
The Role of the Song “Beranjak Dewasa” in Supporting the Process of Self-Acceptance During Adolescent Transition

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ABSTRACT

The transition from adolescence to adulthood is a developmental phase marked by emotional changes, identity exploration, and social pressure, which may lead to anxiety and difficulties in self-acceptance. In this context, music can serve as a reflective medium that helps adolescents understand their inner experiences. This study aims to analyze the role of the song “Beranjak Dewasa” by Nadin Amizah in supporting the process of self-acceptance among adolescents through intrapersonal communication. This research employs a qualitative approach, using participant observation, in-depth semi-structured interviews with adolescents aged 17–20 in Cirebon City, as well as song lyric analysis and supporting documentation. The theoretical framework is based on Jalaluddin Rakhmat’s intrapersonal communication theory and Christopher Germer’s concept of self-acceptance. The findings indicate that the song “Beranjak Dewasa” functions as an emotional stimulus that initiates intrapersonal communication through the stages of sensation, perception, memory, and thinking. This process encourages self-awareness, acceptance of personal imperfections, and the development of a more positive internal dialogue among adolescents. The song is not merely perceived as entertainment but also as a medium for self-reflection that assists adolescents in coping with anxiety and the demands of growing up. Therefore, reflective songs such as “Beranjak Dewasa” have significant potential as educational and psychological tools that support adolescents’ self-acceptance during the transition to adulthood.

Keywords: Adolescents; Beranjak_Dewasa; Intrapersonal_Communication; Self-acceptance; Song

INTRODUCTION

Songs have strong emotional power because they can influence the way people recognize, understand, and express their feelings. Frith (1996) states that music helps individuals understand emotional and social experiences. Songs, as a tangible form of music, convey emotional messages through lyrics and melodies that touch the listener’s feelings, enabling intrapersonal communication—a dialogue with oneself to understand life and emotions. Songs created by musicians and sung by artists aim to convey messages and express the feelings of the creator and singer (Bishop 2021; Rosenthal et al. 2015).

This message is conveyed to listeners through the lyrics and visuals in the music video, which reinforce the emotional meaning (Marpaung et al., 2024). Thus, songs have both verbal and nonverbal communication dimensions that connect the emotions of the creator and the listener. Arsafian and Patriantoro (2025) explain that songs have a major influence on the way people think, feel, and behave. Songs are also effective in conveying moral, social, and cultural messages from various backgrounds. Mulyana (2016) adds that songs are a form of expressive communication that conveys the feelings and emotions of both the creator and the listener, while also influencing opinions.

One Indonesian musician known for expressing her feelings and life journey through song is Nadin Amizah. The Bandung-born singer is known for her poetic lyrics, delicate diction, and distinctive artistic concepts (Monika et al., 2025). The song “Beranjak Dewasa” reflects on accepting oneself during the transition to adulthood, describing feelings of doubt, anxiety, and the

effort to make peace with oneself. The meaning of this song is particularly relevant to teenagers aged 17–19 who are searching for direction in life and building their identity (Echard 2019; Wulff 2022).

The song “Beranjak Dewasa” presents a message of self-reflection that helps listeners understand their emotions. Human life is constantly changing over time, requiring the ability to adapt to the environment and circumstances (Oktaviani, 2019). Adolescence is an important phase because individuals must adapt physically, emotionally, and socially. This is closely related to an important period in the formation of self-identity as well as a period of adjustment to emotional and social changes. Santrock (in Mustikhatul et al., 2025) explains that adolescence is a stage of development from the ages of 10–12 to 18–21. This phase marks the transition from childhood to adulthood, characterized by accelerated physical changes, an increased desire for independence, and a deeper search for identity (Pratt et al. 2018; Rossi 2017). In other words, adolescence is a period in which individuals begin to know and accept themselves.

According to the Indonesian Pediatric Society (IDAI, 2024), many adolescents experience psychological pressure due to physical and social changes during puberty, which often triggers stress and emotional tension. During the transition to young adulthood, academic pressure, parental expectations, and the drive for productivity can lead to burnout, which is prolonged fatigue that results in a loss of zest for life (Aulia & Rahmadhani, 2025). This is referred to as an existential crisis in the form of confusion and anxiety related to the direction of life, purpose, and personal values. However, the main problem found is that, even though teenagers experience this pressure, they often encounter obstacles in communicating intrapersonally. Adolescents find it difficult to process negative sensations and perceptions within themselves, so the process of inner dialogue is not effective in achieving self-acceptance (Cucu-Ciuhan et al. 2017; Sari et al. 2023; Wałejko 2025). Without the right independent communication strategies, this emotional crisis will continue to be suppressed and interfere with their mental health. In this condition, adolescents need a medium to recognize themselves, calm their minds, and find positive meaning in maturing.

