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Representations of Tolerance Values in *Na Willa*: A Conventional Content Analysis for Early Childhood Character Education

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ABSTRACT

Background of the study: Tolerance is an essential component of character education in early childhood because it supports children's ability to appreciate differences, respect others, cooperate, empathize, and resolve conflicts peacefully. However, the cultivation of tolerance in early childhood requires learning resources that present character values through meaningful and relatable experiences. Children's films can serve as an audiovisual learning resource by presenting moral and social values through narratives, dialogues, character interactions, and everyday situations that are accessible to young children.

Aims and scope of paper: This study aimed to analyze the representation of tolerance values in the film *Na Willa* and to examine its potential contribution as a learning resource for early childhood character education.

Methods: This study employed a qualitative approach using conventional content analysis with an inductive coding process. Data consisted of dialogues, scenes, character interactions, and events in the film that represented tolerance values. Data were collected through repeated observation and documentation of the film. The analysis involved open coding, categorization of similar codes, and thematic interpretation to identify recurring patterns and conceptual categories related to tolerance.

Results: The findings identified five major tolerance values represented in *Na Willa*, namely appreciating differences, respecting others' opinions, cooperation, empathy, and peaceful conflict resolution. These values emerged from recurring representations in dialogues, character behaviors, interpersonal interactions, and conflict-resolution scenes. The identified representations demonstrate that the film conveys tolerance not only through explicit dialogue but also through characters' behaviors and social interactions. The findings suggest that Na Willa provides meaningful and contextual representations of tolerance that can potentially be incorporated into early childhood character education through guided viewing and teacher-facilitated discussion.

Contribution: This study contributes to the literature on early childhood character education and audiovisual learning by providing a systematic analysis of tolerance representations in a children's film. It also highlights the potential of culturally relevant film narratives as supplementary learning resources for introducing and strengthening tolerance values among young children.

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INTRODUCTION

Tolerance is a fundamental value in character education and plays an essential role in fostering peaceful, inclusive, and respectful social relationships within diverse societies. UNESCO defines tolerance as respect, acceptance, and appreciation of the diversity of cultures, forms of expression, and ways of being human. This definition emphasizes that tolerance extends beyond merely accepting differences; it also involves recognizing every individual's right to maintain their identity, beliefs, and perspectives without discrimination. From this perspective, tolerance constitutes an important foundation for the development of democratic, harmonious, and inclusive societies (UNESCO, 1995).

In character education, tolerance is understood as a moral value that needs to be cultivated through continuous and meaningful educational experiences. Lickona (1991) conceptualizes character development through three interrelated dimensions: moral knowing, moral feeling, and moral action. These dimensions indicate that children should not only develop a cognitive understanding of tolerance but also cultivate emotional concern for others and consistently demonstrate behaviors that reflect respect for differences in everyday interactions. Thus, the development of tolerance requires an integration of moral understanding, emotional disposition, and observable behavior (Lickona, 1991).

Multicultural education provides a broader framework for understanding how tolerance can be developed within diverse educational environments. Banks (2008) argues that education in culturally diverse societies should foster learners' ability to understand different perspectives, appreciate cultural diversity, and establish inclusive social relationships. From this perspective, tolerance is not limited to accepting differences in identity or background but also encompasses the ability to cooperate with others, respect alternative opinions, demonstrate empathy, and resolve disagreements peacefully. These dimensions provide the conceptual framework for the present study in examining how tolerance is represented in the film Na Willa (Banks, 2008).

The development of tolerance is particularly important during early childhood because this period provides a critical foundation for children's social, emotional, and moral development. At this stage, children gradually develop the ability to recognize differences, understand others' feelings, negotiate social interactions, and respond appropriately to disagreements. Consequently, character education should provide children with concrete and meaningful experiences through which abstract moral values can be understood and practiced. Learning media that portray everyday social interactions can provide such experiences by allowing children to observe examples of behavior, emotional responses, and interpersonal relationships.

Audiovisual media, including films and animated productions, have considerable potential to support character development in early childhood. Films present moral values through stories, dialogue, character behavior, social interactions, and consequences of actions, thereby providing children with concrete representations of abstract values. Such representations can make moral concepts more accessible and relatable to children's everyday experiences. Previous studies have demonstrated that films and animations can support the development of character values such as responsibility, social concern, cooperation, and prosocial behavior as components of character education (Sutiyani et al., 2021; Padilah & Ramadanti, 2022). Nevertheless, the educational value of a film depends not only on the presence of moral messages but also on how particular values are represented through narrative and character interactions.

