

The Main Character's Identity Construction in Great Expectation Novel Through Systemic Functional Linguistic

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ABSTRACT

This present research applies Halliday's Systemic Functional Linguistics or SFL approach to analyze how meaning is constructed in Charles Dickens' Great Expectations novel (2015). This research focuses on ideational, interpersonal and textual meta-functions. Great Expectations (2015) by Charles Dickens is the source of the primary data. Theme, rheme and cohesive structure are used for the textual meta-function, while ideational, interpersonal systems, and assessment are used for the interpersonal meta-function in the research method's descriptive qualitative analysis. The findings point out that the dominance of mental processes and attributive relational processes, which create Pip's anxiety and reflection as a symbol of the laboring class in Victorian society, is how the ideational meta-function is constructed. Interpersonal meaning takes shape from a declarative mood combined with negative subjective judgments. Finally, the approach by which meaning is constructed in Great Expectations represents the battle for social identity through language processes that highlight the gap between classes and the protagonist Pip's psychological struggle.

Keyword: SFL Great Expectations novel, meta-function, meaning and identity

INTRODUCTION

This research aims to analyze meaning construction representation in The Great Expectation novel, relating to main character (Pip) identity. The researchers would like to use Halliday's meta-function to find out his identity. The basic thought of this research is that language can represents what happen in reality. Language becomes an effective strategy to define a social identity, as well as to act as tool communication. The difference language usage,

linguistic style, registers, and vocabularies show the speakers' socioeconomic and cultural backgrounds (Santoso 2017). Furthermore, Santoso (2006) claimed that a person's use of words and phrases in a language may disclose their nationality, ethnicity, and socioeconomic position, as well as how strongly they stay in touch with a specific group of people. Based on the quotation above, it explains that verbal expression can define our idea of what is happens in reality. This impact is compatible with Heidegger's thesis that language acts as an interpretive framework, altering our understanding of both truth and reality (Reiginayossi and Sitorus, 2023).

Language provides not just a social role, but also as a tool for self-expression and personal identity negotiation. It is a reason, why Goffman claimed that the self-representation, in which people use language to create an image that they seek to express in their interactions with others (Wittgenstein, 2009). A person's personality, thoughts, and principles may be represented through word choice, intonation, and speaking style (Ladegaard, 2012)). Language helps people manage social relationships and adapt to social norms and expectations in their surroundings. The constantly changing social and cultural factors have an impact on. As a consequence, it can be stated that humans' psychological process can create a human identity through language. A person's speech pattern, word choice, accent, and linguistic style all reflect their identity, social group, and perspective.

Language is used for self-expression, identifying oneself from others, and creating relationships to societal identities. Language can also contribute to the development of personal identity. A person's identity is defined as its distinct image or condition. The whole explanation represents the personality's condition, which is derived from psychological, and social elements that conduct. It is another definition of identity. Language referred to as an identity function does not emerge spontaneously. Identity in this context refers to a human being's ability to recognize or labeling others. Language is an expression of thought. Humans may communicate with others about their thoughts, experiences, and desires through language. This is demonstrated by the fact that the language portrayed is inherently connected to the language user's social context. It is lined by the concept of language as a social semiotic (Halliday, 2004, 12). In this thought, he highlights the social context of language, that is, the role that society plays in influencing language and how it has developed. In this context, it can be told that language can be considered as a tool that contains a social role, which can create human's identity.

It is mention earlier that The Great Expectation novel is the primary data in this research. Talking about The Great Expectation novel. It was first published weekly in Dickens' periodical around 1861. It contains more than 30 series. Great Expectations was released in a book form, having three separate parts to describe the three phases of Pip as the main character. The existence of this follows Pip's journey from boyhood through frequently terrible experiences to adulthood, as he escapes from the Kent marshes to busy, industrial London. Therefore, Pip must be able figure out who he really is, as well as his own objectives and values. Great Expectations, one of Dickens' most intriguing and frightening novels, asks if such beliefs can lead to success in the complex world in Victorian.

