

Discursive Construction of Cultural Authority in Indonesian Drama Education: A CDA–SFL Analysis of Narrative Conflict and Linguistic Strategies

Turahmat^{1*} , Onok Yayang Pamungkas² , Setia Naka Andrian³  and Miftahul Furqon⁴ 

¹ Department of Indonesian Language and Literature Education, Faculty of Teacher Training and Education, Universitas Islam Sultan Agung, Semarang 50112, Indonesia;

² Department of Indonesian Language and Literature Education, Faculty of Teacher Training and Education, Universitas Muhammadiyah Purwokerto, Banyumas 53182, Indonesia;

³ Department of Indonesian Language and Literature Education, Faculty of Language and Arts Education, Universitas PGRI Semarang, Semarang 50232, Indonesia;

⁴ Multilingualism Doctoral School, Faculty of Modern Philology and Social Sciences, University of Pannonia, Veszprém 8200, Hungary.

* **Corresponding author:** lintangsastra@unissula.ac.id

ABSTRACT: This study investigates how cultural authority is discursively constructed through language in Indonesian dramatic discourse and how such constructions function within drama education as a site of cultural transmission. Drawing on a qualitative discourse analytical approach, the study integrates Critical Discourse Analysis (CDA) and Systemic Functional Linguistics (SFL) to examine 87 dialogue segments selected through purposive sampling from Indonesian drama texts. The analysis focuses on three linguistic resources deontic modality, evaluative language, and imperative constructions mapped onto interpersonal and ideational metafunctions. These features are further analyzed in relation to narrative conflict configurations, including moral deviation, generational tension, social norm conflict, responsibility conflict, and cultural tradition conflict. Findings indicate that cultural authority emerges as a discursive achievement shaped by the interaction between linguistic choices and conflict structures. Specifically, evaluative and directive language is systematically used to legitimize norms, regulate behavior, and position certain characters as authoritative agents within narrative interaction. The study further demonstrates that narrative conflict functions as a discursive catalyst for activating moral evaluation and normative regulation. Overall, the findings suggest that dramatic dialogue operates not only as a representational form of social interaction but also as a pedagogical discourse that transmits cultural values and supports implicit moral learning in Indonesian language and literature education. This study contributes to discourse studies by proposing an integrated CDA–SFL–narrative framework for analyzing cultural authority in literary pedagogy.

Keywords: Cultural authority, Critical discourse analysis (CDA), Systemic functional linguistics (SFL), Narrative conflict Dramatic discourse, and Drama education.

I. INTRODUCTION

Language not only functions as a means of communication, but also as a social practice that shapes the way society understands values, norms, and power relations in social life. In the perspective of critical discourse analysis, language is understood as an important medium in the production and legitimacy of ideological structures in society [1- 4]. Through the practice of language, various social institutions represent and affirm norms that are considered valid in a particular cultural community. Recent research has also shown that narrative texts and educational texts are often discursive spaces where cultural values, social identities, and behavioral norms are negotiated through language practice [5-7]. In this context, literary texts have an important role because they not only represent social experiences, but also serve as symbolic mediums that build a collective understanding of cultural values and authority.

Among the various forms of literary texts, drama has a very distinctive discursive characteristic because it presents the practice of language directly through dialogue between characters. Unlike other forms of narrative, drama features social interaction in the form of conversations that show value negotiations, social conflicts, and authority relations between characters. Therefore, dramatic dialogue provides a clear space to observe how cultural authority is constructed through the practice of language in social interactions. A number of studies have shown that literary texts used in education often function as ideological mediums that transmit cultural values and social norms to readers or students [8, 9]. In the context of language education, drama is often used as a pedagogical tool that allows students to understand patterns of social interaction and cultural values through narrative representation [10, 11]. Recent research also emphasizes that educational texts and literary texts often play a role in constructing ideological representations through the practice of language in narrative discourse [12, 13].

However, despite the extensive development of critical discourse analysis and literary discourse studies, recent high-impact studies have predominantly focused on media, political, and institutional discourse [12 - 15]. In contrast, within literary discourse particularly dramatic dialogue—analysis remains relatively fragmented, as narrative conflict, linguistic features, and character authority are often treated as separate analytical domains rather than as an integrated discursive process. While previous studies have explored drama from structural or aesthetic perspectives [14, 15] and others have highlighted the ideological role of educational and literary texts in shaping cultural values [11, 16, 17], there is still limited research that systematically explains how micro-level linguistic features such as modality, evaluative language, and imperative constructions interact with narrative conflict to construct and legitimize cultural authority in discourse. This study addresses this gap by proposing and applying an integrated CDA–SFL analytical model that links interpersonal and ideational linguistic metafunctions with narrative conflict configurations and authority positioning. Unlike previous studies, this research provides a multi-layered explanation of how authority is discursively produced through language use in dramatic interaction. Furthermore, it extends discourse analysis into the domain of drama education by demonstrating how dramatic dialogue functions not only as narrative representation but also as a pedagogical mechanism for transmitting cultural values in Indonesian language and literature learning contexts. This study is therefore positioned as a discourse analytical study with pedagogical relevance, rather than an empirical investigation of learning outcomes.

II. THEORETICAL FRAMEWORK

1. CRITICAL DISCOURSE ANALYSIS AND SYSTEMIC FUNCTIONAL LINGUISTICS AS ANALYTICAL FRAMEWORK

This study adopts Critical Discourse Analysis (CDA) as a framework for examining how language functions as a site of power, ideology, and social practice [3, 4]. Within this perspective, authority is understood not as a fixed attribute but as a discursive effect emerging through interaction. To operationalize this perspective at the linguistic level, the study integrates Systemic Functional Linguistics (SFL), particularly its metafunctional framework [19, 20].

Two metafunctions are specifically employed. First, the interpersonal metafunction is used to analyze how speakers enact social relations and authority through language. In this study, it is operationalized through three linguistic markers: (1) deontic modality, which expresses obligation and prohibition; (2) evaluative language, which encodes moral judgement; and (3) imperative constructions, which function as directive forms. These markers correspond directly to the linguistic features analyzed in the study and serve as indicators of authority construction in dialogue. Second, the ideational metafunction is used to examine how actions, responsibilities, and norm violations are represented in discourse. This dimension enables the analysis of how linguistic expressions are embedded within narrative events, particularly those involving conflict and social regulation. By combining CDA and SFL, this study establishes an analytical model in which linguistic features are systematically linked to discursive functions and social meaning. This integration ensures that language analysis is not treated descriptively, but as a mechanism for explaining how cultural authority is constructed and legitimized in dramatic discourse.

