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The Poetics of Grief: Analyzing the Narrative of Loss and Advocacy in the 'Curhat Bang' Interview with Sharon 'Timothy Mother'

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Abstrak

This article investigates the representation of grief and trauma in Indonesia's digital media landscape, with a particular focus on the role of podcasts as a new space for personal narratives and social advocacy. This study analyzes in-depth an interview with Sharon, the mother of the late Timothy Anugerah Saputra, in a high-profile episode of the podcast "Curhat Bang." Using Gérard Genette's conceptual framework of narratology—specifically the concepts of sequence (analepsis), voice, and mood (focalization) as recontextualized by contemporary narrative theorists—this study examines how personal accounts of loss are strategically constructed. The qualitative analysis reveals that the interview effectively uses disrupted chronology (analepsis or flashback) to build emotion and dramatic tension. The first-person perspective, focused on the mother, not only creates intimacy and authenticity but also places the listener directly in the experience of her suffering. The strategic deployment of pathos (emotional appeal) through the mother's voice elevates this personal story into a universal commentary on systemic injustice and the ongoing struggle to attain truth. This transformation transformed journalistic reporting into a powerful tragic narrative, one that not only evoked public empathy but also mobilized calls for justice. Ultimately, this analysis offers significant insights into the intersections between grief narratives, media genres, and advocacy, and demonstrates the transformative power of digital storytelling in shaping public discourse in contemporary Indonesia.

Keywords: Grief Narrative, Narratology, Digital Storytelling, Rhetoric of Testimony, Focalization.

1. Introduction

The evolving landscape of public discussion surrounding tragedy, trauma, and systemic injustice has increasingly been shaped by digital media platforms. Among these platforms, podcasts and video-sharing services have emerged as key spaces where narratives can be personalized, emotionally engaging, and deeply immersive. Unlike conventional news formats, which generally emphasize objectivity, linear storytelling, and brevity, digital platforms allow narrators to present their experiences in ways that foreground emotional depth, subjective interpretation, and ethical reflection. This trend moves away from conventional news formats toward what Smith and Watson (2017) refer to as "performative self-narrating" [1], in which individuals use digital spaces to share personal experiences while actively constructing identity, emotion, and perspective. The performative dimension of self-narration allows the audience to witness grief and trauma in a manner that promotes empathy, moral reflection, and a sense of ethical engagement. By centering the individual's subjective viewpoint, performative self-narrating emphasizes the human and emotional dimensions of loss over merely factual or chronological reporting.

Digital technologies also facilitate the rapid production, dissemination, and accessibility of content, creating new possibilities for public engagement with personal testimony. Services such as Abbott (2017) [2] provide mechanisms for efficiently processing and compressing audio and visual materials, enabling content to reach a wider audience quickly. These technical affordances influence not only the distribution but also the reception of grief narratives, allowing stories of loss and injustice to resonate broadly and encouraging interactive responses from audiences. In this way, digital storytelling is not simply a form of communication but a social practice in which grief, memory, and ethical responsibility intersect. Hantke (2022) highlights that digital media allows storytellers to present complex social realities and emotional truths with immediacy and intimacy [3], qualities that distinguish these narratives from conventional reporting. The heightened sense of immediacy enables

audiences to engage directly with the moral and emotional dimensions of events, often creating a shared ethical space between the storyteller and the audience.

The content analyzed in this study belongs to the category of Grief Narrative, which Attig (2017) defines as "the complex, active process of living with loss and finding ways to integrate the deceased into one's ongoing life" [4]. Grief is thus conceptualized not merely as a private emotional state but as a dynamic and ongoing process with social, ethical, and communicative dimensions. When such experiences are made public, they become a powerful form of advocacy, mobilizing attention and fostering reflection on broader social or systemic issues. Grief narratives in digital contexts allow audiences to engage with the lived experience of loss, providing opportunities to witness, empathize, and respond ethically. Public testimony thus transforms grief from a private experience into a socially significant discourse, creating a platform where personal suffering intersects with public awareness and advocacy.