This phenomenon raises the main question that forms the research problem in this study: how does Nadin Amizah's song “Beranjak Dewasa” play a role in supporting the process of self-acceptance in adolescents through intrapersonal communication? This condition makes songs a medium that is close to the lives of adolescents and plays an important role in self-reflection. Songs are not just entertainment, but a form of communication that conveys feelings, experiences, and life values (Feng 2016; Wijesuriya 2024; Zorkepely et al. 2022).

A number of studies show that songs play an important role in shaping adolescents' self-concept, facilitating the process of self-acceptance, and encouraging intrapersonal communication through inner dialogue, reflection, and personal interpretation of lyrics. One relevant study by Ayuningtyas & Andriarti (2024) found that reflective songs can be a space for understanding emotions and the process of self-acceptance.

However, most previous studies have focused more on analyzing the meaning of lyrics or exploring emotional experiences in general, so there has not been much research highlighting how songs function as an educational medium that helps adolescents enter the process of self-

acceptance during their developmental transition. This situation reveals a gap in research, as there have been no studies that specifically focus on songs as facilitators of intrapersonal communication that encourage adolescents to recognize, process, and accept themselves during this phase of profound change.

The urgency of addressing this research gap is underscored by several factors. First, adolescent mental health concerns have escalated globally, with increasing rates of anxiety, depression, and burnout among young people. Second, accessible and non-stigmatizing mental health supports are needed, and music represents a widely available medium that adolescents already engage with voluntarily. Third, understanding how specific songs facilitate psychological processes can inform the development of music-based interventions in educational and counseling contexts. Fourth, Indonesian adolescents face unique cultural pressures related to family expectations, educational competition, and social norms that shape their transition experiences. Fifth, the popularity of reflective songs like "Beranjak Dewasa" among Indonesian adolescents provides an opportunity to examine naturally occurring psychological engagement with artistic media.

Based on this gap, this study aims to analyze how Nadin Amizah's song “Beranjak Dewasa” can support the process of self-acceptance in adolescents through reflective messages that encourage listeners to understand life experiences, recognize emotions, and learn to make peace with themselves. Through this focus, the study presents a novelty in the form of a new understanding of the function of reflective songs as a means of emotional learning and the formation of self-acceptance in adolescents.

METHOD

This study uses a qualitative approach with the aim of deeply understanding the subjective experiences of adolescents. The focus of the research is on the narratives and self-reflective experiences that arise when listening to the song Beranjak Dewasa. Qualitative research, as explained by Sani, Marunung, Suswanto, and Sudiran (2017) and cited by Helaluddin (2018), aims to explore phenomena that occur and understand their underlying meanings. This approach was chosen because it allows researchers to interpret the internal experiences of adolescents, including inner dialogue, self-reflection, and the formation of self-acceptance through the process of intrapersonal communication.

As a first step, researchers conducted a participatory observation phase to observe the activities of teenagers who listened to the song Beranjak Dewasa, including those who were members of the Messes to the Cake fandom and those who enjoyed the song personally without belonging to a particular community. This observation aimed to identify patterns of interaction, experiences, and reflections that arose in various contexts. Subsequent data collection was conducted through semi-structured in-depth interviews with four informants aged 17–20 who actively listened to the song and had experience with self-reflection. The criteria for selecting informants included teenagers who were active in the fandom as well as those who were not

specifically affiliated with any fan community, thereby covering a range of perspectives and experiences.

This study established informant criteria based on the intensity of listening to the song and the level of attachment to musicians, namely: (1) fanatical fans who listen to the song more than 7 times a week, (2) fans who listen to the song less than 7 times a week, (3) non-fans who listen to the song more than 7 times a week, (4) non-fans who listen to the song less than 7 times a week, (5) fans who are listening to the song for the first time, and (6) fans who listen to the song less than 3 times a week.

In addition, song lyric analysis was used to review messages that potentially encourage self-acceptance, supported by documentation in the form of articles, reviews, and listener comments. Data validity was maintained through source triangulation, by comparing interview results, lyric analysis, and documentation to ensure consistency and minimize subjective bias. Triangulation was chosen because it can verify data from various sources, making the research findings more valid and reliable (Creswell, 2014).