2. *NARRATIVE CONFLICT AS DISCURSIVE STRUCTURE*

In this study, narrative conflict is treated not merely as a structural element of storytelling but as a discursive space in which social values and authority are negotiated. Rather than adopting a purely literary classification, conflict is operationalized based on its function in representing tensions between norms, roles, and expectations in social interaction [5]. Five types of conflict are identified as analytical categories: (1) moral deviation conflict, involving actions that violate accepted norms; (2) generational authority conflict, reflecting tension between younger and older figures; (3) social norm conflict, involving disagreement over societal expectations; (4) responsibility conflict, representing tension between obligation and personal interest; and (5) cultural tradition conflict, involving adherence to or deviation from traditional values.

These categories are used to identify and classify dialogue segments in which authority is enacted. Conflict is therefore treated as the interactional context in which linguistic features operate. Through this approach, the analysis moves beyond narrative description to examine how conflict functions as a mechanism for activating evaluative judgement, directive language, and normative regulation. This operationalization ensures that narrative analysis is directly linked to linguistic and discursive processes, allowing for an integrated explanation of how cultural authority emerges in dramatic interaction.

3. *CULTURAL AUTHORITY AS DISCURSIVE ACHIEVEMENT*

This study conceptualizes cultural authority as a discursive achievement rather than a fixed attribute of characters. Drawing on CDA perspectives, authority is understood as emerging through the ability to define norms, evaluate behaviour, and direct action within interaction [4], [7]. In this sense, authority is closely linked to legitimacy, but specifically refers to the capacity of speakers to impose or negotiate socially recognized norms through language. To avoid conceptual overlap, this study adopts a single operational definition: cultural authority is defined as the discursively constructed capacity to legitimize norms and regulate behaviour through linguistic interaction. This definition distinguishes it from broader notions such as ideological structure or social legitimacy, which operate at a more abstract level.

Authority is analyzed through three dimensions: (1) authority source, referring to characters who produce evaluative or directive utterances; (2) authority target, referring to characters who receive or respond to these utterances; and (3) response type, including acceptance, resistance, or negotiation. These dimensions correspond to observable interactional patterns in dialogue and are used as coding categories in the analysis. Furthermore, this study uses the term pedagogical discourse in a specific sense, referring to discourse that transmits cultural norms and values through interaction. This differs from pedagogical tools or instructional media, which refer to material or methodological aspects of teaching. By adopting this definition, the study positions dramatic dialogue as a form of pedagogical discourse that operates through language rather than through formal instruction. Through this framework, cultural authority is examined as an emergent and interactional phenomenon, grounded in linguistic choices and narrative context.

4. DRAMA AS PEDAGOGICAL DISCOURSE IN CULTURAL EDUCATION

In the context of language and literature education, literary texts serve not only as objects of aesthetic appreciation, but also as pedagogical mediums that transmit cultural values and social norms to students. Learning materials often act as an ideological medium that shapes the way students understand social identity and cultural values in society [33, 34]. Drama has strong pedagogical potential because dialogue and conflict in stories provide concrete representations of social interactions and value negotiation processes in everyday life. Through dramatic dialogue, students can understand how social norms are communicated, questioned, and ultimately reaffirmed in interactions between individuals [35 - 37].

Recent research in language education has also shown that the use of literary texts in learning can help students understand the relationship between language, identity, and culture in a broader social context. Therefore, an analysis of drama dialogue in textbooks can provide an important understanding of how cultural values are constructed and transmitted through language practice in educational contexts [37, 38]. From a learning perspective, the pedagogical relevance of dramatic discourse can be understood through constructivist and sociocultural frameworks. Constructivist theory suggests that learners actively construct meaning through engagement with meaningful representations [39], while sociocultural theory emphasizes the role of language and interaction in mediating cognitive development. In this context, dramatic dialogue provides situated examples of value negotiation and social interaction, allowing learners to interpret, evaluate, and internalize cultural norms through discourse exposure rather than direct instruction. Accordingly, this study is designed as a discourse analytical investigation rather than an educational intervention study, although its findings are interpreted in relation to pedagogical contexts.

5. CONCEPTUAL FRAMEWORK OF CDA–NARRATIVE–AUTHORITY INTEGRATION

The conceptual framework we propose here connects three key dimensions: linguistic features, narrative conflict, and discursive authority in drama. At the linguistic level, we borrow a critical discourse analysis framework [3, 4]. Features such as modalities, evaluative language, and imperatives allow characters to convey judgments, obligations, or directions. This feature is then embedded in narrative conflict [40-42], where value negotiations take place. When this conflict ends, discursive authority emerges figures who use normative language effectively gain cultural legitimacy. Finally, this legitimacy becomes the basis for pedagogical transmission, where drama can function as a medium for learning social values [7]. Figure 1 below maps this integration flow, showing how the three layers interact with each other in the context of drama education in Indonesia.

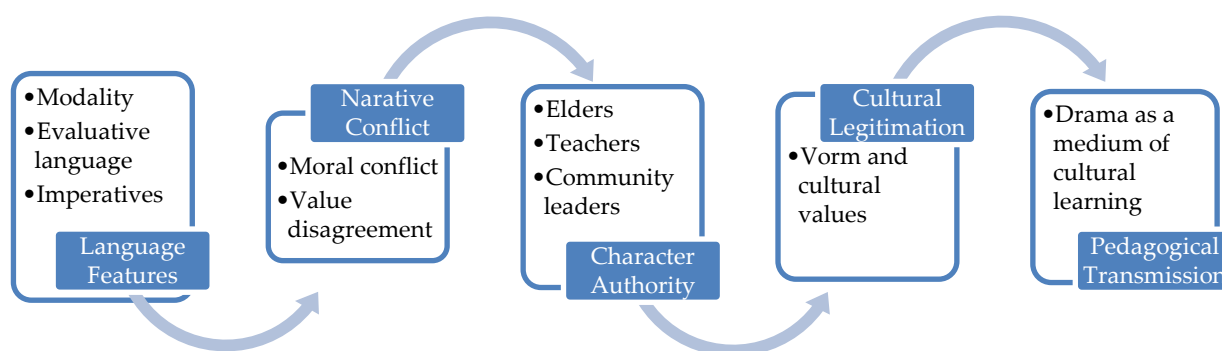


FIGURE 1. Integrated model of linguistic features, narrative conflict, and cultural authority in dramatic discourse.

This framework further guides the analysis, in which each dimension linguistic features, conflict configurations, and positions of authority will be analyzed in the text of the play. Thus, this model allows us

to explain how cultural authority is constructed and how those values are passed on in the context of drama education.

6. ANALYTICAL MODEL: CDA–SFL INTEGRATION AND DISCURSIVE STRATEGY MAPPING

To operationalize the proposed conceptual framework, this study adopts a hybrid analytical model that integrates CDA with SFL. This integration enables a multi-layered analysis of how language constructs cultural authority within dramatic discourse. CDA provides a framework for understanding how discourse functions as a site of power, ideology, and social practice [3, 4], while SFL offers a systematic account of how meaning is organized through language structure [19, 20].