Central to the persuasive power of grief testimony is the strategic use of rhetorical devices, particularly Pathos. Kjeldsen (2018) defines the appeal to Pathos in contemporary rhetoric as "the art of persuasion through the skillful arousal of audience emotion" [5]. In the context of grief narratives, Pathos is not merely a stylistic device but a core mechanism of ethical and persuasive authority. The storyteller's emotional experience functions as evidence, establishing credibility, moral responsibility, and legitimacy in advocating for justice or attention to systemic problems. Emotional appeal can counter competing narratives, including official or bureaucratic accounts, by foregrounding human experience and ethical considerations over purely factual or procedural information. In this way, Pathos transforms grief into a tool of moral persuasion, allowing the audience to witness and respond to both the personal and social dimensions of loss.

The specific case examined in this study is the podcast interview with Sharon, the mother of Timothy Anugerah Saputra, on the Indonesian podcast "Curhat Bang." Podcasts provide a unique environment for grief narratives, as the auditory medium captures voice, intonation, pacing, and subtle hesitations, which contribute to the intimacy and authenticity of testimony. This intimate framing draws listeners into the speaker's emotional world, encouraging empathy, reflection, and moral engagement. The podcast medium thus allows for a nuanced presentation of grief, emphasizing subjective experience while also creating a platform for advocacy and public attention. Listeners are positioned to engage closely with the ethical and emotional dimensions of the narrative, forming a connection that would be less immediate in written or purely visual media.

This study applies Genette's narratology, as re-contextualized by contemporary theorists, to examine the structure, framing, and rhetorical deployment of the mother's testimony. Key narratological concepts such as analepsis and focalization provide tools for analyzing temporal disruptions and narrative perspective. Analepsis, or the use of flashbacks, allows the narrative to juxtapose past and present, highlighting contrasts between Timothy's life before the tragedy and the consequences of his loss. Focalization, particularly internal focalization, situates the audience within the mother's emotional perspective, creating conditions for empathy and ethical alignment with her experience. These narrative strategies collectively transform the podcast into a complex artifact in which grief, memory, and moral argumentation are intertwined. The temporal and perspectival choices shape how the audience perceives the severity of loss, the innocence of the victim, and the ethical urgency of addressing systemic injustices.

The research objective is to examine how the mother's testimony is organized and the narrative strategies used to evoke audience sympathy, ethical reflection, and a sense of moral responsibility. By treating the podcast episode as a textual artifact, this study explores the intersection of grief, digital media, and advocacy, demonstrating how personal experiences of loss are rhetorically mobilized to construct ethical and persuasive narratives. The analysis emphasizes the importance of narratological frameworks for understanding contemporary storytelling practices, particularly in the context of systemic injustice and public engagement.

Through this exploration, the study situates the podcast within broader discussions of digital storytelling, performative self-narration, and public grief. The interview demonstrates how intimate, emotionally charged testimonies can operate as persuasive, ethically significant narratives that engage audiences in moral and affective reflection. By analyzing the intersection of narrative structure, temporal manipulation, and focalization, this study highlights how digital grief narratives transform individual loss into a socially relevant and ethically compelling discourse.

2. Research Method

This study employs a particular kind of critical narrative analysis along with a meticulous qualitative procedure. The choice of this method is grounded in the aim to move beyond simple descriptive reporting, focusing instead on how meaning is constructed and how language functions persuasively within a narrative framework [6]. Critical narrative analysis allows for a detailed examination of how personal testimonies are structured, how temporal and emotional elements are manipulated, and how rhetorical strategies function to shape audience perception and response. Unlike conventional content analysis, which often reduces qualitative data to thematic codes or frequencies, critical narrative analysis emphasizes the interplay between narrative form, content, and context, paying special attention to both what is said and how it is presented. The podcast interview, in this case, is treated as a text that can be interrogated for its rhetorical, temporal, and affective qualities, reflecting the speaker's subjective experience while simultaneously appealing to a public audience.