In this present research, the researchers would like to use Systemic Functional Linguistic theory, especially in meta-function. In M.A.K. Halliday's Systemic Functional Grammar, the Meta function procedure This research is being conducted, by focusing on dialogue in Great Expectations. The theory of Systemic Functional Linguistics was created by Halliday. This idea deals with language in its context. This Halliday theory includes language, context, and grammar that operate. The discourse analytical methodology was greatly influenced by the systemic and functional theories of linguistics (Bakuro 2017). Realated to SFL, it relates cultural and philosophical linguistics as well as discourse analysis. According to Halliday (2010, 42), SFL analysis is the study of language usage as a social activity in spoken and written expression. Since the dialogue is presented as a social practice, an analytical connection is proposed between specific discourse phenomena. Three functions make up the meta-function, according to Halliday in (Hu, 2024, 12). The first is the Ideational function, which uses representation to encode, express, and realize human's experiences. The next one is the interpersonal role, which is the use of language to share experiences that people have. The last role is the Textual process. It represents how language defines thoughts and feelings. As defined by Halliday (2014: 45), the textual metafunction is the aspect that enables the speaker to order his words. It serves as a message and makes meaning in the given context.

There are many research has done toward Great Expectation novel. The first previous research was done by Askar Nur (2021). This research titled *The Culture Reproduction In the Charles Dicken Novel Great Expectations*• (Pierre-Felix Bourdieu Theory). The purpose of the research is to look into the process of cultural reproduction in Charles Dickens' novel Great Expectations. The cultural reproduction (habitus and field concept) theory of Pierre-Felix Bourdieu was employed by the researcher. This research focuses on the cultural reproduction that occurred in Great Expectations. To identify the authentic data, the researchers applied a

coding sheet. The research is being undertaken to analyze the cultural reproduction in the novel. There is little comparative foundation for research on fictional texts in Indonesian or international contexts, which used SFL to reveal character identification. Askar Nur (2021) did not apply SFL approaches. From the standpoint of language function, the present research contributes to the expansion of the methodological repertoire in literary analysis. The next previous research came from Faisal, W. M., & Rhaif, K. K. (2022). This research titled *Grammatical Cohesion in Charles Dickens's Great Expectations*. Although they also applied Halliday's theory, but they did not researched the meta-function in the text. Moreover, they did not also analyze meaning through identity construction. They focused, how the text can be written cohesively to interpret the meaning.

METHOD

In the present research, a qualitative research methodology was adopted. Ideas or concepts that are not amenable to numerical analysis are the focus of qualitative research. Qualitative research, according to Creswell (2017, 24), is a kind of study that investigates and comprehends the significance of several individuals or groups of people coming from problems in society.

RESULT

Ideational Meta-function

I had heard of Miss Havisham up town—everybody for miles round, had heard of Miss Havisham up town—as an immensely rich and grim lady who lived in a large and dismal house barricaded against robbers, and who led a life of seclusion.

(Chapter: 7. Page: 80)

The ideational form points out the manner in which the representation of Miss Havisham is constructed rather than out of Pip's direct experience. It is through open dialogue. Miss Havisham's experiences are put forward as a social discourse that flows through the society realm. Thus, the depiction of meaning here not only forms character but also represents the story's societal context and ideology. This sentence signifies the physical or mental process. The mental process is represented in the phrase *had heard*, related to the hearing experience. The **Senser** is pointed by the usage of pronoun *I* and *Everybody*. The pronoun *I* functions as the **Senser**, because it is the character cognitive experience (hearing). The pronoun **Everybody** also functions as the **Senser**, but it presents collective subject. In meta-function, the mental processes often function for building an analytical or social perceptual context, which creates the meaning. In addition, this sentence displays the ideological relationship between Miss

Havisham's perception of social life and her character through mental processes. Dickens presents the impression that Miss Havisham is a mystery lady who has become widely known. The deep analysis can be seen in the Table 1 below:

Table 1.