Previous research on children's films has predominantly focused on identifying character values in a general sense, with comparatively limited attention to tolerance as a distinct conceptual construct. Studies examining animated films such as Adit & Sopo Jarwo and Nussa dan Rara, for example, have primarily described the presence of various character values rather than examining how tolerance is constructed through dialogue, character behavior, social interaction, and conflict resolution. Moreover, the application of an explicit theoretical framework of tolerance remains relatively limited, resulting in analytical indicators that are not always clearly grounded in an established conceptual perspective (Hidayatulloh, 2017; Sutiyani et al., 2021). This limitation suggests the need for a more focused analysis that treats tolerance not simply as one of many

character values but as a multidimensional construct reflected through specific forms of social behavior.

This situation indicates both a conceptual and methodological gap in the existing literature. Previous studies have generally emphasized the identification of character values rather than systematically analyzing representations of tolerance through established perspectives on character and multicultural education. In addition, relatively limited attention has been given to the ways in which tolerance is constructed through specific cinematic and narrative elements, including dialogue, character behavior, social interaction, and conflict resolution. Methodologically, previous content analyses have also provided limited descriptions of the coding procedures and category development processes used to interpret qualitative data. Consequently, the transparency and reproducibility of the interpretive process remain areas that require further development (Elo & Kyngäs, 2008; Banks, 2008).

The present study addresses this gap by examining Na Willa through a theoretically informed qualitative content analysis of tolerance values. The novelty of the study lies not merely in selecting Na Willa as the object of analysis but also in applying a conceptual framework of tolerance to systematically examine how tolerance is represented through the film's narrative and social interactions. Following the conventional qualitative content analysis framework proposed by Elo and Kyngäs (2008), the analysis involves the stages of preparation, organizing, and reporting. The analytical process includes identifying meaning units, conducting open coding, grouping related codes into categories, and abstracting broader themes. This systematic procedure is intended to strengthen the transparency of interpretation and provide a more theoretically grounded understanding of tolerance representations in children's films (Elo & Kyngäs, 2008).

The focus on Na Willa is also relevant to early childhood character education because children's films can function as supplementary learning resources through which moral and social values are introduced in contextualized forms. Rather than treating the film simply as entertainment, examining its narrative and character interactions can reveal opportunities for educators and parents to use selected scenes as stimuli for discussion, reflection, and guided moral learning. In this context, representations of appreciating differences, respecting others' opinions, cooperation, empathy, and peaceful conflict resolution can provide meaningful examples for developing children's understanding of tolerance. However, the educational potential of these representations should be interpreted as a learning resource or pedagogical stimulus, rather than as evidence that viewing the film alone directly produces changes in children's character.

Based on this background, the present study addresses two research questions: (1) How are tolerance values represented in the film Na Willa through dialogue, character behavior, and social interactions? and (2) How can the representations of tolerance in Na Willa be understood from the perspective of early childhood character education? Accordingly, this study aims to analyze the representation of tolerance values in Na Willa using qualitative content analysis grounded in a theoretical framework of tolerance and to examine the relevance of these representations to character education in early childhood.

METHOD

Research Design

This study employed a qualitative approach using conventional qualitative content analysis, following the framework proposed by Elo and Kyngäs (2008). This approach was selected to systematically identify, describe, and interpret representations of tolerance values embedded in the audiovisual content of the film Na Willa. Conventional content analysis is particularly appropriate when categories are intended to emerge inductively from the data rather than being imposed entirely in advance. Accordingly, the analysis began with close engagement with the film and allowed relevant codes and categories to emerge from the observed dialogues, scenes, character behaviors, social interactions, and conflict-resolution processes (Elo & Kyngäs, 2008).

Although the study was informed by the broader theoretical perspectives of UNESCO (1995), Lickona (1991), and Banks (2008), these perspectives were primarily used to interpret and contextualize the emerging findings, rather than to impose predetermined categories during the initial coding process. This distinction is important in maintaining the inductive character of conventional content analysis.

Research Object and Data Source

The object of this study was the film Na Willa, a children's film depicting social relationships and interactions among characters in everyday-life contexts. The film was selected because its narrative contains various forms of interpersonal interaction that provide potentially meaningful representations of tolerance and are relevant to early childhood character education.

