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Emotion Classification of the Main Character in Seno Gumira Ajidarma's Monolog Ibu yang Anaknya Diculik Itu

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Abstract

Monolog Ibu yang Anaknya Diculik Itu by Seno Gumira Ajidarma portrays the suffering of a mother following the loss of her child, Satria, who was kidnapped and presumed dead. This event gives rise to various emotions associated with the psychological condition of the main character. This study aims to describe the emotional categories experienced by the main character based on David Krech's theory of emotion. The study employed a descriptive qualitative method. The data consisted of excerpts of words, phrases, and sentences indicating the main character's emotions in the monologue Ibu yang Anaknya Diculik Itu, included in Tiga Drama, an anthology by Seno Gumira Ajidarma published by PT Gramedia Pustaka Utama in its first edition in 2024. The data were collected through a literature review and analyzed using content analysis, while data trustworthiness was established through theoretical triangulation. The findings reveal four emotional categories experienced by the main character: self-directed punishment, sadness, hatred, and love. Sadness was the most dominant emotion, accounting for 16 data points, followed by hatred (5), love (4), and self-directed punishment (1), for a total of 26 data points. These findings indicate the predominance of the character's psychological suffering resulting from the trauma of losing her child. This study contributes to the development of literary psychology studies of monologue drama in Indonesia and demonstrates the applicability of David Krech's emotion classification theory in mapping trauma-related emotions experienced by victims of the 1998 abduction of activists. The findings may also serve as a resource for literary appreciation instruction and as a medium for fostering an understanding of trauma.

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INTRODUCTION

Literary works are a form of human expression that represents inner experiences and the realities of life through aesthetically crafted language. As imaginative creations, literary works serve not only as a source of entertainment but also as a medium for social and psychological reflection. Through literature, authors can convey ideas, feelings, and the inner struggles of their characters, enabling readers to gain a deeper understanding of various aspects of human life. Wellek and Warren (2016) argue that literature is closely connected to life because literary works emerge from human experiences that are creatively transformed. Therefore, literary works can serve as a means of understanding human psychological conditions through the behaviors and conflicts experienced by their characters.

One literary genre that directly portrays conflicts in human life is drama. Drama is a literary work that depicts life through dialogue and the actions of characters on stage (Satoto, 2012). Haslinda (2022) explains that drama not only presents events but also portrays characters' inner conflicts, emotions, and psychological struggles in an intense manner. In drama, emotions are an essential element because they shape character development and establish the atmosphere of the story. Monologue, in particular, places greater emphasis on the disclosure of a character's psychological condition because the entire story is conveyed through the personal and reflective speech of a single character (Djumingin, 2023). Accordingly, monologue drama is highly relevant to analysis through a literary psychology approach.

Literary psychology is an interdisciplinary field that combines psychology and literary studies to examine psychological dimensions within literary works. Minderop (2010) states that literary psychology focuses on the representation of characters' psychological activities as reflected in their behaviors, conflicts, and emotions in literary texts. Similarly, Wiyatmi (2011) explains that literary psychology is employed to uncover the inner dynamics of characters, enabling readers to understand the psychological conditions underlying their actions. This approach is important because literary works fundamentally represent human life and its various psychological complexities.

One of the prominent psychological dimensions represented in literary works is emotion. Emotion refers to an individual's psychological response to particular experiences, manifested through attitudes, speech, and behavior. Endraswara (2008) explains that emotions are closely associated with feelings arising from an individual's inner experiences, including sadness, guilt, hatred, love, and anxiety. Furthermore, Paul Ekman (1992) identifies six universal basic emotions recognized across cultures: happiness, sadness, anger, fear, disgust, and surprise. Meanwhile, Robert Plutchik (2001), through his wheel of emotions theory, identifies eight primary emotions that can combine to form more complex secondary emotions. These perspectives emphasize that emotions are not merely chaotic psychological phenomena but exhibit identifiable patterns that can be systematically classified. Goleman (2024) further argues that emotions influence how individuals think, act, and respond to their surroundings. In literary works, emotions not only shape character development but also serve as major driving forces behind the plot and foster readers' emotional engagement.

