Emotional Representation of Characters in the Novel *After Tunangan* by Agnes Jessica: A Literary Psychology Perspective

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ABSTRACT

The objective of this research is to reveal and represent the emotions and personality types of the characters in *After Tunangan*, using a literary psychological approach. Emotions are a crucial element in character development within literary texts, as they influence actions, responses, and the psychological evolution of characters throughout the narrative. This study employs a hermeneutic method, with data collected using reading and note-taking techniques. The findings indicate that the character Tere predominantly experiences negative emotions, such as suppressed guilt, sadness, and anxiety, and is characterized by an introverted personality type. In contrast, the character Opan more frequently expresses positive emotions such as love and joy, and exhibits an extroverted personality type. These emotions emerge in response to both internal and external conflicts, including family pressure, a love quadrangle, and pretense within the engagement relationship. The study concludes that the portrayal of emotions in *After Tunangan* not only enhances character development but also illustrates internal conflicts and the dynamics of interpersonal relationships. This research is expected to contribute to the advancement of literary studies, particularly in understanding character psychology through an interdisciplinary approach that bridges literature and psychology.

1. Introduction

Literary works will not be separated from human life. According to the opinion of Widjojoko & Hidayat (2006:2), literary works are the inner experience of their creators regarding people's lives in a certain period of time and cultural situations. The ideas and ideas of authors usually come from feelings, thoughts, opinions, and experiences in the form of imaginative works. When living their daily lives, humans are inseparable from their problems. All problems that have occurred or that will come with succession are very human traits, because human beings in essence will not be able to develop if they are not faced with the problems that occur. Humans feel several emotions that can be classified. According to Hude's (2006:17-18) view, emotions are feelings or impulses that can influence a person to act or do something. For example, a person who feels happy emotions will express joy such as smiling broadly and laughing contentedly. However, this does not happen specifically to everyone when experiencing feelings of happiness. Everyone must have a variety of emotions that exist in them, therefore a person must be able to distinguish and give limits to the emotions they feel. Sometimes people feel happy by expressing tears or shedding their tears (Minderop, 2010; Hogan, 2011; Sarwono, 2010).

The emotions felt by literary connoisseurs can be used as attractions, therefore the character and psyche of the characters in a story are more concerned by the author. Agnes Jessica can create an essay with such interesting problems for readers to enjoy. The essay created has the purpose of helping readers in overcoming their life problems. By reading we can better understand the feelings of each character and deepen the meaning of life. The variety of character emotions can be found in Agnes Jessica's work, the researcher wants to study more deeply about the emotions of the characters in the novel *After Tunangan* using the study of literary psychology. Studies such as those conducted by Audri, Syam, & Priyadi (2022), and Misnawati & Rahmawati (2021), show that understanding the dynamics of emotions in literature enriches readers' perspectives on conflicts and personalities of characters. In addition, Hartini's (2015) research also emphasized that emotional conflicts in characters can reflect complex social realities.

Previous research on the classification of emotions and personality types has been carried out, one of which is by Simaibang Meme et al (2023) entitled Classification of Character Emotions in the Novel *Represi* Fakhrisina Amalia. Based on the analysis that has been carried out, this study is concluded with the following findings. The classification of the emotions of the characters in the *Represi* novel can be divided into four categories, namely basic emotions, emotions triggered by stimuli, emotions related to oneself, and emotions related to others. These findings are in line with the concept of basic emotions according to Sarwono (2010) and Minderop's (2010) classification, which emphasizes the importance of psychological context in each emotion. In addition, the approach to emotion classification is also strengthened by Utami & Kurniawan (2024) who examined the novel *00.00* with a similar approach. These studies show that the emotions of the characters in the novel can be studied systematically and open up the space for psychological interpretation in literature.