Na Willa was released in 2025, directed by Ryan Adriandhy, and produced by Visinema Pictures (Visinema), with a running time of 118 minutes. The data source comprised the entire publicly available film. The analyzed materials included dialogues, scenes, character behaviors, interpersonal interactions, and events related to conflict and conflict resolution throughout the storyline. The study used a publicly accessible version of the film as its audiovisual document; therefore, no direct interaction with human participants was involved in the data collection process.

Unit of Analysis

The unit of analysis consisted of meaning units represented through dialogues, scenes, character behaviors, interpersonal interactions, and events that conveyed potential representations of tolerance. A meaning unit could consist of a single dialogue, an individual scene, or a sequence of interconnected scenes when these elements formed a coherent meaning related to tolerance.

In accordance with the inductive nature of conventional content analysis, the researchers first identified potentially relevant meaning units without assigning them to fixed categories. The emerging codes and categories were subsequently interpreted in relation to the conceptual perspectives of tolerance and character education. In the interpretive stage, particular attention was given to representations related to appreciating differences, respecting others' opinions, cooperation, empathy, and peaceful conflict resolution, which were informed by the theoretical perspectives discussed by Banks (2008) and related literature.

Data Collection

Data were collected through documentary observation and repeated non-participant viewing of *Na Willa*. The researchers watched the film repeatedly to develop a comprehensive understanding of its narrative structure, characters, social interactions, and potentially relevant representations of tolerance.

During the observation process, dialogues, scenes, character behaviors, interpersonal interactions, and conflict-resolution events considered relevant to the research focus were documented through transcripts and analytical notes. Each relevant segment was recorded together with its contextual information, including the characters involved, the nature of the interaction, and the circumstances in which the behavior occurred. Repeated viewing was conducted to verify the completeness and contextual accuracy of the recorded data and to ensure that relevant representations were not overlooked.

Data Analysis

Data analysis followed the three broad stages of qualitative content analysis proposed by Elo and Kyngäs (2008): preparation, organizing, and reporting. In the preparation stage, the researchers repeatedly viewed *Na Willa* to obtain an overall understanding of the film. The dialogues and relevant audiovisual segments were documented, after which the researchers identified meaning units consisting of dialogues, scenes, character behaviors, interpersonal interactions, and events potentially related to tolerance. The meaning units were examined within

their narrative contexts to avoid interpreting isolated statements or behaviors without considering the surrounding interaction.

In the organizing stage, the researchers conducted open coding by assigning descriptive codes to each relevant meaning unit. The coding process was inductive, allowing codes to emerge from the data rather than applying a predetermined coding scheme. Codes with similar meanings were subsequently compared and grouped into broader categories. Through an iterative process of comparison, abstraction, and refinement, related categories were developed into broader thematic patterns representing tolerance in the film.

In the final stage, reporting, the identified categories and themes were presented descriptively and interpretively. Selected dialogues, character behaviors, and interactional contexts were used as evidence to explain how tolerance was represented within the narrative. The findings were then interpreted in relation to the theoretical perspectives of tolerance and character education to examine their relevance to early childhood education. This process was intended to provide a systematic and contextualized account of how tolerance was constructed through the film's narrative and audiovisual elements (Elo & Kyngäs, 2008).

Trustworthiness of the Data

The trustworthiness of the findings was strengthened through theoretical triangulation and peer debriefing. Theoretical triangulation involved interpreting the emerging categories and themes through multiple conceptual perspectives, particularly UNESCO's (1995) conceptualization of tolerance, Lickona's (1991) character education framework, and Banks's (2008) multicultural education perspective. The use of multiple theoretical perspectives enabled the researchers to examine the findings from complementary conceptual positions and reduce reliance on a single theoretical interpretation.

Peer debriefing was conducted with a colleague who had experience in qualitative research and character education. The peer reviewed selected coding decisions, category definitions, and thematic interpretations. Feedback from the discussion was used to refine the coding process, clarify category boundaries, and reduce potential researcher subjectivity. The peer-debriefing process therefore functioned as an additional credibility check on the interpretation of the audiovisual data.

Coding Reliability

The open-coding process was conducted systematically using a coding guide developed during the analysis. Because the study employed conventional qualitative content analysis, the coding guide was not treated as a rigid predetermined framework. Instead, it was progressively refined as codes and categories emerged from the data.

To enhance coding consistency, the resulting codes and categories were discussed with a peer who had methodological expertise in qualitative content analysis. The discussion focused on the correspondence between meaning units and codes, the consistency of category assignments, and the conceptual boundaries between categories. Differences in interpretation were discussed and resolved through reflection on the original audiovisual data and the contextual meaning of each segment. This process strengthened the consistency and credibility of the coding and reduced the possibility of purely subjective interpretation.

