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Verbal and Non-Verbal Speech in the Emotions of Sadness in the Film *Air Mata di Ujung Sajadah: A Psycholinguistic Analysis*

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Abstract

Psycholinguistic research that examines the emotion of sadness in films is still limited, especially those that focus on the combination of verbal and non-verbal utterances, so this study aims to fill this gap by analyzing how verbal and non-verbal utterances and the impact of the emotion of sadness in films. This study uses a descriptive qualitative approach to understand holistically how verbal and non-verbal utterances in the film *Air Mata di Ujung Sajadah* describe the emotion of sadness and does not include measurement and description in the form of words. The data collection technique used is the listening and recording technique. Listening and recording are done by observing and recording verbal and non-verbal utterances in the emotion of sadness in the film *Air Mata di Ujung Sajadah*, writing dialogues with their duration, and classifying the form of verbal and non-verbal utterances and the impacts that occur. The study's results prove that there are 19 emotions of sadness, and three impacts occur in the emotion of sadness in the film *Air Mata di Ujung Sajadah*. This study contributes to increasing insight in psycholinguistics, especially in the emotion of sadness in films.

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INTRODUCTION

Production Language or speech refers to a person's ability to communicate their thoughts through speech in words or sentences using speech tools. According to Suherman (2005), speech production is the process by which humans intend to communicate orally and in writing. The study of speech production involves how a sentence is formed, from creating a sentence's thoughts in the speaker's mind until the moment before they are spoken (Knight, 2012). Speaking is a spontaneous, natural activity, similar to breathing, which we do without thinking about (Indah, 2017). Language cannot be separated from human life because it is a means of communication between humans in conveying the content of thoughts, interacting, and expressing themselves (Safitri et al., 2025). This concerns how language can be learned and created through linguistics from Latin *lingua*, meaning language (Unsiah & Yuliati, 2018). The object of linguistic study is divided into microlinguistics and macrolinguistics. Sociolinguistics and psycholinguistics are examples of branches of macrolinguistics (Eriyanti et al., 2020). The focus of this research is psycholinguistics.

Psycholinguistics is a field of science that studies the relationship between psychological processes and the use of language in daily life (Purba et al., 2025). In line with this, the opinion according to Harley (in Dardjowidjojo, 2003, p. 7) defines "psycholinguistics as the study of mental processes in the use of language." Another opinion related to psycholinguistics is studying how humans use and acquire language (Nuraeni, 2015). According to Clark & Clark (in Oroh, 2016), psycholinguistics categorizes it into three: language comprehension, acquisition, and production. This study is related to comprehension and the psychological production of language in films closely related to emotions.

Emotions can be felt and arise when people accept situations that will produce reactions and pay attention to their reactions (Syarif, 2016). Emotions are seen as something that happens automatically and involve the individual's awareness in generating and paying attention to their emotional reactions or responses to various situations. Another opinion related to emotions (Sabrina, 2020) states that emotions are a typical psychological state and trigger an action. The emotions that arise in daily life will be seen in the behavior of individuals, good or bad, in the surrounding environment. According to Dutta and Barman (2020), there are types of emotions: happiness, anger, surprise, fear, disgust, and sadness.

Sadness is a natural and healthy aspect of human life. According to Daniel Goleman (in Ali & Asrori, 2008), there are several emotions of sadness, such as pain, sadness, self-pity, rejection, and despair. Based on the above statement, sadness is related to the psychology of understanding psychology and human behavior (Ananda et al., 2022). Human behavior or behavior is a form of formal object in psychology (Nevid, 2018). Therefore, sadness can be defined as an emotion that arises due to the reaction to the loss of something meaningful in life, such as the loss of family, friends, or friends who have left us forever and are indeed caused by factors.

Some factors that affect humans' sadness come from personal problems; they also come from events that were completely unthinkable or can be said to come from unexpected events. In addition, according to Schachter Singer, the existence of other opinions is influenced by two factors, namely physiological stimulation and cognitive activation. Physiological stimuli include the body's response to certain situations (Yahya, 2006), while cognitive activation is related to the individual's interpretation of the situation (Nggame, 2022). There are background factors and the effects of sadness from negative emotions. Negative emotions include anger, disgust or disgust, shame, guilt, sadness, and fear (Goleman, 1999). There are times when we can control negative emotions, and other times, we cannot (Safaria & Saputra, 2009).

Some of these negative emotions can have an impact, one of which is the impact of sad, negative emotions. These impacts can interfere with or inhibit concentration in learning, interfere with the process of social adjustment, and affect the emotional state experienced since childhood (Syamsu, 2005). This statement, the impact of sad emotions on the emotional atmosphere experienced and received during childhood, can be evidenced by one example of data in the film *Tears at the End of the Prayer Door*, namely when Mrs. Aqilla invited Baskara to go to Jakarta. However, he felt sad and hard to leave because since Baskara was born, he had been lovingly cared for by Arif, Yumna, Eyang, and Mbok Tun, whom Baskara considers their real family. In reality, they are not because the influence of the emotional atmosphere received as a child is very influential in Baskara.

Family issues can be found in various phenomena that occur in society, one of which is related to sadness, such as separation between children and parents, family conflicts, and secrets that are revealed and trigger sad emotions. This is also often depicted in the world of cinema, one of which is in the film *Tears at the End of the Prayer Door*; one example can be proven through Aqilla's

role as a mother who has to face the bitter reality of being separated from her child due to family conflicts that cause her to have to deal with a big secret related to her child who turns out to be alive after many years of separation since birth. The emotion of sadness also enveloped her struggle to meet and want to be with her child, and she wanted to feel the role of being a mother figure for her child because all this time, she knew that her child had passed away since birth.

The existence of sad emotions in the film can be expressed with good verbal and non-verbal speech. According to Shewan (in the Crookes, 1990), this jar is differentiated based on the meaning of communication. According to Bowden (2010), words are one form of verbal communication, while facial expressions, voice intonation, and body movements are multimodal. In many situations, the person speaking to express certain feelings or meanings more directly can control this nonverbal aspect. The speaker can control this nonverbal element in various situations to convey a specific meaning or emotion more effectively. Meanwhile, film is considered a medium with a significant influence compared to other media because the combination of audio and visuals works harmoniously to maintain the audience's attention and prevent boredom. When a person speaks, the speech is often accompanied by various other behaviors, such as hand movements, facial expressions, and postures, that can significantly influence the meaning conveyed (Karpinski, 2013).

Film is considered a medium with significant influence because the combination of audio and visuals can work harmoniously to maintain the audience's attention and prevent boredom (Joseph, 2011). The film has a distinctive artistic value because it is the work of creative professionals who are experts in their fields (Mudjiono, 2011). In audio-visual artworks such as films, characterization is an important element that forms the narrative framework and gives depth to the story (Putri et al., 2024). This research focuses on the film *Mata di Ujung Sajadah* by presenting various forms of Emotions of sadness, both through verbal speech, such as emotional dialogues that reflect loss, regret, and hope, as well as non-verbal speech, such as body movements and facial expressions that reinforce the meaning of sadness by the characters.

