



## **Modeling Personal Agency through Fiction: Insights from A Good Girl's Guide to Murder**

**Dewi Suryanti<sup>1\*</sup>, Muhammad Fadli<sup>2</sup>, Retno Anggraeni<sup>3</sup>, Refdi Akmal<sup>4</sup>**

<sup>1,2,3,4</sup>Bahasa Inggris untuk Komunikasi Bisnis dan Profesional, Politeknik Negeri Lampung, Bandar Lampung, Indonesia

Email: <sup>1</sup>dewisuryanti@polinela.ac.id, <sup>2</sup>muhammadfadliofficial@polinela.ac.id, <sup>3</sup>retnoanggraeni@polinela.ac.id, <sup>4</sup>refdi@polinela.ac.id

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### **Abstract**

*A Good Girl's Guide to Murder, a young adult novel by Holly Jackson, presents a compelling narrative of mystery while offering extensive opportunities to explore social and psychological dynamics through its main character. This study investigates the potential of the novel as a pedagogical tool by bridging young adult fiction and learning theories; analyzing how the protagonist, Pippa Fitz-Amobi, embodies Albert Bandura's social cognitive theory. The research proposes fresh insights into their integration. Through the examination of personal agency, this study reveals how Pip's agency shapes her decision-making and resilience in navigating complex situations. The findings highlight the effectiveness of young adult literature in illustrating fundamental learning principles, offering a modeling personal agency for its young readers.*

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## **1. INTRODUCTION**

This study aims to examine young adult fiction as a pedagogical tool that supports students' socio-cognitive development, particularly in fostering personal agency through self-efficacy and self-regulation. The research is grounded in the understanding that fiction, beyond its entertainment value, holds significant pedagogical potential, especially in helping adolescent readers engage with complex psychological and social experiences through the lens of fictional characters. Previous studies have demonstrated that literature can serve as an effective educational strategy to promote empathy, critical thinking, self-awareness, and decision-making. Moreover, fiction can meaningfully contribute to students' language development by enhancing reading skills, expanding vocabulary, and improving grammatical understanding. It also creates opportunities for reflective discussions that build speaking and critical reasoning abilities. By analyzing how a fictional protagonist exercises personal agency in the face of challenges, this study seeks to highlight how literature can offer both cognitive models and linguistic benefits, positioning fiction as a meaningful and multidimensional learning resource.

The object of the analysis is a young adult mystery novel, *A Good Girl's Guide to Murder (AGGM)* [1]. The novel delivers an engaging narrative about a teenage girl who successfully solves a murder case from five years ago, making it one of the most popular and critically acclaimed debut novels in young adult literature. AGGM's popularity began to rise in 2020 when it was listed as a Barnes & Noble bestseller, nominated for the Goodreads Choice Award for Young Adult Fiction, shortlisted for the YA Book Prize, and won the British Book Awards Children's Fiction Book of the Year. In 2021, it also earned recognition from the American Library Association as one of their Amazing Audiobooks for Young Adults. The popularity of *A Good Girl's Guide to Murder* peaked in 2024 when BBC UK adapted it into a TV series, which Netflix later released internationally in August. The series topped global charts from July 29 to August 4. In Indonesia, the novel's success was reflected in the release of its translated version by Gramedia Pustaka Utama on February 27, 2024, under the title *A Good Girl's Guide to Murder (Panduan Membunuh dari Anak Baik-baik)*. The global popularity of *AGGM* and its presence in the Indonesian book market are

among the key reasons for studying this young adult novel. It is widely acknowledged that one of the main attractions of this novel lies in its mystery narrative. The mystery genre centers around solving puzzles or uncovering secrets [2]. This genre not only delivers thrilling and intriguing narratives but also invites readers to actively engage in solving the investigation alongside the main character. This reader engagement is one of the genre's greatest strengths.