2.1 Theoretical Framework: Genette's Narratology

The study utilizes the narratological framework established by Gerard Genette, focusing specifically on two core aspects as applied through recent critical theory. The first aspect concerns the relationship between story time and discourse time, which provides insight into how the narrative manipulates temporal sequences to achieve particular effects. Instances of analepsis, commonly referred to as flashbacks, are examined in this framework. Toolan (2017) defines analepsis as "the telling of an event at a point in the narrative after the moment in time when it occurred" (p. 98) [7]. By analyzing the use of flashbacks, the study seeks to understand how temporal disruptions contribute to the emotional intensity of the narrative and how they structure the audience's perception of the sequence of events. The strategic deployment of analepsis allows the narrative to foreground certain moments of grief, memory, or revelation, creating contrasts between past and present that amplify the pathos of the testimony. This approach is particularly valuable for examining narratives of loss and advocacy, as the reorganization of time can serve both a memorial and rhetorical purpose, making the audience more attuned to the moral and emotional stakes of the story.

The second key aspect of the theoretical framework is mood, especially internal focalization. Internal focalization, as described by De Weerd (2019), "limits the narrative perspective to the consciousness, perception, and emotional state of a specific character" (p. 267) [8]. In this study, the focalization centers on the mother's perspective, which is crucial for transmitting pathos [5]. Internal focalization allows the audience to access her thoughts, feelings, and subjective interpretation of events, generating empathy and facilitating moral engagement. By limiting the narrative to her consciousness, the podcast transforms personal grief into a persuasive argument, where emotional experience serves as a form of ethical authority. The narratological framework thus provides tools to examine not only what is recounted but also how it is experienced and conveyed, highlighting the intersection between narrative structure, rhetorical strategy, and ethical persuasion.

2.2 Data Collection and Analysis Procedure

The primary data source for this research is the full-length YouTube video of the "Curhat Bang" podcast interview featuring Sharon, Timothy Anugerah Saputra's mother. The analysis process began with the transcription of the entire interview verbatim. This initial step is critical to capture the authentic verbal expressions, pauses, emotional inflections, and rhetorical strategies embedded in the speech. Once transcribed, the interview was segmented into key units relevant to the research objectives. These segments were identified based on their significance to the chronology of events, expressions of grief, moral claims, and appeals for justice. Special care was taken to translate the segments into English while retaining the original emotional nuance and cultural context, ensuring that the rhetorical and affective qualities of the testimony were not diminished.

Following transcription and translation, the narrative mapping procedure was conducted. The sequence of narration (*récit*) was mapped against the actual chronology of events (*histoire*) to identify instances of temporal disruption, such as flashbacks, anticipatory remarks, or non-linear storytelling. This mapping facilitated the coding of narrative elements, with codes such as Analepsis (A), Emotional Focalization (EF), and Rhetorical Appeal (RA) assigned to each relevant segment. The coding system allowed for systematic analysis while preserving the qualitative richness of the narrative. Each code was carefully applied to ensure consistency and accuracy, highlighting moments where the mother's grief and advocacy intersected with narrative technique to produce emotional and ethical resonance.

The final stage of analysis involved a detailed examination of the rhetorical and linguistic strategies present in the coded segments. This included identifying devices such as anaphora, repetition, emphasis, and metaphorical expressions that amplify the emotional impact of the narrative. Linguistic analysis focused on how the mother's word choices, sentence structures, and narrative pacing contribute to the persuasive power of the testimony. The study also examined how temporal disruptions and focalization enhance audience engagement by structuring attention around emotionally salient moments. Hogan (2018) and related scholarship emphasize that such narrative manipulations are central to the construction of trauma and advocacy narratives [9]. By analyzing both the structural and affective dimensions of the podcast, the research demonstrates how personal testimony operates as a strategic tool for ethical persuasion, public engagement, and social advocacy.