Sentence or Phrase	Process	In phrase	Senser	Phenomena	Analysis
I had heard of Miss Havisham up town	Mental process	Hade heard	I	of Miss Havisham up town	Personal actor perception
everybody for miles round, had heard of Miss Havisham up town	Mental process	Hade heard	Everybody	of Miss Havisham up town	Social collective perception
as an immensely rich and grim lady	Mental process	Hade heard	-	The Miss Havisham description	Perception contained

Besides that, the perception object is pointed in: *of Miss Havisham up town*. Moreover, the relational process in in: *as an immensely rich and grim lady*. This phrase functions to identify her disposition. Therefore it can analyze as the actor understands. This phrase is not seen as a complete sentence, because it is only a perception result. Functionally, this phrase acts as attributive process. In the Attributive process, Miss Havisham presents Carrier, and the phrase: *oidentity through understandable information*. In addition, *an immensely rich and grim lady* phrase is also a kind of attribute, labeled in Miss Havisham. It represents her social economic and her emotion condition, placed at the same time. Therefore in this case, the relational process builds a character stereotype based on social perspective. The phrase *an immensely rich* is an attribute to show the social power relation and economic status. On the other hand, the word *grim* represents as an introvert (She has miserable life). By seeing those case, the chosen of those two different attribute represents symbolic position.

Table 2.

Sentence or Phrase	Type	Process	Carrier	Attribute	Analysis
as an immensely rich and grim lady	Relational process	Implicitly	Miss Havisham	an immensely rich and grim lady	Social Identity Clasification

I set off on the four-mile walk to our forge; pondering, as I went along, on all I had seen, and deeply revolving that I was a common labouring-boy; that my hands were coarse; that my boots were thick; that I had fallen into a despicable habit of calling knaves Jacks; that I was

much more ignorant than I had considered myself last night, and generally that I was in a low-lived bad way. (8.105)

I set off on the four-mile walk to our forge is a kind of material process, by using *I* as the actor and the phrasal verb: *set off* as the goal. In this sentence, the circumstance is in: *on the four-mils* is to represents the lengthy trek that Pip must take.

Table 3.

Klausa	Process	Acto r	Process	Range	Goal	Circumtance
<i>I set off on the four-mile walk to our forge</i>	Maternal: Behavioural (set off)	I	Stative action	<i>the four-mile</i>	-	<i>to our forge</i>
<i>Pondering, as I went along</i>	Mental cognitive	I	<i>Pondering</i>	<i>All</i>	-	<i>, as I went along</i>
<i>on all I had seen</i>	Mental perception	I (Senser)	<i>had seen</i>		<i>all</i>	-
<i>deeply revolving that I was a common labouring-boy</i>	Mental cognitive	I (Senser)	<i>Wheel or revolving</i>	--	<i>I was a common labouring-boy</i>	<i>that I was a common labouring-boy (phenomena)</i>

By seeing the table, this lengthy expression above is made up of many prospective sentences, representing the movement of thoughts through a combination of mental: pondering, rotating, considering) and material: set off and had fallen as processes. Pip's deepest thoughts are brought out in these words. The negative meaning of self-identity is reinforced by the relational process in: was and were. The clause structure suggests complex psychological conflict and a lack of confidence.

Interpersonal **Meta-function**

I had heard of Miss Havisham up town—everybody for miles round, had heard of Miss Havisham up town—as an immensely rich and grim lady who lived in a large and dismal house barricaded against robbers, and who led a life of seclusion.