RESULTS AND DISCUSSION

This study describes how self-acceptance is formed in adolescents in Cirebon as the main objective of interpreting the song “Beranjak Dewasa”, which serves as a medium for intrapersonal communication, and how it functions as a tool for self-reflection in supporting the formation of self-awareness during the transition to adulthood. Through appreciation of the song's lyrics, informants experience a transformation of feelings from inner pressure due to the demands of adulthood to an honest acknowledgment of their limitations.

Based on observations and in-depth interviews, the findings show that this song is not only understood as a piece of music but also functions as a supporting tool that facilitates internal dialogue, emotional processing, and the interpretation of life experiences among adolescents in the process of maturing. These emotional dynamics are deeply illustrated through the personal experiences of the main informants, namely Alifya Zafira and Regy Rennata. Both are active members of the Nadin Amizah fan community (Messes) in Cirebon, aged 18 to 20 years old, and supported by perspectives from Siti Fauziah and Dian, representing the concerns of Cirebon's adolescents in general. To provide broader validity, this study also included the views of Fahrul, the administrator of the fan community, regarding the collective behavior of listeners, as well as a review by Mrs. Asih Wahyu Trisniani, a music expert who dissects the emotional connection between music and its listeners.

The entire series of field findings was then summarized into research findings, including Intrapersonal Communication through Music, which begins at the Sensation stage. Based on data obtained through in-depth interviews, it was found that the intrapersonal communication experienced by informants began at the sensation stage. At this stage, all informants felt a strong auditory response when listening to the melody and vocals of the song “Beranjak Dewasa”. Alifya mentioned that the song made her inner feelings seem to pause for a moment, while Regy felt a sense of calm mixed with sadness. A similar experience was also conveyed by Siti Fauziah, who described the melody of the song as soothing, yet still touching her deep emotions. This shows that the auditory stimuli from the song “Beranjak Dewasa” were able to penetrate the deepest emotional layers of the informants. This finding was reinforced by Ibu Asih, a music expert, who explained that music can function as a medium for intrapersonal communication when performed with

feeling. According to her, the element of “feeling” in the performance of a song allows listeners to immerse themselves and be carried away into their own thoughts. The emotional depth at this stage of sensation becomes the initial gateway to self-acceptance when the informants feel calm, their defenses are lowered, and they are more ready to open themselves up to the emotions that arise.

After the sensation stage, the process continues to the perception stage, during which informants begin to interpret the meaning of the lyrics according to their respective psychological conditions. Alifya and Regy consistently interpret the song “Beranjak Dewasa” as a symbol of sincerity in facing life. On the other hand, Dian views the song as a reminder that time continues to pass and cannot be stopped. Meanwhile, Siti Fauziah interprets the phrase “Beranjak Dewasa” as a description of a life transition that causes fear but must still be undergone with courage. These differences in interpretation show that even though the stimulus received is the same, each teenager in Cirebon has their own way of understanding and responding to the anxieties they experience. In this case, the song lyrics serve as a tool for emotional validation; the informants feel that their anxieties are normal because they are expressed in the lyrics, which helps to erode their self-rejection.

In addition to influencing perceptions, the song “Beranjak Dewasa” also triggered memories of the past in the informants. Alifya revealed that some parts of the lyrics reminded her of difficult times when she had to struggle alone. Siti Fauziah had a similar experience, mentioning that the song brought back memories of small failures in her teenage years that indirectly shaped who she is today. For the informants, the song “Beranjak Dewasa” is not just music but a link between their current feelings and past experiences. Through this process, the informants began to realize that various events in life are interrelated in shaping the process of maturing. Mrs. Asih added that adolescence is a phase full of challenges and temptations, so the memories that arise through music should be interpreted as a reminder to continue moving in a more positive direction. According to her, this kind of reflection is important so that teenagers can continue to develop.

The final stage of intrapersonal communication experienced by the informants was the thinking stage (internal dialogue). At this stage, Regy used the moment of listening to songs to reflect on changes in his identity, while Dian specifically reflected on her anxiety related to career uncertainty and life after completing her education. Siti Fauziah also said that during the thinking process, she often questioned her readiness to face new responsibilities. The internal dialogue that occurs helps teenagers in Cirebon transform their vague anxieties into a more focused form of self-evaluation.