When discussing the mystery genre, it is impossible to overlook prominent authors such as Edgar Allan Poe, Arthur Conan Doyle, and Agatha Christie. Their works have laid the foundation for the mystery genre. When mystery stories are written with teenage characters and aimed at a young audience, the sub-genre is known as a young adult mystery [3]. Young adult mystery offers narratives that are captivating and relatable to teenagers, often featuring characters who are students and settings within school environments, making the stories resonate closely with young readers.

The history of the young adult mystery genre began in the 1980s, although it was initially limited to the works of a few authors, such as Lois Duncan and Joan Lowery Nixon. The genre's growth became more significant after the Mystery Writers of America introduced the Young Adult Mystery category at the Edgar Awards in 1989 [3]. Thereafter, more authors have experimented with the mystery formula for young readers. One notable work is the young *James Bond* series by Charlie Higson. However, when tracing the genre's roots, the classic name of Nancy Drew remains an icon and one of the most significant influences in developing young adult mystery. Teenage protagonists are the key narrative element that gives the young adult mystery genre its unique appeal. This genre aims to present characters that are relatable to young readers. For instance, in the novel *A Good Girl's Guide to Murder*, the main character is a high school teenager determined to solve the mystery of another teenager's disappearance. The portrayal of strong characters who resonate with readers allows them to identify with the story, immerse themselves in the narrative, and learn from the character's journey. Young adult mystery novels are not only a source of entertainment but also have the potential to reflect life values [3]. This genre allows readers to explore values such as courage, confidence, perseverance, and critical thinking skills by presenting engaging characters.

Characters in literature, especially in young adult mysteries, can serve as a learning resource for young readers. By depicting protagonists who bravely solve problems, readers can learn how to make decisions, take action, and behave in real-life situations. In this context, it is intriguing to examine how the main character in *AGGM* reflects the concept of agency through the lens of Albert Bandura's theory [4]. Analyzing the characters in *AGGM* through the lens of a specific theoretical framework provides a deeper understanding of literature's role as an educational tool. Using the social-cognitive framework, we can examine how the main character's actions, thoughts, and interactions reflect the concept of agency, particularly self-efficacy and self-regulation, as the core elements of personal agency. These elements enable the protagonist to overcome challenges and resolve conflicts. Exploring personal agency is a central discussion in Bandura's social cognitive theory [4]. Understanding personal agency means recognizing individuals' capacity to act consciously and make decisions. Internal strengths and the reciprocal interaction between personal and environmental factors drive these decisions.

This study further explores two primary characteristics of personal agency: self-efficacy and self-regulation. Self-efficacy refers to an individual's internal strength that motivates their actions, while self-regulation pertains to a person's responses to their environment. At its core, self-efficacy is an individual's belief in their ability to manage situations. Behaviors that demonstrate self-efficacy include cognitive skills, confidence, and courage. Self-efficacy influences both motivation and success in completing tasks or achieving goals. The higher an individual's self-efficacy, the greater their likelihood of achieving their goals. However, internal strength alone is not enough to achieve set goals. This characteristic of agency must be complemented by another element: self-regulation. Self-regulation refers to an individual's ability to respond to their environment and take the best possible actions through evaluation to reach their goals [5]. Examples of self-regulation include the ability to set goals, manage emotions, and respond to others' behavior with sensitivity.

By analyzing the novel's narrative through the framework of social-cognitive theory, this study highlights how *A Good Girl's Guide to Murder* serves as a tool for modeling agency for young readers. Modeling refers to the process of learning by observing the actions of others [5]. In this context, young readers can draw inspiration from the agency of the novel's main character and apply it to their own lives. Through its rich character portrayal, the novel demonstrates how literature can reflect life values and motivate readers to develop their potential. Thus, the young adult mystery novel *A Good Girl's Guide to Murder* plays a significant role in educating and inspiring the younger generation.

