

SOCIAL INTERACTION IN BILINGUAL CHILDREN'S STORYBOOKS OF RIAU PROVINCE: A STUDY OF LITERARY SOCIOLOGY

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ABSTRACT

This study aims to describe and analyze the representation of children's social interactions in three main environments—family, school, and community—contained in ten bilingual children's storybooks based on local Malay culture in Riau Province. The research uses a qualitative approach with a descriptive type of research. Data in the form of language units in the form of dialogues, narratives, and actions of characters that represent children's social interactions. Data collection techniques are carried out through documentation studies with reading and recording techniques, while data analysis is carried out through reduction, classification, interpretation, and drawing conclusions contextually from the perspective of literary sociology. Based on the results of a study on ten children's storybooks based on Malay local culture, it can be concluded that the most dominant representation of children's social interaction takes place in the community environment (26 data), followed by the family environment (17 data), while the school setting is not explicitly found (0 data). Quantitatively, the forms of social interaction found included: cooperation (9 data) as the most dominant pattern, accommodation (4 data), competition (1 data), and opposition (4 data), while assimilation (0 data) and contravention (0 data) were not found explicitly. The dominance of cooperation shows the strong value of mutual cooperation, solidarity, and collective responsibility in Malay culture. Accommodation serves as an educational conflict resolution mechanism, while competition and conflict are present in a limited degree and always end with reconciliation or moral learning. Thus, the social interactions in these books represent an integrative and normative social structure. Conflict is not directed at social disorganization, but rather as a means of internalizing character values such as responsibility, discipline, care, and ecological awareness. This representation emphasizes that character education in children's literature based on Riau Malay local culture is built through harmonious social dynamics, deliberation, and togetherness. Based on this, it is suggested that the development of children's literature based on local culture still maintains the strength of the representation of collectivity and deliberation values, but begins to present school spaces in a more proportional manner as part of the character education ecosystem.

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INTRODUCTION

Social interaction is a fundamental aspect of human life, which begins to take shape from childhood through daily experiences in the family, school, and society. Children learn to understand social norms, values, and roles through the process of communication, observation, and active participation. In this context, children's literature plays an important role as a medium of social learning that presents life experiences in the form of narratives that are easy to understand and interesting for children.

Literary works are the result of human creation that are expressed through the medium of language, both orally and in writing, and contain aesthetic values, imagination, and messages of life. Literature is not only understood as a product of individual creativity, but also as a representation of the social reality that lives and develops in society. In line with the opinion of Haslinda (2019), literature is a fictitious work that uses language as the main medium, but it contains representations of people's experiences, values, and views on life. Thus, literature has a dual function, namely as a medium of entertainment as well as a means of social reflection and value education.

From the perspective of literary sociology, literary works are seen as cultural products that are inseparable from the social context of the author and his society. Swingewood (in Faruk, 2017) emphasizes that literature and society have a dialectical relationship, where literary texts can represent social structures while shaping the social consciousness of their readers. The strengthening of this perspective can be seen in contemporary studies that state that children's literary texts function as an arena for the construction of social values and cultural identity (Nurgiyantoro, 2021). Recent research also shows that children's literature plays a role as a medium for internalizing social norms through the process of character identification, empathy, and social learning that occurs implicitly in the narrative structure (Wulandari & Suyitno, 2022).

In the context of education and character building, children's literature has a strategic position. Children's literature is specifically aimed at children's readers by considering aspects of their cognitive, emotional, and social development. Hartati et al. (2020) stated that children's literature is a work whose content and themes are closely related to children's lives and are presented in a language that is in accordance with the child's world. Through children's literature, moral values, social norms, and behavior patterns can be instilled implicitly through storylines, characters, and conflicts that are close to children's daily experiences.

Recent studies show that children's literature based on local culture contributes significantly to strengthening students' identities and characters (Pratiwi, 2021). In addition, the integration of local culture in children's reading materials has been shown to increase multicultural awareness and social empathy (Rahmawati & Supriyadi, 2023). This confirms that children's literature not only functions as a medium of entertainment and literacy, but also as a strategic instrument in the formation of children's social personalities.

One of the important aspects that is often represented in children's literature is social interaction. Social interaction is the process of reciprocal relationships between two or more individuals that involve contact and communication so that it affects attitudes, behaviors, and ways of thinking. Maunah et al. (2016) explained that social interaction is characterized by stimuli and responses, both between individuals and between groups. This process is the foundation for the formation of a broader social structure, as stated by Murdiyatmoko and Handayani (2004), that social interaction produces a process of influence that allows the formation of relatively sedentary social relationships.