At the linguistic level, the analysis is structured through two primary metafunctions derived from SFL. First, the interpersonal metafunction focuses on how speakers enact social relations through language [19]. In this study, it is realized through deontic modality (for example, must, should), evaluative language (for example, right, wrong, appropriate), and imperative constructions (for example, listen, follow). These linguistic features function as key resources for expressing obligation, making moral judgements, and directing behaviour, thereby contributing to the construction of authority in interaction [21, 22]. Second, the ideational metafunction concerns how experience and social action are represented in discourse [19, 20]. In the context of this study, it is reflected in how actions, responsibilities, and norm violations are articulated within dramatic dialogue. This dimension allows the analysis to capture how narrative events particularly those involving moral deviation, social obligation, or cultural expectations are discursively constructed.

These metafunctions are further linked to a set of discursive strategies that enable the construction of cultural authority. In CDA, discourse is understood as a site where social power and legitimacy are negotiated through language use [4, 7]. Accordingly, the mapping of discursive strategies in this study includes:

- Normative regulation: realized through modality and imperative forms to establish behavioural expectations;
- Moral evaluation: expressed through evaluative language to judge actions as acceptable or unacceptable;
- Authority positioning: enacted when certain characters (for example, elders, teachers, community leaders) assume the role of evaluators or directors in interaction;
- Cultural legitimization: achieved through references to social norms, traditions, and collective values.

Through this mapping, the model demonstrates how linguistic choices are systematically connected to narrative conflict and discursive positioning. Narrative conflict serves as the interactional context in which these strategies are activated, while authority emerges as a discursive effect rather than a fixed character attribute [7]. This analytical model provides a clear procedure for examining how linguistic features, narrative structures, and discursive strategies interact to produce cultural authority in dramatic dialogue. It also ensures that the analysis moves beyond descriptive categorization toward an integrated explanation of how language functions as a mechanism of cultural legitimation in the context of drama used in Indonesian language and literature education.

III. METHODS

1. MATERIALS

The corpus of this study consists of nine published Indonesian drama- and theatre-related books used in Indonesian language and literature education. These texts are not student scripts or performance transcripts, but published instructional and literary reference books containing dramatic dialogue, discussion of drama structure, and representations of value-laden interaction. The corpus was selected through purposive sampling to ensure relevance to the study's analytical focus.

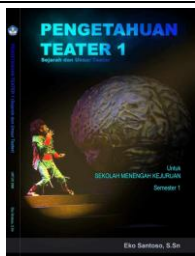
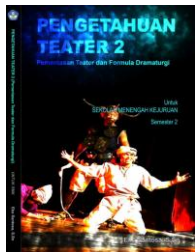
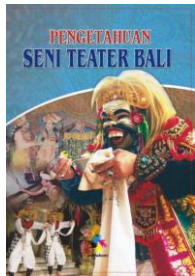

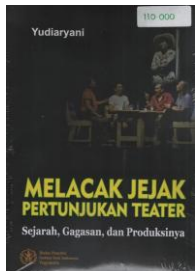
Three selection criteria guided the corpus construction. First, the text had to contain identifiable dramatic dialogue or dialogue-based examples that could be segmented for discourse analysis. Second, the text had to include interactional situations involving value conflict, behavioural judgement, or role-based authority relations. Third, the text had to be relevant to Indonesian drama, theatre, or literature learning contexts,

either as a literary source, an appreciation text, or a pedagogical reference used in language and literature education.

Based on these criteria, nine books were included in the corpus, as presented in Table 1. From these books, 87 dramatic dialogue segments were identified as the primary data for analysis. The dialogue segment was treated as the unit of analysis because it represents the smallest meaningful interactional unit through which evaluation, obligation, directive force, and authority relations can be observed in discourse [3, 7]. The use of these texts in an educationally oriented study requires clarification. This study does not investigate classroom interaction, teacher practice, or student response directly. Rather, it analyzes texts that circulate within Indonesian language and literature education and examines how they construct cultural authority discursively. Therefore, the educational relevance of the corpus lies in its function as pedagogically available discourse, that is, as textual material through which values, norms, and models of social interaction may be transmitted in educational settings [33, 34].

Table 1. Books used as data sources in the analysis of dramatic discourse.

Book Cover	Title	Author(s)	Year	Primary Focus	Role in Analysis
	Indonesian Drama Theater Figures: From Njoo Cheung Seng to N. Riantiarno Trans. <i>Tokoh Teater Drama Indonesia: Dari Njoo Cheung Seng hingga N. Riantiarno</i>	Nurhadi BW	2018	Indonesian theatre figures	Contextual reference for dramatic discourse
	Theory of Prose Studies, Fiction and Drama Trans. <i>Teori Pengkajian Prosa Fiksi dan Drama</i>	Ni Nyoman Karmini	2011	Literary theory of fiction and drama	Framework for narrative and conflict analysis
	Theory and Appreciation of Drama Trans. <i>Teori dan Apresiasi Drama</i>	Ni Nyoman Karmini	2013	Structure and appreciation of drama	Source for dramatic dialogue patterns

Book Cover	Title	Author(s)	Year	Primary Focus	Role in Analysis
	Theatre Knowledge 1: History and Elements of Theatre Trans. <i>Pengetahuan Teater 1: Sejarah dan Unsur Teater</i>	Eko Santoso	2014	Theatre history and elements	Source for authority roles in dramatic interaction
	Theater Knowledge 2: Theater Staging and Formula Trans. <i>Pengetahuan Teater 2: Pementasan Teater dan Formula</i>	Eko Santoso	2014	Theatre performance and dramaturgy	Reference for dramatic performance discourse
	Balinese Theater Art Knowledge Trans. <i>Pengetahuan Seni Teater Bali</i>	Ni Luh Sustiwati & I Kadek Widnyana	2011	Balinese traditional theatre	Cultural discourse reference
	Prose Teaching Fiction and Drama Trans. <i>Pengajaran Prosa Fiksi dan Drama</i>	Sulastriningsih & Mahmudah	2016	Teaching drama and fiction	Pedagogical discourse reference
	Tracking the Trail of Theater Performances Trans. <i>Melacak Jejak Pertunjukan Teater</i>	Yudiaryani	2015	History of theatre performance	Contextual reference for dramatic tradition

Book Cover	Title	Author(s)	Year	Primary Focus	Role in Analysis
	Indonesian Literature Appreciation: Poetry, Prose and Drama Trans. <i>Apresiasi Sastra Indonesia: Puisi, Prosa dan Drama</i>	Raras Hafidha Sari	2019	Literary appreciation	Source of dramatic dialogue examples

The dramatic dialogues of the books were then chosen as the unit of analysis. In discourse-based research, units of analysis in the form of text segments or dialogues are often used to identify linguistic patterns and representations of social values in language interactions [3, 7]. Thus, dramatic dialogue is seen as a form of language practice that allows an analysis of how cultural authority is constructed through the interaction between characters in the text of the play.