The difference between the research conducted by Ariyaniningsih & Kurniawan (2024) and the research conducted by the researcher is in the data. The data source taken from Ariyaniningsih et al used the novel *00.00* by Anugerah Ameylia Falensia, while the data source taken by the researcher used the novel *After Tunangan* by Agnes Jessica. The researchers' similarities with the research of Ariyaniningsih et al use the same theory, namely the classification of emotions. From the results of the researcher's reading by Ariyaniningsih research (2024), then the researcher has a hope and desire to be able to conduct this research because he wants to explore more deeply how the emotions of characters in a literary work can be studied through the literary psychology approach. The researcher sees that the classification of the characters' emotions in the novel not only provides an understanding of the characterization, but also opens up the space for interpretation of the inner dynamics of the characters and the conflicts they face. Through this approach, researchers hope to discover the specific patterns of emotions that arise in response to events in the story, as well as understand their impact on the plot and moral message of the work. Thus, this research is expected to be able to contribute to the development of literary studies, especially in understanding the depth of character emotions through the lens of psychology.

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2. Methods

This research uses a hermeneutic method with a literary psychology approach. The hermeneutic method was chosen because it is suitable for analyzing data in the form of narrative texts, rather than numbers. According to Ratna (2015:47) hermeneutics is a method of interpreting texts that seeks to explore the deepest meanings in literary works, by paying attention to the historical, cultural, and psychological context that surrounds them. The literary psychology approach is used to understand the emotions of the characters and the personality dynamics that appear in the novel *After Tunangan* by Agnes Jessica. Literary psychology allows researchers to explore the inner lives of characters, conflicts, as well as emotional responses recorded in narratives (Endraswara, 2008; Minderop, 2010). In this context, emotions are seen as an important element that influences the actions of characters and forms the dramatic structure of the story (Hogan, 2011).

The main data of this study are in the form of text excerpts from novels that describe the expressions, dialogues, or actions of characters that show certain emotions. Data collection techniques are carried out through reading and recording techniques, as explained by Nurgiyantoro (2015) as an effective technique in fiction studies. In analyzing the data, the researcher used the theory of emotion classification from Minderop (2010) and Sarwono (2010), as well as the personality theory from Carl Gustav Jung which divided personality into two basic types, namely introverted and extroverted (Alwisol, 2014). Data analysis techniques refer to the stages of data reduction, data presentation, and conclusion drawing as proposed by Miles, Huberman, & Saldana (2014), which are the main references in qualitative data analysis. In this process, the researcher selects relevant data, arranges it thematically, and then draws meanings or patterns related to the emotional state and personality of the character. This approach aims to gain an in-depth picture of how the characters' emotions are formed, developed, and displayed in the narrative and how the character's personality type influences their emotional responses. Thus, the method used not only supports the accuracy of the analysis, but also guarantees the depth of interpretation on the inner dynamics of the characters in the novel.

3. Results and Discussion

3.1. Result

This section describes the results of the analysis of the emotional representation of characters and personality types in the novel *After Tunangan* by Agnes Jessica. The analysis was carried out based on the theory of emotion classification proposed by Minderop and Sarwono, as well as the personality theory of Carl Gustav Jung regarding the typology of introverts and extroverts. The main focus of this research is on two central characters, namely Tere and Opan, who show the complexity of emotions in dealing with love conflicts, family pressures, and interpersonal relationship dynamics. Through the approach of literary psychology, the results and discussion reveal how the emotions and personalities of the characters shape the narrative structure and meaning in the work.

In the novel *After Tunangan* by Agnes Jessica, the character Tere becomes the main center in the narrative plot and the development of story conflicts. As a female protagonist, Tere is

faced with a variety of complex emotional situations, ranging from social pressure, family responsibilities, to love dilemmas. The depiction of the emotions he experiences is the main highlight in this study, because these emotions not only reflect the personality dynamics of the characters, but also become the main driving force of the storyline. Through the approach of literary psychology, especially with the classification of emotions according to Minderop and Sarwono, Tere's emotions can be systematically mapped to reveal the inner upheavals and psychological changes she experiences. This analysis also shows how Tere's personality background as an introvert plays a role in how she responds to the pressures and conflicts she faces throughout the story.