In contemporary sociology studies, children's social interaction is understood as the process of forming social identity through the practice of communication, cooperation, and negotiation of meaning in the family, school, and community environment (Sari & Wahyuni, 2020). The family environment plays a role as the primary socialization agent, while the school and the community become secondary socialization agents that expand the child's social relations network (Hurlock, 1978). Recent research confirms that the quality of children's social interaction in these various domains has a significant effect on the development of empathy, social responsibility, and adaptability (Iskandar & Mulyadi, 2022).

The development of locally-based children's literature is an important phenomenon in preserving culture and strengthening regional identity. Riau Province, with its strong Malay cultural richness, has a number of children's literary works, one of which is bilingual children's storybooks that use regional languages and Indonesian. The presence of bilingual books not only serves as a literacy medium, but also as a means of preserving regional languages as well as a bridge of cultural communication between generations. Recent studies show that the use of bilingual texts in children's literature can strengthen awareness of cultural identity while improving students' literacy competencies (Yuliana & Andriani, 2021).

The stories in Riau's bilingual children's books represent the social life of children in the context of family, school, and society rooted in Malay culture. These representations are seen in dialogues, actions, and social settings that reflect

the values of family, solidarity, and togetherness. Thus, bilingual children's literary texts not only present social realities, but also build a construction of social meaning through their language choices and narrative structures.

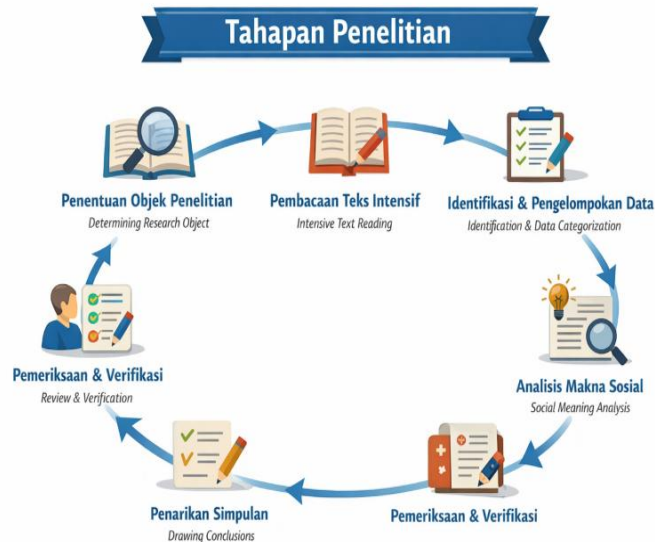
Although many studies on children's literature have been conducted, research that specifically examines the representation of social interaction in bilingual children's storybooks based on local culture, especially in Riau Province, is still relatively limited. Previous research has tended to focus on the analysis of moral values, character education, or the intrinsic structure of children's literary works without integrating the sociological approach of literature with the study of bilingual language. In fact, the use of two languages in one text is not only a linguistic issue, but also a strategy for identity representation and the construction of social reality.

Based on these conditions, this study focuses on the representation of children's social interactions in three main environments, namely family, school, and community, contained in bilingual children's storybooks in Riau Province. This study uses a literary sociology perspective to uncover how patterns of social relations are constructed in texts as well as how Malay socio-cultural values are represented through dialogue, character actions, and storylines. This research has the following elements of novelty: first, it specifically maps the forms and patterns of children's social interaction based on the three main social domains in bilingual children's literature texts; second, integrating the sociological approach of literature with the study of bilingual languages as a medium of representation of local culture; third, contributing to the development of children's literature studies based on Riau's local wisdom which is still minimal in reputable scientific publications. Thus, this research is expected to enrich the treasures of Indonesian children's literature studies and make a theoretical contribution to the development of the sociology of children's literature based on local culture and practical contributions to education through the use of bilingual children's storybooks as a medium for character education and the preservation of regional culture.