2. ANALYTICAL PROCEDURE

The unit of analysis in this study is the dramatic dialogue segment, defined as a complete utterance or exchange between characters that performs a clear communicative function, such as evaluation, directive, or expression of obligation. This unit is selected because it represents the smallest meaningful interactional unit through which cultural values and authority relations are constructed in discourse [3, 7]. From the selected corpus, a total of 87 dialogue segments were identified based on their relevance to narrative conflict and the presence of linguistic markers associated with authority construction.

The identification of linguistic markers was guided by explicit criteria derived from critical discourse analysis and systemic functional linguistics. Deontic modality was identified through expressions indicating obligation or prohibition (for example, must, should, cannot). Evaluative language was identified through lexical items expressing moral or social judgement (for example, right, wrong, appropriate, inappropriate). Imperative constructions were identified through directive forms that explicitly regulate behaviour (for example, listen, follow, stop). These linguistic features are treated as realizations of interpersonal meaning, enabling the analysis of how authority is enacted in interaction [19-22].

At the ideational level, the analysis focuses on how actions, responsibilities, and norm violations are represented in dramatic dialogue. This dimension allows the identification of narrative conflict configurations, including moral deviation, generational authority, social norm conflict, responsibility conflict, and cultural tradition conflict. These categories are used to examine how social values are negotiated and contested in narrative interaction [5, 24]. Each dialogue segment was then coded using a structured coding framework that integrates linguistic features, narrative conflict, and authority positioning. The coding categories and their operational definitions are presented in Table 2.

Table 2. Coding framework for CDA–SFL analysis of dramatic discourse.

Category	Sub-category	Operational Definition	Linguistic Indicators	Discursive Function
Linguistic Features	Deontic Modality	Expressions indicating obligation or prohibition	must; should; cannot	Normative regulation
Linguistic Features	Evaluative Language	Expressions indicating moral or social judgement	right; wrong; appropriate	Moral evaluation
Linguistic Features	Imperative Constructions	Directive forms used to regulate behaviour	listen; follow; stop	Behavioural control

Narrative Conflict	Moral Deviation	Actions violating accepted norms	evaluative + modality	Reinforcing ethical norms
Narrative Conflict	Generational Authority	Conflict between younger and older figures	directive + modality	Validating authority
Narrative Conflict	Social Norm Conflict	Conflict involving societal expectations	evaluative language	Restoring social order
Narrative Conflict	Responsibility Conflict	Tension between duty and personal interest	modality	Affirming obligation
Narrative Conflict	Cultural Tradition Conflict	Conflict involving tradition and cultural values	cultural references	Preserving cultural values
Authority Positioning	Authority Source	Character acting as evaluator or directive agent	elders; teachers; leaders	Legitimizing norms
Authority Positioning	Authority Target	Character receiving evaluation or directive	subordinate characters	Subject to authority
Authority Positioning	Response Type	Reaction to authority (acceptance; resistance; negotiation)	agreement; refusal; justification	Negotiating authority

This coding framework ensures that the analysis systematically captures the relationship between linguistic realization, narrative structure, and discursive authority in dramatic dialogue. The analysis was conducted in four stages. First, dialogue segments were selected based on the presence of conflict and linguistic markers. Second, each segment was coded according to the predefined categories. Third, the coded data were analyzed to identify patterns linking linguistic features, conflict configurations, and authority positioning. Finally, the findings were interpreted within a CDA framework to explain how cultural authority is constructed and legitimized through discourse [3, 4, 7]. To ensure analytical reliability, 20% of the data were independently coded by a second researcher with expertise in discourse analysis. Inter-coder agreement was calculated using Cohen's Kappa, resulting in a coefficient of 0.86, which indicates a high level of reliability. Any discrepancies were discussed and resolved to refine the coding scheme and ensure consistency across the dataset.

This study adopts a qualitative and interpretive design grounded in CDA and SFL, which prioritize meaning-making processes over statistical inference [34, 19, 20]. As such, the analysis is not intended to test causal relationships or estimate effect sizes, but to explain how linguistic features function within discourse to construct cultural authority. The study is conducted on existing textual data and does not involve any form of intervention or experimental manipulation. Consequently, analytical rigor is established through systematic and iterative coding procedures, involving repeated comparison across dialogue segments to identify consistent patterns. This approach emphasizes cross-case validation and thematic coherence rather than statistical generalization.

It should also be acknowledged that the identification of linguistic markers involves interpretive judgement, particularly in capturing evaluative meanings and contextual nuances. Although inter-coder agreement was used to enhance consistency, the analysis remains theoretically informed. Accordingly, the findings should be understood as context-bound explanations of discourse patterns rather than predictive or statistically generalizable results [43].

IV. RESULT

1. LINGUISTIC MARKERS OF CULTURAL AUTHORITY IN DRAMATIC DISCOURSE

Analysis of dialogue in the text of the play shows that cultural authority is built through a relatively consistent choice of language. In many dramatic conversations, social norms are not explained in the abstract, but are articulated through linguistic forms that govern the character's behavior. Expressions of duty, moral

judgment, and direct command emerge as language devices that affirm the standards of behavior that are considered legitimate in the social communities represented by drama.

A systematic reading of the dialogue reveals several recurring linguistic patterns. Deontic modalities such as must, obligatory, and not should be used to declare normative obligations. Evaluative language such as right, false, or appropriate is used to judge the actions of other characters. Meanwhile, imperative constructs such as listen or follow are used to direct behavior directly. In addition, some speeches also refer to the value of tradition or customary as the basis for the legitimacy of actions. These patterns suggest that language in drama serves as a discursive mechanism for establishing norms and establishing cultural authority. The distribution of these linguistic features is presented in Table 3.

Table 3. Distribution of linguistic markers of cultural authority in Indonesian dramatic discourse.

Linguistic Marker	Typical Lexical Forms in Dialogue	Frequency (n)	Percentage (%)	Discursive Function	Pedagogical Implication
Deontic Modality	should, obligatory, can't, should	48	34.5	Establishing normative obligation and behavioural rules	Reinforces culturally accepted standards of conduct
Evaluative Language	right, wrong, deserved, inappropriate, good, bad	39	28.1	Moral judgement and value evaluation	Provides moral frameworks for interpreting behaviour
Imperative Constructions	listen, do, stop, follow	24	17.3	Direct behavioural regulation and authority assertion	Demonstrates hierarchical relations in social interaction
Moral Statements	advice, advice, teachings	18	12.9	Explicit articulation of cultural values	Functions as explicit cultural instruction
Traditional Legitimization	customs, traditions, honors	10	7.2	Justifying authority through cultural tradition	Connects social norms with cultural heritage
Total	—	139	100	—	—

The distribution in Table 3 shows that the deontic modality is the most dominant linguistic device in the drama dialogue. The expressions of obligations and prohibitions form a normative framework that governs the actions of the characters. Evaluative language appears almost with the same frequency. This shows that moral judgment is the main means of distinguishing behavior that is considered right and unacceptable. Imperatives appear less frequently, but they are still important because they directly affirm the power relations between the speaker and the interlocutor. Overall, this pattern suggests that cultural authority in drama is not only built through the content of the story, but through forms of language that establish obligations, assess behavior, and direct action. But the distribution of linguistic features alone is not enough to explain how these authorities work in dialogue interactions. To illustrate how these linguistic features operate within interactional context, the analysis is extended to a complete dialogue sequence rather than isolated utterances.

