

Anthropolinguistic Insights Into Gender Representation in Minahasan Folk Narrative *Keke Panagian*

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Abstract—This paper examines the Minahasan folktale *Keke Panagian* using an anthropolinguistic lens to explore representations of tradition, gender identity, and family conflict within a patriarchal society. It highlights the neglect of girls' rights and needs, particularly through the dynamic between Keke Panagian and her parents. The study illustrates how family conflicts mirror broader struggles with societal norms and gender expectations, revealing how restrictive parenting practices shape identity and resistance. By analyzing narratives and dialogues in the story, the research uncovers how Keke's defiance of tradition challenges limiting gender norms. Employing critical discourse analysis and Judith Butler's gender performativity theory, this study presents a novel perspective by linking the oral tradition of "Keke Panagian" to Minahasan cosmology, which places women in significant roles. The findings demonstrate that the folktale reflects unequal power dynamics between parents and children and perpetuates patriarchal norms that constrain girls' autonomy and self-expression. Despite societal pressures, Minahasan young women, as depicted in the story, exhibit the courage to assert personal agency, even at the risk of familial and social rejection. Through the connecting anthropolinguistics and gender studies, this paper offers insights into the interplay between language, culture, family, and gender construction in Minahasa, advocating the protection of girls' rights.

Index Terms—anthropolinguistics, gender identity, children's rights, parenting

I. INTRODUCTION

Folklore represents one of humanity's most enduring forms of cultural expression, serving as a repository of societal values, beliefs, and collective wisdom across generations (Loho et al., 2024). Within the rich cultural tapestry of Minahasa, the folktale "Keke Panagian" stands as a particularly significant narrative, transcending its role as mere entertainment to function as a sophisticated vehicle for transmitting social values, cultural identity, and familial norms. The story of "Keke Panagian" emerges from a complex cultural landscape where traditional values and modern sensibilities increasingly intersect. This intersection creates a unique space for examining how folklore reflects and shapes societal understanding of gender roles, family dynamics, and individual identity formation.

In Minahasan society, as in many traditional cultures, the relationship between parents and children often serves as a microcosm of broader societal power structures (Gasouka & Arvanitidou, 2014). The tale of Keke Panagian particularly illuminates these dynamics through its portrayal of intergenerational conflict and gender-based expectations. The anthropolinguistic significance of "Keke Panagian" lies in its nuanced use of language to convey complex social messages. Through careful examination of linguistic patterns, metaphorical expressions, and narrative structures, we can better understand how the story encodes and transmits cultural values regarding gender roles and family relationships.

Within the patriarchal framework of traditional Minahasan society, the story presents a compelling case study of how individual identity formation occurs against the backdrop of established social norms (Azeharie et al., 2020; Butler, 1990). The protagonist's struggle against parental authority reflects a deeper tension between individual autonomy and societal expectations. The narrative's treatment of family conflict deserves particular attention, as it reveals underlying patterns of power distribution and resistance within Minahasan domestic spaces. This aspect of the story provides crucial insights into how gender roles are negotiated and contested within the family unit.

Contemporary anthropolinguistic analysis methods offer powerful tools for understanding how language shapes and reflects cultural realities (Laili, 2021; Iroth & Wote, 2023; Habibullah & Rahmah, 2023). By applying these analytical frameworks to "Keke Panagian", we can uncover layers of meaning that might otherwise remain hidden from casual observation. The story's enduring relevance speaks to its ability to address fundamental questions about identity, authority, and resistance that continue to resonate in modern Minahasan society. Its themes of intergenerational conflict and gender expectations remain particularly pertinent in contemporary discussions of social change.

While previous studies have examined various aspects of Minahasan folklore, the specific intersection of family conflict and gender identity in "Keke Panagian" remains relatively unexplored. This gap in the literature presents an

opportunity for deeper investigation into how familial relationships influence gender identity formation. The patriarchal structures depicted in "Keke Panagian" reflect historical social arrangements that continue to influence modern Minahasan society. Understanding these structures through linguistic analysis can provide valuable insights into both historical and contemporary gender dynamics.