Ethical Considerations

This study did not involve human participants and therefore did not require direct participant consent or the collection of personal data. All data were derived from a publicly available audiovisual document, and the analysis focused exclusively on the content of the film. No interviews, surveys, direct observations of individuals, or collection of personally identifiable information were conducted.

The researchers nevertheless adhered to principles of academic integrity and responsible scholarly practice by accurately identifying the film as the source of the analyzed material, representing the content faithfully, and avoiding manipulation or misrepresentation of the film's

dialogues, scenes, and narrative events. Where specific scenes or dialogues are presented in the findings, they should be reported accurately and contextualized according to their occurrence within the film.

RESULTS

Representation of Tolerance Values in Na Willa

The qualitative content analysis revealed five major representations of tolerance in the film *Na Willa*: appreciating differences, respecting others' opinions, cooperation, empathy, and peaceful conflict resolution. These values were identified through dialogues, character behaviors, interpersonal interactions, and events depicting social relationships and conflict resolution. The findings indicate that tolerance in the film is represented not only through explicit verbal statements but also through characters' everyday behaviors and responses to differences and interpersonal challenges.

Table 1. Representations of Tolerance Values in *Na Willa*

No.	Tolerance Value	Indicators in the Film	Behavioral Representation	Character-Education Meaning
1	Appreciating Differences	Characters interact positively with others who have different characteristics, habits, or perspectives.	Characters accept others without discrimination, avoid mocking or excluding others, and maintain positive relationships despite differences.	Fosters acceptance of diversity and respect for differences as part of social life.
2	Respecting Others' Opinions	Characters provide opportunities for others to express their views and listen attentively.	Characters avoid imposing their preferences, consider others' suggestions, and remain open to different perspectives when making decisions.	Develops respectful communication, recognition of others' right to express opinions, and democratic attitudes.
3	Cooperation	Characters engage in joint activities to achieve common goals or solve shared problems.	Characters help one another, share responsibilities, and work together regardless of differences in background or ability.	Develops togetherness, responsibility, solidarity, and teamwork.
4	Empathy	Characters show concern for others who experience difficulties or sadness.	Characters provide assistance, emotional support, encouragement, and attempts to understand others' feelings.	Develops social concern, compassion, and the ability to understand others' feelings.
5	Peaceful Conflict Resolution	Characters respond to disagreements or interpersonal conflicts without aggression.	Conflicts are addressed through dialogue, discussion, mutual understanding, apologies, and forgiveness.	Teaches children to manage disagreements peacefully, regulate emotions, and maintain healthy social relationships.

Note. The categories presented in the table represent the thematic categories generated through the qualitative content analysis and subsequently interpreted in relation to the conceptual framework of tolerance.

Appreciating Differences

The first representation of tolerance identified in the film was appreciating differences. The characters maintain positive relationships despite differences in their characteristics, habits, and

ways of thinking. These differences do not become grounds for exclusion, ridicule, or unfair treatment. Instead, the characters demonstrate openness toward others and attempt to understand differences as a normal part of social interaction.

The film also portrays characters who continue to interact and maintain friendships despite having different personal characteristics and perspectives. In several situations, the characters are able to adapt to different social circumstances without imposing their preferences on others. Such representations illustrate tolerance through concrete interpersonal behaviors rather than through explicit moral statements alone. The findings therefore suggest that *Na Willa* presents diversity as a normal component of everyday social life and portrays acceptance and respect as appropriate responses to differences.

Respecting Others' Opinions

The second category concerns respect for others' opinions. This value is represented through scenes involving discussion, deliberation, and collective decision-making. Characters are given opportunities to express their ideas, while others listen and respond without immediately imposing their own preferences. Even when different viewpoints emerge, the interactions remain relatively respectful and open.

The representations indicate that respect for opinions involves more than allowing others to speak. Characters also demonstrate willingness to listen, consider alternative perspectives, and take others' views into account before reaching a decision. In this respect, the film portrays respectful communication as an important component of tolerant social behavior. For early childhood character education, such representations provide examples of how children can communicate with others while recognizing that different people may hold different views.

Cooperation

Cooperation emerged as another important representation of tolerance in *Na Willa*. The film depicts characters working together to address problems and achieve shared goals. Cooperation is represented through helping one another, sharing responsibilities, and contributing to collective activities. Importantly, participation is not portrayed as being dependent on differences in individual characteristics or abilities.

