucial to human well-being. Ahmad (2022) states that emotional stability determines a person's ability to adapt and interact socially. Each basic emotion can give rise to derivatives such as pity, frustration, compassion, or guilt, which act as triggers for positive social action. Emotions are the primary driving force in strengthening human bonds through concrete actions.

Thus, the combination of the theories of Baron & Byrne (2005) and Paul Ekman (2003) provides a comprehensive conceptual basis for understanding the prosocial behavior of women in the film *Bolehkah Sekali Saja Kumenangis*. This combination allows for an analysis that explores not only the character's social actions but also the motives and emotions that drive them, allowing prosocial behavior to be understood as the result of an interaction between psychological, social, and human factors.

This article is relevant to a number of previous studies that have discussed the relationship between emotions, social behavior, and the representation of humanity in film. These studies provide a conceptual foundation for analyzing women's prosocial behavior in the film "*Bolehkah Sekali Saja Kumenangis*" using a social psychol-



ogy approach and basic emotion theory. Fauziah's (2022) study analyzes the social psychology aspects of the film by highlighting the relationship between social interactions and character attitudes. Through a social psychology approach, the study demonstrates that the film is capable of reflecting social dynamics and human values in community life. Its relevance to this study lies in the similarity of approach, namely, both use social psychology theory as the basis for analysis. However, this study broadens its focus by examining the prosocial behavior of female characters using Baron and Byrne's (2005) theory and linking it to Paul Ekman's (2003) theory of basic emotions as a trigger for social action.

Furthermore, Sariyasin (2021) examines prosocial values in film using a descriptive qualitative approach. The results indicate that film plays an effective role in instilling empathy and social awareness. This research is relevant because both address the theme of prosocial behavior, but differ in focus and approach. While previous research only highlighted the form of social action, this study examines in-depth the motives and emotional triggers of female characters' prosocial behaviour using the theory of Baron & Byrne (2005).

Another study by Hadian and Mutaqin (2024) used a semiotic approach to examine the representation of social emotions in animated films. Their results showed that emotions function not only as psychological expressions but also influence the characters' social actions. The relevance of this research to this thesis lies in its shared focus on the role of emotions in shaping social behaviour. The difference is that this study integrates explicitly Paul Ekman's (2003) theory of basic emotions and Baron & Byrne's (2005) theory of prosocial behaviour to explain the relationship between emotions and female characters' prosocial actions within the film's social and narrative context.

METHOD

This research uses a descriptive qualitative approach to understand the meaning of female

prosocial behaviour in the film "Bolehkah Sekali Saja Kumenangis." This approach was chosen because the research focuses on interpreting the meaning and relationship between basic emotions and social behaviour without using statistical calculations (Mappasere, 2019).

The research procedure involved four stages: (1) determining the object and focus of the study, (2) collecting data through film observation, (3) analysing the data based on Baron & Byrne's (2005) social psychology theory and Paul Ekman's (2003) basic emotion theory, and (4) compiling the analysis results.

The research design used was descriptive narrative, explaining the social and emotional actions of characters through observations of plot, dialogue, and expressions.

Data collection took place in the researcher's academic environment over two weeks in February 2025. The primary activity involved repeatedly watching the film to understand the story structure and identify scenes that display prosocial behaviour and basic emotions.

Data collection tools and techniques used were observation sheets and film analysis notes. The techniques used were documentation, observation, and note-taking (Mahsun, 2005; Nisa, 2018) to explore the dialogue, actions, and expressions of characters demonstrating empathy, altruism, and other forms of prosocial behaviour.

Data analysis techniques included reduction, classification, presentation, and conclusion. The analysis focused on identifying the relationship between forms of prosocial behaviour and the basic emotions of female characters. Data validity was strengthened by triangulation of sources, techniques, and time to ensure the consistency and validity of the research results.

RESULT

1. Forms and Motives of Prosocial Behaviour in Film Scenes

1.1 Empathy-Altruism

The most prominent form of prosocial behaviour in the film "Bolehkah Sekali Saja

Kumenangis" is empathy-based action—altruism, which is the urge to sincerely help others without expecting anything in return. Research findings indicate that the character Tari is the primary representative of this form of behaviour. Based on the analysis of scenes and dialogue, several manifestations of prosocial actions rooted in empathy and emotional concern were identified.