(VII. 80)

I had heard is a declarative mood. It is placed the speaker as the person who carries the information. The use of past perfect represent that the story about Miss Havisham is not the story, which has just happened. Moreover, in the clause: *everybody for miles round had heard of Miss Havisham up town* is an indirect evaluative, made the info authority is wider. It means

that the speaker's story is not based on his personal opinion. In interpersonal, it is an alignment between the speaker and the society perception. Moreover, the phrase: *an immensely rich and grim lady* might be able to represent the meaning by *attitudinal lexis*, especially in judgment and appreciation (appraisal type). The word *immensely* considers as intensifier (strengthen the word meaning)

I set off on the four-mile walk to our forge; pondering, as I went along, on all I had seen, and deeply revolving that I was a common laboring-boy; that my hands were coarse; that my boots were thick; that I had fallen into a despicable habit of calling knaves Jacks; that I was much more ignorant than I had considered myself last night, and generally that I was in a low-lived bad way. (8.105)

In Halliday's meta-function, interpersonal meaning concerns how language builds interpersonal relationships between readers and speakers. Mood, modality, evaluative posture, and assessment all contribute to this relationship. The speaker in the dialogue above refers to Pip by using the subject 'I'. A deep subjective reflection is conveyed through the meaning construction. Framing interpersonal from an introspective, emotional, internal perspective is another way to build meaning. The repeating the subject I grammatically functions as an interpersonal foundation, it denotes Pip as the speaker's subjectivity, An evaluative rhythmic pattern that conveys anxiety can be established through the repetition of the projective clause form exemplified. In this instance, Pip uses candid self-confession to establish an emotional bond with the reader in addition to providing information.

The negative thoughts about oneself, such as *a common laboring-boy; that my hands were coarse* predominate from the perspective of assessment in metafunction interpersonal theory. Despite of intentionally forming a negative and dismissive self-image, these subjective words serve as interpersonal methods that elicit empathy and sympathy from readers. Increasing in the judgement level that amplifies the emotional effect and subjective pressure is indicative of intensification through greater ignorance. Modal verbs such: , should, might or must are not used as modalities in this statement. However, the interpersonal power in this sentence is maintained through intensity mode. The adverbial words: *deeply* and *generally* are used to describe the power modality. Instead of functioning as impartial descriptions, these two adverbial terms strengthen subjective appraisal. Though the idea represents strongly negative judgement significance, the polarity is constructive. Pip looks upon what he believes as a fundamental fact, as highlighted by the lack of cognitive modality or persecution.

Textual

I had heard of Miss Havisham up town—everybody for miles round, had heard of Miss Havisham up town—as an immensely rich and grim lady who lived in a large and dismal house barricaded against robbers, and who led a life of seclusion.

(VII, 80)

The beginning of the sentence, *I had heard of Miss Havisham up town*, introduces an unidentified topical theme in the shape of the subject *I*. The topic that started out in an English declarative structure effectively becomes the theme. From a textual standpoint, this selection shows that the message begins with the narrator. Nevertheless, even though *I* is considered as the grammatical theme, Miss Havisham actually holds the semantic axis. It points out that Dickens starts off by exploring a personal perspective before shifting the attention to a larger social figure. Therefore, rather than being the text's ideological core, the main theme acts as the content's structural framework. The sentence: *I had heard of Miss Havisham up town* sentence, *I* is considered as *Theme*. It represents the main point of the speaker. In addition, the *Rheme* shows in *had heard of Miss Havisham up town*. It consist the meaning construction main point. The transformation in viewpoint from the speaker to the person with the sight signifies a transition in the issue from personal to society view point. The coherency between clauses is strengthening by the phrase: *had head*.

The crucial textual element is the dash that breaks the main phrase. As a thematic extension, the framework in:... *everyone for miles around, had heard of Miss Havisham up town...* In this clause, the theme shifts to *everybody for miles around*. There is a broad theme development pattern evident in the change from *I* to *Everybody*. Human's experience is the source of the first clause's information, while group experience is given legitimacy by the second clause. This has the textual impact of extending to everyone. In addition to being someone the author of the story is aware of, Miss Havisham is also well-known in the social circle. Strong lexical consistency and subject stability are reinforced by the phrase: *had heard of Miss Havisham uptown*, being used repeatedly. The theme of reiteration, in which the same element is repeated to highlight its key significance in the discourse, is also reinforced by this repetition.