The interactions demonstrate that achieving a shared goal can involve contributions from multiple individuals. Characters support one another and coordinate their actions rather than relying exclusively on individual effort. Through these representations, cooperation is constructed as a social behavior involving mutual assistance, shared responsibility, recognition of others' contributions, and commitment to collective goals.

Empathy

The fourth category identified was empathy, which was represented through characters' responses to friends experiencing difficulties, sadness, or other challenging circumstances. Characters demonstrate concern by providing assistance, emotional support, encouragement, and opportunities for others to express their feelings.

The film therefore represents empathy through both verbal and behavioral responses. Rather than simply recognizing that another person is experiencing difficulty, characters respond by offering support and attempting to understand the feelings of others. These representations position empathy as an interpersonal dimension of tolerance because understanding and responding to others' emotional experiences can facilitate more caring and harmonious relationships.

Peaceful Conflict Resolution

The fifth category was peaceful conflict resolution. The film portrays disagreements and interpersonal conflicts without relying on aggressive behavior. Instead, conflicts are addressed through communication, listening, discussion, mutual understanding, apology, and forgiveness.

These processes allow the characters to restore their relationships following disagreement or misunderstanding.

The representation of conflict resolution is particularly relevant to tolerance because it demonstrates that disagreement does not necessarily have to result in hostility or social exclusion. Characters are shown attempting to understand different perspectives and seeking solutions through dialogue. Apologizing and forgiving are also presented as mechanisms through which interpersonal relationships can be restored. Thus, the film presents conflict as a normal part of social interaction while simultaneously modeling non-aggressive strategies for managing disagreement.

DISCUSSION

Representation of Tolerance in Na Willa

The findings demonstrate that *Na Willa* represents tolerance through five interconnected dimensions of social behavior: appreciating differences, respecting others' opinions, cooperation, empathy, and peaceful conflict resolution. These representations emerge through dialogue, character behavior, interpersonal interactions, and responses to social conflicts. The findings suggest that tolerance in the film is not presented merely as an abstract moral message but is embedded in everyday social situations that children can potentially recognize and discuss. This finding reinforces the view that children's audiovisual media can function as a supplementary source of character education because moral and social values can be conveyed through narrative situations and observable character behavior (Sutiyani et al., 2021; Padilah & Ramadanti, 2022).

From the perspective of social learning theory, children's exposure to observable behaviors can provide opportunities to recognize behavioral patterns and their social consequences. Characters in children's media may therefore serve as symbolic models through which children can observe ways of responding to differences, interacting with others, and managing interpersonal difficulties. In this regard, the tolerance representations identified in *Na Willa* may provide meaningful material for guided learning activities. However, the present study does not examine children's actual responses to the film. Therefore, the findings should be interpreted as demonstrating the representational and pedagogical potential of the film rather than evidence that watching the film independently produces changes in children's tolerance.

This interpretation is consistent with previous studies reporting that children's films contain character-education values that can be incorporated into early childhood learning. Sutiyani et al. (2021), for example, identified character values in children's films that included respect for others, social concern, and harmonious social relationships. Similarly, Padilah and Ramadanti (2022) reported the potential of animated films to support character development by presenting behaviors that children can observe and discuss. Rahmayanti et al. (2021) likewise identified values such as responsibility, social concern, cooperation, and respect for others in animated media. Collectively, these studies support the argument that audiovisual narratives can provide concrete representations of moral and social concepts that may otherwise be difficult for young children to understand through verbal explanation alone.

Appreciating Differences as a Foundation of Tolerance

Among the five dimensions identified, appreciating differences emerged as a particularly prominent representation in *Na Willa*. The film portrays characters with different characteristics, backgrounds, and perspectives while maintaining social relationships despite those differences. Difference is therefore not consistently represented as a source of exclusion or conflict but as part of ordinary social interaction. This representation is particularly relevant to contemporary early childhood education because children encounter differences in family backgrounds, cultural practices, abilities, preferences, and ways of communicating from an early age.

From a character-education perspective, appreciating differences can be understood as a foundational disposition for the development of tolerant and inclusive behavior. When children are encouraged to perceive differences as normal rather than threatening, they may have greater

opportunities to develop respect for others and positive social relationships. Rusmiati (2023) emphasizes the importance of developing respect for diversity during early childhood as a foundation for social interaction. The representation found in *Na Willa* therefore provides contextual material through which teachers and parents can introduce discussions about why people may be different while still deserving equal respect.

