

Resilience of Bullying Victims as Inspiration for Surrealist Style Digital Illustration

Sekar Ajeng Putri Reszita^{1)*}, Mujiyono²⁾

^{1,2)} Department Fine Arts, Faculty of Languages and Arts, Universitas Negeri Semarang, Indonesia

*Corresponding Author

Email : ajengsekar192@gmail.com

How to cite: Reszita, S. A. & Mujiyono, M. (2025). Resilience of Bullying Victims as an Inspiration for Surrealist Style Digital Illustration. *Gorga : Jurnal Seni Rupa*, 14 (2), 487-494. <https://dx.doi.org/10.24114/gr.v14i2.68575>

Article History : Received: August 20, 2025. Revised: September 29, 2025. Accepted: December 31, 2025

KEYWORDS

ABSTRACT

Bullying in academic settings, particularly in college, has developed into a serious problem that impacts students' physical, psychological, emotional, and academic health. This phenomenon comes in various forms, ranging from physical, verbal, social, to cyberbullying, which often leaves long-term trauma. Victims often do not receive adequate support and experience prolonged psychological distress. To address these challenges, resilience is an important aspect that allows victims not only to survive, but also to recover and develop through psychological, social, and self-recovery strategies through the creation of surreal-style digital illustration works. The creation process includes three stages, namely pre-creation, creation, and post-creation, using iPad Pro, Apple Pencil, and the Procreate app, and referring to the principles of fine art and symbolism theory. The piece "Trapped in a Nightmare" represents the state of being trapped in psychological distress, while "The Bloom After Shadows" symbolizes perseverance, growth, and inner peace through the representation of clocks, snails, and white lilies. Overall, this work contributes to the fields of digital art, psychology, and art education by showing that surrealist illustration can serve as a tool of unconscious representation and a medium of resilience. The limitations of the study lie in its personal nature and have not involved direct victim participation. For further research, it is recommended to involve respondents of bullying victims and conduct comparative studies with other art approaches.

Bullying, Resilience, Illustration, Digital, Surrealism

This is an open access article under the CC-BY-SA license



INTRODUCTION

The number of cases of bullying in the academic environment, especially in universities, has developed into a serious problem that can no longer be ignored. This phenomenon is a big challenge that has an impact on the welfare of students and the smooth learning process. Considering that educational institutions, which are supposed to function as a means of learning and self-development, are actually the location of bullying acts. It not only has an impact on the physical, but also psychological and emotional, which often leaves an imprint on adulthood. Victims often do not receive adequate support during the recovery process, despite many efforts to prevent and deal with bullying.

According to [Budiman & Asriyadi \(2021\)](#), bullying is aggressive behavior perpetrated by an individual or group against another person who is considered weaker or more vulnerable with the aim of hurting, dominating, or intimidating the victim. Bullying is influenced by a variety of factors, ranging from inequality in the social environment, physical condition, the drive to achieve popularity, to the intention to hurt others ([Adila et al., 2024](#)). Various forms of violence come in many forms, such as physical violence (e.g., hitting or kicking), verbal violence (such as insulting, ridicule, or

threatening), and social violence, including ostracization or the spread of gossip (Yani & Marasaoly, 2022). Along with the development of technology, the phenomenon of cyberbullying is increasingly prevalent, this form of bullying occurs in cyberspace through the use of digital technology to suppress victims (Ayuningtari, 2022). This makes the impact of bullying even heavier, because psychological pressure can last non-stop, even outside the campus environment.

In college, bullying cases are often more complex and invisible than previous levels of education. Physical violence does exist, but the more common forms are verbal violence, social exclusion, unfair academic pressure, and psychological bullying from both fellow students and lecturers (Efianingrum et al., 2021; Fatkhiati et al., 2023). Young-Jones et al (2015) revealed that his research on bullying in the university environment has a long-term impact on students' mental health and academic achievement. Victims are at high risk of experiencing anxiety, depression, and suicidal thoughts (Holt et al., 2015); Harbelubun & Irnawati, 2021). Ironically, this problem is often considered trivial because students are seen as adults and are considered capable of overcoming problems on their own. In fact, without the right support, victims have the potential to experience prolonged trauma that interferes with their academic processes and social life.