This research aims to bridge multiple analytical approaches, combining linguistic analysis with cultural studies to provide a more comprehensive understanding of how folklore reflects and shapes societal values. This interdisciplinary approach allows for a more nuanced examination of the complex relationships between language, culture, and gender. The significance of this study extends beyond academic interest, as it contributes to our understanding of how traditional narratives continue to influence modern social structures and individual identity formation. This understanding is crucial for addressing contemporary gender-related social issues in Minahasan society.

The methodology employed in this research draws upon both traditional anthropological approaches and modern linguistic analysis techniques. This combination allows for a thorough examination of how language choices within the narrative reflect and reinforce cultural values regarding gender and family relationships. Through careful analysis of *Keke Panagian*, this study aims to illuminate the complex interplay between individual agency and societal constraints, particularly as they relate to gender identity formation within the context of family dynamics. This understanding can contribute to broader discussions about gender roles and social change in Minahasan society.

II. REVIEW OF LITERATURE

A. Erikson's Theory of Child Development

Erikson's Child Development Theory (1968) will be used as a reference as a theory that explains the development of a child's identity, as happened to the protagonist of the folktale "Keke Panagian". This theory explains the stages of human psychosocial development, from infancy to old age. Each stage is characterized by a psychosocial crisis that must be resolved. The relevance of this theory is used to explain Keke's stage of psychosocial development and how the conflict with her parents affects her identity development and self-confidence. For example, did the conflict make Keke feel conflicted about her identity? When she was treated as a child in a prison home, Keke Panagian was at the 'Identity vs. Role Confusion' psychosocial developmental stage, where she was searching for identity and trying to define who she was. The conflict with her parents who limit her freedom causes an identity crisis in Keke, so she goes against the norm to find herself and achieve independence.

Chapter III entitled "The Life Cycle" is key in understanding Erikson's theory of psychosocial development. The subheadings you mention ("Early and the mutuality of recognition", "Early childhood and the will to be oneself", "Childhood and the anticipation of roles", "Adolescence", and "Beyond identity") reflect the stages of human development and the challenges faced in finding and maintaining identity. All of these descriptions are relevant for the study and understanding of Keke Panagian's story. "The Life Cycle" in the book "Identity: Youth and Crisis" provides a comprehensive theoretical framework for analyzing Keke Panagian's psychosocial development. By understanding the stages of development and the challenges faced in finding identity, you can interpret Keke's actions and struggles more deeply.

B. Anthropolinguistics

Anthropolinguistics is the study of how language functions in social and cultural contexts (Duranti, 2003; Runtuwene, 2019). In the context of folklore, language is not only a means of communication, but also a medium to convey and maintain cultural values. This study uses an anthropolinguistic approach to analyze how language and narrative in the story "Keke Panagian" reflect and shape the construction of gender identity in Minahasa families and communities. To support the application of anthropolinguistic theory which is multidisciplinary, several theories will be utilized. Freytag's Pyramid Theory and Greimas' Actance Theory are applied for the sake of understanding the narrative structure of the story.

Freytag's Pyramid Theory, outlined in "The Cambridge Introduction to Narrative" by Abbott (2008), provides a narrative framework that describes the dramatic structure of a story in five stages: exposition, conflict emergence, climax, resolution, and conclusion. This approach is very useful to analyze the dynamics and development of Minahasa oral stories in the context of culture and tradition. Meanwhile, Greimas' Actant Theory, as discussed in David Herman's (2002) works such as "Story Logic: Problems and Possibilities of Narrative", "Basic Elements of Narrative", and "The Cambridge Companion to Narrative", offers an analytical tool to understand the role and function of actants (subject, object, sender, receiver, helper, and barrier) in narrative. The combination of these two theories allows for a comprehensive analysis of the narrative structure and social function of oral stories, providing deep insight into how cultural identities and values are maintained and transmitted through language and narrative. To complement the study of the linguistic aspects and its relation to the gender perspective, the Sapir-Whorf Theory is applied. Sapir-Whorf theory states that language not only reflects reality, but also shapes the way speakers perceive the world, including perceptions of gender (Regier, 2023). This theory assumes that the structure of language influences the way speakers think and act. In this study, Sapir-Whorf theory is used to analyze how language and narrative in "Keke Panagian" reflect and shape the construction of gender identity in Minahasa families and society. Communication ethnography (EC) is an approach that