Example 1 (Moral Deviation and Authority Enforcement)

Original:

Tokoh A (orang tua):

Perbuatanmu itu tidak benar. Kamu harus meminta maaf sekarang juga. Jangan ulangi lagi kesalahan seperti ini.

Tokoh B (anak muda):

Tapi saya hanya bercanda...

Tokoh A:

Bercanda pun ada batasnya. Kamu harus tahu mana yang pantas dan tidak.

Translation:

Character A (elder):

That behavior is wrong. You must apologize immediately. Do not repeat this mistake again.

Character B (younger):

But I was just joking...

Character A:

Even jokes have limits. You must understand what is appropriate and what is not.

At the interpersonal level, the dialogue combines evaluative language (tidak benar / wrong), deontic modality (harus / must), and imperative constructions (jangan ulangi / do not repeat), forming a layered directive structure. These linguistic resources establish a clear asymmetry of power in which the elder assumes the authority to judge, regulate, and correct behaviour. At the ideational level, the interaction represents a moral deviation conflict in which an action is framed as violating accepted social norms. The repeated emphasis on *batas* (limits) and *pantas* (appropriate) situates the behaviour within a culturally regulated moral framework. At the discursive level, authority is constructed through interaction rather than being pre-assigned. The younger character's response (Tapi saya hanya bercanda...) functions as mitigation and partial resistance. However, this resistance is subsequently overridden by the elder's reassertion of normative authority, demonstrating that authority is negotiated but ultimately stabilized through stronger evaluative and directive language.

This extended interaction shows that cultural authority in dramatic discourse is not merely expressed through isolated linguistic markers but is dynamically constructed through sequences of evaluation, directive force, and response. Authority becomes effective not only because of social position, but because it is linguistically reinforced and interactionally sustained. To understand how language constructs authority more concretely, it is necessary to look at who uses these linguistic forms in dramatic conversations. This pattern can be observed through the position of the figure who acts as a source of legitimacy for cultural norms. The results of the mapping are presented in Table 4.

Table 4. Discursive positioning of cultural authority in dramatic dialogue.

Authority Figure	Example Linguistic Forms	Dominant Linguistic Features	Discursive Role	Cultural Function
Elder characters	should, should, not be	modality, evaluative language	Moral authority	Legitimize traditional values
Teachers / mentors	listen, do, don't	modality, imperative	Pedagogical authority	Guide behavioural norms
Community leaders	customs, traditions, obligations	modality, cultural references	Cultural authority	Represent collective social order
Parental figures	true, wrong, right	evaluative language, imperative	Familial authority	Reinforce family-based moral norms

Table 4 shows that the use of linguistic features was not randomly distributed among the figures. Evaluative modalities and language mainly appear in figures who are positioned as sources of wisdom, such as old figures or mentor figures. Imperatives are more often used by figures who have legitimacy to direct the actions of other figures, such as teachers or community leaders. This distribution suggests that language in drama forms a relatively stable structure of authority. Certain figures gain legitimacy to assess, direct, and

determine standards of behavior. Thus, drama dialogue serves as a discursive space where cultural norms are not only told, but also practiced through language.

2. NARRATIVE CONFLICT AS A SITE OF CULTURAL LEGITIMIZATION

Conflict is a central element in the dramatic structure because through conflict various social values are met and opposed. In the text of the play, conflict not only serves to move the storyline, but also becomes a discursive space where cultural norms are tested and asserted. Dialogue between characters shows how certain actions are judged, questioned, or justified through language. Thus, dramatic conflict works as a mechanism that allows cultural values to gain legitimacy in narrative interactions. As shown in Table 5, the conflicts that arise in the corpus of drama texts can be classified into several main configurations, namely conflicts of moral deviance, conflicts of generational authority, conflicts of social norms, conflicts of responsibilities, and conflicts of cultural traditions. Moral aberration conflicts are the most dominant category. This conflict arises when a character's actions are considered to violate accepted standards of behavior in the community. In such situations, other figures usually provide judgments through evaluative language or normative modalities that affirm that the action cannot be justified. Through this kind of dialogue, the drama reaffirms the boundaries between acceptable behavior and one that must be corrected.

Table 5. Narrative conflict configurations and cultural legitimation in Indonesian dramatic discourse.

Conflict Configuration	Representative Dialogue	Source Text	Page	Dominant Linguistic Marker in Dialogue	Frequency (n)	Cultural Legitimation Outcome
Moral Deviation Conflict	"The act is not right. You have to be responsible." Trans. "Perbuatan itu tidak benar. Kamu harus bertanggung jawab."	Indonesian Literature Appreciation (Raras Hafiidha Sari)	136–137	evaluative language, deontic modality	14	Reinforcement of ethical norms
Generational Authority Conflict	"You're still young. Listen to the advice of parents." Trans. "Kamu masih muda. Dengarkan nasihat orang tua."	Theater Knowledge 1 (Eko Santoso)	139	modality, directive speech acts	11	Validation of traditional authority
Normative Social Conflict	"Such behavior is inappropriate in society." Trans. "Perilaku seperti itu tidak pantas dalam masyarakat."	Theory of Prose Studies, Fiction and Drama (Karmini)	78–80	evaluative language	9	Restoration of communal order
Responsibility Conflict	"Everyone must do his duty."	Prose Teaching Fiction and Drama (Sulastringsih & Mahmudah)	112–113	deontic modality	7	Affirmation of social responsibility

Conflict Configuration	Representative Dialogue	Source Text	Page	Dominant Linguistic Marker in Dialogue	Frequency (n)	Cultural Legitimation Outcome
Cultural Tradition Conflict	Trans. "Setiap orang harus menjalankan kewajibannya." "Customs must be maintained because it is the honor of the family." Trans. "Adat harus dijaga karena itu kehormatan keluarga."	Balinese Theater Art Knowledge (Sustiawati & Widnyana)	52-54	modality, cultural reference	6	Preservation of cultural values
Total	—	—	—	—	47	—

Generational authority conflicts show the conflicting dynamics between the views of younger and older figures. In this situation, the older figure usually asserts his position through advice, warnings, or orders delivered in the form of imperative language or normative modalities, so that experience and tradition are positioned as a source of behavioral legitimacy. Meanwhile, the conflict of social norms and the conflict of responsibility show how individual actions are judged within the framework of collective interests. Behavior that is considered deviant from society's expectations is corrected through dialogue that affirms the importance of social order, while a conflict of responsibility arises when the character has to choose between personal interests and social obligations. In addition, the conflict of cultural traditions explicitly refers to customary values or family honor as the basis for the legitimacy of actions. Although the frequency is more limited, this configuration suggests that drama not only represents relationships between individuals, but also links social conflict to a broader cultural value framework. Overall, the distribution of conflict shown in Table 4 shows that dramatic conflict serves as a mechanism of cultural legitimacy, where through conflict and its resolution the dramatic dialogue places certain values as values that are considered legitimate in the community.