Beyond its gripping mystery narrative, *A Good Girl's Guide to Murder* holds significant potential as a pedagogical tool. Scholars have long emphasized that literature is not merely a form of artistic expression but also a means of cultivating empathy, cognitive growth, and social understanding. Several studies emphasize the role of fiction, especially young adult literature and narrative fiction, in fostering empathy and social consciousness. Price [6] investigates how young adult literature (YAL) potentially enhances empathy in adolescent readers. While empirical evidence remains inconclusive, the study finds that empathy emerges when texts are character-driven and emotionally engaging, and when instructional strategies like critical discussion and personal reflection accompany reading. Logue [7] extends this view by advocating for narrative fiction as a tool for psychoanalytically informed anticolonial education. Narrative fiction provides a safe emotional space for students to confront difficult historical and social realities such as colonialism, racism, and structural injustice, supporting transformative learning and anti-racist activism. Kunnazarova [8] highlights how fiction can enhance students' social-communicative skills in higher education by countering individualism and fostering interpersonal interaction. Similarly, Scorrige et al. [9] demonstrate how socially-critical pedagogies use storytelling to engage students in reflecting on their values and social justice, thereby promoting critical consciousness and empowering social action.

Another prominent theme centers on fiction's pedagogical value in improving language skills, cognitive abilities, and interactive learning. Harshitha [10] discusses the educational benefits of digital interactive fiction, which actively involves language learners in decision-making within narratives, thus promoting engagement and contextual language use. Faiza and Mayekti [11] show that fiction writing on platforms like Wattpad enhances English writing skills by motivating students through cultural connection. Palupi et al. [12] and Al-Jarf [13] further corroborate the positive impact of reading fiction, including online novels and mobile fiction apps, on students' English vocabulary, grammar, reading comprehension, and literary appreciation. Aksoy and Balbag [14] provide an interesting intersection of fiction and cognitive skills by examining how confidence in engaging with science fiction relates to spatial ability among future science teachers. Their findings suggest that science fiction can serve as an innovative pedagogical tool in science education.

Several articles argue for the integration of fiction into ethics education. Vamanu [15] advocates using fictional works in information ethics courses to cultivate empathetic imagination, which enhances students' moral reasoning and ethical decision-making, particularly in digital contexts. Hansen [16] presents an approach using optimistic science fiction to promote ethical reflection in STEM education. This "Fiction for Specific Purposes" model offers hopeful narratives and role models that encourage constructive ethical thinking, contrasting with pessimistic dystopian portrayals. Jubas [17] also illustrates how popular culture—including fiction—can foster critical curiosity and ethical awareness in professional education, making complex theories more accessible and meaningful.

Other studies concern fiction's role in imagining futures and addressing environmental issues. Houlden and Veletsianos [18] call for a shift towards hopeful speculative education fiction that envisions just and connected futures, counteracting the often-pessimistic dystopian tropes. Phillips et al. [19] argue for a decolonial approach to reading Indigenous climate fiction, emphasizing Indigenous relationality and the transformation of colonial legacies in literary education. Jain and Satkunanathan [20] focus on ecoGothic elements in Ruskin Bond's novellas as pedagogical tools to raise environmental awareness, particularly regarding deforestation and wildlife conservation, positioning this work within a postcolonial eco-literature framework.

This integrated review highlights how fiction serves multiple educational functions: fostering empathy and social justice, improving language and cognitive skills, encouraging ethical reflection, and inspiring imaginative futures and ecological consciousness. Across disciplines, fiction emerges not only as a literary form but as a dynamic pedagogical resource capable of enriching learners' intellectual, emotional, and social development. By examining AGGM as a model of agency, this research builds on findings that fiction can serve as a pedagogical tool to enhance students' critical consciousness and social-communicative skills. The novel's portrayal of a young protagonist navigating crime, justice, and social relationships offers an opportunity to investigate how agency is constructed and represented in contemporary YAL. Furthermore, given the literature's emphasis on the role of fiction in ethical reflection and transformative learning, AGGM can be analyzed for how it models ethical decision-making and moral reasoning, which may inspire readers' own sense of agency in real-world contexts.