emphasizes linguistic aspects and relates communication to broader social and cultural factors (Katriel, 2015). EC allows researchers to uncover how everyday communication practices reflect and sustain social and cultural norms. In this study, EC is used to understand how the verbal interactions between Keke Panagian and her parents, as well as the narratives in the story, reflect and shape gender norms in Minahasa.

C. *Discourse Analysis and Judith Butler's Gender Theory*

Discourse analysis is a theory that understands language as a social practice, and as a method to analyze texts and reveal the meanings, ideologies, and power relations hidden in them (Jørgensen & Phillips, 2002). One of the discourse theories to be applied is Laclau and Mouffe's discourse theory, which emphasizes the contingent and open nature of meaning, as well as the role of discourse in fighting for hegemony and changing the social order. This theory is used to understand the meaning of the story "Keke Panagian" in the Minahasa socio-cultural context and how this story contributes to the construction of identity and social relations in Minahasa society. Judith Butler's gender theory, particularly as proposed in her book "Gender Trouble: Feminism and the Subversion of Identity" (1990) and "Excitable Speech: A Politics of the Performative" (1997), will be used to analyze how gender identity is shaped through language and narrative. Butler argues that gender is not something fixed, but rather something that is shaped through practice and performativity. In this study, Butler's theory is used to analyze how verbal interactions and performative actions in the story "Keke Panagian" contribute to the formation and maintenance of gender norms in Minahasa.

III. METHODOLOGY

This study employs a qualitative descriptive approach utilizing critical discourse analysis to examine linguistic patterns and cultural meanings in the Minahasan folktale "Keke Panagian". The research design incorporates three main analytical phases: (1) a detailed linguistic analysis of the narrative text, focusing on speech patterns, word choices, and dialogues that reflect gender relations and power dynamics; (2) an anthropological examination of cultural contexts and traditional values, particularly those relating to family structures and gender roles; and (3) an integration of findings through the theoretical framework of Butler's gender performativity theory to understand how language constructs and maintains gender identity (Butler, 1990). Drawing from Duranti's anthropolinguistic methodology, the study analyzes both micro-level linguistic features and macro-level cultural patterns to reveal how language use in the folktale reflects and shapes gender identity and family dynamics in Minahasan society (Duranti, 2018). Data collection involves gathering multiple versions of the oral tradition from different cultural informants, transcribing the narratives, and conducting in-depth interviews with cultural experts and community elders to contextualize the linguistic and cultural elements within the broader framework of Minahasan cosmology and social structures.

A. *Data Sources and Corpus*

The primary data source for this research is the oral narrative of "Keke Panagian", collected through multiple recorded tellings from various cultural bearers in different Minahasan communities. These recordings include both contemporary versions and archived historical recordings from the Cultural Heritage Documentation Center of North Sulawesi, ensuring a comprehensive understanding of how the narrative has evolved over time while maintaining its core themes of gender identity and family conflict. Additional primary data includes transcriptions of these recordings, field notes documenting contextual information, and detailed documentation of the linguistic features specific to gender representation in the Minahasan language used in the storytelling process (Simons & Fennig, 2021; Ophir et al., 2020).

Secondary data sources comprise scholarly literature on Minahasan folklore and cultural practices, including anthropological studies, linguistic analyses, and gender studies relevant to the region. These sources include academic journals, books, research reports, and cultural documentation from local institutions. The study also incorporates supplementary data from semi-structured interviews with ten cultural experts, including traditional storytellers, community elders, and academic specialists in Minahasan studies, who provide valuable insights into the cultural context and traditional interpretations of the narrative. Historical documents from colonial and post-colonial periods that reference the tale or similar Minahasan folklore are also consulted to establish a historical context for gender roles and family dynamics in Minahasan society (Setyawati, 2022; Weichart & Buijs, 2019).