Resilience is an individual's ability to recover, survive, and adapt in unfavorable situations, while maintaining a positive outlook (Irawan et al., 2024). In the context of bullying, resilience plays an important role so that the victim is not only able to overcome trauma, but also develop into a more resilient person. Efforts to strengthen resilience can be done through psychological approaches, such as counseling and therapy, as well as social support from family, friends, and the surrounding environment. Programs that teach stress coping skills and self-esteem enhancement are also needed so that victims can restore confidence. Thus, resilience allows victims of bullying to rise up, learn from bad experiences, and become more empowered.

Representations of bullying experiences often appear in the form of artwork, particularly through the visualization of violence and aggressive behavior. Marengo et al., (2022) suggests that individuals who engage in bullying dynamics tend to use art as a means of expressing their emotional experiences. This is related to emotional dysregulation and high levels of aggression that are often experienced by victims. Interestingly, the research according to Bosacki et al., (2006) It found that when asked to describe the perpetrator, most respondents displayed positive expressions, reflecting their difficulty understanding the emotional complexity behind the act of violence. Therefore, the depiction of the psychological condition of the victim through art needs to be done realistically so that the message conveyed is more meaningful.

Artworks, especially surreal-style digital illustrations, can be an effective medium to convey the emotions and inner experiences of bullying victims. Digital illustration is a conceptual visual work that is realized through digital media to convey cultural messages aesthetically and symbolically (Rizki Barus et al., 2022). Meanwhile, realism is rooted in Sigmund Freud's psychoanalytic theory, giving space to the exploration of dreams, fantasies, and the subconscious as the deepest forms of emotional conflict (Fei et al., 2024; Kartikasari, 2018). According to Ikhsan et al., (2021) Surrealist works usually display irrational forms and present an illusion or imaginary impression. This style not only creates a fantastic imaginative world, but it also brings freedom for artists to address taboo themes and express feelings that are difficult to articulate verbally. In line with that, Puspita et al., (2019) emphasizing that resilience does not only come from individual strength, but is also influenced by social support that is able to foster creativity. Thus, surrealism-style digital illustrations inspired by bullying experiences can be a medium of understanding, reflection, as well as a reminder of the importance of social support in the victim recovery process (Rothon et al., 2010).

Some of the previous works, such as "Bullying in Children and Adolescents as the Idea of Creating Graphic Arts" by Faruq (2023), "Designing Digital Comics as an Educational Media to Increase Awareness of Cyberbullying Against Adolescents" by Al Masaf & Kurniawan (2024), and "Bullying in School-Age Children as an Inspiration for the Creation of Personal Style Painting" by (Novarida, 2018). Different from these works, this research highlights a symbolic approach through the style of surrealism. Instead of presenting an explicit educational message, this work presents a visual experience that is reflective and introspective. Thus, this work affirms that art serves not only

as an information medium, but also as a tool of unconscious representation that allows the transformation of trauma into metaphorical visual expression.

This uniqueness shows that surrealist works can fill the gap in previous research, which is to present art as a symbolic space to depict resilience, not just a medium of counseling. This approach is in line with Freud's psychoanalytic theory of the exploration of the unconscious in art (Fei et al., 2024), while supporting the idea of art therapy that emphasizes the importance of non-verbal expression in the trauma recovery process (Safaria & Yunita, 2014).