## 2. RESEARCH METHOD

This study employs a qualitative research design that bridges the disciplines of education and literature through an interdisciplinary framework. Utilizing an intertextual approach [21], the research involves a close reading of young adult fiction, examined in relation to learning theories, particularly those grounded in social cognitive theory and the development of personal agency in learners. The study is supported by a comprehensive literature review encompassing research on pedagogy, language learning, and the use of fiction as an educational tool. By integrating literary analysis with educational theory, this research aims to demonstrate how young adult fiction can serve as a meaningful learning resource that not only enhances students' language proficiency but also fosters character development, reflective thinking, and socio-cognitive skills essential for academic and personal growth. The novel *AGGM*, as primary data, was selected due to its popularity, particularly among young readers. Additionally, the availability of its translated version in the Indonesian book market provided an interesting opportunity to explore the life values it offered to young readers in Indonesia. In analysing the data, the researcher uses the reflexive thematic analysis method [22]. The research process followed these steps: First step is data familiarization: The researchers carefully and repeatedly read the novel to understand and identify patterns of meaning within the story. Close reading techniques were applied during this stage. Second step is coding: Codes were identified as units of meaning derived from the novel's data, which consisted of the protagonist's actions and thoughts. A latent coding approach was used to interpret these codes based on relevant theoretical concepts. These codes were then grouped according to their shared meanings. Third step is constructing themes. Codes with similar meanings were combined and interpreted to form broader themes, which represented significant patterns of meaning within the data. Fourth step is reviewing and defining themes. Based on the social-cognitive framework, the researcher identified two main themes: self-efficacy and self-regulation. These themes reflected the dimensions of agency found in the novel's main character. Final step is producing the report. The researchers presented the findings by connecting the identified themes with Bandura's social-cognitive theory. The results indicated that *A Good Girl's Guide to Murder*, through its protagonist, Pip, provided a model of personal agency for young readers. As a result, this study offered insights that *AGGM* presented an engaging story for entertainment and served as a learning tool, offering a model of agency relevant to young readers. It helped them develop self-reflection, self-regulation, and confidence in their abilities.

## 3. FINDINGS AND DISCUSSIONS

In the novel, Pip faces a murder mystery case that she believes is full of inconsistencies. Five years earlier, a teenager named Andie Bell was declared missing and was suspected to have been murdered by her boyfriend, Sal Singh. A few days after Andie disappeared, Sal was found dead from suicide. However, Andie's body has never been found. This discrepancy makes Pip doubt the official version of the case. Her instincts tell her that Sal is innocent, and she feels compelled to prove it while uncovering what truly happened to Andie.

Pip's main goals throughout the story are to prove Sal's innocence and reveal the truth behind Andie Bell's disappearance. To achieve both of those, Pip must gather as much information as possible and manage it carefully. According to Bandura's theory, this process requires Pip to have the necessary personal skills, which are known as personal agency.

Pip's personal agency is reflected in her ability to make the right decisions in solving the murder mystery. Two main characteristics describe Pip's agency: self-efficacy and self-regulation. Self-efficacy refers to Pip's belief in her ability to solve problems, while self-regulation involves her ability to face challenges and make decisions. Regarding self-efficacy, Pip's behavior reflects strong cognitive skills, self-confidence, and bravery. Meanwhile, self-regulation is evident in her ability to manage time, control emotions, and maintain good social interactions. These key elements of agency work together, enabling Pip to keep moving forward and achieve her goal of uncovering the truth.

### 3.1 Self-efficacy

Pip began her journey boldly and confidently, believing Sal did not kill Andie. The mystery of Sal's death and Andie's disappearance, who had been Pip's senior, had haunted her for five years. She shared her determination to uncover the truth with Ravi, Sal's younger brother, and decided to make it her final school project.