This finding is consistent with Pitaloka and Purwanta (2021), who emphasized that tolerance among young children can be cultivated through consistent educational practices, everyday habituation, thematic activities, and collaboration between teachers and parents. Their findings suggest that children's acceptance of diversity develops through repeated and contextualized experiences rather than through isolated moral instruction. In relation to the present study, *Na Willa* can therefore be positioned as one possible stimulus within a broader learning process that includes discussion, habituation, modeling, and direct social experiences.

The finding also corresponds with Amanda et al. (2025), who examined character values in *Adit dan Sopo Jarwo*. Their study identified communicative behavior, social concern, responsibility, hard work, and religious values through character interactions and everyday problem solving. While both studies examine children's audiovisual media as a context for character education, the present study differs in its analytical focus. Amanda et al. (2025) examined character values broadly, whereas this study specifically conceptualizes tolerance as a multidimensional construct. The contribution of the present study therefore lies in demonstrating how tolerance can be represented through particular social processes rather than simply identifying tolerance as one character value among many.

Respecting Others' Opinions

The second dimension identified was respecting others' opinions. The film portrays characters listening to one another, expressing different views, discussing alternatives, and participating in shared decision-making. These interactions suggest that tolerance involves not only accepting differences in identity or background but also recognizing that individuals may hold different ideas and perspectives.

This finding extends the conceptual understanding of tolerance by emphasizing its communicative dimension. Respecting another person's opinion requires children to recognize the legitimacy of perspectives that may differ from their own. Such behavior is particularly relevant to early childhood social development because opportunities to listen, negotiate, and express disagreement respectfully are closely connected to children's developing communication and social competencies. Rahnang et al. (2022) similarly describe tolerance in early childhood through behaviors such as respecting others, accepting differences of opinion, and maintaining harmonious relationships in diverse social environments.

The representation of respectful disagreement in *Na Willa* may therefore provide teachers with opportunities to discuss questions such as why two people can have different opinions, how children should respond when they disagree, and why listening is important. However, these pedagogical possibilities depend on adult mediation. The presence of a respectful interaction in a film does not necessarily mean that children will automatically understand or reproduce the underlying moral principle. The educational meaning of the scene may need to be made explicit through teacher-guided questioning, reflection, and opportunities for children to practice respectful communication.

Cooperation as an Active Dimension of Tolerance

Cooperation was also identified as a significant representation of tolerance. Characters in *Na Willa* work together, assist one another, and contribute to shared goals despite differences in their characteristics or perspectives. This finding is important because it demonstrates that tolerance is not limited to passive acceptance of difference. Rather, tolerance can be expressed actively through participation, mutual assistance, and collaboration.

The relationship between tolerance and cooperation is particularly relevant to early childhood education. Children learn that achieving a common goal often requires them to

recognize the contributions of others and coordinate their actions. In this sense, cooperation transforms tolerance from an individual attitude into a social practice. Irawan et al. (2021) similarly reported that animated video media can support social interaction, including cooperation, helping behaviors, and positive peer relationships, particularly when children are provided with concrete examples of social behavior.

The present finding also complements Padilah and Ramadanti (2022), who identified the potential of *Nussa dan Rara* as a medium for character development. Their findings suggest that children can encounter positive social behaviors through interactions among characters. However, the present study provides a more specific interpretation by conceptualizing cooperation as one behavioral manifestation through which tolerance becomes visible. Thus, the contribution of *Na Willa* is not simply the presence of cooperation but the way cooperation illustrates the possibility of working toward common goals despite interpersonal differences.

Empathy as an Emotional Dimension of Tolerance

The fourth dimension identified was empathy. Several scenes depict characters responding to the feelings, needs, and difficulties of others through concern, assistance, emotional support, and attempts to understand another person's situation. These representations suggest that tolerance has an important emotional dimension. Respecting difference becomes more meaningful when individuals are able to recognize and respond appropriately to the experiences of others.

Empathy is particularly important in early childhood because children's developing capacity to recognize emotions and consider another person's perspective can support positive peer relationships. Kristanto (2018) emphasizes the relevance of empathy to children's social and moral development and highlights the potential of audiovisual narratives to provide accessible representations of social and emotional behavior. In *Na Willa*, empathy is therefore represented not merely as an internal feeling but as an observable social response, such as helping, comforting, or paying attention to another person's difficulty.