METHOD

The creation of this work uses a qualitative approach with the method of artistic research. The qualitative approach was chosen because it focuses on understanding meaning, exploring and expressing emotional experiences through symbols. Through the method of creating art, the author not only acts as an observer, but also as a creator who processes visual and literary data into digital illustrations in the style of symbolic surrealism. According to Kusumawardhani & Daulay, (2021), surrealism is not just an expression of art, but also a tool to understand the experiences of individuals and society through a perspective that goes beyond everyday logic. With its symbolic power, surrealism is able to present deep emotions, trigger critical reflection, and explore the complexities of human life where imagination and reality interact with each other (Ramadiani et al., 2024). The collaboration between symbolism and surrealism enriches the visual arts with a deeper meaning, presenting irrational elements that evoke the viewer's mind (Tajallinasr, 2024). Symbolism in fine art is the use of visual elements to convey a deep meaning related to cultural values, philosophies, or social messages, so that it becomes a means of communication between the work and its connoisseurs (Yumielda, 2023). The validity of visual symbols was tested through literature review, comparisons with the works of surrealist artists such as Salvador Dalí, and consultation with supervisors in determining the feasibility of the symbolism used. In addition to the visual approach, the process of creating this work uses digital techniques, where all stages, from making the initial sketch to the final result, are done through digital media. The limitation of this method lies in its highly subjective nature because it departs from the author's personal experience, and does not involve the direct participation of the victim of bullying. Therefore, the work is more reflective and symbolic than empirical representations based on interviews or in-depth observations of the victims.

RESULT AND DISCUSSION

The process of making works consists of three main stages, namely pre-creation, creation, and post-creation. At the beginning of the process of writing, the author explores the theme, which begins with personal reflection, where the author explores their experiences and feelings, especially in the experience of bullying, both as a victim and a witness. This is in line with the art therapy approach which shows that the expression of artistic capacity can provide an avenue for individuals to pour out their feelings and overcome trauma (Safaria & Yunita, 2014). The use of visual media in this moment of reflection is important, as it reflects the emotional state in a more visual way compared to words. Collection through literature study methods by collecting verbal data from various written sources on resilience and bullying, and fine art principles; as well as visual data from illustrations and artworks as inspiration for style, symbols, and atmosphere. In the works of artists such as Salvador Dalí, we can see the use of symbols and powerful metaphors to depict the uncertainty and desires of human beings (Wang & Liu, 2022). Especially in his famous paintings "The Persistence of Memory" (1931), expressing complex themes about time and memory. The melting clock in the painting serves as a central symbol reflecting the elasticity of time and subjective experience in human consciousness. Dalí sought to explore how time is not only a physical measure, but also as a psychological experience that (Kurniawan & Wirdanengsih, 2022). This is in line with the ideas of psychoanalysis that were heavily influenced by Sigmund Freud, in which memories and unconscious experiences play an important role in an individual's understanding of the world (Herwina et al., 2023). The weak bond of time to time also reflects our helplessness in the face of life's natural journey, creating a profound reflection on mortality and uncertainty (Iqbal & Andriyanto, 2022).

The process of creating works starts from May to August 2025 and is carried out flexibly

according to the writer's free time. The media used to create digital drawing art is the iPad Pro Gen 2 (2020) and the Apple Pencil Gen 2 for drawing. From the software side, the author uses Procreate for drawing and coloring, Pinterest and Instagram as visual references, and Google Drive for online storage. The creation process begins with the sketch stage, which is a rough but important image to ensure that the visual storyline runs logically and communicatively. After that, it is followed by inking, which is the affirmation of lines in the illustration process through the line art technique, which is redrawing rough sketches with firm, consistent, and precise lines. This technique aims to clarify the shape of the object, distinguish each visual element, and give a strong structure to the illustration. The next stage is coloring, which is the provision of basic colors that divide the image area neatly to facilitate further coloring in the design of this illustration, the selection of color palettes is one of the important elements that affect the atmosphere and emotions that want to be conveyed.

The process ends with the detailing stage, which is carried out to strengthen the visual quality and deepen the expression of emotions that want to be conveyed. Once the coloring process is complete, the illustration is smoothed out with the addition of shadows and lighting adapted to the atmosphere. This detailing not only enhances the aesthetics of the illustrations, but also helps to build an emotional connection, so that the message can be conveyed more strongly and touchingly. The post-creation stage is carried out by publishing works on Instagram, as a means of sharing messages, establishing interactions, and building emotional connections with the audience.