RESEARCH METHODS

Table 1 Research Data Sources

No	Book Title	Origin of Regency	Author Name	Year of Publication	Number of Pages
1	Itak Kalamai (Dodol)	Rokan Hilir	Horrible	2023	22
2	Don't Mess With The Wallet	Kuantan Singingi	Desti Marlina & Hendri Burhan	2024	43
3	Sonyum Bolu Kemojo	Indragiri Hulu	Melisa Nofem	2023	26
4	Playing Bamboo Gun	Kampar	Intan Jamilah Ulfa & Cikie Wahab	2024	27
5	Fishing in Kuale Sengkayan Fishing in Kuala Sengkayan	Indragiri Hulu	Yulizar Arrum Lestariningsih	2024	27
6	Ujang Regrets Ujang	Rokan Hulu	Nurhikmah Dhani Pramata	2024	25
7	The Last Crossing	Pekanbaru	Listi Mora Rangkuti	2023	27
8	Weeping Sand	Indragiri Hulu	Deris Susiyanto Ruhiat	2024	27
9	Let's Play Gasing	Squirt	Parji Hendri Burhan	2024	31
10	Siti and the Magic Batik Trail	Kuantan Singingi	Vina Apriani & Helmi Muhammad Habibillah	2024	47



This study uses a qualitative approach with a content analysis method to understand the representation of children's social interaction in bilingual children's storybooks in Riau Province. The qualitative approach was chosen because the research focuses on the meaning of the text, the social context, and the cultural values contained in the story, rather than on quantitative measurements. The source of research data is in the form of ten bilingual children's story books published by the Riau Provincial Language Center, which contain stories in regional languages and Indonesian and describe the socio-cultural background of the Riau people (Table 1). The research data includes all language units that represent

children's social interactions, such as dialogues, narratives, monologues, and actions of characters in the family, school, and community environment. The data collection technique is carried out through documentation studies with intensive reading and recording techniques, where the researcher reads the text thoroughly and repeatedly to understand the flow, characters, socio-cultural context, as well as marking quotes relevant to the focus of the research. Data analysis was carried out qualitatively through the stage of data reduction, classification based on social environmental categories, interpretation of socio-cultural meaning, and contextual drawing of conclusions. The validity of the data is maintained through peer examination techniques and observation diligence, with the aim of minimizing the subjectivity of interpretation and ensuring the consistency of categories and the suitability of the analysis with the context of the story.

The results of the analysis are presented in the form of a systematic and argumentative descriptive description so as to produce a comprehensive picture of the representation of children's social interactions in the storybook. The validity of the data in this study is maintained through peer examination techniques and observation diligence. Peer examination was carried out by requesting a review of the results of data identification and classification by research colleagues who have competence in literature review. This step aims to minimize subjectivity in the interpretation process. In addition, perseverance of observation is carried out through repeated reading of the text to ensure categorical consistency and accuracy of analysis. The data that has been classified is re-examined for its suitability with the context of the story so that the resulting interpretation remains within the framework of the text and does not deviate from the meaning contained in it.

RESEARCH RESULTS

The results of the combined research of 10 children's storybooks were analyzed based on three main social environments: family, school, and community. The table is presented concisely but still lists the source of the book and the page to be valid:

No	Book Title	Social Environment			Associative Social Interaction			Dissociative Social Interaction		
		Ke- l	Se- c	Bu- t	Cooperatio- n	Accommodatio- n	Assimilatio- n	Persainga- n	Contraventio- n	Pertentanga- n
1	"Come on, Takhe	1	0	6	3	1	0	0	0	2
2	Sonyom Bolu Kemojo	4	0	6	4	1	0	0	0	0
3	The Passion of Meghatap	2	0	7	3	1	0	0	0	1
4	Don't Mess With The Wallet	5	0	3	2	1	0	0	0	0
5	Bamain Bodie	6	0	5	3	1	0	0	0	0
6	Ujang Monyosa: Ujang Regrets	7	0	6	2	1	0	0	0	1
7	Screaming in Kuale Sengkayan	1	0	7	2	1	0	0	0	0
8	Moh Beplay Gaseng!	3	0	8	1	1	0	1	0	0
9	Siti Jo	6	0	5	1	1	0	0	0	0

No	Book Title	Social Environment				Associative Social Interaction			Dissociative Social Interaction	
		Community	Family	School	Other	Cooperation	Accommodation	Assimilation	Competition	Opposition
10	Jajak Magic Batik Itak Kalamai (Dodol)	1	0	6	2	0	0	0	0	0
Total		17	0	26	23	9	0	1	0	4

Based on the table, it was found that social interaction in ten children's storybooks was dominated by the community environment (26 data), followed by the family environment (17 data), and no interaction was found in the school environment. The most forms of associative social interaction were cooperation (23 data) and accommodation (9 data), while assimilation was not found. In dissociative social interactions, there was little competition (1 data) and opposition (4 data), while contravention did not appear. These findings show that children's stories are more representative of harmonious and cooperative social relationships in community life.