3. CHARACTER AUTHORITY AND DISCURSIVE POSITIONING

In addition to narrative conflict, the dialogue structure in the play also shows how cultural authority is distributed among the characters. Not all characters have the same position in determining meaning or judging actions in dramatic interactions. In many cases, dialogue places a particular character as a source of moral legitimacy who has the authority to give advice, set rules, or correct the behavior of another character. Thus, the structure of the dialogue not only represents the conversation between the figures, but also establishes a hierarchy of authority through the practice of language.

Table 6. Discursive positioning of cultural authority in dramatic dialogue.

Authority Figure	Example Linguistic Forms	Dominant Linguistic Features	Discursive Role	Cultural Function
Elder characters	should, shouldn't, should	modality, evaluative language	Moral authority	Legitimize traditional values
Teachers / mentors	listen, do, follow	modality, imperative constructions	Pedagogical authority	Guide behavioural norms

Authority Figure	Example Linguistic Forms	Dominant Linguistic Features	Discursive Role	Cultural Function
Community leaders	customs, obligations, rules	modality, cultural references	Cultural authority	Represent collective social order
Parental figures	true, wrong, right	evaluative language, imperative	Familial authority	Reinforce family-based moral norms

The pattern of these positions of authority is summarized in Table 5, which shows that the figures that most often serve as sources of authority in dramatic dialogues are older figures, teachers or mentors, community leaders, and parental figures. These four categories have something in common in terms of social legitimacy: they are positioned as the guardians of moral values and cultural norms in the story. In dialogue, these figures more often appear as the ones who give advice, deliver warnings, or set boundaries for behavior that are considered acceptable.

Linguistically, the position of authority is seen through the use of certain forms of language. Authority figures tend to use normative modalities such as *should*, *shouldn't*, or *should*, which serve to establish moral obligations. In addition, they also use evaluative language to judge the actions of other characters as right or wrong. In some cases, the construct of imperatives is used to provide direct direction to the actions of other figures. These patterns suggest that language is not only a medium of communication in drama, but also a means of establishing symbolic power relations in dialogue interactions. The distribution of authority figures shown in Table 6 shows that drama tends to represent a social structure that places experience, age, and social position as a source of moral legitimacy. Younger figures or those in subordinate positions usually respond to that authority through more defensive, persuasive, or justificative forms of speech. In this way, dramatic dialogue not only depicts interactions between individuals, but also reproduces the structure of cultural authority through the practice of language that emerges in conversation.

4. PEDAGOGICAL FRAMING OF CULTURAL AUTHORITY IN DRAMA EDUCATION

Findings regarding narrative conflict and the position of authority of the characters suggest that dramatic dialogue not only serves as an aesthetic device in the story, but also has a strong pedagogical potential. In the context of language and literature education, drama texts are often used as a medium to introduce moral values, social norms, and cultural identities to students. Through dialogue between characters, students not only understand the development of the storyline, but also learn how certain behaviors are assessed, corrected, or justified within the framework of certain social values. Thus, drama can be understood as a form of pedagogical discourse that conveys cultural values through the practice of language in narrative interaction. As summarized in Table 7 the elements of language that appear in dramatic dialogue have a clear pedagogical function. Speech that contains moral advice, for example, usually uses evaluative language such as *true*, *false*, or *appropriate*. This form of language not only assesses the actions of characters in the story, but also provides an interpretive framework for readers to understand behaviors that are considered ethical in society. Similarly, the use of normative modalities such as *must*, *mandatory*, or *not should* serve to establish acceptable behavioral limits. Through this mechanism, drama dialogue presents social norms in a concrete and easy-to-understand form.

Table 7. Pedagogical framing of cultural authority in dramatic discourse.

Dramatic Discourse Feature	Linguistic Realization	Pedagogical Function	Cultural Learning Outcome
Moral advice in dialogue	evaluative language (<i>true</i> , <i>false</i> , <i>appropriate</i>)	Presenting moral evaluation within narrative interaction	Students learn to interpret ethical behaviour

Dramatic Discourse Feature	Linguistic Realization	Pedagogical Function	Cultural Learning Outcome
Normative obligation	deontic modality (should, can't, obligatory)	Establishing behavioural norms through dialogue	Reinforcement of socially accepted conduct
Directive interaction	imperative constructions (listen, do, follow)	Modeling hierarchical communication patterns	Understanding authority relations
Cultural reference	lexical markers of tradition (customs, traditions, honors)	Linking narrative discourse with cultural values	Strengthening cultural identity
Conflict resolution	evaluative judgement + normative statements	Demonstrating consequences of actions	Internalization of moral responsibility

In addition, the construction of imperatives in dialogue is often used to show the relationship of authority between characters. Commands such as listen, do, or follow not only serve as instructions in the storyline, but also model communication patterns that reflect the hierarchical structure in social interactions. Meanwhile, references to cultural concepts such as customs, traditions, or honor connect narrative conflicts with broader cultural values. Through these references, the drama not only depicts relationships between individuals, but also situates character actions within a framework of collective cultural identity.

This configuration suggests that dramatic dialogue provides structured representations of how social values are communicated and maintained in society. The process of conflict and resolution illustrates the consequences of actions, enabling readers to interpret the relationship between individual behaviour and social responsibility. However, it should be noted that these pedagogical implications are inferred from textual analysis and do not constitute direct evidence of classroom learning outcomes.

From a learning perspective, this process can be understood through constructivist and sociocultural frameworks, in which learners actively construct meaning through engagement with meaningful discourse and socially situated interaction. Exposure to evaluative and directive language in dramatic dialogue may support the development of interpretive frameworks for understanding social norms, as such linguistic cues provide resources for moral reasoning and behavioural judgement. This process can be conceptualized as a pedagogical sequence: learners are first exposed to discursive representations of conflict, then interpret evaluative and normative meanings embedded in dialogue, and finally internalize culturally valued forms of reasoning through repeated engagement with such discourse patterns.