The result of this design produced two surrealistic-style digital illustration artworks that emphasize the theme of resilience of bullying victims as a form of reflection and self-expression. Utilizing a symbolic approach, each visual element in the work is designed to convey implicit meanings that are difficult to express verbally, so that it can be a powerful medium of emotional communication.

Work 1: "*Trapped in a Nightmare*"



Figure 1 Work 1 (Trapped in a Nightmare)
Source: Reszita, 2025

The work Trapped in a Nightmare was created in 2025 using digital media measuring 32.9 x 48.3 cm. In this illustration work, a young woman with long hair in a simple white dress is displayed, sitting weakly leaning on a giant red mushroom as the center of the composition. The main figure is depicted hugging mushrooms with his eyes closed, surrounded by four sinister masked figures who stare directly at him. Elements of mushrooms, trees, and imaginative forest settings are arranged asymmetrically yet balanced, resulting in a visual rhythm that directs the audience's gaze. The center of attention falls on the female figure which is reinforced by the contrast of color and its central position, while the masks become the secondary element that suppresses the main focus.

The meaning of this work reflects the psychological condition of bullying victims who often

feel trapped in a circle of fear and trauma. The female figure symbolizes fragility, with the presence of four intimidating masked figures depicting the fear that continues to haunt the victim, in accordance with psychological theories that suggest that bullying can cause long-term traumatic effects (Arhin et al., 2019). Through this symbolism, the work depicts feelings of being trapped in a cycle of fear and trauma, hinting at the need for a thorough recovery for the victim (Murphy et al., 2022).

Work 2: *"The Bloom After Shadows"*



Picture 2 Work 2 (The Bloom After Shadow)

Source: Reszita, 2025

In the second work, entitled The Bloom After Shadows in 2025, digital media with a size of 32.9 x 48.3 cm, which features a woman in a simple white dress with long hair unraveled, sitting on top of a giant snail as the main focal point. The female figure is depicted with a calm and confident expression, placed right in front of a large clock adorned with white lilies. The composition of the work uses a symmetrical balance: the clock is in the center as the center, the lily spreads harmoniously on both sides, while the snail with the spiral shape of the shell provides a flowing visual rhythm. The warm color palette and soft lighting reinforce the peaceful and hopeful atmosphere.

The meaning of this work emphasizes the representation of the recovery phase in the resilience journey of bullying victims. The presence of white lilies signifies inner purity and healing after passing through the dark phase. According to Muhammad & Arka (2019) Lily has the meaning of purity, sincerity and purity. Calmer female figures complement this symbolic narrative as a form of awakening, affirming that resilience is not just about surviving, but also growing stronger. The giant snail on which the female figure rests symbolizes a slow but consistent process, while the large clock represents the passage of time that cannot be accelerated. This approach is in line with resilience theory which states that the recovery process is a journey that requires perseverance and patience (Scottsdale & Scott, 2024). This work clearly emphasizes the importance of managing time and not rushing in the healing process, bringing additional meaning regarding hope and psychological awakening (Yosep et al., 2022).

When compared to previous works and research, such as "Bullying in Children and Adolescents as Ideas for the Creation of Graphic Arts" by Faruq (2023) and "Designing Digital Comics as an Educational Media to Increase Awareness of Cyberbullying Against Adolescents" by Al Masaf & Kurniawan (2024), these two works show different approaches in expressing the theme of bullying (Martín-Pérez & Gascón-Cánovas, 2021). Faruq and Al Masaf's work tends to focus on educational and enlightenment aspects, more informative than reflective. Meanwhile, these surrealist works delve into the emotions and deep experiences of the victims, allowing the audience to feel a psychological burden that is often not revealed in educational works (Huang et al., 2022).

The use of surrealism in both works also creates a space to explore complex and complex

feelings, which can have a greater impact on the viewer compared to the more literal approach in comics and personal-style paintings taken from the work of Novarida (2018) (Huang et al., 2022). By delving into psychic and emotional depths, surrealist art provides a new perspective on understanding trauma and the journey to recovery, which is underrepresented in other formats.