Social interaction in various environments

Children's Social Interaction in the Family Environment

Based on the latest data recapitulation, 17 interaction data were found in the family environment, spread across eight books, while two books (*Melaghu di Kuale Sengkayan* and *Moh Bemain Gaseng!*) does not display family interactions explicitly. These findings show that the family remains a primary socialization space in the formation of children's characters, although quantitatively it is not as dominant as the community environment.

In *Sialang Takhe*, the representation of the family is not shown in the form of parent-child relationships, but the phrase "I live in a tree" (p. 13) shows the absence of the family structure as a source of social protection. The absence of family actually emphasizes the importance of social relations as a substitute for primary support.

The most explicit representation is seen in *Sonyom Bolu Kemojo*, especially in the quote (p. 3): "I go home first, yes." "Why?" "I want to help you in the field."

The dialogue shows direct cooperation within the family, in the form of sharing economic roles. The child is not positioned as an object of passive protection, but as a subject who has a collective responsibility for the welfare of the family. This interaction strengthens the function of the family as an agent of internalizing the value of responsibility and economic solidarity.

A similar thing can be seen in *Ulah Si Dompeng* (p. 4), when Dad and Mom discuss the family's economic condition and make a decision to look for additional work. The child's response to saying, "Then I'll be more frugal, Well," (pp. 9–10) shows a form of accommodation (compromise) in the family. Children adjust their personal interests for the sake of family economic stability, so that the family is represented as a space for value negotiation and solidarity.

In *Regret Ujang*, family interaction is very dominant in the aspect of habituating norms. Quotes:

"Let's shake hands first," says Grandma (p. 2) and
 "Here's how to eat right," says Mom (p. 6)

It shows a direct and educational socialization process, where the values of manners and manners are inherited through concrete practice. This pattern emphasizes the function of the family as a space of preventive social control.

Educational representations also appear in *Bamain Bodie*, when Dad teaches patience in fishing (pp. 3–7), and in *Siti Jo Jajak Batik Ajaib* (p. 9) through conditional permission: "Yes, but you have to be responsible."

This form of accommodation shows a dialogical relationship between parents and children.

Meanwhile, in *Itak Kalamai (Dodol)* (pp. 4–6; 13–14), the process of learning culture through dialogue with *Atok Dalang* shows the family as a medium of transmission of local culture based on traditional cooperation (*gotong royong*). Overall, the family environment in the ten books is represented as a space for the formation of discipline, responsibility, manners, economic solidarity, and cultural heritage. The dominant form of interaction is cooperation and accommodation, while conflict in the family is relatively minimal and educational.

Children's Social Interaction in the School Environment

Based on the latest data on the recapitulation table, no interactions were found that were explicitly set in the school institution (0 data). Although there are phrases such as "back to school" in *Melaghuh in Kuale Sengkayan*, the interaction does not take place in formal education spaces, but in the community. These findings show that in the ten children's storybooks based on Malay local culture that were analyzed, school was not the dominant space in the representation of character formation. Values such as responsibility, solidarity, and leadership are more instilled through family and social community. Thus, these works represent character education as a socio-cultural process that takes place in everyday life, not solely through formal educational structures.

Children's Social Interaction in the Community Environment (Dominant)

The community environment is the most dominant space with 26 social interaction data. All ten books display forms of social interaction in the context of community, making society an arena for the actualization of children's social values. In *Sialang Takhe*, cooperation and solidarity are prominent, especially in the quotation (p. 3):

"Sialang. May I make a nest here?"" Of course you can, Bees."

These interactions indicate spontaneous cooperation and coexistence agreement, which are included in the form of associative interactions. However, this book also presents elements of contradiction (dissociative), as in the quote:

"Feel this, Jungle destroyer youth!" (p. 15)

and shouts of "Forgiveness!!" (p. 21), which represents open conflict in response to ecological threats. Thus, this book contains the dynamics of associative and dissociative interactions in a balanced manner.

In *Pasio Nan Meghatap*, the conflict of interest appears explicitly on page 15:

"We have to stop mining."" Nope! That's our source of income!"

This sentence shows a conflict of economic and environmental interests (dissociative). But the conflict ended with an accommodation on page 26: "We agreed to stop excessive mining." This means that society is represented as a space for social negotiation that allows conflict resolution through conciliation.

In the book *Melaghuh di Kuale Sengkayan*, spontaneous cooperation arises when the character helps his friend who is affected by leeches (pp. 11–12). This interaction shows emergency solidarity as a form of social cohesion of the community. Meanwhile, Moh plays Gaseng! presenting the only form of competition (healthy competitiveness) in the context of competition (pp. 7–8). However, the competition remained within reasonable social boundaries and was complemented by cooperation through the guidance of Wak Amran (p. 10).