Data 1: Tari helps her friends buy coffee

Tari's willingness to buy coffee for her friends demonstrates prosocial behaviour grounded in empathy-altruism. In the scene (09:04–09:23), Tari accepts various complicated requests from her friends with a friendly attitude without complaint. Although this action may seem simple, it reflects social sensitivity and a desire to maintain the group's comfort. This can be seen in the dialogue below.

[09:04 - 09:09] speaker Tari

Morning. Coffee everyone!

[09:09 - 09:16] Female speaker

Yes, I'm really sleepy. Where is my coffee?

[09:09 - 09:16] Speaker Tari

Is that right?

[09:16 - 09:17] Female speaker

Yes, that is right, no foam.

[09:17 - 09:18] Female speaker

Thank you, Tari.

[09:18 - 09:23] Speaker Tari

You're welcome. (laughs)

The dialogue "You're welcome" accompanied by light laughter is an indicator that the assistance was provided with sincerity and emotional comfort. The basic emotion at play in this action is fear, particularly derived forms such as fear of disappointing and fear of being perceived as uncaring. Fear in this social context is preventative, encouraging individuals to maintain group harmony and avoid potential conflict. Thus, Tari's actions demonstrate how subtle social emotions can give rise to meaningful prosocial behaviour.

Data 2: Tari spontaneously helps Dimas, who is having difficulty carrying Baskara

The scene (13:20–13:51) demonstrates a spontaneous form of prosocial behaviour rooted in em-

pathy. When she sees Dimas struggling to help the drunk Baskara, Tari reacts immediately without being asked and jumps in to help. Her statement, "Why, Dim?" demonstrates a high emotional sensitivity to the emergency. This can be seen in the dialogue evidence below:

[13:20 - 13:25] Tari's speaker

Why, Dim?

[13:25 - 13:26] Baskara's speaker

Gravity is heavier.

[13:26 - 13:30] Dimas' speaker

Stupid! Hey! Hey, hey, hey. Come to your senses, Bas...

[13:26 - 13:30] Tari's speaker

Why, Dim?

[13:30 - 13:34] Dimas' speaker

He's drunk! This is so annoying.

[13:34 - 13:37] Dimas speaker

Yes, move aside Tar (Tari prepares a place for Baskara)

[13:37 - 13:42] Dimas speaker

(sound of Baskara vomiting)

Ouch. Ouch.

[13:42 - 13:51] Tari speaker

(whining) Dim!

The basic emotion that triggered this action was surprise, a spontaneous reaction to an unexpected event. This surprise elicited derivative emotions such as alertness and mild panic, which motivated Tari to act immediately rather than avoid it. The combination of surprise and emotional concern elicited a quick, empathetic reaction, so Tari's action is classified as prosocial, empathy-based altruism—namely, genuinely helping others for their well-being.

Data 3: Tari is willing to be Baskara's partner, so she does not feel alone

In the scene (26:04–26:16), Baskara expresses his feelings of isolation because he has no teammates. Tari then gently agreed to be his partner without much consideration. This action demonstrates a form of emotional support born of sensitivity to another's grief. Here is the dialogue in the film:



[26:04 - 26:15] Speaker Baskara

Okay. However, you have to let me be on your team for the open pitching. As you can see, no one is bringing a team with me.

Okay, deal.

The basic emotion underlying this action is sadness, particularly its derivative forms such as pity and sympathy. Sadness makes Tari sensitive to Baskara's emotional suffering and fosters a desire to ease his friend's burden. Therefore, this action falls under the empathy-altruism motive because it is carried out sincerely without expecting anything in return.

Overall, these three findings indicate that empathy-altruism-based prosocial actions do not always emerge in the context of a major crisis, but can also occur in everyday interactions. Basic emotions such as fear, surprise, and sadness act as psychological triggers that encourage helping behavior. This aligns with Baron & Byrne's (2005) theory that empathy and social emotions are the primary foundations for developing genuine prosocial behavior.