This study focuses on verbal and non-verbal speech and the impact of sadness on the emotion in the film *Tears at the End of the Prayer Prayer*, directed by Key Mangunsong. The reason for choosing this topic is because, in this film, many verbal and non-verbal speeches impact the emotion

of sadness. In this film's literary work, sadness is an important point that can attract the audience's attention emotionally. This film tells the story of Aqilla, who has married a man who loves her and vice versa, but Aqilla's mother disapproves of the marriage. Not long after, Aqilla became pregnant, but at that time, it also coincided with the incident of Aqilla's husband, who had an accident and died. A few months later, Aqilla gave birth to her child. However, Aqilla was told by the mother that her child died at birth. Aqilla only found out after seven years that her son was still alive. The mother entrusted the boy to Arif and Yumna, a couple who had wanted a baby for a long time. They loved the child as much as their own and named him Baskara. They left Jakarta and started a new life with Baskara in Solo. After learning this, Aqilla went to Solo to meet Baskara, whom she had missed very much. The conflict escalated when Aqilla wanted Baskara to live with her in Jakarta. However, Baskara has lived happily and loves Arif and Yumna, whom he considers his biological parents.

Related research that has been carried out by previous researchers includes: (1) research "Verbal and Non-Verbal Expressions in Expressing Fear and Anger in Ready Or Not Films by Bettinelli – Olpin, Tyler Gillet (Psycholinguistic Analysis)" written by (Abubakar et al., 2021); (2) the research "Speech and Body Movements in Expressing Anger in The Hunger Games Trilogy by Suzanne Collins: A Psycholinguistic Analysis" was written by (Marada, 2015); (3) research "Analysis of Communication Types in Da'wah Value there is the film *Duka Sedalam Cinta* by Firman Shah" written by (Setianingrum, 2022); (4) research "The Use of Speech and Emotional Expression in Expressing Anger in Todd Phillips' *Joker* Movie (Psycholinguistic Analysis)" written by (Usuli et al, 2022); (5) the research "The Role of Others in the Formation of Self Confidence in Facing Body Shaming (Analysis of the Content of Imperfect Films)" written by (Oktaviani, 2023); (6) research "The Use of Language in Expressing Emotions of Joy in the *Twilight Saga* Film by Stephenie Meyer: A Psycholinguistic Analysis" written by (Watuna, 2014). Based on the four previous studies with this study, it was found that there is a gap or gap, especially in psycholinguistic analysis in films about sadness emotions is still limited, especially those that focus on verbal and non-verbal speech, so this study fills the gap by analyzing how sadness emotions are built and conveyed through linguistic elements, both verbal and non-verbal, as well as the impact that occurs in sadness emotions in films. Then, the equation is found in the research object, namely the film analysis. This research has contributed to enriching insights in

psycholinguistics, especially verbal speech in the form of dialogue and non-verbal speech in the form of facial expressions, voice intonation, and body movements, as well as the impact that occurs in the emotions of sadness in the film.

The following is a formulation of the problems that need to be solved in this study based on the background that has been given, including: (1) How are verbal and non-verbal speech in the emotion of sadness in the film *Air Mata di Ujung Sajadah*?; (2) What are the effects that occur in the emotion of sadness in the film *Air Mata di Ujung Sajadah*?

METHOD

This study applies a descriptive qualitative approach to comprehensively understand how verbal and non-verbal speech in the film *Tears at the End of the Prayer* presents the emotion of sadness. As stated (Moleong, 2018), qualitative research seeks to understand the phenomena experienced by the subject in depth and express them through descriptions in the form of words and language with a scientific approach. In addition, this research is also descriptive, as explained by Nugrahani (in Asri et al., 2021), stating that descriptive research collects data in the form of meaningful words, sentences, or images to provide a more concrete understanding. Therefore, this study will analyze the dialogues, facial expressions, voice intonation, and body gestures in the film to understand how verbal and non-verbal elements construct the emotional representation of sadness from a psycholinguistic perspective.

In qualitative research, researchers play the role of the main instrument in carrying out research. As a Human Instrument, researchers play a role in determining the research focus, collecting data, and compiling conclusions based on the results (Fadhilla et al., 2023). According to toArikunto (2010), Data Sources are the subject which is the place Obtained data, which is classified into data primary and secondary. Sugiyono (in Rahmat et al., 2017) states that primary data is a data source that directly provides information to data collectors. According to Sugiyono(in theK. M. Indah, 2023), Secondary data is obtained through reading, studying, and understanding various other media types, such as documents, literature, and books. Thus, in this study, the data used includes verbal and non-verbal speech as well as the impact that occurs in the emotion of sadness with the data source of the film *Tears at the End of the Prayer* Prayer as a primary source and articles, journals, and books as secondary sources.

This research was carried out through several stages. The initial stage begins by

developing a research concept or framework. The second stage determines the focus of the analysis, namely on verbal and non-verbal speech and the impact on sad emotions. The third stage is watching movies and recording important scenes. The fourth stage is to make a transcription of the film *Air Mata di Ujung Sajadah*. The fifth stage of the data analysis process is reducing, presenting, and drawing conclusions.

In this study, listening and note-taking techniques were used to collect data on verbal and non-verbal speech and the impact of these on the emotions of sadness in the film. According to Subroto (2007), the method of taking notes is an observation technique on the use of language by recording relevant data on the goals and objectives of the research. Furthermore, the validity of the data in this study is guaranteed through the source triangulation technique, namely by checking data obtained from various sources or informants to increase the credibility of the data (Alfansyur & Mariyani, 2020). The data analysis in this study uses the Miles and Huberman Model (in Hardani et al., 2020), which includes three main stages: data reduction, data presentation, and conclusion. The presentation is carried out by systematically arranging information to support drawing conclusions and making decisions.

RESULTS AND DISCUSSION

Result

The results of this study show several emotions of sadness and the impact that occurs in verbal and non-verbal speech based on the emotion of sadness in movies *Air Mata di Ujung Sajadah*. Here are some tables to explain the results obtained.