Overall, the research method integrates a robust narratological framework with a careful qualitative procedure, emphasizing the interplay between narrative structure, emotional expression, and rhetorical effect. The approach underscores the potential of digital grief narratives to operate simultaneously as personal testimony and public advocacy, illustrating how the strategic deployment of analepsis, internal focalization, and rhetorical devices transforms subjective experience into a persuasive and ethically resonant narrative [6–9].

3. Results and Discussion

Using the mother's testimony as the main rhetorical device, this research reveals how the podcast interview deftly employs crucial narratological techniques to transform a personal tragedy into a widely captivating narrative of injustice. The analysis demonstrates how narrative structure, focalization, and rhetorical strategies work in concert to create a powerful digital advocacy piece that resonates with audiences and challenges official narratives. This examination moves beyond mere content summary to dissect the very mechanics of meaning-making, revealing how personal sorrow is architecturally shaped into a public demand for accountability.

3.1. The Strategic Use of Analepsis and Disrupted Narrative Order

The mother's testimony systematically avoids linear chronological order, opting instead for a structure built on emotional urgency and temporal dislocation. This is achieved through the pervasive use of analepsis. The interview starts in *media res*, when the presenter directly addresses the external, non-familial narrative that predates the mother's arrival. This narrative is frequently emotionally charged and structured as a counter-claim to the mother's final testimony, rather than with the events leading up to the disaster. Data Quote 1 (Opening In Media Res): "The case of Timothy is not because of, they say... this is maybe his friend's story, there was no case of bullying while the deceased was alive. The bullying only happened after the deceased passed away. It seems to have happened after the incident. Well, according to witnesses, people, and cleaning staff on campus, Timot had a habit of self-harm for a long time. Like banging his head against the wall if he was hurt or frustrated. He also tried to jump off the cliff many times, but his intention always failed. His mother herself has said that Timoti has been receiving psychological treatment and therapy since junior high school due to mental health problems that he had." (00:00:00 - 00:00:37). The host then immediately labels this entire preceding summary: "Well, that's the narrative that's out there." (00:00:46). Translate: "The case of Timothy is not because of, they say... this is maybe his friend's story, there was no case of bullying while the deceased was alive. The bullying only happened after the deceased passed away. It seems to have happened after the incident. Well, according to witnesses, people, and cleaning staff on campus, Timot had a habit of self-harm for a long time. Like banging his head against the wall if he was hurt or frustrated. He also tried to jump off the cliff many times, but his intention always failed. His mother herself has said that Timoti has been receiving psychological treatment and therapy since junior high school due to mental health problems that he had." (00:00:00 - 00:00:37). According to Toolan (2017), this narrative decision avoids detached context setup by instantly drawing the spectator into the emotional climax. [7] The mother immediately creates a moral ethos based on suffering by putting emotion ahead of time, which is a crucial stage in an advocacy discourse [5]. The disturbance suggests that the enormity of the loss suffered takes precedence over the facts.

The most common usage of analepsis is to break up the tragedy's story with romanticized recollections of Timothy's pre-event life. This increases the severity of the loss and establishes the victim's deservingness. For example, the mother frequently brings up a priceless memory when describing the difficult times. Data Quote 2 (Contrastive Analepsis – Mother recounting Timothy's kindness/dreams): Ibu Timothy: "Timi itu anak yang tidak pernah merepotkan. Dia selalu bilang, 'Ma, Timi mau jadi arsitek sukses dan bantu orang banyak.' Setiap kali saya lihat fotonya, saya ingat senyumnya yang tulus, bukan trauma yang menimpa dia." Translate: "Timi was a child who never bothered anyone. He always said, 'Mom, Timi wants to be a successful architect and help many people.' Every time I look at his photo, I remember his genuine smile, not the trauma that befell him." Contrastive analepses

are the purpose of these flashbacks. The purpose of temporal displacement, according to Kukkonen (2020), is "to manipulate the audience's emotional experience by juxtaposing loss against former completeness [10]." Two claims are concurrently structurally reinforced by the Idealized Life Narrative: 1) the victim's innocence and deservingness, and 2) the catastrophic extent of the injustice that destroyed such potential. The pathos appeal is fueled by this contrast, which makes the injustice seem especially severe.