Tabel 1. Representasi Emosi Tokoh Tere dalam Novel *After Tunangan*

No.	Representasi Emosi	Deskripsi Emosi	Kutipan	Halaman
1	Rasa bersalah dan rasa bersalah yang dipendam	Tere merasa bersalah karena memutuskan hubungan dengan Opan secara sepihak, namun tidak mengungkapkan perasaannya.	*"Aku memang salah... tapi aku tak bisa mengatakannya langsung pada Opan."*	47
2	Kesedihan dan rasa malu	Tere merasa sedih dan malu atas kondisi ekonomi keluarganya. Ia memilih berbohong tentang status pertunangan demi menjaga martabat keluarganya.	*"Aku tidak ingin orang tahu keluargaku bangkrut. Biar saja mereka pikir aku masih tunangan."*	63
3	Takut dan cemas	Ketakutan muncul akibat ketidakpastian masa depan dan kekhawatiran jika perasaannya pada Opan muncul kembali.	*"Bagaimana kalau aku jatuh cinta lagi? Aku takut... sangat takut."*	85
4	Cinta dan harapan	Di tengah konflik, Tere mulai menyadari bahwa cintanya kepada Opan belum hilang. Cinta dan harapan muncul kembali secara perlahan dan menjadi kunci perubahan sikapnya di akhir cerita.	*"Aku pikir aku sudah selesai dengan perasaan itu, ternyata tidak. Aku masih mencintainya."*	112

The character of Tere experiences complex and intense emotional dynamics throughout the storyline. The dominant emotions experienced include guilt, shame, sadness, fear, and anxiety. These emotions arise in response to social and family pressures, as well as personal conflicts in relation to Opan. One of the peaks of emotions experienced by Tere was the pent-up guilt due to unilaterally breaking off the engagement. Minderop (2010) mentioned that guilty emotions that are not expressed openly can accumulate and create deep psychological pressure, as experienced by Tere. Tere's introverted personality reinforces her tendency not to express emotions openly. He chooses to bear the burden of personal emotions, try to maintain his family's self-esteem, and hide his true circumstances. Jung in Alwisol (2014) explains that introverted individuals are more likely to withdraw into the inner world, are sensitive to social judgments, and resolve conflicts internally. This is in accordance with Tere's character who avoids confrontation and prefers to pretend rather than face reality openly. This pattern of emotions is in line with Sarwono (2010) who states that emotions such as shame, fear, and anxiety are usually rooted in social pressure and expectations of the surrounding environment. In this novel, Tere's decision to maintain the image of engagement even though it is fictitious shows how social pressure influences the actions of the characters. The negative emotions that arise become the driving force of the story conflict and reinforce the characterization of complex characters.

The character of Opan in the novel *After Tunangan* by Agnes Jessica is a male figure who plays an important role in balancing the emotional dynamics of the main character, Tere. As a character who is portrayed as having an extroverted personality, Opan displays a more open, communicative, and stable pattern of emotional expression. The emotions displayed by Opan not only reflect his relationship with other characters, but also show emotional

maturity and a strong empathetic attitude towards the situation he faces. Through the approach of literary psychology, the study of Opian's character shows how male characters in literary works are not only shown as complements, but also as individuals with their own inner complexity. The analysis of the representation of emotions includes emotions of love, hope, anger, disappointment, and frustration, each of which arises in different emotional representation of Opan characters in novel social and psychological situations. This study is expected to provide an in-depth picture of the emotions of the male characters constructed in a literal manner to support the development of the plot and build narrative depth in the work of fiction.

Tabel 2. Representasi Emosi Tokoh Opan dalam Novel *After Tunangan*

No.	Representasi Emosi	Deskripsi Emosi	Kutipan	Halaman
1	Cinta	Opan menunjukkan cinta stabil terhadap Tere. Ia tetap peduli meskipun hubungannya berakhir. Sikapnya yang siap membantu, bertoleransi, dan bersedia menyembunyikan rasa sakit demi menjaga kehormatan keluarga Tere,	*"Aku hanya ingin melihat Tere dan keluarganya baik-baik saja, meskipun aku tidak lagi bersamanya."*	58
2	Gembira dan harapan	Momen-momen ketika hubungan dengan Tere membaik memberikan kebahagiaan tersendiri bagi Opan. Ekspresi kebahagiaan ditunjukkan melalui tindakan seperti perhatian dan upaya membuat Tere nyaman.	*"Dia tertawa lagi... aku senang bisa membuatnya tersenyum."*	69
3	Marah dan kecewa	Emosi marah dan kecewa terutama terlihat ketika ia menghadapi Vivi yang terus mencoba menghancurkan hubungannya dengan Tere.	*"Cukup, Vi. Jangan ganggu kami lagi."*	88
4	Frustrasi dan kebingungan	Opan berada dalam posisi sulit karena harus berpura-pura, menghadapi cinta lama, dan menahan perasaannya.	*"Aku tidak tahu lagi harus bagaimana. Semakin lama, ini semakin menyakitkan."*	103