Previous research on the impact of bullying and how to address it indicates the need for a deeper and more empathetic approach when dealing with this issue. By highlighting subjective experiences through art, these works can serve as a stimulus for further discussion of the impact of bullying in modern society (Martín-Pérez & Gascón-Cánovas, 2021).

The surrealist art in both works was instrumental in raising awareness about bullying and resilience through symbolism and strong emotional expression. The work not only serves as a forum for the artist's personal reflection, but also opens up a space for social dialogue that encourages empathy and the courage to share traumatic experiences. Through social media, the message raised can reach a wider audience and spark constructive discussions about how to deal with trauma. Thus, surrealist art has proven to be able to be a means of reflection, self-expression, as well as social communication that fosters hope and collective responsibility in preventing and overcoming bullying.

CONCLUSION

The creation of digital illustrations Trapped in a Nightmare and The Bloom After Shadows makes important contributions in three areas. First, in the realm of digital art, this work shows how the surrealism approach can be used not only as an aesthetic exploration, but also as a reflective medium to highlight social issues such as bullying. Second, in the realm of psychology, this work shows the role of art as a means of resilience, which is a medium that helps victims of bullying channel trauma and express emotional experiences that are difficult to express verbally. Third, in the realm of art education, this work functions as a social communication tool that is able to build audience empathy for victims of bullying through strong visual symbolism.

However, this work has limitations because it is based on the author's personal reflections and has not involved the direct participation of the victims of bullying. The effectiveness of symbolism in conveying a message of resilience has also not been tested more broadly through the evaluation of diverse audiences. For further research, it is recommended to involve respondents who have direct experience as victims of bullying, so that the work can better represent their psychological reality.

REFERENCES

Adila, A., Bahri, N. F., & Azhar, H. (2024). Educational Board Game Design as an anti-bullying campaign media for children aged 9-12 years old. *Gorga : Journal of Fine Arts*, 13(2), 560–567. <https://doi.org/10.24114/gr.v13i2.61305>

Al Masaf, F., & Kurniawan, A. (2024). DESIGNING DIGITAL COMICS AS AN EDUCATIONAL MEDIUM TO INCREASE AWARENESS OF CYBERBULLYING AGAINST TEENAGERS. *FAD*, 3(02).

Arhin, D. K., Asante, K. O., Kugbey, N., & Oti-Boadi, M. (2019). The Relationship Between Psychological Distress and Bullying Victimization Among School-Going Adolescents in Ghana: A Cross-Sectional Study. *BMC Research Notes*, 12(1). <https://doi.org/10.1186/s13104-019-4300-6>

Ayuningtari, A. W. K. (2022). Youth Cyberbullying as the theme of the creation of paintings. *Gorga : Journal of Fine Arts*, 11(2), 521. <https://doi.org/10.24114/gr.v11i2.39164>

Bosacki, S., Marini, Z. A., & Dane, A. V. (2006). Voices From the Classroom: Pictorial and Narrative Representations of Children's Bullying Experiences. *Journal of Moral Education*, 35(2), 231–245. <https://doi.org/10.1080/03057240600681769>

Budiman, A., & Asriyadi, F. (2021). *FACTORS THAT AFFECT IT* (F. D. Ramadhan (ed.)). CV. Pena Persada.

Efianingrum, A., Irene, S., Dwiningrum, A., & Nurhayati, R. (2021). *School activities are vulnerable to bullying among students*. 12(1), 37–43.

Faruq, H. (2023). *Bullying in children and adolescents as an idea for the creation of graphic art*.

Indonesian Institute of the Arts Yogyakarta.

Fatkhiati, Uce, L., & Nurimah. (2023). *Bullying in the Perspective of Educational Psychology* *1*Fatkhiati., 12(3), 1–14.