Analepsis is also deployed to reveal previously hidden or forgotten details, acting as a narrative tool for investigation. The mother frequently returns to specific moments, re-examining them in light of new information. Data Quote 3 (Analepsis in the Pursuit of Truth): Ibu Timothy: "Saya dapat kabar dia jatuh dari lantai dua, tapi ternyata dia [Timothy] bilang ke saya, 'Saya jatuh dari lantai empat, Ma.' Itu yang menjadi clue penting. Saat itu saya tidak berpikir untuk bertanya 'mengapa', tapi setelah itu, detail itu yang terus saya putar kembali." Translate: "I heard he fell from the second floor, but he [Timothy] told me, 'I fell from the fourth floor, Mom.' That was a big clue. At the time, I didn't think to ask 'why,' but afterward, that detail kept coming back to me." This type of temporal return demonstrates how the mother's active grief process is transformed into a quest for the truth [4]. According to Ricoeur (2013), rearranging chronological elements to make meaning of the loss is intrinsically connected to the creation of a trauma story [11]. In this instance, the temporal breaks function as a textual illustration of the mother's ceaseless effort to piece together a cohesive, authentic narrative from a disjointed conversation.

3.2. Internal Focalization and the Poetics of Grief

The overwhelming reliance on internal focalization is the defining characteristic of this narrative, making the mother's emotional experience the central lens through which all events are interpreted. This narrative choice represents a sophisticated understanding of how emotional engagement functions in digital advocacy contexts. [12]. In a public narrative that demands justice, this subjectivity gives the mother an ethos of authenticity; the audience is encouraged to believe her truth because it is inseparable from her pain. This intimate framing is greatly reinforced by the medium of podcasting.

This perspective, consistent with De Weerd's (2019) definition, limits the view to her inner world. In a public narrative that demands justice, this subjectivity gives the mother an ethos of authenticity; the audience is encouraged to believe her truth because it is inseparable from her pain. This intimate framing is greatly reinforced by the medium of podcasting. Data Quote 4 (Subjectivity as Authority): Sharon, Ibu Timothy: "Yang membuat saya kuat itu bukan karena saya hebat, tapi karena rasa sakit ini yang menuntut kebenaran. Saya harus mencari keadilan, bukan buat saya, tapi buat anak saya, dan itu didasari oleh cinta seorang ibu... Jadi, saya bicara ini bukan karena saya mau populer, tapi karena ini adalah kebenaran versi saya yang harus diungkapkan." Translate: "What makes me strong is not because I'm great, but because this pain demands the truth. I must seek justice, not for myself, but for my child, and it's based on a mother's love... So, I'm not speaking this because I want to be popular, but because this is my version of the truth that must be revealed."

The high degree of emotionality is where the poetics of grief resides the articulation of raw sorrow into structured, persuasive language. Data Quote 5 (Psycho-Narrative Intensity): Ibu Timothy: "Setiap kali saya lihat foto dia [Timothy], saya hancur. Tapi kehancuran itu tidak boleh membuat saya diam. Saya harus bicara, karena saya tahu, kalau saya diam, keadilan untuk anak saya akan ikut terkubur. Saya tidak mau ini terjadi pada ibu lain. Ini bukan lagi soal penderitaan saya, ini soal suara yang harus didengar." Translate: "Every time I see his [Timothy's] photo, I break down. But that devastation can't keep me silent. I have to speak out, because I know that if I do, justice for my son will be buried. I don't want this to happen to any other mother. This isn't about my suffering anymore; it's about my voice needing to be heard." The intimate audio medium draws the audience into a simulated emotional experience [1]. his common emotion is essential. The importance of examining these internal states is validated by the scholarly focus on the psychological dimension, analysis of character attachment and emotional depth in modern narrative. The audience's personal vulnerabilities are connected to the tragedy through the mother's grief, which becomes a universal access point. [13].