B. *Data Collection Procedures*

The data collection procedures for this anthropolinguistic study of "Keke Panagian" are conducted systematically in four sequential phases to ensure comprehensive and reliable data gathering. In the first phase, extensive field recordings of the oral narrative are collected from eight different storytellers across various Minahasan communities, with each session documented using high-quality audio recording equipment and accompanied by detailed field notes documenting contextual information, non-verbal elements, and immediate observer impressions. Following Ahearn's (2021) methodology for linguistic anthropology fieldwork, each recording session is preceded by obtaining informed consent and establishing rapport with the storytellers, ensuring ethical research practices and authentic narrative delivery.

The second phase involves archival research at the Cultural Heritage Documentation Center of North Sulawesi and local libraries, where historical recordings, written transcriptions, and documented variations of the "Keke Panagian" narrative are systematically cataloged and digitized. This is followed by the third phase, which consists of conducting

semi-structured interviews with ten cultural experts, including three traditional storytellers, four community elders, and three academic specialists in Minahasan studies. These interviews, lasting approximately 60-90 minutes each, are designed to elicit expert perspectives on the linguistic features, cultural significance, and gender-related aspects of the narrative. The final phase involves participant observation in community settings where the story is naturally shared or discussed, with particular attention to how different generations interpret and relate to the gender dynamics portrayed in the narrative (Duranti & Goodwin, 2020; Mulyani, 2020).

C. Data Analysis Procedure

This study implements Gee's (2014) critical discourse analysis framework to examine the intricate relationships between language, power, and gender identity in the "Keke Panagian" narrative. The analytical process focuses on three primary dimensions: the structural elements of narrative and dialogue that illuminate family conflicts and gender identity construction, the linguistic devices and stylistic choices employed in character development and relationship portrayal, and the embedded moral messages and cultural meanings that reflect Minahasan gender norms and social expectations. Through this multifaceted analytical lens, the study examines how language choices and narrative structures serve as vehicles for expressing and constructing power relations, particularly in the context of gender dynamics and family hierarchies within Minahasan society.

The analytical procedure follows a systematic five-stage process that begins with comprehensive data collection of the "Keke Panagian" text and supporting reference materials. This is followed by a focused data reduction phase where relevant textual elements are selected and categorized according to their significance to gender representation and family dynamics. The third stage involves organizing the data into coherent narrative structures, quotation collections, and analytical tables to facilitate detailed examination. In the fourth stage, the selected data undergoes rigorous critical discourse analysis, examining linguistic patterns, power relations, and ideological underpinnings. The final stage synthesizes these analytical findings into comprehensive conclusions that connect the textual analysis with broader theoretical frameworks in gender studies and anthropolinguistics, establishing the relationship between linguistic choices and social power structures in Minahasan cultural context.

IV. RESULT AND DISCUSSION

The analysis of "Keke Panagian" through an anthropolinguistic lens reveals complex patterns of linguistic markers that both reflect and construct gender identity within Minahasan society. Through critical discourse analysis, three significant patterns emerge in the narrative's treatment of gender and family dynamics. First, the linguistic choices in character dialogue demonstrate a clear power differential between parental authority and feminine agency, particularly evident in the restrictive language used to address Keke's behaviors and choices. Second, the narrative structure itself employs distinct linguistic markers when describing male versus female characters, with female characters often portrayed through language that emphasizes compliance and domestic roles, while male characters are linguistically framed through terms of authority and decision-making power. Third, and perhaps most significantly, the story's linguistic patterns reveal a subtle form of resistance encoded in Keke's speech patterns, where traditional Minahasan expressions are subverted to challenge patriarchal norms. These findings provide crucial insights into how language serves as both a mirror of existing gender hierarchies and a tool for negotiating identity within traditional Minahasan cultural frameworks.