Table 1. Emotions of Sadness in Verbal and Non-Verbal Speech

No	Emotion Sadness	Sum
1	Pain	8
2	Sad	6
3	Less	2
4	Self-pity	2
5	Desperate	1
Total		19

Table 2. The Impact of Sadness Emotions in Verbal and Non-Verbal Speech

No	The Emotional Impact of Sadness
1	Inhibiting or Interfering with Study Concentration
2	Disrupted Social Adjustment
3	Emotional Atmosphere Received and Experienced as a Childhood

Discussion

In this discussion, we will explain in more depth the research results on the emotions of sadness in the film *Tears at the End of the Prayer Basket*, which are expressed through verbal and non-verbal speech, and the impact that occurs. Verbal speech is shown through dialogue. Meanwhile, non-verbal communication can be seen in facial expressions, voice intonation, and body gestures. This study relates to previous research that analyzed the relationship between verbal and non-verbal speech in expressing emotions in psycholinguistics. Previous studies have examined how verbal and non-verbal speech express various emotions in movies, such as fear, anger, and excitement. Thus, this study complements previous psycholinguistic science with a new focus on the emotion of sadness, which has not been widely researched in analyzing verbal and non-verbal speech and the impact that occurred in the movie. Theoretically, this study contributes to psycholinguistic analysis by showing how verbal and non-verbal speech in movies is used to understand emotional expression. In addition, practically, the results of this research can be used in education for further studies and as learning materials for understanding how emotions are expressed through verbal and non-verbal language. The data that are discussed below are related to previous research, such as the research conducted (by Abubakar et al., 2021) (Marada, 2015), (Usuli et al., 2022), (Watuna, 2014) discusses the psycholinguistic analysis of verbal and non-verbal speech in his research. In addition, research conducted by (Setianingrum, 2022) (Oktaviani, 2023) Discusses the Presence of Sadness Emotions in his research.

Verbal and Non-Verbal Speech in Sadness Emotions in Movies *Air Mata di Ujung Sajadah*

Verbal speech involves expressions through words and sounds spoken directly to convey a specific message. For example, when someone expresses sadness, using direct words is the primary tool for communicating those emotions. On the other hand, non-verbal speech expressing sadness is often seen through various body movements, such as a hand covering the mouth, because it is holding back the sadness it feels. Likewise, facial expressions, such as pursed lips or watery eyes, convey sadness more powerfully than words. The theory presented by Daniel Goleman (Ali & Asrori, 2008) identifies several emotions of sadness, such as pain, sadness, self-pity, rejection, and despair. Below is an explanation of some of these sad emotions in verbal and non-

verbal speech in the movie *Air Mata di Ujung Sajadah*.

The Emotions of Sadness

The word "painful" in KBBI can be interpreted as "very sick, sad heart." For example, when people feel "pain" in their hearts, they feel deep sadness or disappointment. This is related to previous research conducted by Oktaviani on the character Rara, who felt that he was meaningless because of the body shaming treatment that was carried out on him, which caused him to feel disappointed or deeply painful. The emotional form of bitter sadness can also be found in 8 data in verbal and non-verbal speech in this study.

Verbal and Non-Verbal Speech

1) **Konteks:** *Mama Aqilla merasakan kecewa yang sangat mendalam dikarenakan anaknya memilih untuk menikah dengan Arfan tanpa restu darinya.*

**Proses akad nikah Arfan dan Aqilla di KUA*

Arfan : "Saya terima nikah dan kawinya Aqilla binti Hamka dengan mas kawin tersebut dibayar tunai"

Penghulu: "Sah?"

Para saksi : "Sah, sah, sah"

**Kondisi Mama Aqilla di rumahnya*

Mama Aqilla : "Aaaaa" (dengan menampel gelasnya yang berada di meja untuk meluapkan kekecewaannya karena mendapatkan kabar dari Aqilla melalui pesan WhatsApp yang memperlihatkan bahwa dirinya meminta mamanya untuk memberi restu dan hadir di pernikahannya dengan Arfan) (EKP 1)

Context: Mama Aqilla felt very deeply disappointed because her son chose to marry Arfan without her blessing.

**The process of Arfan and Aqilla's marriage contract at KUA*

Arfan: "I accepted the marriage and her sister Aqilla binti Hamka with the dowry paid in cash" Headman: "Legal?"

Para Saksi: "Breath, Breath, Breath"

**Mama Aqilla's condition at home*

Mama Aqilla: "Aaaaa" (by sticking her glass on the table to vent her disappointment because she got news from Aqilla through a WhatsApp message showing that she asked her mother to give her blessing and attend her wedding with Arfan) (EKP 1)

Based on the dialogue at (00:07:14-00:08:21) data (EKP 1), it is a type of verbal speech in the emotion of sadness. The verbal remark indicates that Aqilla's mother deeply disappointed

her son for marrying Arfan without his blessing. Then, for her non-verbal remarks, there is a figure of Mama Aqilla pasting a glass on the table because she got a Whatsapp from Aqilla to attend and give her blessing for her marriage with Arfan.

- 2) **Konteks:** Aqilla berada di tempat kejadian suaminya mengalami kecelakaan.

Aqilla : "Sayang" (sambil menangis dan menghampiri Arfan yang terbaring akibat kecelakaan motor yang dialaminya) (EKP 2)

Aqilla : "Nggakk, tolongin cari ambulan, panggil ambulan" (teriak sambil menangis) (EKP 2)

Para warga : "Ayo panggil ambulan"

Aqilla : "Sayang!! Sayang bangun!! Nggakk, nggakk, bangun sayang" (teriak sambil menangis) (EKP 2)

Context: Aqilla was at the scene of her husband's accident.

Aqilla: "Baby" (while crying and approaching Arfan, who was lying down due to the motorcycle accident he experienced) (EKP 2)

Aqilla: "No, please find an ambulance, call an ambulance" (shouting while crying) (EKP 2)

Residents: "Let us call an ambulance."

Aqilla: "Honey!! Wake up!! No, no, wake up, dear" (shouting while crying) (EKP 2)

Based on the dialogue at (00:12:56-00:13:32) data (EKP 2), it is a type of verbal speech in the emotion of sadness. The verbal remark indicated that Aqilla felt pain with the situation that was still unacceptable to her husband's condition after having an accident while on the way home. Then, for her non-verbal speech, there is the character of Aqilla with her eyes closed while shedding tears, her mouth wide open because she is screaming as if describing her state of refusal with the actual situation, the movement of both hands hugging her husband with her eyes still closed, the tone of her voice raised shows concern while asking for help from the residents to help her husband by calling an ambulance.

- 3) **Konteks:** Aqilla ketika berada di Rumah Sakit dan menanyakan keberadaan anaknya, namun hal tersebut diinformasikan dari mamanya bahwa anaknya tidak selamat yang membuat Aqilla masih tidak percaya dan belum terima dengan informasi tersebut.

Aqilla : "Ma"

Mama Aqilla : "Aqilla"

Aqilla : "Bayi Qilla mana, Ma?" (EKP 3)

Mama Aqilla : "Bayimu tidak selamat, dia meninggal karena terlilit tali pusar"

Aqilla : "Ngga mungkin, Qilla mau liat, mana bayi Qilla?" (EKP 3)

Mama Aqilla : "Dia sudah dikubur"

Aqilla : "Ngga...ngga" (EKP 3)

Mama Aqilla : "Mama bisa antar kamu ke makamnya"

Aqilla : "Ngga...bayi Qilla ngga meninggal, Qilla mau liat" (EKP 3)

Context: Aqilla was in the hospital and asked about the whereabouts of her child, but her mother informed her that her child was not safe, which made Aqilla still not believe and not accept the information.

Aqilla : "Ma"

Mama Aqilla : "Aqilla"

Aqilla : "Mr. Qilla here, Ma?" (EC 3)

Mama Aqilla: "Your baby did not survive; he died because he was wrapped in the umbilical cord."