Unlike Tere, the character of Opan shows more open emotional stability. It shows love, empathy, anger, disappointment, and frustration. Her emotional expressions tend to be direct and channeled through concrete actions, such as her decision to pretend to remain engaged to help Tere's family. This shows an empathetic attitude and high emotional responsibility. Hogan (2011) stated that characters in literary works that have an empathic dimension are often used to arouse the sympathy and emotional closeness of readers. Opan's extroverted personality is shown through his ability to communicate directly, take the initiative to resolve conflicts, and show concern without hesitation. Jung in his theory of personality typology explained that extroverted individuals are generally more open to the outside environment and are action-oriented. Opan is a stable representation of male character, although still humane in the face of emotional dilemmas and social pressure. The emotions that Opan experiences not only show the dynamics of his relationship with Tere, but also show emotional growth as the story progresses. He learns to understand Tere's position, accept reality, and choose to stay by Tere's side even though their relationship has ended. This change in attitude reflects the mature development of personality, which according to Miles et al. (2014), is part of the narrative of characters in good stories.

Discussion

The emotions experienced by Tere and Opan show differences that reflect their psychological backgrounds and personalities. Tere displays more internal emotions and tends to be repressive, while Opan expresses emotions more openly and actively. These differences affect how they respond to conflict and resolve problems. Tere, as an introvert, tends to stay away and hold back, while Opan, as an extrovert, chooses to communicate and confront situations. This emotional dynamic is the main driver in the storyline. When Tere

and Opan stay away from each other, the conflict escalates. But when the two begin to open up and come to terms with their feelings, the conflict slowly subsides. This pattern shows that emotions in literary narratives play a strategic role in shaping dramatic structure and character development (Minderop, 2010; Alwisol, 2014; Sarwono, 2010; Hogan, 2011).

The approach of literary psychology allows readers to understand the character of the character in a deeper and more human way. In the novel *After Fiancé*, emotions and personality not only reinforce characterization, but also become a medium for reflection on social values such as family, honor, love, and sacrifice. Emotions studied through a psychological perspective also open up space to analyze character transformations from a psychological perspective. Both Tere and Opan experience emotional development that reflects personality growth and maturity in responding to life. This proves that emotions are not just an aesthetic element, but also act as a tool for narrative development and moral message delivery. These findings are in line with the research of Simaibang et al. (2023), Ariyaniningsih & Kurniawan (2024), and Mulatsari & Pamungkas (2022), which emphasizes the importance of the psychological dimension of characters in literary narratives. The study of emotions in novels is also supported by Hartini (2015) and Audri et al. (2022) who show that the inner dynamics of characters enrich the structure of the story and the emotional involvement of the reader.

Emotions in the novel *After Tunangan* serve as the foundation for character formation and the main driver of the story's conflict. This work displays the psychological complexity that shapes the dynamics of the characters in depth, especially through the characters of Tere and Opan. Emotions such as guilt, fear, sadness, and anxiety are central elements in the formation of Tere's character. According to Minderop (2010), pent-up guilt can develop into negative emotions that weaken the psychological stability of individuals. This is supported by Sarwono (2010), who explains that negative emotions such as fear and anxiety tend to weaken adaptive function if not overcome openly. The study of Prastio et al. (2020) and Misnawati & Rahmawati (2021) shows that the character of characters with a large moral burden usually undergo a gradual change in character, as happened to Tere. On the contrary, Opan exhibits a more stable and cooperative emotional response, in line with extroverted personality traits that are more adaptable to interpersonal conflicts (Jung in Alwisol, 2014; Erni, 2023).

Carl Gustav Jung divided personality types into introverted and extroverted, and this division can be clearly seen in the novel's two main characters. Tere, as an introvert, tends to hold back from speaking, thinks long before acting, and prefers to solve problems personally. This personality creates distance between himself and those closest to him, including Opan. He does not easily express what he feels, thus causing misunderstandings. According to Jung (in Alwisol, 2014), introverts tend to be oriented towards the internal world and experience more intense inner conflicts. Research by Martilopa & Ardiansyah (2023) and Endraswara (2008) emphasizes that the tendency of introverted characters in literature often results in narratives full of inner pressure and deep introspection. On the other hand, Opan as an extrovert is shown as an open, rational, and solutive figure in dealing with conflicts, as also analyzed by Utami et al. (2024) in a study of the personality of the characters in the novel *00.00*.