1.2 Motive: Desire to Reduce Negative Circumstances

The motive: Desire to Reduce Negative Circumstances arises when a character is compelled to help because they cannot bear to see suffering, emotional distress, or unhealthy social situations. In the film "Bolehkah Sekali Saja Kumenangis," this motif is often displayed through the actions of Bunga and Tari, who both strive to improve the emotional well-being of those around them. Analysis revealed several forms of prosocial behavior based on a strong drive to alleviate suffering and create a more positive atmosphere.

Data 1: Tari's older sister enrolls Tari in a support group

Bunga demonstrates prosocial behaviour when she actively enrolls her younger sister, Tari, in a support group to escape her stressful family environment. In the scene (10:17–10:58), Bunga attempts to create a safe space for Tari by persuading her to seek professional help. This action quali-

fies as a motive for reducing adverse circumstances because it is intended to alleviate others' emotional suffering. The following is evidence of the dialogue:

[10:17 - 10:21] speaker 0

(notification sound)

[10:21 - 10:25] speaker Tari

Yes, I'm thinking about talking to my dad.

[10:25 - 10:32] Speaker Kak Bunga

Tar, I'll sign you up for a support group, so you can learn to be more open. It'll also give you more courage to make decisions.

[10:32 - 10:35] Speaker Tari

So, if I'm brave —what about you, Mom?

[10:35 - 10:40] Speaker Kak Bunga

Well, invite me. I'll support you in any endeavour you try.

[10:40 - 10:46] Speaker Tari

You didn't even succeed in taking Mom away, so what can I do?

[10:46 - 10:58] Speaker Kak Bunga

Well, things might be different now. But even if Mom still doesn't want to, the important thing is you first. Save yourself first.

The basic emotions behind Bunga's actions are sadness and fear. Sadness arises from seeing her sister living in mental distress, while fear grows from worry about the more severe psychological impact if the situation is not changed. From these emotions arise derivatives such as pity, sympathy, and a desire to protect. These emotional impulses make Bunga's actions a form of active empathy that protects others from psychological harm. Therefore, Bunga's actions are not simply caring but rather a solution-oriented, supportive emotional response.

Data 2: Tari introduces her mother to a support group

In the scene (16:33–17:26), Tari attempts to help her mother, who appears to be harbouring mental distress. She gently suggests that her mother join a support group to channel her pent-up feelings. Although her mother refuses, arguing that every household has problems, Tari still demonstrates empathy by gently providing the in-

formation. This can be seen in the dialogue below:

[16:33 - 16:34] Tari's speaker

(whispering voice) Who knows, maybe Mom needs it?

[16:34 - 16:39] Mom's speaker

What's going on, Tar? Mom and Dad are okay.

[4:39 PM - 4:40 PM] Speaker Tari

Are you sure?

[4:40 PM - 4:46 PM] Speaker Mom

Every household has problems; the important thing is to fix them.

[4:46 PM - 5:26 PM] Speaker Tari

Okay, it's up to you, Mom, but keep it to yourself.

Tari's motive for this action is rooted in a desire to reduce negativity, namely the urge to improve a distressing situation. The basic emotions of sadness and fear re-emerge as primary triggers. Sadness arises because Tari realizes her mother continues to harbor emotional wounds, while fear stems from the concern that this condition will negatively impact her mother's psychological well-being. Derivative emotions such as compassion, anxiety, and the urge to protect reinforce this prosocial action. Tari's actions demonstrate genuine concern oriented toward the emotional recovery of others, even if done in simple ways.

Data 3: Tari suggests her father see a psychologist

The motive for wanting to reduce negativity is also evident in the scene (01:09:27–01:09:48) when Tari suggests her father see a psychologist. This action stems from concern for her father's mental state, as he often vents his emotions through arguments. Tari feels the family situation is no longer emotionally healthy, so she is driven to provide concrete solutions to improve family relationships. This can be seen in the dialogue evidence below:

[01:09:27 - 01:09:35] Speaker Tari

That's enough, Dad. Dad needs to see a professional. Tari can take Dad to a psychologist.

[01:09:35 - 01:09:44] Speaker Dad

You're telling Dad to see a psychologist? Are you crazy? Hmm?

[01:09:44 - 01:09:48] Speaker Tari

People who go to a psychologist aren't necessarily crazy.