Aqilla : "Ngga mungkin, Qilla mau liat, here's bayi Qilla?" (EC 3)

Mama Aqilla: "She has been buried"

Aqilla : "No... no" (EKP 3)

Mama Aqilla: "Mama can take you to her grave"

Aqilla : "No... Qilla's baby didn't die, Qilla wants to see him" (EKP 3)

Based on the dialogue at (00:19:37-00:20:27) data (EKP 3), it is a type of verbal speech in the emotion of sadness. The verbal statement shows that Aqilla feels intense pain over the loss of her child forever because she also still does not believe that her child was declared dead based on reasons related to the statement given by her mother. Non-verbal speech is found in the character of Aqilla, with her eyes closed and mouth wide open because she is screaming; her body wants to get out of her bed in the hospital. His tone of voice rose because he still did not believe in asking his mother about the whereabouts and condition of his child.

- 4) **Konteks:** Aqilla menjenguk mamanya yang berada di Rumah Sakit dan mengetahui keadaan anaknya masih hidup dari mamanya, namun hal tersebut membuat Aqilla merasakan kecewa yang sangat mendalam karena telah dibohongi oleh mamanya sendiri.

Mama Aqilla: "Putramu masih hidup, kini ia berada di Solo, dia sudah tumbuh besar dan dalam keadaan sehat"

Bibik : "Ini non" (menunjukkan kepada Aqilla kartu nama dan foto seseorang yang selama ini menjaga dan merawat anak kandung Aqilla)

Aqilla : "Ma, mama boong sama aku? makam itu? Mama sengaja memisahkan aku dari anakku?" (EKP 4)

Mama Aqilla : "Maafin mama ya Qilla, Mama pikir dengan begitu kamu lebih bahagia"

Context: Aqilla visits her mother, who is in the hospital and finds out about the condition of her child, who is still alive from her mother, but this makes Aqilla feel profound disappointment because she has been lied to by her mother.

Mama Aqilla: "Your son is still alive; now he is in Solo; he has grown up and is in good health."

Bipik: "It is not." (show Aqilla a business card and a photo of someone who has been taking care of Aqilla's biological child)

Aqilla: "Mama, mama is on the deck with me? The tomb? Mama deliberately separated me from my child?" (EKP 4)

Mama Aqilla: "I am sorry, mama, Qilla, I think that way you will be happier."

Based on the dialogue at (00:29:33-00:30:48) data (EKP 4), it is a type of verbal speech in the emotion of sadness. The verbal remark indicated that Aqilla felt very sad because she was so deeply disappointed in her mother that Aqilla's child was still alive, but this was kept secret by her mother because Aqilla was still not ready to be a mother and thought that Aqilla would be much happier without her child. Non-verbal remarks are found in the character of Aqilla with a look on her face, who feels deep pain and disappointment because she only knows the actual situation after being told by her mother about her biological child, who turns out to be alive.

- 5) **Konteks:** Ibu Arief merasa kecewa yang sangat mendalam karena dibohongi oleh anaknya bahwa Baskara ternyata bukan cucu kandungnya.

Ibu Arief : "Astaughfirullahaladzim, kenapa kalian berbohong sama Ibuk?" (wajah sedih dan kecewa) (EKP 5)

Arief : "Maafin kami, Buk. Aku takut Ibuk tidak bisa nerima Baskara. Aku khawatir malah ngerusak kebahagiaan Ibuk"

Ibu Arief : "Jadi Baskara anak siapa?" (dengan nada tinggi sambil menangis) (EKP 5)

Arief : "Ibu masih ingat Bu Halimah atasan Bapak dulu?, Baskara adalah cucunya Buk, dia yang mempercayakan Baskara kepada kami. Namun belum lama ini Bu Halimah meninggal"

Ibu Arief : "Innalillahi Wa Innaillaihi Rojiun"

Context: Arief's mother felt very deeply disappointed because she was lied to by her son that Baskara was not her biological grandson.

Arief's mother: "Astaughfirullahaladzim, why are you lying to Ibuk?" (sad and disappointed face) (EKP 5)

Arief: "I am sorry, Buk. I was afraid that Ibuk would not be able to accept Baskara. I am worried that it will even ruin Ibuk's happiness."

Mrs. Arief: "So whose son is Baskara?" (on a high note while crying) (EKP 5)

Arief: "Do you still remember Mrs. Halimah, who was your boss in the past? Baskara is Buk's granddaughter; she is the one who entrusted Baskara to us. However, not long ago, Mrs. Halimah died."

Ibu Aribu: "Innalillahi wa innai illa rozeun"

Based on the dialogue at (00:42:28-00:43:21) data (EKP 5), it is a type of verbal speech in the emotion of sadness. The verbal remarks indicate that Mrs. Arief felt profound sadness and disappointment with her son because he had lied about Baskara turning out to be not his biological grandson. Non-verbal remarks are found in the character of Mrs. Arief, with her lips trembling from holding back sobs, occasionally closing her eyes, and taking a deep breath as if trying to hold back an unbearable overflow of emotions.

- 6) **Konteks:** Aqilla mengunjungi kantor Arief kembali untuk diberikan izin bertemu dengan anaknya.

Arief: "Mbak saya harus bilang apalagi supaya mbak ngga kesini?" (menghampiri Aqilla)

Aqilla : "Mas, bisa bayangin gimana hancurnya hati saya saat ditolak untuk bertemu anak saya sendiri? Atau saat saya harus menerima kenyataan bahwa ibu saya sendiri telah membohongi saya selama bertahun-tahun? Saya bahkan tidak mendapat kesempatan untuk menamai bayi yang saya lahirkan" (mata berkaca-kaca) (EKP 6)

Context: Aqilla revisits Arief's office to be permitted to meet her son.

Arief: "What else should I say so that you do not come here?" (approaching Aqilla)

Aqilla: "Mas, can you imagine how broken my heart was when I was refused to meet my child? Or when I had to accept the fact that my mother had lied to me for years? I did not even get a chance to name the baby I gave birth" (teary eyes) (EKP 6)

Based on the dialogue at (00:47:49-00:48:26), data (EKP 6) is a type of verbal speech in the emotion of sadness. The verbal remark indicated that Aqilla felt intense pain because since her child was born, she had been separated from her child.

After all, it was known that her child had died. However, after finding out that her child was still alive, in reality, it was difficult for her to meet her biological child in Arief's family.

7) **Konteks:** *Yumna mengobrol dengan Arief dan merasa sedih karena dirinya tidak ingin kehilangan Baskara.*

Yumna : "Mas, aku bener-bener ngga tahu harus gimana lagi. Aku nggak mau, Mas. Aku nggak rela Baskara diambil dari kita" (menangis sambil memegang tangan Arief) (EKP 7)

Arief : "Baskara adalah rezeki dari Allah. Dia milik Allah, dan jika Allah mengambilnya, kita harus ikhlas menerimanya." (sambil memeluk Yumna)

Context: Yumna chats with Arief and feels sad because she does not want to lose Baskara.