The focalization shows that the mother's grief is an active, ongoing demand rather than a passive sadness. She does more than just cry; she expresses injustice via her tears and agony. According to Attig (2017), grief entails active reintegration; in this instance, the mother incorporates her son's memory into a public appeal for structural change. The mother's statement that "Ini bukan lagi soal penderitaan saya, ini soal suara yang harus didengar" (This isn't about my suffering anymore; it's about my voice needing to be heard) demonstrates what Kjeldsen (2018) terms "rhetorical transformation," where "the witness reframes personal experience as a matter of public concern that

demands collective response" (p. 331). This transformation is particularly effective in digital contexts where individual stories can rapidly gain traction and influence public discourse. [4].

3.3. Testimony as a Rhetoric of Advocacy (Pathos and Anaphora)

The structural organization of the testimony culminates in a forceful Rhetoric of Advocacy, powered by the emotional framework established by focalization and temporal manipulation. This rhetorical approach demonstrates a sophisticated understanding of how emotional engagement functions in digital advocacy contexts. The primary rhetorical strategy is Pathos. The mother's pain is not merely a side effect; it is the central argumentative proof. Data Quote 6 (Role of Pathos in Persuasion): Ibu Timothy: "Saya tidak mungkin mengarang cerita tentang anak saya yang sudah tiada. Untuk apa? Saya cuma punya dia. Ini adalah nyawa saya. Kalau orang bilang saya drama, saya terima. Tapi mereka tidak merasakan, setiap napas yang saya ambil sekarang adalah beban kehilangan. Saya hanya ingin keadilan itu setidaknya bisa menenangkan roh anak saya di sana." Translate: "I can't possibly make up stories about my deceased son. Why? He's all I have. This is my life. If people say I'm being dramatic, I accept it. But they don't feel it; every breath I take now is the weight of loss. I just want justice to at least soothe my son's spirit there." According to Kjeldsen (2018), pathos works by establishing common ground for action. In this situation, any cool, dry, or bureaucratic narrative that aims to downplay the tragedy is undermined by the mother's emotional testimony. The legal/official truth is subordinated to the emotional truth[5]. In this situation, any cool, dry, or bureaucratic narrative that aims to downplay the tragedy is undermined by the mother's emotional testimony. The legal/official truth is subordinated to the emotional truth. The mother's statement that "setiap napas yang saya ambil sekarang adalah beban kehilangan" (every breath I take now is the weight of loss) exemplifies what Hogan (2018) terms "embodied metaphor," where "physical sensations are used to convey emotional states in ways that create vivid experiential understanding for listeners". This approach is particularly effective in audio formats like podcasts, where such descriptions can be delivered with vocal qualities that reinforce their meaning.

The mother regularly uses rhetorical devices to reaffirm her main points. Conviction is produced through anaphora, which is the repeating of a word or phrase at the start of subsequent clauses. Data Quote 7 (Linguistic Reinforcement via Anaphora): Ibu Timothy: "Saya tahu Timothy tidak mungkin melakukan itu. Saya tahu hati anak saya. Saya tahu siapa yang ada di sana saat itu. Saya tahu kebenaran akan terungkap cepat atau lambat." Translate: "I know Timothy couldn't possibly do that. I know my son's heart. I know who was there at that moment. I know the truth will come out sooner or later." This pattern of language serves as a moral drumbeat, indicating her steadfast stance and creating the sense of certainty that the story needs to overcome official ambiguity [14]. This pattern of language serves as a moral drumbeat, indicating her steadfast stance and creating the sense of certainty that the story needs to overcome official ambiguity. As noted by Dahlan (2014), who examined how language becomes a weapon for taking a strong public stance, this use of rhetorical force is consistent with studies of empowerment and protest in local discourse. Additionally, the examination of illocutionary acts in public speech (Lestari & Sujarwo, 2021) demonstrates that the repeated utterances become moral obligations rather than merely statements[15].