I set off on the four-mile walk to our forge; pondering, as I went along, on all I had seen, and deeply revolving that I was a common laboring-boy; that my hands were coarse; that my boots were thick; that I had fallen into a despicable habit of calling knaves Jacks; that I

was much more ignorant than I had considered myself last night, and generally that I was in a low-lived bad way. (V.105)

DISCUSSION

The Systemic Functional Linguistics (SFL) technique created by Halliday allows for an in-depth analysis of Pip's identity building in Charles Dickens' *Great Expectations*. SFL views language as a social semiotic system with three primary meta-functions: ideational, interpersonal, and textual. The primary character's identity is shaped and represented by these three meta-functions, all of which operate concurrently in the construction of meaning. Instead of being as something unchanging, Pip's identity is a social creation that changes constantly as a result of experience, interpersonal interactions, and driven by language analysis. Pip's identity creation is viewed through the transitivity system that characterizes his life experiences in the ideational meta-function. The story opens with Pip confined to a lower-class social environment and portrayed as an actor in a basic material process. Eventually, Pip is presented as an orphan who works in an industry and lives with his brother. At this point, Pip's material processes tend to show the boundaries of his social standing and power. He frequently becomes the Goal or even the Carrier in a relational process that reflects his identity as a poor, uneducated child. Dickens' lexical strategies clarify Pip's awareness as an inferior person following his interactions with Estella and Miss Havisham. By using analytical attributions in relational sentence structures like *I was ashamed of myself*, Pip's identity is created. He becomes the carrier of the attribute poor, which represents the social class internalization ideology. The analysis and discussion will be seen in the table below, based on the Systemic Functional Linguistics technique, shows how Pip's identity meaning was constructed.

Table 4.

Dialogue	Meta-Function Type	Linguistic elemnt	Analysis Identity Construction
<i>I set off on the four-mile walk to our forge</i>	Ideational (Material)	Actor : <i>I</i> is considered as the process of the verb: <i>set off</i>	Working class boy as a the marginal
<i>pondering, as I went along, on all I had seen, and deeply revolving</i>	Ideational (Material)	Senser: <i>I</i> is considered as the process of mental	Pip started to become more conscious of the need to improve his social standing.
<i>I was a common laboring-boy</i>	Relational (Atribut)	Carrier: <i>I</i> is considered as the attribut of <i>common laboring-boy</i>	Self Evaluation: Inferior identity is built by social class
<i>my boots were thick</i>	Relational (Atribut)	Carrier: <i>my boots</i> is considered as the attribut of <i>thick</i>	Identity crisis
<i>I was much more ignorant than I had considered myself</i>	Relational (Material)	Negative attribut	Self condition generalization : Low social identity

From the table, it can be analyzed that the materials for creating depictions of experience and social hierarchy are ideational meta-functions. Pip is represented as an actor in the material process in the phrase in which *I set out on the four-mile walk to our forge*. He strengthens his sense of belonging to the working class by walking to the forge. Furthermore, the phrase *our forge* represents the lower class's common hands and bond with the physical labor space. The material process is followed by the mental activities of *deeply rotating* and *pondering*. From physical experience to ideological thought, the shift from material to mental represents this shift. Pip's social consciousness has increased and he's not only walking. In SFL, identity is shaped by significant experiences, which makes so significant. Through Miss Havisham's representation, the materials also contribute to the development of identity. The representation of Miss Havisham is the main topic of the second excerpt. *I had heard of Miss Havisham* is a term that reflects a collective thinking process. *Everybody for miles around* broadens the concept to include common social knowledge. In other words, public speech shapes upper-class identity. By applying library research methods, the author of this study examines Pip, the main character, and how his identity is constructed in the dialogue. Library research, as stated by Sari (2020), is a methodical procedure used to gather, to analyze, to make conclusions from data. Pip's identity representation is analyzed by the researchers, using meta-functions in SFL.