A. Narrative Structure of Keke Panagian

1. Keke Panagian's Background (Before and After Birth)

Keke Panagian is a girl born to Pontohroring and Mamalauan who have been waiting for a child for a long time. Since childhood, Keke has been known to be kind, compassionate, and caring towards others and the environment. She often helps others and shows concern for the living things around her.

2. Keke Panagian's Courage and its Consequences

Despite having a loving and helpful nature, Keke's courage in saving a cat during a storm actually got her lost in the forest. Likewise, when she saved her friend who fell into the river, she herself was almost carried away by the current. The incident made her parents overprotective and forbade Keke to leave the house.

3. Confinement and Restriction of Freedom of Keke Panagian

Keke's parents forbade her to leave the house and interact with the community, even to participate in prayer and thanksgiving activities with her friends. Keke feels confined and not respected for her right to socialize and express herself.

4. Violation of Prohibition and Punishment of Expulsion

Keke could not resist her desire to join her friends in prayer and thanksgiving activities. She broke her parents' prohibition and joined the activity. As a result, Keke was expelled from home by her parents.

5. Rescue by Heaven

The expelled and sad Keke was rescued by the sky. She was lifted up and turned into a shining star. In Minahasan belief, this shows that people who are oppressed and do good will get protection from God.

To explain the findings of the formula of the narrative structure of the Keke Panagian folktale, it is relevant to look at the dynamics of events that set the plot in motion. For this reason, consider the combined description between Freytag's Pyramid theory and Greimas' Actance approach. The following is the description:

TABLE 1
ANALYSIS OF THE NARRATIVE STRUCTURE OF "KEKE PANAGIAN" WITH FREYTAG'S PYRAMID AND GREIMAS' ACTANT CONCEPT

Freytag's Pyramid Stages	Description of Freytag's Pyramid	Actant Role (Greimas)	Description
Exposition	Introduction of Keke Panagian's character, her parents, and the social environment in Wanua Ure village.	Subject: Keke Panagian (has the desire to be free and express herself), Sender: Keke's parents (instilling values and social norms), Opponent (potential): Keke's parents (if Keke's wishes go against their expectations).	Character and social background introduction stage of the story.
Rising Action	Tension increases when Keke breaks social rules and norms, for example by helping a cat during a storm or saving her drowning friend.	Subject: Keke Panagian (acting to achieve freedom and self-expression), Object: Freedom and self-expression, Opponents: Keke's parents, society and social norms (trying to stop Keke).	Conflict begins to emerge and develop.
Climax	The conflict peaks when Keke is kicked out of the house for violating her parents' prohibition to follow the Maengket tradition.	Subject: Keke Panagian, Opponent: Keke's parents (confrontation reaches its peak), Object: Freedom (getting further out of reach)	The peak of tension in the story.
Falling Action	Tension decreases as Keke tries to seek help but is rejected by relatives and villagers.	Subject: Keke Panagian (experiencing difficulties and failures in achieving freedom), Opponents: Keke's parents, the community (getting stronger).	The conflict begins to subside, but is not yet resolved.
Resolution	The conflict is resolved when Keke is lifted into the sky and transformed into the sun, moon and stars.	Subject: Keke Panagian, Object: Freedom and recognition (achieved by transcendental means), Helper: Supernatural power (provides unexpected solution).	Conflict resolution in an unexpected way.

The integration of Freytag's Pyramid and Greimas' Actantial Model in the analysis of Keke Panagian's narrative provides a multifaceted understanding of the story's structure and thematic depth. By dissecting the stages of Freytag's Pyramid alongside the actantial roles, we uncover a rich interplay between character motivations, cultural values, and social dynamics. The exposition introduces Keke Panagian, her parents, and the social environment of Wanua Ure village, forming the narrative's foundational layer. At this stage, Keke is established as the subject driven by a desire for freedom and self-expression. Her parents, serving dual roles as both senders and potential opponents, instill values that reflect societal norms, thus setting the stage for an inevitable clash. This stage reflects a universal tension between individual desires and collective expectations. Critically, it also highlights the cultural specificity of the narrative, as the village's norms act as a microcosm of broader societal structures. The exposition's detailed portrayal of character roles ensures that the forthcoming conflicts resonate on both personal and social levels, making the narrative relatable yet rooted in a distinct cultural context.