The basic emotions that trigger this action are anger, sadness, and fear. Anger arises from frustration and disappointment toward the father who continues to hurt the mother, while sadness arises from compassion for the mother who is suffering emotionally. On the other hand, fear grows from anxiety about the future of a family that is constantly plagued by conflict. The combination of these three emotions gives rise to a strong urge to improve the situation.

Thus, Tari's actions can be categorized as prosocial behavior motivated by a desire to reduce negative circumstances because they are motivated by a complex emotional drive to change a bad situation for the better. Tari not only expresses empathy but also demonstrates moral courage to propose realistic solutions and support the family's emotional recovery.

1.3 Empathic Pleasure Motive

The empathic pleasure motive is the drive to act prosocially because individuals feel happiness when they see others happy, successful, or achieving emotional well-being. In the film "Bolehkah Sekali Saja Kumenangis," this motive is displayed through the characters' actions, which are not only based on empathy and concern, but also on genuine joy for the success and happiness of others. This form of empathic pleasure serves as evidence that prosocial behavior is not always born of suffering but can also grow from shared positive experiences.

Data 1: Tari attends a friend's performance as a show of support

Prosocial behavior with the empathic pleasure motive is clearly evident when Tari attends a stand-up comedy show featuring her friend, Ica. Tari's attendance is not out of obligation, but rather out of moral support for her friend's achievements. She attends with a sense of pride and happiness, as seen in the dialogue (01:26:08–01:26:10) when Tari spontaneously expresses her admiration, "The title is really good: Every Wound



Can Heal." Can be seen below:

[01:25:46 - 01:26:06] speaker Ica

Yeayyy... It's open, right? Guys, guys. So, next week I'm holding a special show. So I invite you to come. Of course! Come on!

[01:26:06 - 01:26:07] speaker Agoy

I'll come for sure.

[01:26:07 - 01:26:08] speaker Ica

Yes, don't let it happen.

[01:26:08 - 01:26:10] Dance speakers

The title is really good, every wound can heal.

[01:26:10 - 01:26:12] speaker Ica

Is not it? Isn't it cute?

[01:26:12 - 01:26:14] speaker Agoy

Wow, like an album, like an album.

This scene shows that Tari truly feels the same joy as Ica. She is not just a spectator but also part of the celebration of her friend's success. The underlying emotion that triggers this prosocial act is joy, with derivative emotions of pride, emotion, and satisfaction. Tari is proud to see Ica's courage in performing in public, moved by the message she conveyed, and satisfied that she was able to provide direct moral support.

In the context of Baron & Byrne's (2005) theory, empathic joy occurs when an individual feels happy for another's success, prompting them to participate in that joy. Tari's actions are a concrete manifestation of healthy social relationships, where positive empathy can strengthen emotional bonds and solidarity between individuals.

Data 2: Ms. Nina shows happiness after supporting a participant

The character of Ms. Nina, as a support group facilitator, also exhibits prosocial behavior motivated by empathic joy. In the scene (01:25:39–01:25:51), she enthusiastically invites the participants, including Tari and Baskara, to take a group photo, saying, "Let's take a photo, let's take a photo first." This moment symbolizes shared success and a form of appreciation for the emotional healing process they have undergone. The following dialogue is evidenced by the following:

[01:25:39 - 01:25:46] Speaker: Ms. Nina

Let's take a photo, let's take a photo first.

[01:25:46 - 01:25:51] Speaker: Agoy

Where can I take a photo? One, two, three!

The basic emotion that triggered Ms. Nina's prosocial actions was joy, which arose from a sense of connection and success in assisting the participants through difficult times. This emotion then developed into pride, relief, and emotion. She felt proud to see the positive changes in the participants, relieved that the mentoring process was going well, and moved by the growing warmth of the emotional connection they had formed.

The act of inviting them to take a photo is not a simple gesture, but rather a reflection of emotional satisfaction from collective success. Ms. Nina's empathic pleasure reinforces the concept that social happiness can foster ongoing prosocial behavior, creating an atmosphere of support and emotional intimacy among individuals within a group.

Data 3: Tari and Bunga Help Mother Open a Cake Shop

The motif of empathic pleasure is also strongly depicted in Tari and Bunga's actions in helping their mother realize her dream of opening a cake shop. The scene (01:28:00–01:28:17) depicts the warmth of family when the mother embraces her children and says, "Thank you for paying for my shop. This is our dream." These words indicate that the assistance provided is not only material but also full of emotional meaning and affection. This can be seen in the dialogue below:

[01:28:00 - 01:28:08] speaker Mother

Thank you for paying for my shop. This is our dream.