The mother's use of anaphora with "Saya tahu" (I know) demonstrates what Lestari & Sujarwo (2021) term "assertive illocutionary acts," where "the speaker uses repetition to strengthen the force of their claims and establish them as undeniable truths". This rhetorical strategy is particularly effective in contexts where the witness's testimony might be challenged by official narratives or competing accounts.

The progression of the mother's claims from specific knowledge about her son ("I knew Timothy couldn't have done that") to broader certainty about eventual justice ("I knew the truth would come out sooner or later") exemplifies what Kjeldsen (2018) describes as "emotional escalation," where "the speaker builds from personal knowledge to universal principles, creating a sense of inevitability that supports their advocacy position".

The complete conversation serves as a refutation of alleged official inaction or insufficient inquiry. It is an excellent illustration of Digital Witnessing (Miller, 2016), which aims to go viral and inspire a community of concern. The podcast's success in attracting public attention supports the findings of Puspasari & Setyaningsih's (2020) examination of critical discourse in Indonesian media, which holds that a message's framing is essential to subverting prevailing power structures.

The full conversation also functions as digital advocacy, refuting alleged official inaction or insufficient inquiry. It exemplifies Digital Witnessing (Miller, 2016), aiming to go viral and inspire a community of concern [16]. The podcast's success in attracting public attention supports findings on critical discourse in Indonesian media, emphasizing how message framing is essential to subverting prevailing power structures [17].

The mother's testimony establishes a particular form of authority that operates differently from traditional institutional sources of knowledge. This narrative authority is constructed through the intersection of personal experience, emotional authenticity, and strategic storytelling techniques, challenging conventional hierarchies of truth.

The mother's statement that "ini adalah kebenaran versi saya yang harus diungkapkan" (this is my version of the truth that must be revealed) exemplifies what Chambers (2018) terms "testimonial epistemology," where "knowledge claims are grounded not in objectivity but in the authenticity of lived experience". This approach challenges traditional hierarchies of knowledge that privilege institutional accounts over personal testimony. In the context of this case, the mother's "version of the truth" gains authority precisely because it is rooted in maternal love and profound loss, making it morally compelling for the audience.

The effectiveness of this narrative authority is enhanced by the digital context in which the testimony is delivered. As Miller (2016) observes, "digital platforms have democratized the production and dissemination of testimony, allowing marginalized voices to establish alternative forms of authority that compete with institutional narratives". This democratization represents what Dawes (2021) terms "narrative redistribution," where "digital technologies enable the redistribution of storytelling authority from traditional gatekeepers to individuals with direct experience of events". The podcast bypasses traditional media gatekeepers, allowing the mother's voice to reach audiences directly and unfiltered.

The mother's use of specific details (like the discrepancy between falling from the second and fourth floors) to support her broader claims demonstrates what De Weerd (2019) describes as "evidential storytelling," where "personal testimony is structured to provide evidence that challenges official accounts while maintaining emotional authenticity" [17]. This approach is particularly effective in digital contexts where audiences often value both emotional authenticity and factual accuracy. By weaving specific, verifiable details into her emotionally charged narrative, the mother creates a compelling hybrid form of evidence that is both logically and emotionally persuasive.

The mother's testimony employs a sophisticated narrative structure that not only serves rhetorical purposes but also reflects the psychological experience of grief and memory. This structure creates a powerful resonance because it feels authentic to the chaotic, non-linear process of mourning, thereby enhancing its persuasive impact.

The mother's use of analepsis to return to specific moments ("I heard that he fell from the second floor, but it turns out he [Timothy] told me, 'I fell from the fourth floor, Ma...") exemplifies what Ricoeur (2013) terms "narrative reconfiguration," where "past events are reinterpreted in light of present understanding, creating new meanings that support the witness's current position". This reconfiguration is not just a narrative trick; it mirrors the actual cognitive work of grieving, where individuals constantly revisit memories, searching for understanding and meaning. The narrative structure thus becomes a performance of the grieving process itself.