Yumna: "Mas, I do not know what to do anymore. I do not want to, Mas. I do not want Baskara to be taken away from us" (crying while holding Arief's hand) (EKP 7)

Arief: "Baskara is sustenance from Allah. He belongs to God, and if God takes it, we must accept it sincerely." (while hugging Yumna)

Based on the dialogue at (01:23:36-01:24:19) data (EKP 7), it is a type of verbal speech in the emotion of sadness. The verbal remark shows that Aqilla, although not Baskara's biological mother, already considers Baskara like her child, so she feels she cannot if she loses Baskara. Non-verbal remarks can be seen from the look on his face, which depicts sadness when he is holding Arief's hand.

8) **Konteks:** *Yumna berlari berusaha untuk menyusul Baskara*

Yumna : "Bas" (menangis sambil berlari mencoba untuk menyusul Baskara) (EKP 8)

Arief : "Yumna"

Yumna : "Bas, Baskara, Bas" (menangis sambil berlari mencoba untuk menyusul Baskara lalu bersimpuh) (EKP 8)

Context: Yumna runs, trying to catch up with Baskara

Yumna: "Bas" (crying while running trying to overtake Baskara) (EKP 8)

Arief: "Yumna"

Yumna: "Bas, Baskara, Bas" (crying while running, trying to catch up with Baskara and then stumbling) (EKP 8)

Based on the dialogue at (01:37:20-01:37:42) data (EKP 8), it is a type of verbal speech

in the emotion of sadness. The verbal remark shows that Yumna feels deeply sad because she has been unable to escape and lose Baskara. Non-verbal remarks can be seen from the look on Yumna's face expressing sadness while running after Baskara.

Emotions of sadness

The word "sad" in KBBI can be interpreted as "difficult, feeling unhappy." For example, when someone feels sad when vacation plans are canceled or hears bad news from friends or those closest to them. This is related to previous research conducted by Oktaviani because it tells the character Rara, who feels sad about her non-ideal body condition, so she goes on an extreme diet. The emotional form of sadness can also be found in 6 data in verbal and non-verbal speech in this study.

Verbal and Non-Verbal Speech

1) **Konteks:** *Mama Aqilla tidak menyetujui hubungan Aqilla dengan Arfan*

Mama Aqilla : "Cinta doang nggak cukup, kita butuh perut kenyang buat bisa nikmatin dan mempertahankan cinta itu sendiri"

Aqilla : "Tapi, Ma, Arfan itu bertanggung jawab kok. Dia yang terbaik untuk aku"

Mama Aqilla : "Selama kamu tinggal dengan Mama. Mama yang menentukan apa yang terbaik untukmu"

Aqilla : "Ma, aku tuh dah gede loh Ma. Aku tau apa yang terbaik untuk diri aku sendiri"

Mama Aqilla : "Dengan membantah Mama? dan itu yang terbaik buat kamu?"

Aqilla : "Aku ngga membantah Mama, tapi dendam Mama terhadap penderitaan membuat Mama terobsesi dengan materi. Dan Mama tahu, semuanya Mama lampiaskan ke aku"

Mama Aqilla : "Tapi kamu bahagia kan selama ini?"

Aqilla : "Aku bahagia, tapi aku juga menemukan kebahagiaan bersama Arfan"

Mama Aqilla : "Kamu keliru dalam memahami arti kebahagiaan"

Aqilla : "Mama yang salah, ahh" (ditampar oleh mamanya) (EKS 1)

Context: Aqilla's mother disapproves of Aqilla's relationship with Arfan

Mama Aqilla: "Love is not enough; we need a full stomach to enjoy and maintain love itself."

Aqilla: "But, Ma, Arfan is responsible. He is the best for me."

Mama Aqilla: "As long as you stay with Mama. Mama determines what is best for you."

Aqilla: "Ma, I am already big, Ma. I know what is best for myself."

Mama Aqilla: "By refuting Mama? Moreover, that is the best for you?"

Aqilla: "I do not deny Mama, but Mama's grudge against suffering makes Mama obsessed with material. Moreover, you know everything you vent to me."

Mama Aqilla: "But you have been happy all this time, right?"

Aqilla: "I am happy, but I also find happiness with Arfan."

Mama Aqilla: "You are wrong in understanding the meaning of happiness."

Aqilla: "Wrong mama, ahh" (slapped by her mother) (EKS 1)

Based on the dialogue at (00:05:34-00:06:27), data (EKS 1) explains the type of verbal speech in the emotion of sadness and sadness. The verbal remark means that Aqilla expressed sad emotions after a disagreement with her mother regarding her relationship with Arfan, who did not get the blessing of her mother because her mother wanted the best for her child, but this has a difference of opinion with Aqilla because she considers her mother to be obsessed with material things based on her past life experience with suffering.

- 2) **Konteks:** *Aqilla ketika masih menjalani studi di Luar Negeri dan mendapatkan panggilan telepon dari ibunya yang berada di Rumah Sakit.*

Aqilla : "Mama" (dengan mukanya yang terkejut dan sedih karena melihat kondisi ibunya yang terbaring sakit (EKS 2)

Mama Aqilla : "Qilla"

Context: Aqilla was still studying abroad and received a phone call from her mother, who was in the hospital.

Aqilla: "Mama" (with a face that was surprised and sad because she saw the condition of her mother who was lying sick (EKS 2)

Mama Aqilla: "Do it."

Based on the dialogue at (00:28:33-00:29:01), data (EKS 2) explains the type of verbal speech in the emotion of sadness and sadness. The verbal remark meant that Aqilla expressed sad emotions because she received news that Mama Aqilla in Jakarta was now sick while Aqilla's position was still studying in America. Non-verbal remarks are found in Aqilla's character, namely, a sad look on her face because she knows her mother's condition, which makes Aqilla rush home to Jakarta by plane.

- 3) **Konteks:** *Keluarga Arif yang sedang berkumpul dan mengobrol bersama di rumahnya terkait Baskara.*

Ibu Arif: "Jadi Baskara anak siapa?" (EKS 3)

Arif : "Ibuk inget Bu Halimah? Atasan Bapak dulu? Baskara adalah cucunya, Buk. Dia yang menyerahkan Baskara kepada kami. Tapi belum lama ini, Bu Halimah meninggal" (EKS 3)

Ibu Arif: "Innalilahi wa innaillaihi rojiun"

Yumna (Istri Arif) : "Sekarang anaknya Bu Halimah datang, Buk, dan dia mau ambil Baskara, Buk" (EKS 3)

Context: Arif's family is gathering and chatting at his house regarding Baskara.