V. DISCUSSION

This study demonstrates that cultural authority in dramatic discourse is not merely represented through narrative content, but is actively constructed through the interaction of linguistic features, narrative conflict, and discursive positioning. The findings extend previous CDA research, which has predominantly focused on media and political discourse [12-15], by showing that similar mechanisms of authority construction operate within literary dialogue. However, unlike institutional discourse, authority in drama emerges through interactional negotiation, where evaluative language, modality, and directive forms are embedded in conflictual exchanges. This suggests that literary discourse should not be treated as a passive reflection of ideology, but as an active site of ideological construction.

The integration of CDA and SFL in this study provides a more fine-grained explanation of how authority is enacted at the micro-linguistic level. While earlier studies have acknowledged the role of language in constructing social norms [3, 4], they have rarely specified how particular linguistic resources function systematically within narrative interaction. The present findings show that deontic modality, evaluative language, and imperative constructions operate as interconnected resources that regulate behaviour, assign responsibility, and legitimize social norms. This extends SFL-based analyses by demonstrating that

metafunctional meanings are not only structural features of language, but are also strategically deployed in discourse to produce authority.

At the same time, the findings invite a more critical reflection on the relationship between discourse and pedagogy. Although previous studies have suggested that literary texts function as pedagogical media [11], [16, 17], this study shows that dramatic dialogue operates more specifically as pedagogical discourse. Cultural values are not merely represented, but are enacted through interactional patterns that model evaluation, correction, and compliance. However, this pedagogical function should be interpreted cautiously. The study does not provide empirical evidence from classroom settings, and therefore the pedagogical implications are limited to the level of textual potential rather than observed educational practice.

Several methodological limitations should be acknowledged. First, the corpus consists of published drama-related books, which may not fully represent the diversity of contemporary dramatic discourse, particularly performance-based or spontaneous interaction. Second, the analysis focuses on textual data rather than actual classroom interaction, which limits the ability to generalize findings to pedagogical outcomes. Third, the coding framework, while systematically applied, involves interpretive judgement in identifying evaluative and directive meanings. Although inter-coder reliability was established, the analysis remains influenced by theoretical assumptions derived from CDA and SFL. Future research could address these limitations by incorporating performance data, classroom discourse, or multimodal analysis.

Finally, the cultural specificity of the findings deserves further consideration. While this study draws on Western theoretical frameworks such as CDA and SFL, the patterns observed in the data reflect distinctive features of Indonesian cultural authority, particularly the emphasis on hierarchical relations, respect for elders, and norm-based regulation of behaviour. Authority in the analyzed dialogues is frequently legitimized through references to appropriateness, moral boundaries, and collective values, which align with broader sociocultural orientations in Indonesian society. This suggests that while the analytical framework is transferable, the realization of authority in discourse is shaped by local cultural configurations. Future studies could explore how these patterns vary across different cultural or educational contexts to develop a more comparative understanding of discursive authority.

VI. CONCLUSION

This study demonstrates that cultural authority in Indonesian dramatic discourse is a dynamic discursive construction emerging from the interaction of linguistic features, narrative conflict, and authority positioning. By integrating CDA and SFL, the study shows that deontic modality, evaluative language, and imperative constructions work together to enact normative regulation and moral evaluation within dialogue. Narrative conflict particularly moral deviation and generational authority conflicts serve as a key site where these linguistic resources are activated, enabling authority to be negotiated and stabilized through interaction. Rather than being fixed to specific characters, cultural authority emerges through dialogic exchanges shaped by culturally grounded hierarchies such as age, role, and social responsibility. The findings also suggest that dramatic discourse functions as pedagogical discourse, where cultural values are implicitly transmitted through evaluative and directive language embedded in conflict situations. However, these implications remain textual, as the study does not examine classroom implementation. Overall, the study contributes an integrated CDA–SFL–narrative framework for explaining how cultural authority is constructed in literary discourse and highlights drama as a meaningful site for the discursive transmission of cultural values in Indonesian education.

Funding Statement

The authors received no financial support for the research, authorship, and/or publication of this article.

Author Contributions

Conceptualization, T. and M. F.; methodology, O. Y. P. and M. F.; software, O. Y. P.; validation, T. and O. Y. P.; formal analysis, T.; investigation, T. and O. Y. P.; resources, S. N. A.; data curation, O. Y. P.; writing—original draft preparation, T. and O. Y. P.; writing—review and editing, M. F.; project administration, T. All authors have read and agreed to the published version of the manuscript.

Conflicts of Interest

The authors declare that there is no conflict of interest.

Data Availability Statement

The data presented in this study are available on request from the corresponding author.

Acknowledgments

The authors would like to express their sincere appreciation to Universitas Islam Sultan Agung Semarang, Universitas Muhammadiyah Purwokerto, and Universitas PGRI Semarang for their institutional support and academic environment that facilitated the completion of this study. The author(s) used an AI-based tool solely for linguistic polishing and/or for generating figures or tables. The ideas, interpretations, and analyses presented in this paper are entirely original and the sole responsibility of the author(s).

REFERENCES

1. Maitra, I., & McGowan, M. K. (2025). Linguistic oppression. In *Words in Action* (pp. 203–228). Elsevier.
2. Ibrahim, M. M. (2025). Anthropological-linguistic perspectives on language and media. In *Reference Module in Social Sciences*. Elsevier.
3. Fairclough, N. (2013). *Critical discourse analysis: The critical study of language* (2nd ed.). Longman.
4. Shamshadinkyzy, A., Zhumatayeva, Z., Abdikalyk, K., Aubakirova, K., Arinova, B., & Zhetkizgenova, M. (2025). The effectiveness of storytelling and dramatization methods in teaching the literary representation of Alash figures in university education. *Qubahan Academic Journal*, 5(4), 542–554.
5. Belluzzo, M., Giaquinto, V., & Molisso, V. (2026). Symbolic narratives and embodied selves: Exploring identity and affective expression in neurodivergent youth. *New Ideas in Psychology*, 81, 101232.
6. Xu, Y., Zhang, L., & Liu, P. (2024). You must separate: How perceived importance and language intensity promote waste separation. *Journal of Environmental Management*, 354, 120267.
7. Nurkasym Kylychbekovich, A., Zhumabaevna, M. A., Sadyrbekovna, A. G., Zhalilbekovich, K. A., & Kurbanbekovich, S. K. (2025). Gamification of the Google Classroom educational platform as a tool for developing students' teamwork skills. *Qubahan Academic Journal*, 5(4), 1–34.
8. Martina, R., Webb, K., & Pessoa-de-Oliveira, A. K. (2026). Enhancing social entrepreneurship education through digital educational escape rooms: A literature review. *Education + Training*, 68(2), 271–294.
9. Ho, C. S. M., & Chen, J. (2026). Entrepreneurial leadership in educational settings: A systematic literature review from 1996 to 2025. *Educational Research Review*, 50, 100762.
10. Stephenson, L. (2025). Rewilding curriculum: Cultivating affective dispositions for co-agency, collective creativity, and wellbeing with children through drama pedagogy. *Thinking Skills and Creativity*, 58, 101823.
11. Malgoubri, I. (2026). Empowering teachers and reclaiming agency through culturally sustaining arts-based pedagogy in English language teaching. *Teaching and Teacher Education*, 171, 105328.
12. Sajida, S. (2026). The expansion of military influence in Indonesia's governance: A corpus-assisted discourse analysis of media narratives. *Social Sciences & Humanities Open*, 13, 102428.
13. Pan, R., Li, B., Sun, Y., & Zhou, Q. (2025). A discourse-historical analysis of research on digital empowerment in English language teaching in China. *Social Sciences & Humanities Open*, 12, 101920.
14. Haug, K. B., Haug, A., & Hansen, J. U. (2026). Algorithmic profiling of the unemployed: A case study and a framework for understanding legitimization processes. *Government Information Quarterly*, 43(1), 102103.
15. Arcimavičienė, L. (2025). How direct discourse shapes war news coverage. *Social Sciences & Humanities Open*, 11, 101403.
16. Leat, D., & Whelan, A. (2023). Innovative pedagogies in relation to curriculum. In R. J. Tierney, F. Rizvi, & K. Ercikan (Eds.), *International Encyclopedia of Education* (4th ed., pp. 132–141). Elsevier.
17. Fardella, C., Pérez-Arredondo, C., Broitman, C., & Roth-Eichin, N. (2024). The carnival as a transformative pedagogical practice for social change: A case study from Chile. *Acta Psychologica*, 250, 104539.