In *Siti Jo Jojak Batik Ajaib*, economic interaction in the form of bargaining (p. 15) shows the social structure of society based on rational negotiation. Children are represented as active subjects in the local economic system. As for *Itak Kalamai (Dodol)*, traditional cooperation and mutual cooperation (pp. 13–14) show the community as a space for cultural preservation through collective practices.

Associative Social Interaction

Associative social interaction is a form of social relationship that leads to integration, harmony, and the creation of order in common life. In the ten bilingual children's storybooks based on Riau Malay culture that were analyzed, the pattern of associative interaction seemed to be very dominant and became the foundation of the social structure represented in the narrative. This dominance shows that the child's social world in the text is built more through unification mechanisms than divisions. The forms of associative interaction found include cooperation, accommodation, and to a certain extent show symptoms of assimilation of cultural values. These three not only serve as social dynamics in the story, but also as a medium for internalizing character education.

Cooperation

Cooperation is the most dominant form of interaction in the overall data. Conceptually, cooperation is a joint effort between two or more parties to achieve a collective goal understood as a common interest. In the books analyzed, cooperation appears in the context of family, society, the natural environment, and even in the realm of thought.

In *Sialang Takhe*, cooperation initially appeared as a harmonious ecological relationship. Dialogue between bees and sialang:

"Sialang. May I make a nest here?"" Of course you can, Bees."" Wow, thank you, Sialang."

This interaction shows cooperation based on mutual needs. Bees need a place to live, whereas sialang trees get natural protection from bees. This relationship reflects the principle of mutualism which in the social context can be read as a symbol of the collective life of the Malay rural community that upholds togetherness.

When threats arise from youth who want to cut down trees, cooperation develops into collective solidarity. This solidarity is no longer pragmatic, but emotional and ideological—protecting the preservation of nature as a common identity. Thus, cooperation becomes not only a survival mechanism, but also a tool for maintaining ecological values. In *Sonyom Bolu Kemojo*, cooperation is rooted in the family environment. Children who help mothers in the fields show active participation in the domestic economy. This cooperation is direct and spontaneous. However, at the part when the children plan to collect money together and produce sponges to help friends, the cooperation develops into a collective based on social empathy. There is even a simple form of "joint venture" that reflects children's economic creativity.

Meanwhile, in *Pasio Nan Meghatap*, cooperation appears in two realms: physical and cognitive. In emergency situations facing river currents, cooperation takes the form of spontaneous collective action. However, in the discussion about the causes of turbid water, cooperation took place in the form of an exchange of ideas. This shows that associative interaction is not only in the form of physical actions, but also intellectual collaboration.

Traditional forms of cooperation appear strong in *Itak Kalamai (Dodol)* through the practice of mutual cooperation. The activity of stirring dodol alternately displays a fair division of labor, an atmosphere of togetherness, and the transmission of cultural values between generations. Cooperation here is not only a traditional food production activity, but a symbol of social cohesion of the Malay community.

In total, the cooperation in ten books serves as:

Mechanisms of social integration

Means of building character, discipline and responsibility

Media internalize solidarity and concern

Cultural representation of the Malay community

Interestingly, a formal form of contract-based cooperation was not found. This is in line with the traditional social context that prioritizes family relations and trust over the formal legal system.

Accommodation

Accommodation is a process of social adjustment to ease conflict and maintain relationship stability. In the text analyzed, accommodation emerges as an educational and preventive, rather than repressive, conflict resolution mechanism.

In *Ulah Si Dompok*, accommodation is in the form of a family compromise. When the child understands his father's economic limitations and chooses to be more frugal, he adjusts his demands to maintain a balance in family relationships. This compromise shows emotional maturity and collective awareness.

In *Pasio Nan Meghatap*, a potentially environmentally damaging mining conflict ended with a mutual agreement to stop excessive practices. This is a form of conciliation, which is bringing together parties with different interests until a peaceful solution is reached. Here, accommodation serves as a tool for transforming conflict into social agreement.

On *Moh Beplay Gaseng!*, a rebuke of children who almost broke glass ended with an apology. This response demonstrates tolerance and acknowledgment of mistakes without escalating conflict. Accommodation takes place through norm awareness.

In *Ujang's Regret*, the reprimand for the behavior of littering reflects preventive accommodation. Corrections are made before there are greater social consequences. When the character finally experiences the consequences of his negligence, the moral learning process occurs reflectively.