Mrs. Arif: "So whose son is Baskara?" (EKS 3)

Arif: "Are you busy with Mrs. Halimah? Your boss first? Baskara is his grandson, Buk. He was the one who handed Baskara over to us. But not long ago, Mrs. Halimah died" (EKS 3)

Ibu Arif: "Innalillahi wa innai illa rozeun"

Yumna (Arif's wife): "Now Mrs. Halimah's daughter is coming, Buk, and she wants to take Baskara, Buk" (EKS 3)

Based on the dialogue at (00:42:27-00:44:12) data (EKS 3), it is a type of verbal speech in the emotion of sadness and sadness. The verbal remark shows that Arif, Arif's mother, and Yumna (Arif's wife) feel distressed or unhappy because Baskara's biological mother or the child of Mrs. Halimah (who used to give her biological granddaughter named Baskara to Yumna and Arif) will now come to take Baskara—*nonverbal* remarks to the characters Arif, Yumna and Mrs. Arif with teary eyes until tears were shed.

- 4) **Konteks:** *Peran Aqilla dan Yumna kepada Baskara*

Ibu Arief : "Tadi mbak lihat kan, dia sehat, dia bahagia, dia punya ayah, dia punya ibu, dan dia punya saya"

Aqilla : "Tolong Buk sekali aja, dia anak kandung saya, ada darah dan daging saya yang mengalir di tubuhnya"

Yumna : "Tapi ada keringat dan air mata saya yang menemani selama tujuh tahun" (dengan raut wajahnya yang tampak sedih dan nada bicara tegas)

Context: Aqilla and Yumna's Role in Baskara Arief's mother: "You see, he is healthy, he is happy, he has a father, he has a mother, and he has me."

Aqilla: "Please, Buk once, he is my biological son; my blood and flesh are flowing in his body."

Yumna: "But there was my sweat and tears that accompanied me for seven years" (with a sad look on her face and a firm tone)

Based on the dialogue at (00:46:35-00:47:10), the data (EKS 4) explained that Aqila and Yumna expressed sad emotions because Aqila was her biological mother with blood and flesh flowing in Baskara's body, but also Yumna who had accompanied Baskara's growth and development for seven years with her sweat and tears. Verbal remarks describe Aqila's sad emotions because she could not meet her biological child. Meanwhile, Yumna also emphasized that there was my sweat and tears that accompanied her for seven years, even though she was not Baskara's biological mother. The non-verbal remarks contained in the character of Aqila, with his eyes that look sad until his hands wipe the tears flowing down his cheeks, and Yumna, whose teary eyes and deflated nose hold back the sadness he feels.

5) **Konteks:** Baskara merasa sedih dengan sikap Mama Yumna

Baskara : "Mama, mama kenapa, Buk? Takut " (bertanya kepada Aqilla sambil menangis) (EKS 5)

Arief : "Gapapa sayang, gapapa kok, mama gapapa. Yuk makan lagi yuk, abis itu minum obat biar cepet sembuh ya" (menenangkan sambil menggendong Baskara)

Baskara : "Mama ngga sayang sama aku" (sambil menangis) (EKS 5)

Ibu Arief : "Sayang, semuanya sayang sama Bas ya"

Aqilla : "Mama cuma capek sayang"

Arief : "Kita ke mama yuk"

Baskara : "Ma, maafin Bas, Ma" (sambil menangis) (EKS 5)

Context: Baskara feels sad about Mama Yuma's attitude

Baskara: "Mom, mama, why, Buk? Fear" (asking Aqilla while crying) (EKS 5)

Arief: "It is okay darling, why do you get it? Let us eat again, let us take medicine so that it heals quickly" (calming while holding Baskara)

Baskara: "Mama does not love me" (while crying) (EX 5)

Mrs. Arief: "Honey, everyone loves Bas."

Aqilla: "Mama is just tired, baby."

Arief: "Let us go to Mama."

Baskara: "Ma, I am sorry, Ma" (crying) (EKS 5)

Based on the dialogue at 01:21:51-01:22:17) the data (EKS 5) explained that Baskara expressed sad emotions because he feared Yumna's

attitude and cried. Non-verbal remarks can be seen in Baskara's character with the look of a crying child.

6) **Konteks:** Baskara akan berangkat ke Jakarta bersama Aqilla, namun keluarganya yang di Solo (Papa Arief, Mama Yumna, Eyang, dan Mbok Tun) tidak ikut bersamanya sehingga membuat Baskara merasa sedih.

Baskara: "Kenapa si Mama sama Papa ngga ikut ke Jakarta?" (EKS 6)

Arief : "Papa kan belum libur, sayang. Mama tunggu Papa libur dulu, ya. Kamu pasti betah di Jakarta. Nanti tahu-tahu lupa deh sama Mama, Papa, Eyang dan Mbok Tun"

Eyang : "Bas, jangan nakal ya. Bas harus rajin mandi, ya"

Aqilla : "Sampai ketemu di Jakarta ya Mas, Mba, Buk. Kami duluan"

Arief : "Kalau sudah sampai, tolong kami segera dikabari"

Aqilla : "Baik"

Context: Baskara is going to Jakarta with Aqilla, but his family in Solo (Papa Arief, Mama Yumna, Eyang, and Mbok Tun) are not with him, which makes Baskara feel sad.

Baskara: "Why didn't Mama and Papa come to Jakarta?" (EKS 6)

Arief: "Daddy has not had a day off yet, baby. Mommy waits for Papa to take a day off first. You must feel at home in Jakarta. Later, you will forget about Mama, Papa, Eyang, and Mbok Tun."

Eyang: "Bus, do not be naughty. Buses have to be diligent in bathing, yes."

Aqilla: "See you in Jakarta, Mas, Mba, Buk. We come first."

Arief: "If it has arrived, please let us know immediately."

Aqilla: "Good"

Based on the dialogue at (01:33:01-01:36:18) data (EKS 6), it is a type of verbal speech in the emotion of sadness and sadness. The verbal remark shows Baskara feels sad about leaving Papa, Mama, Eyang, and Mbok Tun in Solo. Non-verbal speech can be seen in Baskara's character, as shown by his lips and eyes, which depict sadness.

Emotions of Sadness Rejected

Based on KBBI, the meaning of the word "rejection" is "not accepting". For example, a person feels sad because his application was rejected by the company he wants to work for. This is related to previous research conducted by Oktaviani because there is the character of Rara when he is rejected in

his world of work to become a manager in the company where he works. After all, his physical condition affects his appearance, which is one of the criteria for becoming a manager. The emotional form of rejection sadness can also be found in 2 verbal and non-verbal data in this study.

Verbal and Non-Verbal Speech

1) **Konteks:** *Aqilla menemui Arif di kantornya untuk meminta izin bertemu dengan anak kandungnya, namun kehadirannya dan keinginannya tidak mendapatkan respon yang baik oleh Arif.*

Aqilla : "Saya mau ketemu anak saya, tolong"

Arif : "Mbak akan lebih sakit hati lagi nanti saat anak mbak memanggil mbak dengan sebutan tante" (EKD 1)

Aqilla : (muka tertunduk karena sedih dengan penolakan arif dan bingung harus bagaimana)

Context: Aqilla met Arif in her office to ask for permission to meet her biological son, but Arif did not respond well regarding her presence and desire.