*"Because I don't think your brother did it—and I'm going to try to prove it."* [1]

Pip is a confident young girl whose self-assurance is evident in her optimism and perseverance. She never gives up, even when school assignments demand her attention. Despite encountering people reluctant to share information about their relationships with Andie and Sal, Pip continues searching for ways to achieve her goal, often returning to the same individuals to gather the details she needs.

It is saved to say that her confidence is rooted in her cognitive abilities. Pip is known as an academically gifted student with a strong love for learning. This solid cognitive foundation empowers her to set her goal of proving that her instincts are correct—that Sal is not the murderer he was accused of being. Pip's instincts are not without reason; Sal was never tried in court, and there was no concrete evidence proving he abducted and killed Andie. The police's conclusion that Sal was guilty rested on a single message he sent and Andie's blood found on him—both merely hypotheses.

*"So even though there has never been a trial, even though no head juror has ever stood up, sweaty-palmed and adrenaline-pumped, and declared: 'We the jury find the defendant guilty,' even though Sal never had the chance to defend himself, he is guilty. Not in the legal sense, but in all the other ways that truly matter." [1]*

Pip's skepticism toward the official narrative reflects her critical thinking skills. She approaches the case logically and pragmatically, recognizing the lack of definitive evidence. Sal should have remained a suspect rather than being labeled a murderer. Even five years later, Andie's body has not been found, and Pip insists that Sal should still be considered "suspected." Her disdain for baseless conclusions shows her ability to think critically, analyze coherently, and demand evidence-based investigations. Pip seeks a more thorough, logical inquiry—one that could either uncover Andie's body or provide undeniable proof of Sal's guilt.

Pip's cognitive strength is also evident in her objectivity. She can distinguish between biased thoughts and rational assessments. While gathering information, Pip has to confront her best friend's sister—someone she regards as her sibling. Despite her personal feelings, Pip does not exclude close associates of Sal from her list of suspects. She remains as objective as possible, recognizing that avoiding bias is a crucial cognitive skill for solving the case.

Pip included everyone who had closely interacted with Sal and Andie as suspects while gathering concrete evidence that could strongly substantiate her claims.

Pip's *self-efficacy* is also evident in her courage to confront injustice and racism throughout the story. She firmly upholds the values of justice and equality, and her commitment to these principles drives her to persist in uncovering the truth behind the murder mystery.

*"Actually, I don't. I think it's very irresponsible to label someone a murderer without using 'suspected' or 'allegedly' when there's been no trial or conviction. Or calling Sal a monster. Speaking of word use, it's interesting to compare your recent reporting of the Slough Strangler. He murdered five people and pleaded guilty in court, yet in your headline, you referred to him as a 'lovesick young man'. Is that because he's white?" [1]*

With unwavering determination, Pip calls out a journalist for framing Sal in a blatantly racist manner. She and her family are among the few who continue to respect and maintain a good relationship with the Singh family. Moreover, when Ravi experiences racism in their neighborhood, Pip boldly stands up to defend him. Her courage is one of the critical elements contributing to her success in overcoming challenges and achieving her goals. Naturally, courage is essential for pursuing significant objectives, such as uncovering the truth.

Thus, Pip's agency, with its core element of *agentic self-efficacy*—a strong belief in her ability to solve problems—is the result of a combination of her solid cognitive skills, high confidence, and bravery. The novel compellingly narrates this through Pip's journey to unravel the murder mystery in her neighborhood, which involves those closest to her.

### 3.2 Self-Regulation

Pip's journey is supported by her *self-efficacy* and strong self-regulation skills, evident in her planning, emotional control, and social interactions. Throughout her quest to achieve the goals, Pip demonstrates her ability to plan effectively, recognize what is and isn't within her capabilities, and maintain positive interactions with those around her.