Thus, the accommodation in ten books has the characteristics:

Educational

Prioritizing dialogue

Avoiding violence

Strengthening norm awareness

Accommodation is an important instrument to maintain social harmony while forming a reflective character in children.

Assimilation

In the overall data of the ten books, no form of assimilation was found. Theoretically, assimilation occurs when two cultures interact intensively to form a mix of values. In the research data, assimilation does not appear in the form of the meeting of two contrasting cultures. However, there is a tendency to mix traditional Malay values with modern social practices. In *Siti Jo Jojak Batik Ajaib*, the practice of bargaining as a modern economic mechanism is still carried out within the framework of Malay politeness. Etiquette is not lost in economic transactions. It shows the integration of market values

with local cultural norms. This process is not just the inheritance of information, but the mixing of cultural values with the experiences of today's children. However, since there is no encounter of extreme cultural differences, this process is more appropriately called the strengthening of cultural identity through intergenerational internalization, rather than total assimilation.

Dissociative Social Interaction

Dissociative interaction is a form of social relationship that leads to competition, conflict, or potential division. In the ten books analyzed, dissociative interactions did appear, but to a limited extent and almost always ended in a constructive resolution.

Persaingan

The competition is most clearly seen in the book *Moh Bemain Gaseng!* through the context of the top competition. Competitive elements appear in the following dialogues:

"What competition are you in?" asked a friend. "I'm just going to go with the flow," Atkins said. Surely you can?" "Yes, I am often a champion." (pp. 7–8)

The dialogue shows that there is an element of competition between friends. However, this rivalry did not develop into hostility. On the contrary, competition is actually a motivation to learn. This is evident in the continuation of the following interactions:

"Then, do you want to learn to play top?" asked Wak Amran. "Want, Wak!" they replied in unison. "Well, pay attention to how you hold and throw it." (p. 10)

Thus, competition turns into educational collaboration. This representation confirms that competition in the children's world is directed at improving self-quality, not social dominance.

Contravention

In the total data of the ten books, no forms of contravention such as slander, hidden provocation, or sabotage were found. The absence of this form of interaction shows that the social structure in Malay children's stories emphasizes transparency and openness more than social intrigue.

For example, when there is a mistake in *Moh Bemain Gaseng!*, the response that appears is open and direct:

"Be careful! Later the glass will break!" shouted a resident. "Sorry, we didn't mean to," the children replied. (p. 23)

Reprimands are received with an acknowledgment of guilt without the appearance of hidden intrigue. This is in line with the pedagogical goal of children's literature which tends to display a simple, direct, and moralistic interaction pattern.

Conflict

The most intense conflict arises in *the book Sialang Takhe* (Book 1) through the clash between nature conservation and forest exploitation. The conflict is ideological—between short-term economic interests and environmental sustainability. This is evident in the following quote:

"Looks like the Young Man is going to cut you, Sialang!" "Yes. This young man is the one who made the sialang-saalang extinct! I live a little bit away." "This can't be left undone!" (p. 13)

The conflict then develops into a direct confrontation:

"Feel this, Jungle destroyer youth!" (p. 15)

Even the impact of the conflict was seen when the youth figure shouted:

"Sorry!!" (p. 21)

But the conflict does not end in permanent social destruction. The story closes with solidarity and commitment to protecting the environment:

"Thank you for this cooperation, Bee." "We are friends, Sialang. Don't let the forest destroyers come again!" (p. 23)

Conflicts also arise in *Pasio Nan Meghatap* when there are conflicts between environmental groups and miners:

"We have to stop mining." "Nope! That's our source of income!" (p. 15)

This conflict of economic and environmental interests shows a real form of social conflict. However, the settlement is carried out through conciliation:

"We agreed to stop excessive mining." "Yes, for the common good." (p. 26)

Meanwhile, in *Regret Ujang*, the conflict is personal and educational. Violation of hygiene norms leads to physical consequences:

"Oh, my feet are bleeding!" he shouted. That's because you don't wear sandals," his friend said. Next time listen to your mother's advice," he added. (p. 22)

The conflict here is not in the form of destructive conflicts between individuals, but rather the result of a neglect of social norms that leads to moral learning. In general, the conflicts and dissociative forms in the ten books have the following

characteristics:

Temporary

Contains a moral message

End in reconciliation, compromise, or learning

Does not cause permanent social disorganization

Thus, dissociative interaction in children's stories based on Riau Malay culture is not directed at division, but as a means of social learning. Conflict and competition are represented as part of a reasonable social dynamic, but they are always resolved within the framework of the values of togetherness, deliberation, and harmony.