Interpersonally, the declarative sentences indicate a reflective narrative. Pip, being an adult, looks back on his younger self with remorse. A negative self-affirmation rhythm is produced by repeating *That I was...* It highlights how language creates a sense of identity. The clauses dismissive, uneducated, and low-lived, which convey a negative self-evaluation, imply that the inferior identity is a product of social comparison rather than an underlying trait. As a gauge of his value, Pip internalizes upper-class norms. Miss Havisham, on the other hand, is created through a combination of collective appraisal and hyperbole. The term *immensely* creates social distance. With regard to the indirect modality, social reputation influences identification prior to interaction with one another in person.

In this interpretation, the textual meta-function is the structure of meaning and subjective attention, as well as how dialogue might help Pip build his identity. The predominance of Theme I in the text suggests that experience is shaped by an individual's viewpoint. The theme, however, changes to Miss Havisham as the new information hub in the Miss Havisham passage. The representation of external power has taken precedence over self-identity, as indicated by this change in theme. The breakdown of material-based identity constructions and a loss of control are indicated by passive sentences such as *My expectations were all cancelled*. Textually, the idea of "expectations" shows that not just monetary aspirations but also the symbolic identities that are based on them fall apart.

CONCLUSION

Pip's identity is produced by a complex interplay between inner experience, social interactions, and linguistic structure, according to the meta-functional analysis of language based on Halliday's Systemic Functional Linguistics (SFL) approach to Pip's story sentence structure. His psychological state was apparently is represented. The process presents that social class inferiority has been internalized. The depiction of the mental and physical journey towards self-awareness is reinforced by material activities like leaving and falling. The ideational meaning reveals the social layers that mould Pip's identity in addition to describing his mental concepts and behaviors. Evaluative vocabulary choices such as despicable, ignorant and low-lived bad way reflect negative self-appraisals. Shame and societal pressure are reflected in this. Pip's appraisal appears absolute and undeniable due to its declarative mood and lack of epistemic modality. This portrays Pip's identity as a frail guy formed by moral obligations and other societal norms.

Moreover, in interpersonal, the speaker builds the empathy to the readers for Pip's psychological pain is developed by the personal and sincere dialogue. Thus, the interpersonal meta-function representations Pip's identity as triggered by social judgment and his position in the social power dynamic. In this meta-function, the reflection lexical choice, like: *ignorant* and *in a low-lived bad way* represents the negative appraisal or people's judgment. This can depict in Pip character, who is vulnerable, created morality demand in social upper class standards in *Miss Havisham's* neighborhood. . As a result, the interpersonal meta-function clarifies how Pip places himself in the power structure and how social judgment affects his identity. The pronoun: I driven thematic structure of the text. It directs the reader to continually see Pip's internal viewpoint. A stream of consciousness that reflects the depth of the self-struggle is produced by coherence and the repetition of presenting the form I previously was. Pip's identity becomes defined by a personal language structure that represents the transition from straightforward self-worth to profound social disgrace rather than by a worldly story.

Finally, the researches argue for the concept that social structures and personal emotional experiences cross over to define Pip's identity. Pip's psychological conflict, which derives from the strong class structure of Victorian society, is primarily expressed through language. Dickens uses language techniques that relate Pip's psychological development to more general social criticisms about human dignity, social mobility, and the consequences of class prejudice. Pip's identity is revealed through SFL to be a constant process, built by experience, reflection, and social interaction. From the perspective of literary meta-function, the series of parallel words, the theme structural pattern, and the repetition of "I was..." create an emphatic effect that expresses psychological distress and the persistence of an adverse perspective. This rhetorical strategy reinforces the impression that Pip's story represents a process of evolving, dynamic identity reflection. The linguistic element functions as both an expressive device and an ideological weapon, representing his ambition to bring about change and his inability to understand his social circumstances.

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