The rising action develops as Keke's defiance of social rules intensifies. Her acts, such as helping a cat during a storm or saving a drowning friend, signify her pursuit of freedom and self-expression. These acts, though seemingly minor, challenge the societal norms upheld by her parents and the community. This stage reveals Keke as an active subject, with freedom and self-expression as the object of her pursuit. The parents and society assume the role of opponents, emphasizing the systemic resistance to individual agency. Academically, this stage underscores the moral and ethical dilemmas faced by Keke, as her actions while altruistic are interpreted as subversive within her cultural setting. This tension between individuality and societal conformity is a recurring theme in anthropological and literary studies, illustrating the universality of such struggles while being deeply embedded in local cultural practices. The narrative reaches its climax when Keke is expelled from her home for participating in the Maengket tradition, directly defying her parents' prohibitions. This moment epitomizes the peak of tension, where Keke's pursuit of freedom confronts the immovable opposition of familial and societal authority. At this juncture, Keke's parents fully embody the opponent role, while her object freedom seems increasingly unattainable. The climax serves as a critical turning point, not only in the narrative arc but also in the thematic exploration of conflict. It reflects the consequences of challenging deeply entrenched cultural norms and the sacrifices required for self-expression. This stage invites a deeper analysis of the intersection of tradition, authority, and agency, raising questions about the cost of personal freedom in rigidly structured societies.

In the falling action, Keke's struggle continues as she seeks help but faces rejection from both relatives and villagers. This stage illustrates the intensification of societal opposition, as the community solidifies its stance against her defiance. Keke's isolation as a subject reveals the systemic nature of the conflict, where not only individual relationships but also collective societal frameworks oppose her aspirations. From a critical perspective, this stage portrays the alienation experienced by those who challenge normative structures. It also emphasizes the resilience required to persist in such circumstances. The falling action's portrayal of rejection and isolation aligns with broader discussions in sociolinguistics and cultural anthropology, particularly the ways in which communities enforce conformity through collective exclusion. The resolution, where Keke transcends her earthly struggles by being lifted into the sky and transformed into celestial bodies, represents a profound and unexpected resolution of the conflict. Here, supernatural powers act as helpers, enabling Keke to achieve her object freedom and recognition albeit in a transcendental manner. This resolution can be interpreted in multiple ways. On one hand, it reflects the narrative's alignment with cultural storytelling traditions, where divine or supernatural interventions often resolve human conflicts. On the other hand, it can be seen as a commentary on the limitations of earthly societal structures, suggesting that true freedom and recognition may only be achieved beyond

human constraints. Critically, this stage raises questions about the implications of such a resolution. Does it signify triumph or resignation? From an academic standpoint, the resolution invites discussion on the role of transcendence in cultural narratives and its implications for understanding human agency within oppressive systems.

Overall, the narrative, as analyzed through Freytag's Pyramid and Greimas' Actantial Model, offers a layered exploration of cultural, social, and individual dynamics. Keke's journey from exposition to resolution encapsulates the tension between personal freedom and societal norms, a theme that resonates universally yet is distinctly grounded in the cultural context of Wanua Ure village. The interplay of actant roles highlights the complexity of human relationships and motivations, emphasizing the multifaceted nature of conflict and resolution. Academically, this analysis demonstrates the utility of combining structuralist and anthropological frameworks to uncover deeper meanings within a narrative. It underscores the importance of cultural specificity in shaping characters' motivations and the narrative's trajectory, while also illustrating universal themes of conflict, agency, and transcendence. The resolution, in particular, invites further exploration of how cultural narratives negotiate the balance between maintaining traditions and accommodating individual aspirations, offering insights into broader societal dynamics.