Regarding Self-Acceptance Construction, the stages begin with Self-Awareness, where, in the context of self-acceptance, the song “Beranjak Dewasa” plays a role in building deeper self-awareness in the informants. Alifya revealed that the song helped her be honest about the sadness she had been harboring. Dian also said that after internalizing the song, she began to realize that the anxiety she felt was normal and did not need to be denied. Awareness of their actual emotional state, both in the main informants and the supporting informants, is an important first step in strengthening mental resilience, especially in the social environment of teenagers in Cirebon, which often demands perfection. Fahrul, the admin of the Messes fanbase, emphasized that similar awareness often arises in community discussions, where members begin to understand that the burden of growing up is a shared experience.

The next stage was marked by the emergence of self-acceptance, reflected in the informants’ courage to acknowledge their imperfections. Alifya began to feel that she no longer had to always appear perfect, while Siti Fauziah tried to come to terms with the fact that not all of her plans in

her youth could go as expected. This acknowledgment of their limitations brought a sense of calm to the informants. They began to understand that the process of growing and developing often involves discomfort, and by accepting this, the mental pressure caused by the standards of success set by the social environment of teenagers in Cirebon can be reduced.

The ongoing impact of this process is the formation of positive internal dialogue within the informants. Regy began to view maturity as a journey that needed to be undertaken, rather than a burdensome demand. Dian and Siti Fauziah also began to affirm themselves as a form of appreciation for the life process they were going through. In this case, self-affirmation served as reinforcement after self-acceptance had been formed, rather than as a primary indicator. The change in how the informants view themselves, from blaming to appreciating the process, shows that good intrapersonal communication can foster an optimistic attitude in facing the phase of maturity.

DISCUSSION

The transition to adulthood often brings emotional burdens that are difficult to explain verbally. From observations and in-depth interviews with teenagers in Cirebon, it was found that the song “Beranjak Dewasa” is not just entertainment, but a safe space for them to acknowledge their fears and fatigue. This section will explore how this inner process occurs, how a song can trigger someone to start talking to themselves, process bitter memories, and finally reach a point of peace with their circumstances. Using Jalaluddin Rakhmat's theory of intrapersonal communication and the concept of self-acceptance, the researcher will analyze the following findings and dissect these dynamics in greater depth.

The Process of Communication with Oneself through the Song “Beranjak Dewasa”, the process of communication with oneself experienced by teenagers in Cirebon when listening to the song “Beranjak Dewasa” begins with what they hear directly. This first stage is called **Sensation**, which is the moment when the ears capture the music and lyrics as a stimulus, which according to Rakhmat (2018) is the earliest process in receiving information through the senses. Based on field data, the opening lines of this song are the main trigger that immediately attracts the listener's attention:

"Pada akhirnya ini semua / Hanyalah permulaan"

Researchers believe that these lyrics are not just ordinary words, but powerful emotional hooks. This is evident from Alifya's response, who felt that her “heart stopped for a moment,” and the mixed feelings experienced by Regy. Mrs. Asih's explanation also supports this, saying that music performed with feeling has the ability to immediately captivate the listener. Here, researchers see songs as a gateway (stimulus) that determines whether listeners will continue to reflect on the content or not. Emotional calm at the sensation stage is the main prerequisite before a person is able to enter the stage of self-acceptance.

After listening to the song, the informants' minds entered the **Perception** stage. In this phase, they began to interpret the song's content based on their own life experiences, which according to Rakhmat (2018) is the process of assigning meaning to stimuli. Each respondent chose the message that resonated most with them. One of them was the middle part of the lyrics:

*"Kita beranjak dewasa / Jauh terburu seharusnya /
Bagai bintang yang jatuh / Jauh terburu waktu"*

For teenagers in Cirebon who are going through a transitional period, these lyrics are considered a true reflection of their anxieties. Although they hear the same thing, they interpret it differently; Regy sees it as an invitation to “learn to be sincere,” while Siti Fauziah sees it more as

a way to "face the time." The findings of this study prove that communication with oneself occurs when they match the lyrics with the realities of their lives (Rakhmat, 2018). The emotional turning point in these lyrics is the occurrence of normalization; informants realize that "feeling rushed" is also felt by others, so they no longer blame themselves too much.

This inner process became even deeper with the emergence of **memories** or recollections of the past. Music does indeed have the power to bring back long-buried memories, which Rakhmat (2018) describes as a system that records and recalls information. The lyrics below proved successful in bringing back fragments of old memories for the informants.