The mother's contrast between positive memories of Timothy and the tragedy of his death ("Timi is a child who never causes trouble... Every time I see his photo, I remember his sincere smile, not the trauma that befell him.") demonstrates what Kukkonen (2020) describes as "emotional juxtaposition," where "contrasting memories are strategically placed to intensify the emotional impact of tragic events". This juxtaposition is a core feature of what Attig (2017) calls "active grieving," where "the process of remembering and retelling becomes a means of actively engaging with loss rather than passively experiencing it". By actively choosing which memories to highlight and when, the mother is not just telling a story but actively shaping her relationship with her loss and her son's memory.

This narrative structure also functions as a form of what Hantke (2022) might describe, in the context of true crime, as presenting "complex social realities and emotional truths with a heightened sense of immediacy and intimacy". The disrupted chronology prevents the audience from maintaining a comfortable distance; instead, they are pulled into the mother's emotional and temporal disorientation. This creates a powerful sense of empathy, as the audience

experiences the story not as a neat sequence of events but as a messy, painful, and ongoing process of trying to make sense of the incomprehensible.

This comprehensive analysis demonstrates that the "Curhat Bang" podcast interview with Sharon, Timothy's mother, is a masterclass in digital advocacy, employing sophisticated narrative techniques to transform personal tragedy into a powerful public demand for justice. The strategic use of analepsis, unwavering internal focalization, and potent rhetorical appeals work in concert to create a compelling testimony that challenges official narratives and mobilizes public support.

The effectiveness of this testimony lies in its seamless intersection of emotional authenticity and narrative sophistication. The mother's genuine grief is not left to raw chance; it is structured, shaped, and presented through a deliberate application of narratological principles. This demonstrates what Herman (2018) terms "narrative intelligence," where "emotional experience is shaped and communicated through strategic storytelling choices". The narrative is not a simple recounting of events but a carefully constructed artifact designed for maximum persuasive impact in a digital environment.

Ultimately, this analysis underscores the profound power of digital storytelling as a mechanism for social critique and advocacy in contemporary Indonesian society. The podcast episode transcends its specific context to become a powerful case study of how marginalized voices can leverage narrative theory and digital platforms to challenge institutional power. It shows that the "poetics of grief"—the artful structuring of sorrow—is not a trivial matter but a crucial tool for demanding accountability, fostering empathy, and building communities of concern in the face of systemic injustice. The mother's voice, amplified through the intimate yet far-reaching medium of podcasting, becomes an ethical force, proving that how we tell our stories of pain can be as important as the stories themselves.

4. Conclusion

This study finds that the podcast interview is a highly sophisticated example of using storytelling to advocate for justice in the digital age. It applies narratological concepts, particularly those from Genette, to transform a personal tragedy into a compelling call for action. The analysis highlights two primary storytelling strategies at work. First, the use of an intense internal point of view, which focuses exclusively on the mother's thoughts and feelings, creates a strong emotional connection with the audience. This perspective grants the narrative authority and elicits deep empathy, allowing listeners to experience the case intimately. The approach leverages the close and personal nature of podcasts, fostering empathy and drawing public attention, ultimately emphasizing emotional truth over official or legal facts [18]. Second, the disruptive use of flashbacks serves not merely as a narrative device but as a powerful means of emphasizing the story's message. By recalling memories of the victim's positive experiences and contrasting them with the tragic events, the technique intensifies the emotional impact of the loss [10]. These analepses transform the mother's grief into an active pursuit of truth, demonstrating how sorrow becomes a driving force for uncovering the full story. In the contemporary digital era, narrative structure and rhetoric are deeply interconnected, particularly in contexts of trauma and systemic injustice. The mother's voice, amplified through the intimate podcast format, emerges as an ethical force, illustrating that the organization of grief what can be termed the poetics of grief is a critical mechanism for demanding accountability in Indonesian society. This intersection of emotional testimony and strategic narrative construction exemplifies Digital Witnessing, designed to circulate widely and construct a persuasive counter-narrative against official ambiguity [16].

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