Additionally, Table 1 shows the analysis of the narrative structure of "Keke Panagian" using Freytag's Pyramid and Greimas' Actant Concept. This analysis reveals how conflicts and character changes develop over time in the story. At the exposition stage, the conflict is not yet explicit. Keke Panagian is introduced as a kind and loving girl. Her parents act as "Senders" who instill values and social norms in Keke. However, the potential for conflict is already visible as Keke has a desire to be free and express herself, which may conflict with her parents' expectations.

Conflict begins to emerge at the rising action stage when Keke violates social rules and norms. Keke's actions in helping others, although based on good intentions, raise concerns and restrictions from her parents. At this stage, Keke's parents turn into "Opponents" who try to block Keke's desire to be free. The peak of the conflict occurs at the climax stage when Keke is kicked out of the house for violating her parents' restrictions. At this stage, the confrontation between Keke and her parents reaches its highest point. Keke's desire to be free and express herself is getting further out of reach.

In the falling action stage, the conflict begins to subside, but is not yet resolved. Keke tries to seek help, but she is rejected by relatives and villagers. This shows that Keke is not only in conflict with her parents, but also with the social norms that apply in society. The conflict is finally resolved at the resolution stage in an unexpected way. Keke, who is expelled and sad, is rescued by supernatural forces and lifted into the sky. At this stage, a "Helper" appears who provides a solution for Keke. Keke finally achieves freedom and recognition, but in a transcendental way.

Analysis with Greimas' Actant Concept shows the changing roles of each character in the story. Keke Panagian as the "Subject" remains consistent in pursuing her desire to be free and express herself. Keke's parents, who initially played the role of "Sender", turned into "Opponent" when Keke's wishes went against their expectations. Society and social norms can also be seen as "Opponents" who stand in Keke's way. At the end of the story, a "Helper" appears in the form of a supernatural force that saves Keke. The narrative structure built with Freytag's Pyramid and Greimas' Actant Concept supports the important themes in the story "Keke Panagian", namely family conflict, gender identity, and resistance to social norms. The conflict between Keke and her parents is the main conflict that drives the storyline. Keke's gender identity as a brave and independent woman is formed through her resistance to restrictive social norms. Keke's resistance to social norms is shown through her actions that violate her parents' rules and restrictions.

B. Data Analysis With Sapir-Whorf Theory

The narrative data that can be referenced is evidence that Keke Panagian was a much-anticipated child. "After birth, Keke Panagian was not given the opportunity to be her own person or to be herself. He had to be what his parents expected him to be". Analytically, the title Keke explains that she is a female child. Keke in the Minahasa language refers to a child who is very dear. Moreover, she is the first child. It can be said that the title or naming "Keke" is only reserved for the first child. When the next daughter is born, the name is no longer "Keke". The word "Keke" shows how language is used to portray girls as objects that must fulfill parents' expectations. The word "must" indicates coercion and disregard for the child's right to be themselves. The language in "Keke Panagian" reflects social norms in Minahasa that place girls as subordinate to parents, especially fathers. Girls are thus expected to obey and fulfill parental expectations, without having the freedom to develop their identity and potential.

The Sapir-Whorf theory states that language not only reflects reality, but also shapes the perspective and behavior of its speakers. In the context of "Keke Panagian", language analysis reveals how the social and cultural constructions of Minahasan society influence the perception and treatment of girls. The name "Keke", which means "the beloved" or "the expected", indicates the high expectations and hopes that parents have for the first daughter. This unique naming tradition creates implicit pressure for "Keke" to fulfill these expectations. As explained in Sapir-Whorf theory, language shapes the way speakers perceive the world, including perceptions of gender (Regier, 2023; Illangsari et al., 2022). In this case, language (the name "Keke") shapes the expectations and roles attached to the first daughter.

The sentence "She must become what her parents expect" shows the unequal power relations between parents and children. The use of the word "must" indicates coercion and disregard for the child's right to be themselves. This is in line with Sapir-Whorf's view that language can be used to maintain and reinforce gender inequality (Lakoff, 1975). In "Keke Panagian", language is used to assert parental authority and limit girls' agency. As Duranti (2003) explains, language is not only a means of communication, but also a medium that conveys and maintains cultural values. In "Keke Panagian", the naming of "Keke" and the expectations that come with it reflect Minahasan cultural values that place women in a

position where they are expected to fulfill the wishes and expectations of the family. Resistance and Change: While the language in “Keke Panagian” reflects norms and expectations that limit girls, it is also a tool for Keke to demonstrate resistance and trigger change. Keke's courage to break the rules and make her own choices shows that language can be used to challenge existing norms and create new realities.