[01:28:08 - 01:28:12] Speaker: Kak Bunga

Tari, Mom. She also helped.

[01:28:12 - 01:28:17] Speaker: Kak Bunga

The important thing is that now Mom can make me happy and calm.

The basic emotion behind this prosocial action is joy, combined with derivative emotions such as pride, emotion, satisfaction, and relief. Tari and Bunga felt proud because they had successfully helped Mom achieve her long-held dream, moved by witnessing the happiness she radiated, satisfied

because their efforts had paid off, and relieved because the family's emotional burden had been reduced.

The act of helping Mom was not just a form of filial piety, but a tangible manifestation of empathetic joy born of love and togetherness. They felt true happiness when they saw Mom smile happily. This reinforces Baron & Byrne's (2005) idea that prosocial behavior can arise from a deep positive emotional drive, that the joy of others can create a sense of satisfaction and encourage someone to continue doing good.

Thus, empathic pleasure functions as a social force that strengthens human relationships. In this film, this motif symbolizes the emotional balance between empathy for suffering and appreciation for happiness, forming a positive cycle that fosters solidarity and compassion in social life.

1.4 Genetic Determinism Motif

The genetic determinism motive is a natural drive to engage in prosocial behavior due to biological ties and blood relations, which foster a sense of responsibility and concern for family members. In the context of the film "Bolehkah Sekali Saja Kumenangis," this motive emerges through the actions of characters who protect and help each other, not solely out of social empathy but also out of an instinctive urge to safeguard family members. Close kinship ties encourage individuals to assist spontaneously, sincerely, and selflessly, making prosocial behaviour a manifestation of natural affection that grows from genetic bonds. Data 1: Sister helps Tari move out of the house

Sister Bunga demonstrates strong prosocial behaviour by helping Tari move out of an emotionally unhealthy home. Through a series of text messages, Bunga tries to convince her sister to make a bold decision for her own safety. She not only provides advice but also offers emotional support and a willingness to help Tari whenever needed. This action demonstrates that an older sibling's affection stems from a deep protective instinct, as illustrated in the dialogue she writes via chat, as evidenced by the message below:

[03:30 - 04:00] Speaker 0

(background music)

[04:00 - 04:30] speaker Tari:

I'm confused about what to do

Dad hasn't changed

[04:30 - 05:22] speaker Sis Bunga:

Let's leave the house.

This behaviour falls under the genetic determinism motive because it is based on family ties, which give rise to a natural sense of responsibility to protect. The basic emotions that drive Bunga's actions are sadness and fear. Sadness arises from concern for her younger sibling's continued stress, while fear arises from worry that Tari's psychological condition will worsen. Derived emotions such as pity, sympathy, anxiety, and restlessness reinforce Bunga's urge to act quickly. Thus, helping Tari is not merely an act of caring, but a manifestation of the protective instinct born of blood ties and family affection. Data 2: Tari Begs Her Mother to Leave the House

Prosocial behaviour driven by a genetic determinism motive is also evident when Tari begs her mother to leave the conflict-ridden home. Tari's statement, "Mom, if you can't do it for yourself, do it for your children" (26:16–27:16), reflects deep affection and a protective urge toward her mother. She wants to save her mother from the prolonged suffering caused by her father's emotional abuse. Tari's actions reflect a form of care born of blood ties and a moral responsibility as a child who wants to protect her parents. This can be seen in the dialogue below:

[26:16 - 26:22] Speaker Mother

Of course not, Tar, I can't leave your father.

[26:22 - 26:24] Speaker Tari

So, are we going to be trapped here forever, Mom?

[26:24 - 26:34] Speaker Mother

Trapped? Don't you feel trapped? Marrying Dad was Mom's choice, and you have to take responsibility for it.

[26:34 - 26:50] Speaker Tari

Yes, and you've been doing this for years, right?

Has Dad changed? If you can defend Dad, you can fight for him to that extent, Tari just wants you to



know this is how Tari fights for you.

[26:50 - 27:02] Speaker Mother

But you can't.