DISCUSSION

The results of the study showing the dominance of the community environment (26 data) compared to the family (17 data) and the absence of an explicit school background (0 data) confirmed that the construction of children's characters in ten children's storybooks based on Malay local culture was more built through collective social experience than through formal institutions. These findings can be read as an ideological representation that character education does not solely take place in the classroom, but grows from concrete, contextual, and cultural everyday social relations. In the study of the latest sociology of education, the developmental ecology approach is still relevant to explain this phenomenon, because child development is influenced by dynamic interactions between microsystems such as the family and society (Suryana, 2021).

The results of the study that show the dominance of the community environment over the family and the absence of a school background explicitly confirm that the construction of children's characters in Malay culture-based storybooks is more built through collective social experiences; These findings are in line with Roziyah's view that character education and critical literacy develop through contextual and reflective social interactions (Rizqiani, Yuliani, & Roziyah, 2024), that the internalization of values takes place through social practices and cultural rituals that are lived together (Nurfadilah & Roziyah, 2024), that moral values in literary works are represented through conflicts, dialogues, and character dynamics so as to allow for the ethical reflection of readers (Roziyah, 2014), as well as that participatory and contextual learning strengthens character formation through active involvement in the community (Hadi et al., 2024).

Furthermore, in the perspective of developmental ecology rooted in environmental systems theory, the relationship between environments (microsystems and mesosystems) plays a major role in shaping children's social values and identities. That is, when society appears more dominant than the school, the texts are representing a social configuration in which the communal space serves as an extension of the pedagogical function of the family. This is in line with Hidayat's (2021) findings that in a society based on local wisdom, social control and the internalization of norms take place more through direct social practices than through formal regulations of educational institutions.

However, in contrast to the tendency of modern education that centralizes schools as the main arena of character formation, the texts analyzed actually position society as the main pedagogical space. Ideologically, this shows that in the Malay cultural narrative, character education is rooted in social habitus. The concept of habitus in social practice theory explains that values and dispositions are formed through repetitive and internalized collective experiences in daily life (Nasution, 2021). Thus, society is not just a social background, but a space for cultural value reproduction.

The dominance of associative social interaction in the community shows the strong value of collectivity in Malay culture. Cooperation, accommodation, and assimilation exist not as abstract concepts, but as living social practices. In stories such as *Sialang Takhe*, the harmonious relationship between the bee characters and the inhabitants of the sialang tree depicts mutually beneficial ecological cooperation. This pattern reflects the values of balance and sustainability that are the foundation of the social ethics of the Malay community. The perspective of contemporary social constructivism emphasizes that social meaning and value are formed through shared interaction and experience, not just verbal transmission (Widodo, 2022). Thus, the collective experience in the story serves as a vehicle for internalizing the value of solidarity and ecological responsibility.

Cooperation is a joint effort between individuals or groups of people to achieve one or more common goals. This form of cooperation thrives when everyone can be motivated to achieve a common goal and there must be an awareness that the goal will one day benefit everyone (Rahayu & Nursila, 2023). Accommodation as a form of associative interaction also appears as a dignified conflict resolution mechanism. In narratives such as *Pasio Nan Meghatap*, the conflict between economic interests and environmental sustainability ends through reconciliation and mutual agreement. The resolution of conflicts through dialogue and negotiation reflects the culture of deliberation that characterizes the Malay society. The value of this deliberation has a strong foundation in the archipelago's social tradition which places consensus as a mechanism of social legitimacy (Anwar, 2023). The study of character education based on local wisdom also emphasizes

that dialogical skills and social literacy develop optimally when children are involved in the process of negotiating values in a real way, not just accepting norms in one direction (Rahmat, 2022). Therefore, society is not only a social setting, but also a learning space for public ethics and participatory democracy.

In addition, the practice of mutual cooperation in *Itak Kalamai (Dodol)* and solidarity in *Melaghuh in Kualu Sengkayan* show the process of assimilating values through direct participation. Children learn to be part of the community through active involvement in joint activities. This process is in line with social capital theory which emphasizes the importance of networks, trust, and reciprocal norms as the foundation for the formation of social identity (Nasution, 2021). Strong social capital allows children to internalize the value of collectivity without coercive pressure. In the context of character education, active participation in the community has been shown to increase empathy, social care, and a sense of shared responsibility (Pratiwi, 2022).