Wuntu et al. (2024) and Regier (2023) explain that “human thought is shaped by the language they use, so differences in language can result in differences in how we think and understand the world”. In the context of “Keke Panagian”, the language used to describe girls' roles and expectations affects how they understand themselves and their position in society. Meanwhile, Iroth and Suparno (2023) and Levinson (2003) highlight “the important role of language in the process of human cognition”. Language is not only a means of communication, but also shapes the way individuals process information and shapes their understanding of the world. In “Keke Panagian”, the language used by parents and society influences the way Keke understands and interprets the reality around her.

Keke's parents' phrases use imperative and threatening language, showing the unequal power relations between parents and children. Language is used as a tool to assert authority, control behavior, and punish Keke. Then Social The phrases also reflect social norms that require daughters to be obedient and submissive to their parents. Violations of these norms are punished harshly, even to the point of expulsion from the house.

C. Psychosocial Development and Identity Search in "Keke Panagian"

Erikson emphasized the importance of mutuality of recognition in the early stages of life that positive and affectionate interactions with primary caregivers help infants develop self-confidence and security. Although Keke Panagian is loved by her parents, restrictions and neglect of her needs for self-development can affect her self-confidence and independence. At an early age, the will to be oneself appears, namely the desire to make choices and explore the world independently. Keke Panagian shows this by defying her parents' prohibitions and following the Maengket tradition. Her actions reflect the conflict between the desire to be oneself and the expectations and norms set by parents and society.

Entering childhood, individuals begin to anticipate the social roles they will play. Keke Panagian is faced with a conflict between the role expected by her parents (obedient and compliant) and the desire to develop oneself and achieve independence. This conflict peaks in adolescence, a crucial stage in identity formation, where individuals seek answers to the question "who am I?". Keke's struggle to make choices and fight social norms is part of the process of finding identity and resolving the "Identity vs Role Confusion" crisis.

Adolescence is a crucial stage in the formation of identity. Adolescents seek answers to the question "who am I?" and try to integrate various aspects of themselves into a coherent identity. The relevance to "Keke Panagian" is because Keke was in adolescence when she experienced conflict with her parents. Her struggle to make choices and fight social norms is part of the process of finding her identity. When she ran away, leaving the house was heading to a world that embodied her "I am myself". She chose it, even though she had to pay for it with the punishment of expulsion. A situation that is actually a rejection that means the elimination of her existence existentially. Keke Panagian's transformation into the sun, moon and stars can be interpreted as a form of "beyond identity", where she achieved freedom and recognition beyond the limitations of social and cultural norms. Although the story of "Keke Panagian" does not explicitly show the stages of adulthood, Keke's transformation offers a symbolic resolution to the conflict of identity and the struggle against restrictive norms.

V. CONCLUSION

The Keke Panagian folktale is a narrative rich in structural and socio-cultural dimensions, analyzed using the Freytag Pyramid approach, Greimas' Actant Concept, and Sapir-Whorf's theory. The narrative structure shows the complexity of the conflict between the individual's desire for freedom and the pressure of social norms, which is reflected in Keke's relationship with her parents. The use of language, especially in the naming of "Keke", reflects social expectations and gender construction in Minahasan society, where girls are positioned as subjects who must fulfill their parents' expectations. From a psychosocial development perspective, this story depicts the struggle to find identity and independence in the face of limiting social norms. Keke's transformation into a celestial body at the end of the story represents a form of 'beyond identity' and resistance to social restrictions. This shows how folklore functions not only as entertainment, but also as a medium for understanding social dynamics, gender construction, and identity struggles in the context of Minahasan culture.

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