This finding also strengthens the interpretation of audiovisual media as a possible resource for social-emotional learning. Hikmah et al. (2023), for example, reported the potential of interactive animated video media to introduce empathetic behavior among children aged 5–6 through concrete behavioral examples. Nevertheless, as with the other findings, the present study cannot establish whether exposure to the empathetic behaviors represented in *Na Willa* results in measurable changes in children's empathy. The contribution of the film should instead be understood as providing observable examples that can be incorporated into pedagogically mediated learning experiences.

Peaceful Conflict Resolution

The fifth dimension was peaceful conflict resolution. The film depicts interpersonal disagreements being addressed through dialogue, discussion, mutual understanding, apology, and forgiveness rather than through aggression. This finding is important because tolerance is not adequately represented by agreement alone. In real social relationships, differences and disagreements are inevitable; therefore, an important dimension of tolerance is the ability to manage disagreement without damaging interpersonal relationships.

The representations in *Na Willa* suggest that conflict can be managed through communication and efforts to understand different perspectives. This interpretation is consistent with Maranatha and Putri (2022), who found that animation-based learning media can introduce positive conflict-resolution strategies to young children, including dialogue, sharing, and apologizing. Audiovisual representations can make such strategies more concrete by showing children what peaceful conflict resolution looks like within a recognizable social situation.

From the perspective of early childhood character education, this finding is particularly valuable because conflict-resolution skills cannot be developed solely through abstract explanations. Children need opportunities to observe, discuss, practice, and receive feedback on appropriate responses to disagreement. Consequently, scenes depicting peaceful conflict

resolution in *Na Willa* may function as discussion prompts or role-play stimuli rather than as complete learning experiences in themselves.

Audiovisual Media and the Development of Tolerance

Taken together, the five dimensions indicate that *Na Willa* presents tolerance as a multidimensional social construct involving cognitive, emotional, and behavioral components. Appreciating differences and respecting opinions involve recognition and acceptance; empathy reflects an emotional orientation toward others; cooperation represents active social engagement; and peaceful conflict resolution demonstrates the application of tolerance when disagreements occur. This multidimensional pattern is compatible with broader perspectives on character education, particularly the view that moral development involves knowledge, feeling, and action (Lickona, 1991).

The findings also support the broader argument that audiovisual media can provide concrete representations of abstract character concepts. Unlike purely verbal explanations, film combines visual action, dialogue, facial expressions, interpersonal relationships, and narrative consequences. Such multimodal features may help young children connect moral concepts with observable situations. Research by Rahayu and Hariyanti (2024) suggests that interactive video can support children's understanding of diversity and tolerance through contextualized learning experiences, while Ilham et al. (2021) reported the potential of animated visual media to support positive social behaviors such as cooperation, empathy, and respect.

However, the findings also require a more critical interpretation of the role of audiovisual media. The presence of positive values in a film does not automatically result in character internalization. Sari and Nugroho (2022), for example, found that tolerance appeared in *Nussa dan Rara*, but its presentation was relatively general and did not necessarily guarantee internalization without teacher or parental guidance. This observation is important because it prevents the educational potential of *Na Willa* from being overstated.

The Role of Adult Mediation and Direct Social Experience

Several previous studies provide a necessary qualification to the assumption that audiovisual media alone can develop tolerance. Aditya et al. (2022) emphasized that tolerance among young children develops through repeated, contextualized activities and habituation rather than through media exposure alone. Similarly, Yani (2024) highlighted the importance of active, planned educational intervention and direct teacher involvement in developing children's tolerant behavior. These findings suggest that films are better understood as supporting pedagogical resources than as independent mechanisms of character formation.

Maghfirah and Irianto (2025) further demonstrated that audiovisual media become more educationally meaningful when incorporated into structured learning designs involving discussion, questioning, and evaluation. Likewise, Jumiatmoko et al. (2024) found that habituation, adult modeling, and social activities in the school environment play important roles in developing tolerance. Tantra et al. (2024) similarly emphasized the role of sustained learning activities and social interactions within the school environment in developing children's tolerance.

These findings provide an important counterpoint to the present study. Although *Na Willa* contains meaningful representations of tolerance, the film should not be positioned as a sufficient intervention for character development. Rather, its value lies in providing contextualized examples that teachers and parents can use as starting points for discussion, reflection, role-play, and habituation. This interpretation is further supported by Syahfitri et al. (2024), who found that role-play can provide children with direct experience of tolerant behaviors. Direct participation may offer learning opportunities that passive viewing cannot provide by itself.