Fei, L., Li, T., Li, Y., Liao, M., Li, X., Chen, Y., & Zhang, R. (2024). The Impact of Bullying Cognition on School Bullying Among Chinese Primary School Students: A Moderated Mediation Model of Resilience and Sex. *Frontiers in Public Health*, 12. <https://doi.org/10.3389/fpubh.2024.1470322>

Harbelubun, S. A., & Irnawati, I. (2021). Literature Review : An Overview of Bullying in Adolescents. *Proceedings of the National Seminar on Health*, 1, 1165–1171. <https://doi.org/10.48144/prosiding.v1i.808>

Herwina, N. C., Najiah, F. I. S., & Aji, R. I. (2023). The Appeal Principle of Nussa and Rara Characters in the Nussa Animation Series: An Analysis of Symbolic and Paradigmatic Relationships. *Dekave*, 16(2), 127–139. <https://doi.org/10.24821/dkv.v16i2.9627>

Holt, M. K., Polanin, A. M. V.-K. J. R., Holland, K. M., DeGue, S., Matjasko, J. L., Wolfe, M., & Reid, G. (2015). Bullying and Suicidal Ideation and Behaviors: A Meta-Analysis. *HHS Public Access*, 135(2), 1–28. <https://doi.org/10.1542/peds.2014-1864>

Huang, H., Yu, S., & Peng, P. (2022). Can Organizational Identification Weaken the Negative Effects of Customer Bullying?—Testing the Moderating Effect of Organizational Identification. *Frontiers in Psychology*, 13. <https://doi.org/10.3389/fpsyg.2022.769087>

Ikhsan, A., Asril, A., & Dharsono, D. (2021). Mengagah Harimau: The Art of Cultural Ritual Dance of the Central Island Community, Kerinci Regency as an Idea for the Creation of Surrealist Painting. *Gorga : Journal of Fine Arts*, 10(2), 362. <https://doi.org/10.24114/gr.v10i2.27477>

Iqbal, M. S., & Andriyanto, O. D. (2022). The Meaning of the Tradition of Selamat Buka Lawang in the Social Perspective of the People of Kalipang Village, Sutojayan District, Blitar Regency. *Job*, 18(3), 826–849. <https://doi.org/10.26740/job.v18n3.p826-849>

Irawan, T. M. I. A., Hamzah, R. M., & Mulyati, S. (2024). Guidance and counseling services to improve the resilience of students who are victims of bullying: A systematic review. *Journal of Guidance and Counseling of Ar-Rahman*, 70–83.

Kartikasari, N. N. (2018). Visual Thief, Surrealism in an Art Book by Resatio Adi Putra. *Ars Journal of Fine Arts and Design*, 21(3), 183–193. <https://doi.org/10.24821/ars.v21i3.2892>

Kurniawan, Y. M., & Wirdanengsih, W. (2022). The symbolic meaning of bakuwai in the sport of baburu babi (the activity of the baburu babi group in the city of Padang). *Journal of Perspectives*, 5(2), 190–198. <https://doi.org/10.24036/perspektif.v5i2.618>

Kusumawardhani, M. I., & Daulay, M. C. M. (2021). A Study of Surrealist Literature in Indonesia. *Ultimart Journal of Visual Communication*, 14(1), 78–88. <https://doi.org/10.31937/ultimart.v14i1.2021>

Marengo, D., Settanni, M., Longobardi, C., & Fabris, M. A. (2022). The Representation of Bullying in Italian Primary School Children: A Mixed-Method Study Comparing Drawing and Interview Data and Their Association With Self-Report Involvement in Bullying Events. *Frontiers in Psychology*, 13. <https://doi.org/10.3389/fpsyg.2022.862711>

Martín-Pérez, A. d. L., & Gascón—Cánovas, J. J. (2021). The Impact of the Magnitude of the Group of Bullies on Health-Related Quality of Life and Academic Performance Among Adolescents. *Child Psychiatry & Human Development*, 54(3), 796–805. <https://doi.org/10.1007/s10578-021-01290-8>

Muhammad, S. A., & Arka, S. U. (2019). Analysis of Economies of Scale and Efficiency in the Prada Fabric Industry in Klungkung Regency, Bali Province. *E-Journal of Development Economics of Udayana University*, 3, 178–2303.