Aqilla: "I want to meet my son, please."

Arif: "You will be hurt even more later when your child calls you auntie" (EKD 1)

Aqilla: (face bowed because sad by the rejection of wisdom and confused about what to do)

Based on the dialogue at (00:37:54-00:38:23) data (EKD 1), it is a type of verbal speech in the emotion of sadness rejected. The verbal remark shows that Arif, who has become the adoptive father of Aqilla's child, indirectly said this because he aimed to refuse Aqilla to meet his biological child. Non-verbal speech is found in the character of Aqilla with her head down and her eyes, which describe the sadness of Arif's last sentence, which indicates that Aqilla is rejected to be able to meet her biological child.

2) **Konteks:** *Aqilla ingin bertemu dengan anak kandungnya, namun mendapatkan penolakan dari Ibu Arief dan Yumna.*

Yumna : "Mbak tega sekali"

Aqilla : "Saya cuma ingin bertemu" (mata yang berkaca-kaca)

Ibu Arief : "Untuk apa mbak datang kesini?"

Aqilla : "Buk, saya ingin ketemu dengan anak saya, Buk" (sambil meneteskan air mata) (EKD 2)

Ibu Arief : "Anak yang tidak pernah bersamamu sejak lahir?" (dengan nada bicara tegas)

Context: Aqilla wants to meet her biological child but gets rejected by Arief and Yumna's mother.

Yumna: "I have a heart"

Aqilla: "I just want to meet" (teary eyes)

Mrs. Arief: "Why did you come here?"

Aqilla: "Buk, I want to meet my son, Buk" (while shedding tears) (EKD 2)

Mrs. Arief: "A child who has never been with you since birth?" (in a firm tone)

Based on the data at (00:46:06-00:46:21) data (EKD 2), it is a type of verbal speech in the emotion of sadness rejected. The verbal remark shows that Aqilla wants to meet her child but gets a rejection from Yumna by saying that she is heartbroken because Yumna feels that Aqilla will take Baskara. Arief's mother also asked to say that the child who has never been with you since birth confirms that Baskara has been in Arief's family since birth. Non-verbal speech is found in the character of Aqilla, with tears dripping down her cheeks.

The Emotions of Sadness Hurt the Self

Self-pity starts with the word pity in KBBI, which means feeling compassion or compassion. It means that self-pity is feeling sad or self-pitying. For example, after losing his job, a person feels sorry for himself and thinks he will never succeed again. This is related to previous research conducted by Oktaviani because there is a Rara character who feels sorry for himself, so he likes to be lonely. He reflects on the environmental conditions related to the treatment of body shaming him. The emotional form of sadness can also be found in 8 data verbal and non-verbal in this study.

Verbal and Non-Verbal Speech

1) **Konteks:** *Aqilla mendatangi rumah keluarga Arif untuk bertemu Baskara namun nyatanya tidak ada di rumah, sehingga pada akhirnya hanya bertemu dan mengobrol dengan Ibu Arif. Aqilla merasakan bahwa meskipun dirinya menjadi seorang Ibu namun tidak bisa merasakan kebersamaan sejak lahir, sehingga dirinya juga merasakan kasihan pada dirinya sendiri.*

Ibu Arif : "Apa mbak sudah merasa bahagia?"

Aqilla : "Ntah, Buk. Sepertinya saya belum sepenuhnya bahagia"

Ibu Arif : "Karena mbak belum memiliki Baskara sepenuhnya? Itu tujuan mbak datang ke sini bukan cuma sekedar melihat Baskara, tapi mbak mau merebut Baskara dari kami"

Aqilla : "Setidaknya Ibu, Mbak Yumna, dan Mas Arif udah tujuh tahun bareng Baskara. Sementara saya, saya ini Ibu kandungnya, tapi nggak pernah dikasih kesempatan buat mendoakan dia waktu lahir, dengar kata pertamanya, liat dia jalan pertama kali, atau nganterin di hari pertama sekolah. Bukankah momen-momen sekali seumur hidup itu jadi impian semua ibu di dunia, Bu?" (EKMD 1)

Context: Aqilla went to Arif's family house to meet Baskara but was not at home, so in the end, she only met and chatted with Mrs. Arif. Aqilla felt that even though she was a mother, she could not feel togetherness since birth, so she also felt sorry for herself.

Mrs. Arif: "Do you feel happy already?"

Aqilla: "No, Sir. I do not think I am thrilled yet."

Mrs. Arif: "Because you do not have Baskara completely? That is the purpose of coming here not only to see Baskara, but you want to take Baskara from us."

Aqilla: "Mom, Ms. Yumna, and Mas Arif have been with Baskara for seven years. Meanwhile, I am her biological mother, but I have never been allowed to pray for her when she was born, hear her first word, see her walk for the first time, or wait for her on the first day of school. Aren't those once-in-a-lifetime moments the dream of all mothers in the world, Mom?" (EKMD 1)

Based on the dialogue at (01:12:55-01:14:22) data (EKMD 1), it is a type of verbal speech in the emotion of sadness and self-pity. The verbal remark shows that Aqilla feels sorry for herself because of her role as a mother but still has not felt together since birth with her child, Baskara. Non-verbal speech is found in Aqilla's character, which has teary eyes, a panting tone, and eye contact that expresses self-pity.

2) **Konteks:** Aqilla tidak bisa berbuat apa-apa membuat keputusan yang terbaik untuk Baskara karena tidak ada satupun yang peduli dan membela dirinya melawan keluarga Arief terkait Baskara.

Ibu Arief : "Jangan berlarut-larut seperti ini, Mbak. Baskara masih kecil. Mbak, Arief dan Yumna harus segera mengambil keputusan yang terbaik untuk Baskara"

Aqilla : "Keputusan bukan ada di tangan saya. Saya cuma bisa berdoa, berusaha. Di sini, saya sendirian ngelawan Mbak Yumna, Mas Arief dan Ibuk. Nggak ada satu pun yang belain saya, nggak ada yang peduli sama perasaan saya" (sambil meneteskan air mata) (EKMD 2)

Context: Aqilla cannot do anything to make the best decision for Baskara because no one cares, and she defends herself against Arief's family regarding Baskara.

Mrs. Arief: "Do not drag on like this, Mom. Baskara was still a child. Mbak, Arief, and Yumna must immediately make the best decision for Baskara."

Aqilla: "The decision is not in my hands. I can only pray, try. Here, I was alone against Mbak Yumna, Mas Arief, and Ibuk. No one cares about me, no one cares about my feelings" (while shedding tears) (EKMD 2)

Based on the dialogue at (01:14:25-01:15:05) data (EKMD 2), it is a type of verbal speech in the emotion of sadness and self-pity. The verbal remark shows that Aqilla feels no one can understand her feelings and cares about her to fight Arief's family regarding Baskara. Non-verbal speech can be seen in Aqilla's character, with tears streaming down her cheeks.