[26:02 - 27:16] Speaker Tari

Mom, look at how Dad keeps doing this to you. If you can't do it for yourself, do it for your children, do it for Tari, do it for Bunga who hasn't come home. Okay, Mom? Just this once.

The basic emotions that triggered this action were sadness and fear. The sadness arose because Tari witnessed her mother being continuously hurt, while the fear stemmed from worry about the negative consequences that might befall her. Derived emotions such as sympathy, pity, anxiety, and worry emphasize the depth of these feelings. This combination of emotions creates a strong prosocial drive, allowing Tari to boldly express her desires in an empathetic yet assertive tone. This behavior demonstrates that genetic determinism is not only biological but also encompasses emotional aspects that strengthen relationships between family members.

Data 3: Mother gives Tari space to cry and express her feelings

In the emotional scenes (53:50–55:51) and (01:10:16–01:12:34), Mother demonstrates prosocial behavior motivated by genetic determinism. This moment marks a turning point in the mother-daughter relationship, as Mother provides a safe space for Tari to express her pent-up emotional burden. This action is not merely an expression of affection, but also a mother's instinctive urge to soothe and protect her child from emotional suffering.

[53:50 - 53:57] Speaker Mom

Tari, don't cry, okay?

[53:57 - 54:08] Speaker Tari

Mom (two-second pause) Is it okay? (crying) Just once Tari cries.

[54:08 - 54:10] Speaker 0

(melancholic music)

[54:10 - 54:57] Speaker Tari

Since a long time ago... Tari has never asked for anything from Dad, Dad, or Mom. (crying) But this time, Tari is tired. Tired... (crying) (sigh) Tired

of pretending to be happy. (crying) Tired of pretending... (crying) If only this family was okay. (crying) Tired of feeling scared. Every time I come home... (crying) I wonder what else will happen today?

[55:02 - 55:51] Tari's speaker

(crying sounds) What will Tari face today? Mom is fine, right? But Tari never complains, doesn't she? She never leaves me. So, Mom, if now... (crying sounds) Tari doesn't have to pretend to be strong anymore. Just let her be angry... (crying sounds) Because all this time, Tari can't.

[01:10:16 - 01:12:16] Mother's speaker

I'm sorry, dear. If you want to cry, just cry.

[01:12:16 - 01:12:34] Tari's speaker

(background music pause) (crying sounds)

The basic emotion that triggered Mom's prosocial actions was sadness, which developed into various derivative emotions such as deep empathy, emotion, pity, and regret. Mom felt touched when she realized that her daughter had been carrying her emotional wounds alone. The sadness she felt transformed into a strength to provide unconditional emotional support. In the context of genetic determinism, Mother's actions represent the universal maternal instinct: protecting, comforting, and accepting children as they are.

Through this scene, the film emphasizes that familial affection is not only emotional, but also biological and psychological. The genetic drive to maintain family well-being provides a strong foundation for genuine and sustainable prosocial behavior. Thus, the motif of genetic determinism plays a crucial role in demonstrating how blood relations can be a primary source of empathy, compassion, and meaningful social action.

2. General Analysis of Paul Ekman's Basic Emotions as Triggers for Prosocial Behavior

According to Paul Ekman (2003), the six basic emotions—sadness, fear, anger, happiness, surprise, and disgust—appear with varying intensities and functions in triggering prosocial behavior. However, from all the data analyzed, sadness was the most dominant emotion, consistently driving

various prosocial behavioral motives, especially in the main characters such as Tari, Bunga, and Mother. Other emotions such as fear, joy, and anger also act as secondary triggers that strengthen empathetic impulses and acts of helping, although not as intensely as sadness.

2.1 Sadness

Sadness appears most frequently throughout the film, with 10 key scenes demonstrating its role as a trigger for prosocial action. This emotion serves as the primary source for Baron & Byrne's four prosocial motives: empathy–altruism, the desire to alleviate adverse circumstances, empathic pleasure, and genetic determinism.