Murphy, D., Leonard, S., Taylor, L. K., & Santos, F. H. (2022). Educational Achievement and Bullying: The Mediating Role of Psychological Difficulties. *British Journal of Educational Psychology*, 92(4), 1487–1501. <https://doi.org/10.1111/bjep.12511>

Novarida, O. A. (2018). *Bullying in School-Age Children as an Inspiration for the Creation of Personal Style Painting*. State University of Malang.

Puspita, N., Kristian, Y. Y., & Onggono, J. N. (2019). Resilience in urban adolescents who are

victims of bullying. *Urban Journal*, 10(1), 44–76. <https://doi.org/10.25170/perkotaan.v10i1.307>

Ramadiani, N. A., Budiman, I., Putra, R., Fauziyyah, A. I., Syafiqah, N., & Firmansyah, B. (2024). Representation of Surrealism in Pablo Neruda's "100 Love Sonnets". *Action Research Literate*, 8(11), 3249–3261. <https://doi.org/10.46799/arl.v8i11.2512>

Rizki Barus, M. I., Ibrahim, A., & Kurnia Azis, A. C. (2022). A work of illustration of Karo culture in textile art with digital printing techniques. *Gorga : Journal of Fine Arts*, 11(2), 448. <https://doi.org/10.24114/gr.v11i2.38997>

Rothon, C., Head, J., Klineberg, E., & Stansfeld, S. (2010). Can Social Support Protect Bullied Adolescents From Adverse Outcomes? A Prospective Study on the Effects of Bullying on the Educational Achievement and Mental Health of Adolescents at Secondary Schools in East London. *Journal of Adolescence*, 34(3), 579–588. <https://doi.org/10.1016/j.adolescence.2010.02.007>

Safaria, T., & Yunita, A. (2014). The Efficacy of Art Therapy to Reduce Anxiety Among Bullying Victims. *International Journal of Research Studies in Psychology*, 3(4). <https://doi.org/10.5861/ijrsp.2014.829>

Sukidin, & Giyantoro, E. (2024). Bullying in Banyuwangi's Schools: A Social Studies-Based Comparison Between Urban and Suburban Educational Settings. *Indonesian Journal of Contemporary Multidisciplinary Research*, 3(5), 948–963. <https://doi.org/10.55927/modern.v3i5.11645>

Tajallinasr, F. (2024). Analysis of the Role of the Unconscious in Surrealism and Its Comparison With Symbolism in Expressing the Concept of Imagination in Ibn Arabi's Mystical Revelations. *Isslp*, 3(1), 133–150. <https://doi.org/10.61838/kman.isslp.3.1.14>

Wang, R. W., & Liu, I.-N. (2022). Temporal and Electroencephalography Dynamics of Surreal Marketing. *Frontiers in Neuroscience*, 16. <https://doi.org/10.3389/fnins.2022.949008>

Yani, I., & Marasaoly, S. (2022). Prevention of bullying against elementary and junior high school students in the implementation of the Human Rights Care City in Ternate City. *Politica: Journal of Constitutional Law and Islamic Politics*, 9(2), 94–112. <https://doi.org/10.32505/politica.v9i2.4873>

Yosep, I., Hikmat, R., Mardhiyah, A., Hazmi, H., & Hernawaty, T. (2022). Method of Nursing Interventions to Reduce the Incidence of Bullying and Its Impact on Students in School: A Scoping Review. *Healthcare*, 10(10), 1835. <https://doi.org/10.3390/healthcare10101835>

Young-Jones, A., Fursa, S., Byrket, J. S., & Sly, J. S. (2015). Bullying affects more than feelings: The long-term implications of victimization on academic motivation in higher education. *Social Psychology of Education*, 18, 185–200.

Yumielda, V. D. (2023). Symbolic Interaction in the painting "Kampung Karo" by Rasinta Tarigan. *Gorga : Journal of Fine Arts*, 12(1), 148. <https://doi.org/10.24114/gr.v12i1.41164>