Emotions of Despair of Sadness

The word "despair" in KBBI can be interpreted as "losing hope." For example, a person feels hopeless because he constantly fails to achieve his dreams despite trying hard. This is related to previous research conducted by Oktaviani on the character of Rara, who felt desperate with the *insecurity* he felt because of his fat body condition and not by the standard of beauty in the eyes of the public. The emotional form of despair and sadness can also be found in this study's verbal and non-verbal speech data.

Verbal and Non-Verbal Speech

1) **Konteks:** Aqilla mengobrol dengan Ibu Arif pada saat dirinya berkunjung ke rumah keluarga Arif dan bercerita bahwa dirinya merasakan putus asa dengan keadaannya saat ini karena masih belum mengetahui akan berakhir seperti apa dirinya dengan anaknya nanti.

Aqilla : "Meskipun saya sempat berpikir bahwa anak saya sudah meninggal, kasih sayang saya kepada Baskara tidak berkurang sedikit pun, Buk. Tapi kemana semua ini akan berakhir?" (sambil nangis tersedu-sedu dan memegang tangan Aqilla) (EKPA 1)

Ibu Arief: "Kemana doa-doa kita tertuju"

Context: Aqilla chatted with Arif's mother when she visited Arif's family home and said that she felt desperate with her current situation because she still did not know what it would be like to end up with her child.

Aqilla: "Although I thought that my son was dead, my affection for Baskara did not diminish in the slightest, Buk. But where will all this end?" (while sobbing and holding Aqilla's hand) (EKPA 1)

Mrs. Arief: "Where are our prayers going?"

Based on the dialogue at (01:15:35-01:17:00), data (EKPA 1) is a type of verbal speech expressing sadness and despair. The verbal remark shows that Aqilla feels hopeless or desperate about the situation that happened to her with her child, which will end like what will happen later. Nonverbal speech was found in the character of Aqilla, who shed tears. Her gaze looked confused, but Mrs. Arief strengthened her by holding her hand.

The Impact of Sadness Emotions on Movies Air Mata di Ujung Sajadah

According to Syamsu (2005), There are several negative emotional impacts or sadness, such as inhibiting or interfering with concentration in learning, interfering with the social adjustment process, and affecting the emotional state experienced since childhood. Below is an explanation of some of the effects of sadness and emotions on the film *Tears at the End of the Prayer Door*.

Inhibiting or Interfering with Study Concentration

The context is based on the circumstances when we are studying or related to learning anything, but we cannot concentrate on the process due to the causes behind it. As a result, it cannot run well. This is related to previous research conducted by Oktaviani on the character of Rara when he tried to learn to interact with a person and his environment. However, it was not supportive, thus making the character of Rara feel sad and *insecure*. Related to this in this study, it can also be found in the emotion of sadness and sadness at the time of (00:28:33-00:29:01) data (EKS 2), where Aqilla was continuing her studies in America, but received news by phone from her mother who was sick. Hence, Aqilla decided to return to Jakarta.

Disrupted Social Adjustment

The context is based on social adjustment and blending in and getting to know others more closely. This is important to do in order to strengthen intimacy and capture the broadest possible communication with others. This is related to previous research conducted by Oktaviani on the character of Rara. He prefers to be alone due to environmental conditions that disturb him when

adjusting to his society because he feels that no one can accept him. Related to this in this study, it can also be found in the emotion of sadness rejected at the time of (00:37:54-00:38:18) data (EKD 1), where Aqilla is adjusting her social life with Arif who aims to find the whereabouts of her child and meet him, but this right indirectly implies that Arif feels disturbed and rejects Aqilla's presence because she suddenly comes into Arif's social life to find and meet her child Biological.

Emotional Atmosphere Received and Experienced as a Childhood

The context is based on individuals' formation and emotional development, which can be experienced from an early age. Individuals will have a fixed personality if they continue to be treated like they were when they were children. This is related to the previous research conducted by Setianingrum on the character of Gita because she felt that her mother had been seducing her. However, now it has changed, and the emotional atmosphere she received as a child is very influential in Gita, and she feels sad and disappointed. Related to this in this study, it can also be found in the emotions of sadness and sadness at the time of (01:33:01-01:36:18) data (EKS 6) because since Baskara was born, he has been lovingly cared for by Arif, Yumna, Eyang, and Mbok Tun whom Baskara considers like his real family, even though in reality it is not. So when Mrs. Aqilla invited Baskara to go to Jakarta, she felt sad and heavy about leaving her family because the emotional atmosphere she received as a child was very influential in Baskara. The context is based on social adjustment and blending in and getting to know others more closely. This is important to do in order to strengthen intimacy and capture the widest possible communication with others. This is related to previous research conducted by Oktaviani on the character of Rara. He prefers to be alone due to environmental conditions that disturb his ability to adjust to society, and he feels that no one can accept him. Related to this in this study, it can also be found in the emotion of sadness rejected at the time of (00:37:54-00:38:18) data (EKD 1), where Aqilla is adjusting her social life with Arif who aims to find the whereabouts of her child and meet him, but this right indirectly implies that Arif feels disturbed and rejects Aqilla's presence because she suddenly comes into Arif's social life to find and meet her child Biological.

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be experienced from an early age. Individuals will have a fixed personality if they continue to be treated like they were when they were children. This is related to the previous research conducted by Setianingrum on the character of Gita because she felt that her mother had been seducing her. However, now it has changed, so the emotional atmosphere received as a child is very influential in Gita, and she feels sad and disappointed. Related to this in this study, it can also be found in the emotions of sadness and sadness at the time of (01:33:01-01:36:18) data (EKS 6) because since Baskara was born, he has been lovingly cared for by Arif, Yumna, Eyang, and Mbok Tun whom Baskara considers like his real family, even though in reality it is not. So when Mrs. Aqilla invited Baskara to go to Jakarta, she felt sad and heavy about leaving her family because the emotional atmosphere she received as a child was very influential in Baskara.

COVER

Referring to the results and discussions presented previously, it can be concluded that verbal and non-verbal expressions are 19 data for sadness emotions and 3 data for the impact of sadness emotions in the film *Tears at the End of the Prayer Door*. The emotions of sadness in the film include the emotion of sadness consisting of 8 data. There is the emotion of sadness consisting of 6 data, the emotion of sadness of rejection and self-pity each consisting of 2 data, and the emotion of sadness of despair consisting of 1 data. Most of the data that the author found was related to the emotions of sadness. In addition, the impact produced and contained in the film inhibits or interferes with study concentration and disturbs social adjustment and the emotional atmosphere received and experienced as a child. Some of the above findings in this study make an important contribution to understanding the emotion of sadness in movies. This research supports the psycholinguistic concept that emotional expression is expressed through words and body gestures, voice intonation, and facial expressions. This research can be a reference in linguistics, psychology, and cinema to understand how the conveyance of emotions in film media can affect the audience towards a story. In addition, it is recommended that further research be conducted to conduct a more in-depth and comprehensive study related to verbal and non-verbal speech and the impact of sadness on emotions in several other films.

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