Within the empathy–altruism motive, sadness emerges when Tari agrees to become Baskara's partner (26:04–26:16). Tari's sadness at Baskara's isolation fosters empathy and a selfless drive to help. Meanwhile, within the desire to alleviate adverse circumstances motive, sadness is the primary trigger in three scenes: when Bunga enrolls Tari in a support group (10:17–10:58), Tari introduces the support group to her mother (16:33–17:26), and Tari suggests her father see a psychologist (01:09:27–01:09:48). All three scenes demonstrate that sadness drives characters to improve the emotional situations of others to escape suffering. In the genetic determinism motif, sadness again becomes the primary driving force, for example, in the scene where Tari begs her mother to leave the house (26:16–27:16) and her mother gives Tari space to cry (53:50–55:51; 01:10:16–01:12:34). In this context, sadness gives rise to strong protective affection between family members. Meanwhile, in the empathetic joy motif, sadness transforms into inner happiness after the emotional conflict is resolved, as in the scene where Tari helps her mother open a cake shop (01:28:00–01:28:17).

Overall, sadness triggers at least 7 of the 12 prosocial actions found, making it the most influential emotion. Derivative emotions such as pity, compassion, guilt, and emotion serve to strengthen the empathy dimension inherent in the

characters' prosocial actions. Thus, sadness is not merely a passive emotion, but a social energy that drives positive change and solidarity between characters.

2.2 The Emotion of Fear

The emotion of fear appears in five scenes and serves as a trigger for preventive and protective prosocial behaviour. Fear in this film is not destructive; rather, it manifests as a fear of loss, anxiety about others' safety, or fear of hurting others' feelings.

In the empathy-altruism motif, fear is evident in the scene where Tari helps her friends buy coffee (09:04–09:23). The fear of disappointing others drives Tari to maintain social harmony through small, meaningful actions. In the motive of wanting to reduce adverse circumstances, fear coexists with sadness, as in the scene where Bunga enrolls Tari in a support group and Tari suggests her mother join. Fear here functions as a form of emotional vigilance against the potential for greater suffering. Meanwhile, in the genetic determinism model, fear is a significant factor in Bunga's decision to rescue Tari from a stressful home (03:30–05:22). The fear of losing a family member makes this action spontaneous and compassionate.

Thus, the emotion of fear acts as a secondary trigger that fosters empathy and social protection, confirming that anxiety about others' suffering can be the foundation of helping behaviour.

2.3 Happy Emotion

The happy emotion appears prominently in three scenes related to the empathic pleasure motif, where individuals feel happy for the happiness of others. These scenes include: Tari attending Ica's stand-up comedy show (01:25:46–01:26:14), Mbak Nina inviting participants to take a group photo (01:25:39–01:25:51), and Tari and Bunga helping their mother open a cake shop (01:28:00–01:28:17). All three scenes demonstrate that positive emotions can give rise to prosocial actions that strengthen social bonds. In Ekman's theory, happy emotions are derived from emotions such



as pride, emotion, and satisfaction, all of which are evident in these scenes. The characters not only help but also enjoy social happiness with others. This confirms that prosocial behavior can arise from positive emotional states, not just from suffering.

2.4 Anger

Anger emerges in two key scenes, particularly when Tari confronts her father, who continues to abuse her mother emotionally. In the scene (01:09:27–01:09:48), Tari firmly suggests that her father see a psychologist. Although this action appears to be anger, it is moral anger—an emotion that arises from injustice and a desire to improve the situation. According to Ekman's theory, anger can give rise to derivative emotions such as frustration and moral assertiveness, which, in the context of this film, serve as energy to correct destructive behaviour. Thus, anger in the film is not a form of aggression, but rather a moral emotion that strengthens prosocial drives, particularly the desire to reduce adverse circumstances.

2.5 Surprise

A surprise occurs in only one scene (13:20–13:51) when Tari spontaneously helps Dimas, who is having difficulty carrying Baskara. The surprise reaction is followed by derivative emotions such as alertness and mild panic, which prompt a quick and spontaneous action to help. In the context of Baron & Byrne's theory, this action falls under the category of empathy-spontaneous altruism, where assistance is given reflexively due to direct emotional involvement. Despite its low frequency, the emotion of surprise demonstrates how spontaneous reactions to unexpected situations can be a significant prosocial trigger, especially when accompanied by social sensitivity.