One of the important aspects of literary psychology analysis is to look at how emotional patterns converge in narrative structures. In *After Tunangan*, the characters' emotions are not only present as momentary feelings, but form the narrative plot significantly. The initial phase is dominated by negative emotions (sadness, disappointment, shame), which indicate early conflict. The middle phase shows a mixture of emotions (love, hope, anxiety), and the final phase closes with positive emotions (relief, acceptance). This pattern is in line with Hogan's (2011) theory that emotions in literature serve as a trigger for empathy and connection between readers and characters. Miles, Huberman, & Saldana (2014) state that

narratives that are fused with emotion produce a profound resonance to the reader's experience. The studies of Murti et al. (2019) and Nugrahani (2014) show that structured emotional patterns help readers understand the logic of conflict and resolution in literary works. As a popular literary work, *After Tunangan* not only raises the theme of love and domestic conflict, but also shows the tension between traditional values and the demands of modernity. Character emotions such as shame, fear, and guilt stem not only from personal conflicts, but also from cultural and social pressures such as family reputation and gender expectations. According to Sarwono (2018), emotions such as shame and anxiety are often formed from the dominant collective norms in society. The research of Ratna (2015) and Faruk (2017) also supports this view, that literary texts act as social reflections that voice structural pressures through individual expression. In literary education, this kind of character psychology approach is useful for training students' empathy and social awareness (Nurgiyantoro, 2015; Rijali, 2019).

This research is related to a previous study conducted by Simaibang, Ketut Nama, and Jumadiah (2023) entitled Classification of Character Emotions in the Novel of *Represi* by Fakhrisina Amalia. In the study, character emotions are classified into four categories, namely basic emotions, emotions triggered by stimuli, emotions towards oneself, and emotions towards others. The results of the study show the dominance of negative emotions such as fear, anger, and feelings of disappointment in the main character. This is in line with the findings of this study, where the character Tere also shows a tendency to negative emotions such as guilt, anxiety, and fear. However, the main differences lie in the social context and setting of the event; In *After Tunangan*, the emotional conflict is more influenced by the social pressure of the family and the dilemma of personal relationships, while in *Represi*, the emotional setting is more caused by trauma and psychological repression due to violence. Similar research was also conducted by Ariyaniningsih (2024) who examined the emotions of the Lengkara character in the novel *00.00* by Anugrah Ameylia Falensia. They found that Lengkara characters experience various deep emotions such as anger, fear, heartache, and love, which arise in response to violence and rejection within the family sphere. The depth of these emotions was analyzed using David Kech's theory of emotions, which focuses on the relationship between personal experiences and emotional responses. These findings reinforce the approach used in this study, where the character's emotional representation is also analyzed based on responses to pressure from the immediate environment. However, in *After Fiancé*, the author emphasizes the balance between negative and positive emotions, especially in the character of Opan who is described as a person with high emotional stability, which is not found in the character of Lengkara.

4. Conclusion

The characters in Agnes Jessica's *novel After Tunangan* show a variety of complex emotions, such as sadness, fear, guilt, love, anger, and disappointment. These emotions are represented according to Minderop and Sarwono's theories, and appear in response to various personal and social conflicts experienced by the characters. The character of Tere tends to experience pent-up negative emotions, such as shame and guilt, while the character of Opan is more open in expressing love, anger, and empathy. These emotional dynamics not only strengthen the characterization of the characters, but also move the plot and deepen the meaning of the story. From the perspective of literary psychology, the emotions displayed by characters are greatly influenced by their respective personality types. Tere as an introvert resolves more conflicts internally, while Opan as an extrovert shows openness in interacting and resolving conflicts. The interplay between emotions and personality forms a strong and realistic narrative structure. This conclusion shows that the literary psychology approach is effective in revealing the inner dynamics of characters in depth as well as bridging the gap between fictional texts and the psychological reality of readers.

Acknowledgment

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