Pip began her planning with a clear sense of self-awareness. Initially, she stated that her goal was merely to provide the police with leads to reopen the case, even though her efforts went far beyond her original intent.

*"I don't think I'll actually solve the case and figure out who murdered Andie. I'm not deluded. But I'm hoping my findings might lead to reasonable doubt about Sal's guilt and suggest that the police were mistaken in closing the case without digging further."* [1]

This statement illustrates Pip's awareness of her capabilities. She acknowledges what is realistic and achievable while crafting a well-measured plan. Pip's first step is to study how to investigate a missing person's case, including identifying the necessary preparations. To do so, she contacted and interviewed a police officer, Angela Johnson, from the Missing Persons Bureau (Jackson, 2020, pp. 10-13) and began documenting her project.

Pip meticulously records all her activities. She modifies the school-assigned *capstone project* to make her investigation more in-depth. Instead of merely filling out progress points, Pip turns it into a journal containing detailed accounts of her daily activities. This approach ensures that no crucial information was overlooked during her investigation. Pip's organized approach to managing information allows her to study the data comprehensively. This method helps her stay focused on her goals and significantly enhanced her investigation's effectiveness.

Pip's ability to manage information to achieve her goals is closely tied to her emotional regulation skills. She possesses a strong sense of self-composure, avoiding rash decisions and carefully calculating every move. Pip is keen to determine what information should be shared and with whom.

Even when Pip uncovered information about Sal's alibi, she didn't immediately report it to the police, even as Ravi urged her to do so. Pip understood the need to act cautiously because a single piece of evidence wasn't sufficient to uncover the truth. She required more definitive proof. Pip's actions were deliberate and well-considered at every step.

*"I can't go to the police. I don't have enough evidence yet. All I have are unsworn statements from people who knew different fragments of Andie's secret lives."* [1]

Pip's self-composure is also evident when she faces threats from the potential murderer. Pip received four threatening messages, yet she remained undeterred. Instead of succumbing to fear, the threats made her even more cautious. In her pursuit of the truth, Pip managed her emotional reactions to these threats with mindfulness and control.

*"She told no one about the note: not the girls, not the boys when they asked what it said, not her parents, not even Ravi. Their concern might stop her project dead in its tracks. And she had to take control of any possible leaks."* [1]

Rather than discouraging her, these threats fueled Pip's determination to uncover the truth, signaling new information or clues that could lead her closer to her goal. This aspect of Pip's journey can inspire readers by showing that challenges can become opportunities to find solutions. Nothing could stop Pip from reaching her objective—she was persistent to the core.

One of Pip's most formidable challenges was losing her beloved dog, Barney. In the final terrorizing threat, Pip was told to erase all evidence and records of her investigation to save Barney's life. Pip complied, but only after implementing a backup plan. As a precaution, she had already created duplicates of the evidence she had gathered. While she sacrificed her notes and damaged her laptop, Barney was tragically found drowned—the perpetrator did not keep the promise. Despite the intense pressure, Pip managed to think clearly and remain composed. Her ability to stay calm and rational under extreme circumstances highlights her resilience and resourcefulness.

In addition to managing her emotional regulation after losing Barney, maintaining relationships with those closest to her posed a significant challenge for Pip. In her interactions with others, Pip demonstrates her ability to navigate relationships by responding appropriately to everyone she encountered.

*"Pip gave Naomi a reassuring smile and made a passing joke about the amount of Barney dog fluff attached to her leggings. Naomi smiled weakly, running her hands through her flicky ombré blonde hair. Naomi was fragile, and Pip was trying her hardest not to tread on any cracks."* [1]

When dealing with Naomi, Pip was exceptionally gentle, considering Naomi's emotional state. Pip allowed Naomi to share only what she felt comfortable disclosing, never pressuring her. Similarly, when speaking to Ravi, Pip gave him the space to share as much or as little as he wanted, even refraining from asking him to recount the day his brother was found dead. Pip's sensitivity enabled her to maintain positive relationships with those around her.