Amalia et al. (2024) similarly showed that character development requires consistency, habituation, and sustained environmental support. Inconsistency between home and school practices may limit the development of children's character. Purnamasari and Wuryandani (2020) further demonstrated that tolerance can also be developed through storytelling and folklore-based

activities, indicating that film is one among several possible media and pedagogical approaches rather than the only or necessarily superior medium.

At the same time, Nashir et al. (2024) provide evidence that audiovisual media can be particularly useful when deliberately integrated into teacher-guided learning. Their findings indicate that interactive video can facilitate children's understanding of moderation and tolerance when used as part of a structured educational process. Thus, the effectiveness of audiovisual media depends not simply on what the film contains, but also on how educators use the content pedagogically.

Implications

The findings have several practical implications for early childhood educators and parents. Teachers may use selected scenes from *Na Willa* as discussion prompts for introducing concepts such as accepting differences, listening to others, helping friends, understanding feelings, and resolving disagreements peacefully. Rather than simply asking children to watch the film, educators can pause at relevant scenes and ask developmentally appropriate questions, such as *"How does the character feel?"*, *"Why are the characters different?"*, or *"What could they do to solve the problem peacefully?"*

Parents can similarly use the film as a supplementary resource at home. Guided conversations following viewing may help children connect events in the film with situations they experience in their families or peer relationships. Rupnidah and Suryana (2022) emphasize the importance of parental involvement in children's character development, suggesting that media-based learning can become more meaningful when adults help children connect media content with everyday experiences.

Research Contributions

This study contributes to the literature by conceptualizing tolerance in children's film as a multidimensional and socially embedded construct. Rather than treating tolerance as a single moral value, the analysis demonstrates how it becomes visible through specific forms of interaction: accepting differences, respecting alternative perspectives, cooperating with others, responding empathetically, and managing conflicts peacefully.

Limitations

Several limitations should be considered when interpreting the findings. First, the study examined only one film, *Na Willa*. Consequently, the findings cannot be generalized to children's films as a broader category because films differ in narrative structure, cultural context, character development, and intended audience. Second, the study employed qualitative content analysis and therefore examined the representation of tolerance rather than children's actual responses to or learning outcomes from the film. The study consequently cannot establish whether exposure to *Na Willa* changes children's tolerance, empathy, cooperation, or conflict-resolution skills.

Suggestions

Future research should therefore move beyond representation analysis by examining how children interpret and respond to the tolerance values presented in *Na Willa*. Experimental, quasi-experimental, or classroom action research could investigate whether structured use of selected scenes, combined with discussion, role-play, and habituation activities, contributes to changes in children's social behavior. Comparative research involving several children's films from different cultural backgrounds would also be valuable for determining whether the five dimensions identified in this study are consistently represented across children's audiovisual media.

CONCLUSION

This study demonstrates that the film *Na Willa* contains various tolerance values that are relevant to early childhood character education. Based on the content analysis, five major tolerance values

were identified through the storyline, dialogues, and interactions among the characters: appreciating differences, respecting others' opinions, cooperation, empathy, and peaceful conflict resolution. Appreciating differences and cooperation emerged as the most prominent representations, as they were consistently portrayed across scenes depicting positive social relationships among the characters. Through these representations, *Na Willa* illustrates that differences do not constitute barriers to harmonious relationships but are instead an inherent part of social life that should be accepted and respected.

The findings further indicate that children's films can serve as potential supplementary resources for character education by presenting moral values in concrete, engaging, and accessible ways. The representations of tolerance in *Na Willa* are conveyed not only through explicit verbal messages but also through the actions and behaviors of the characters, which can provide observable examples for children. Accordingly, *Na Willa* has the potential to support children's social, emotional, and moral development, particularly by providing contextual examples of tolerance toward diversity, cooperation, concern for others, and peaceful conflict resolution.

The contribution of this study lies in its specific examination of tolerance values in *Na Willa*, an aspect that has received limited attention in previous research. The findings extend the literature on the use of audiovisual media in early childhood character education and provide potentially useful insights for teachers, parents, and educational media developers when selecting content that supports children's positive character development. Nevertheless, the study is limited to the analysis of a single film; therefore, the findings cannot be generalized to children's films more broadly. Future research should examine representations of tolerance across multiple children's films and, importantly, empirically investigate whether the structured use of *Na Willa* in learning activities can contribute to the development of tolerance among young children.

AUTHOR CONTRIBUTION STATEMENT

Sayyidah Nafisah Hanum: Conceptualization, Investigation, Data Curation, Visualization, Project Administration, Writing – Original Draft, Writing – Review & Editing.

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