"Berbaring tersentak tertawa / Tertawa dengan air mata"

These lyrics seem to encapsulate their memories of adolescence, which was full of confusion but also joy. Take Alifya, for example, who immediately recalls the difficult times when she had to struggle alone. At this stage, the researchers concluded that songs were no longer just entertainment, but a tool for looking back on their life journeys from the past to the present.

The culmination of all these processes is the **Thinking or Internal Dialogue** stage. Here, informants begin to "talk" to themselves to understand their true identity, which is in line with the views of Kustiawan et al. (2022) in the journal (Rapiadi & Kasrah, 2023) regarding the thought process in intrapersonal communication. Lyrics describing struggle become the focus of their inner conversations:

"Mengingat bodohnya dunia / Dan kita yang masih saja / Berusaha"

The word "Berusaha" (try) in the lyrics encouraged the informants not to give up. The result of this "conversation" with themselves made Regy realize that fear and confusion were normal, while Dian began to think about what steps she should take after graduation. Here, the researchers noted that the song successfully helped the respondents organize their previously chaotic thoughts into something clearer. This is supported by the findings of Tarigan & Tinambunan (2022), which state that psychological engagement with media can affect the internal condition of the listener. Emotional transformation occurs at this stage, where informants change their perspective from the pressure to succeed to an awareness to continue to appreciate the process of "trying," which is the main key to achieving self-acceptance.

Meanwhile, in the process of Building Self-Acceptance through Messages in Songs, the end result of this process of communication with oneself is the emergence of self-acceptance. Respondents began to acknowledge their negative feelings as something normal, not something shameful, in line with Germer's (2009) theory which emphasizes the importance of embracing difficult feelings. The honesty to acknowledge this feeling of exhaustion is evident when they internalize the lyrics:

"Mati lebih cepat / Mati lebih cepat"

In this analysis, the researcher emphasizes that the word "dead" is not meant literally, but rather as a description of extreme exhaustion. By acknowledging this exhaustion, in accordance with the principle of self-acceptance, the barriers in Alifya's mind collapsed, allowing her to feel calmer because she was finally honest with her own feelings.

This **attitude of self-acceptance** then developed into a way for them to appreciate their own shortcomings. This was clearly seen when respondents responded to the lyrics:

*"Tirai tertutup / Pemeran harus menunduk /
Pada akhirnya / Aku berdoa"*

The line "actors must bow their heads" is interpreted as a moment to stop chasing other people's standards and start accepting yourself as you are (Germer, 2009). The moment of "Menunduk" (bowed heads) in these lyrics is the highest point of self-acceptance, where the

informants acknowledge their limitations as human beings and stop demanding perfection. Alifya feels that she does not always have to appear perfect, and Regy begins to accept shortcomings as part of learning. Fahrul (Fanbase Admin)'s opinion also confirms this, that the fan community often uses this song as a place to feel “it's okay not to be perfect,” which aligns with Kurniawati's concept of Community Building (2017).

In the final stage, **Positive Internal Dialogue** emerges. Respondents begin to change the way they talk to themselves, from frequently blaming themselves to appreciating the process of life. They become more optimistic about the future, in line with the closing message in the lyrics:

"Pada akhirnya ini semua / Hanyalah permulaan"

Overall, researchers assessed that the song “Beranjak Dewasa” transformed into an effective means of intrapersonal communication for teenagers in Cirebon. Through this process of communication with themselves, respondents were able to construct meaning from each verse of the lyrics to transform anxiety into a more positive attitude of sincerity and self-acceptance.

CONCLUSION

This study concludes that the process of self-acceptance among adolescents in Cirebon through the song “Beranjak Dewasa” occurs due to the strong connection between the stages of intrapersonal communication and the psychological impact felt by listeners. Through the stages of sensation and perception of the song's lyrics, listeners experience a process of emotional validation, realizing that anxiety during the transition to adulthood is a normal and shared (collective) experience. This realization helps reduce the levels of anxiety and inner pressure they have been feeling. The tangible impact of this process of communication with oneself is evident in the change in the listener's internal dialogue, from one that was often self-blaming to one that is more appreciative of the process of life.

The use of this song as a tool for reflection has proven to change teenagers' perceptions of failure and self-imperfection; they no longer view it as a burden, but rather as an inevitable part of growing up. Thus, the connection between the reflective message in the song and the listeners' inner dialogue effectively builds self-acceptance. This study demonstrates that reflective music has a significant psychological impact as an educational medium in supporting the emotional health of adolescents when facing life challenges during times of transition.

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