2.6 Disgust

In the scene where Dimas helps Tari, whose clothes have been stained with Baskara's vomit, the emotion of disgust actually triggers prosocial

action. Instead of withdrawing from the uncomfortable situation, Dimas shows concern by lending Baskara's hoodie so Tari feels comfortable and less embarrassed. This action reflects a desire to reduce negative circumstances, as it begins with a dislike of the inappropriate situation and evolves into a drive to help. Here's the dialogue evidence:

[13:37 - 13:42] Dimas speaker

(sound of Baskara vomiting)

Ouch. Ouch.

[13:42 - 13:51] Tari speaker

(whining) Dim!

[13:51 - 13:53] Dimas speaker

Okay, wear it, wear Baskara's hoodie.

Although carried out by a male character (a supporting character) and appearing only in one scene, this incident confirms that even negative emotions like disgust can play a positive role in shaping prosocial behaviour. Disgust serves as an instinctual alarm that, when directed empathetically, can trigger social actions that benefit others.

DISCUSSION

The forms and motives of prosocial behaviour displayed by female characters in the film "Bolehkah Sekali Saja Kumenangis" demonstrate a close relationship between emotional and social dimensions, as explained by Baron and Byrne (2005) and Paul Ekman (2003). Four prosocial motives—empathy-altruism, the desire to reduce adverse circumstances, empathic pleasure, and genetic determinism—emerge through the role of basic emotions such as sadness, anger, fear, joy, and surprise. Sadness is the most dominant trigger, generating empathy and the urge to help selflessly. The characters' sadness drives caring actions, as demonstrated by Tari when she protects and comforts those around her. Meanwhile, the emotions of fear and anger serve as social energies, motivating the characters to reduce adverse circumstances and protect their families from emotional distress. Conversely, the emotion of joy fosters empathetic joy, the happiness that arises from seeing others happy. Thus, the prosocial

actions in this film are the result of a complex emotional interaction between empathy, courage, and compassion.

The integration of Paul Ekman's and Baron & Byrne's theories demonstrates that emotions act as affective triggers, while prosocial motives serve as cognitive and social direction. These findings confirm that helping behavior is driven not only by moral norms but also by conscious and meaningful emotional responses. The results indicate that empathy emerges when individuals are able to feel the suffering of others. Compared to previous research, this study expands the study by mapping the direct relationship between basic emotional types and prosocial motives. This film also demonstrates that visual media can be a reflective tool for fostering social awareness through the power of emotions.

Theoretically, this research enriches the study of literary psychology with an interdisciplinary approach that combines theories of emotion and social psychology. Practically, the results can be utilized by educators and psychologists in instilling the values of empathy and prosocial behavior through film. The strength of this research lies in the integration of two major theories rarely used together in contemporary literary analysis. Its limitations lie in its limited scope, which is limited to a single film, and its subjective interpretation. Nevertheless, this research makes an important contribution to understanding that emotions are not merely affective reactions but social forces that foster empathy, solidarity, and humanity in everyday life.

CONCLUSION

Based on the research results and discussion, it can be concluded that the women's prosocial behaviour in the film "Bolehkah Sekali Saja Kumenangis" reflects interrelated social and emotional concerns. The female characters demonstrate behaviours of helping, comforting, and supporting others as a form of empathy and solidarity. These actions emphasise that women are not only depicted as figures struggling with

emotional wounds, but also as social agents capable of fostering positive relationships in their environment. The motives for prosocial behaviour in this film align with Baron and Byrne's social psychology theory, which encompasses four main types: empathy-altruism, the desire to alleviate adverse circumstances, empathic pleasure, and genetic determinism. These four motives are triggered by basic emotions as explained by Paul Ekman: sadness, anger, fear, joy, surprise, and disgust.

Sadness is the most dominant trigger, generating empathy and the urge to help selflessly; fear, which encourages protective efforts; and joy, which fosters collective happiness. Thus, basic emotions function as psychological energy that drives prosocial motives and directs individuals toward meaningful social action. This study confirms that women's prosocial behaviour in the film is not only rooted in moral values but also in complex emotional dynamics. The integration of Paul Ekman's and Baron & Byrne's theories shows that helping actions result from the interaction between affective experiences and social awareness. Thus, the prosocial behaviour depicted in the film *Bolehkah Sekali Saja Kumenangis* reflects the synergy between emotion, empathy, and social responsibility that strengthens solidarity and humanity in social life.

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