18. Wang, Z., Doren, C., Cai, S., & Ren, S. (2023). Enterprise-level responses to environmental institutional pressure: Focus on legitimization strategies. *Journal of Cleaner Production*, 382, 135148.
19. Kim, Y., & Meganck, S. (2025). The ripple effects of leadership's motivating language: Cultivating employee support for corporate social advocacy and organizational trust. *Public Relations Review*, 51(4), 102615.
20. Terkourafi, M. (2026). The meanings of social meaning. *Journal of Pragmatics*, 253, 16–26.
21. Xia, H., Chen, Y., Qi, X., & Wang, Y. (2026). Benchmarking international construction contract knowledge of large language models. *Expert Systems with Applications*, 317, 131754.
22. Mercado, J. S., Ma, Q., de Kinderen, S., Winter, K., & Cabot, J. (2026). CLERK: A companion large language model expert for modeling regulatory knowledge. *Data & Knowledge Engineering*, 164, 102578.
23. Reunamäki, R., & Lämsäsalmi, H. (2024). Humorous anecdotes and personified dramatization: How managers and the media discursively legitimize organizational change. *Journal of Organizational Change Management*, 38(8), 120–137.
24. Wolff, E., Natakun, B., Marome, W., Chew, G., Tang, K. S., & Hamel, P. (2025). Nature for the people, by the people: Negotiating values, attitudes and behaviours for implementing urban nature-based solutions in social housing. *Urban Forestry & Urban Greening*, 112, 128973.
25. Kuteeva, M., & Andersson, M. (2025). Negotiating stance expressions in research writing with GenAI: A three-step prompt approach for ChatGPT. *Research Methods in Applied Linguistics*, 4(3), 100267.
26. Beramendi, M. R., Sánchez, M., Morselli, D., & Montenegro, M. (2026). From silent discontent to digital outrage: Negotiating social norms in the Buenos Aires subway. *Travel Behaviour and Society*, 43, 101174.
27. Donohue, W. A., & Druckman, D. (2025). Face threats in conflict escalation: Politeness theory versus social interactionist theory. *International Journal of Conflict Management*, 36(4), 699–717.
28. Borowitz, M., Moltz, J. C., Hines, R. L., Rubin, L., Miller, G., & Ben-Itzhak, S. (2025). The potential for conflict in cislunar space: Findings from a tabletop exercise. *Space Policy*, 73, 101700.
29. Velte, S. (2025). The influence of media narratives in the formation of post-conflict discursive landscapes: Stance, engagement and doubt. *Language & Communication*, 102, 15–29.
30. Zhang, J., Xu, D., & Chen, L. (2024). Enhancing supportive intention through perceived legitimacy: Social media influencer leadership and charismatic legitimization in CSR communication. *Public Relations Review*, 50(5), 102511.
31. Angsongna, A., & Bodomo, A. (2026). Talking politics: Deception, persuasion, and linguistic strategies in Ghanaian political discourse. *Social Sciences & Humanities Open*, 13, 102436.
32. Perry, S. (2025). The linguistic marketplace of YouTube language influencers. *Discourse, Context & Media*, 64, 100864.
33. Keneshbekova, A., & Tashtemirova, R. (2026). Differences and similarities in children's prose from different cultural traditions: Literary features and educational potential. *Social Sciences & Humanities Open*, 13, 102642.
34. Storm, S., & Rainey, E. C. (2024). Form, criticality, and humanity: Topic modeling the field of literary studies for English education. *English Teaching: Practice & Critique*, 23(3), 388–403.
35. Eshchar-Netz, L., & Segal, A. (2025). Between responsive and directive literacy coaching: Achievement pressures, dialogic ethos, and epistemic authority. *Teaching and Teacher Education*, 162, 105045.
36. Li, H., Liu, H., & Liu, D. (2022). Gender/power relationships in fictional conflict talk at the workplace: Analyzing television dramatic dialogue in *The Newsroom*. *Journal of Pragmatics*, 187, 58–71.
37. Zhai, C., & Wibowo, S. (2023). A systematic review on artificial intelligence dialogue systems for enhancing English as foreign language students' interactional competence in the university. *Computers & Education: Artificial Intelligence*, 4, 100134.
38. Zheng, S., et al. (2026). Quantifying cultural ecosystem services in urban parks using social media and large language models: Insights for Beijing's Garden City initiative. *Urban Forestry & Urban Greening*, 117, 129263.
39. Li, P., Zhang, X., Hu, X., Xu, B., & Zhang, J. (2024). Theoretical model and practical analysis of immersive industrial design education based on virtual reality technology. *International Journal of Technology and Design Education*.
40. Bergman, B. J., & McMullen, J. S. (2026). Momentum through a mantra: How a new architect legitimizes a nascent entrepreneurial ecosystem. *Journal of Business Venturing*, 41(3), 106577.
41. Bell, H. R., & Bell, R. (2024). Legitimizing new constructivist practice for entrepreneurship educators: Legitimacy as a framework to examine educators' new practice in China. *International Journal of Entrepreneurial Behavior & Research*, 31(8), 1941–1960.
42. Apple, M. W. (2004). Creating difference: Neo-liberalism, neo-conservatism and the politics of educational reform. *Educational Policy*, 18(1), 12–44.
43. Creswell, J. W., & Creswell, J. D. (2018). *Research design: Qualitative, quantitative, and mixed methods approaches*. Sage.