Conversely, Pip had to take a different approach when dealing with Max and Howie, who were connected to the case through unethical behaviors. Pip threatened Max with exposing his involvement in a hit-and-run incident unless he revealed what he knew about Sal. She also boldly confronted Howie, warning him that she would report his drug dealings with minors if he refused to provide information about his connection with Andie. Pip understood that threats were necessary with these individuals because they were unlikely to cooperate voluntarily.

Even when confronting Nat da Silva, who had circumstances that could have easily led Pip to conclude that she was the perpetrator of the threats, Pip chose to remain objective and seek more definitive evidence.

*"I'm not ignoring that I saw Nat da Silva in school just a few hours before I found the note in my locker. Especially considering her history with death threats in lockers. And although her name has now climbed to the top of the suspect list, it is not definitive. In a small town like Kilton, sometimes things that seem connected are entirely coincidental, and vice versa. Running into someone in the only high school in town does not make a murderer."* [1]

This thoughtful approach allowed Pip to avoid falsely accusing Nat, as it turned out Nat was not the person terrorizing her. Pip's caution and refusal to jump to conclusions helped her maintain her social relationships and protect her integrity.

As she neared the truth, Pip had to confront the reality of accusing Mr. Ward, her best friend's father and a respected teacher, of murder. Despite her respect for him, Pip could not compromise the justice owed to the Singh family, mainly Sal. Confronting Mr. Ward required immense courage, especially knowing the emotional impact it would have on Cara, who would lose her father. This left Pip heartbroken, but she stood firmly for the truth. Human relationships, as Pip discovered, are complex. Yet, she prioritized justice, even at the cost of emotional turmoil.

The complexity of Pip's social dynamics is further evident when she discovers that Becca, Andie's sister, knows the truth about her disappearance. Becca hadn't killed Andie but had allowed her to die and then hidden her body. This act concealed the truth and sacrificed Sal's innocence and the Singh family's peace.

*"The last person to see Andie alive? It had been Becca. It had always been Becca. Pip's eyes blinked back at her, and the decision was made."* [1]

Ultimately, Pip uncovered the truth: Sal was innocent, and Andie's body was found. Pip's journey exemplifies her personal agency, starting with her *self-efficacy*—her confidence in proving Sal's innocence—and extending to her self-regulation, which guided her to uncover the truth behind Andie Bell's disappearance.

#### 4. CONCLUSION

The analysis of the young adult novel *A Good Girl's Guide to Murder* reveals that the story effectively models personal agency through the actions and attitudes of its main character, Pip. This modeling is a valuable learning tool for readers, illustrating how to cultivate *self-efficacy*—which encompasses cognitive skills, confidence, and courage—and *self-regulation*, including planning, emotional control, and maintaining positive social interactions. Personal agency is essential for navigating life's challenges, achieving goals, and making informed decisions. Thus, this young adult literature fulfills its purpose by entertaining its readers through a gripping mystery narrative and offering life lessons on understanding individual agency through its characters. Future research could expand on this study by analyzing a broader range of young adult literature to uncover the life values they convey. Additionally, further studies could employ a reader-response approach to examine how *A Good Girl's Guide to Murder* impacts young readers, particularly adolescents in Indonesia.

The findings of this study also demonstrate the educational potential of *A Good Girl's Guide to Murder* as a pedagogical tool. By presenting a protagonist who exercises self-efficacy and self-regulation to solve complex problems, the novel offers valuable lessons for students in developing their own sense of agency. This focus on agency is particularly relevant in the context of education, as personal agency is widely recognized as a critical component in students' learning processes and academic success. Students with

strong self-efficacy and self-regulation skills tend to be more motivated, resilient, and goal-oriented—traits that are essential for overcoming challenges in both academic and personal contexts. Therefore, using fiction to foster agency not only enriches literary appreciation but also supports holistic student development in the classroom.

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