Although associative interactions are dominant, dissociative interaction variations still emerge as educational social learning dynamics. The conflict in *Sialang Takhe* against forest destroyers represents opposition as a form of moral defense against ecological threats. The conflict does not develop into destruction, but rather serves as an affirmation of value limits. Within the framework of contemporary social pedagogy, conflict is seen as part of the ethical learning process as long as it is directed towards constructive resolution (Rahmat, 2022). Conflicts managed through dialogue and collective solidarity actually strengthen children's social cohesion and moral awareness.

Similarly, in *Pasio Nan Meghatap*, the structural conflict between the economy and the environment shows the complexity of the social reality that children need to understand. This text does not simplify the conflict into a black-and-white dichotomy, but rather presents negotiation as a solution. This approach is in line with the integrative character education paradigm that emphasizes the development of critical thinking skills and empathy in solving social dilemmas (Anwar, 2023). Meanwhile, in *Moh Beplay Gaseng!*, a form of competition is described as a healthy competition guided by adult figures so that it does not give birth to hostility. This representation shows that dissociative interactions in texts are more pedagogical than antagonistic and support the formation of sportsmanship.

In the family realm, associative interaction also dominates with more intimate and dialogical characters. The parent-child relationship in stories such as *Sonyom Bolu Kemojo* shows family economic cooperation involving children as active subjects. This indicates the construction of collective responsibility that is instilled from an early age. Studies on democratic parenting patterns in the Indonesian context show that two-way communication and children's involvement in decision-making strengthen independence and social responsibility (Pratiwi, 2022). This pattern is in line with the concept of family education as the first and main education that instills value through example and direct practice (Hidayat, 2021).

Interestingly, conflicts in the family environment are relatively minimal and educational, such as in *Regret Ujang*, which features habituation of manners as a form of preventive social control. Dissociative interactions in the family do not develop into destructive opposition, but rather are directed at behavior improvement. These findings reinforce the view that the family plays a role as an early social control agent that forms the foundation of character before the child enters the wider social space (Hidayat, 2021).

The absence of an explicit school background is a significant finding that enriches interpretation. In the context of Malay culture-based children's stories, character education is represented as a socio-cultural process that grows from authentic experiences in the family and society. Sri Rahayu (2023; 2019) states that the implementation of character education has an important role in early childhood social-emotional development, especially through the habituation of values such as discipline, tolerance, and social care in the context of holistic and contextual formal education through structured learning activities. As formal institutions are not emerging, but the values usually associated with formal education—such as discipline, responsibility, leadership, and ecological concern—remain present through everyday social interactions. This strengthens the argument that local culture-based character education is more effective when rooted in real social practices rather than solely on formal curricula (Anwar, 2023; Roziyah, 2023).

This perspective is in line with Sudirman et al. (2019, 2023) who emphasized that character education is a process of internalizing values through culture that lives in social communities and collective habits, not just institutionally transmitting values. Thus, the overall representation of social interaction in the ten books shows that children's characters in the context of Malay culture are formed through the dynamics of layered, dialogical, and contextual social relations. The dominance of society as a pedagogical space, the strengthening of the family as the primary basis for socialization, and the lack of destructive conflicts illustrate a cultural orientation that emphasizes harmony, deliberation, solidarity, and ecological balance. Character education in this narrative is not a purely institutional product, but the result of internalizing values through living, collective, and sustainable social experiences.

CONCLUSION

Based on the results of the analysis of ten bilingual children's storybooks based on Riau Malay culture, it can be concluded that the representation of children's social interaction is dominated by associative interaction patterns that emphasize harmony, cooperation, and conflict resolution dialogically. The community environment was the most dominant space (26 data), followed by the family environment (17 data), while the school environment was not explicitly represented (0 data). These findings suggest that the construction of character education in texts is more built through socio-cultural relations within families and communities than through formal educational institutions. Quantitatively, the forms of social interaction found included: cooperation (9 data) as the most dominant pattern, accommodation (4 data), competition (1 data), and opposition (4 data), while assimilation (0 data) and contravention (0 data) were not found explicitly. The dominance of cooperation shows the strong value of mutual cooperation, solidarity, and collective responsibility in Malay culture. Accommodation serves as an educational conflict resolution mechanism, while competition and conflict are present in a limited degree and always end with reconciliation or moral learning. Thus, the social interactions in these books represent an integrative and normative social structure. Conflict is not directed at social disorganization, but rather as a means of internalizing character values such as responsibility, discipline, care, and ecological awareness. This representation emphasizes that character education in children's literature based on Riau Malay local culture is built through harmonious social dynamics, deliberation, and togetherness.

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