Previous studies have examined emotion classification in various literary works. Agustina (2017), in a study of character emotion classification in Suzuki Masayuki's drama Priceless, demonstrated that characters' emotions can be systematically analyzed using David Krech's theory. Another study by Pratama (2022) examined the emotional classification of Gunarto, a character in Usmar Ismail's play Ayahku Pulang. The findings revealed that sadness and guilt were the dominant emotions experienced by the main character. In addition, Azhari, Qodri, and Khairussibyan (2023) found that Suminta, a character in the play Sayang Ada Orang Lain, experienced various emotions, including love, hatred, and sadness, which influenced the development of the dramatic conflict. Misnawati and Rahmawati (2021)

likewise revealed that the characters' emotions in the drama Sampek dan Engtay played an important role in constructing tragedy and psychological conflicts among the characters. Furthermore, Setiari and Supriyanto (2016) identified dominant emotional structures and personality traits among the characters in the Anak-anak Mamak novel series through a hermeneutic approach.

Nevertheless, research specifically examining emotion classification in Seno Gumira Ajidarma's Ibu yang Anaknya Diculik Itu remains limited. Previous studies of this work have generally focused on its social and semiotic dimensions. Bagtayan (2018) examined the characterization of the mother in the short story Ibu yang Anaknya Diculik Itu and its implementation as Indonesian language teaching material at the senior high school level. Rahmayori and Wilyanti (2022) analyzed the semiotic signs in the short story, while Sadam (2015) explored critiques of injustice and the abduction of activists in 1998 through a sociology of literature approach. These studies have not specifically examined the main character's emotional classification in the monologue drama through a literary psychology approach. Thus, a research gap remains concerning the classification of the main character's emotions based on David Krech's theory in Ibu yang Anaknya Diculik Itu.

The novelty of this study lies in four aspects. First, it examines a monologue drama, rather than a short story, by Seno Gumira Ajidarma, in which the character's inner experiences are conveyed directly through the speech of a single character. Second, it applies David Krech's emotion classification theory to a contemporary Indonesian monologue drama, a context that remains underexplored in the studies reviewed for this research. Third, it situates the analysis within the historical context of the 1998 abduction of activists, an issue that remains relevant to discussions of human rights in Indonesia. Fourth, the study offers practical implications for literary appreciation instruction and for fostering an understanding of trauma among educators and university students. Accordingly, this study goes beyond merely classifying emotions by examining how literary works represent experiences of loss, psychological suffering, and trauma within a broader sociopolitical context.

The monologue Ibu yang Anaknya Diculik Itu, written by Seno Gumira Ajidarma, is included in the anthology Tiga Drama (Ajidarma, 2024). The text portrays a mother who experiences profound trauma following the loss of her child, Satria, who was abducted and is presumed dead. Unlike conventional dialogue-based drama, this monologue presents the character's inner struggles directly, thereby intensifying the expression of her emotions. The mother character displays various emotional responses, including sadness, hatred, love, and guilt, arising from the loss of her child and the injustice she experiences.

An expression of hatred can be observed in the following excerpt: “Gila! Para pembunuh itu sekarang mau jadi presiden!” (IyADI/039). This statement illustrates the mother's emotional outburst toward those she considers responsible for her child's disappearance. Meanwhile, sadness is evident in the following excerpt: “Dulu aku bisa bertanya jawab dengan Bapak. Sekarang aku bertanya jawab sendiri. Hhhh…” (IyADI/021). This statement conveys the loneliness and profound sense of loss experienced by the mother after losing those closest to her. Another emotional expression appears in the following excerpt: “Pak, Bapak, kenapa kamu hancurkan semua harapanku?” (IyADI/005). These excerpts illustrate the complexity of the main character's emotions, making them worthy of examination through a literary psychology approach.

Based on the foregoing discussion, this study aims to describe the emotional classification of the main character in Seno Gumira Ajidarma's monologue Ibu yang Anaknya Diculik Itu using David Krech's emotion classification theory. This study is expected to contribute to the development of literary psychology studies, particularly research on character emotions in monologue drama, while providing a deeper understanding of the

representation of trauma and inner conflict in contemporary Indonesian literature.

METHODOLOGY

This study employed a descriptive qualitative method with a literary psychology approach. The literary psychology approach was used to examine the main character's psychological condition through the representation of emotions in the literary text. The researcher served as the primary research instrument, directly reading, interpreting, classifying, and analyzing the data identified in the literary work (Ratna, 2010; Endraswara, 2013).

The data consisted of excerpts of words, phrases, and sentences from Seno Gumira Ajidarma's monologue Ibu yang Anaknya Diculik Itu that reflected the emotional classification of the main character. The primary data source was the monologue included in the anthology Tiga Drama, published by PT Gramedia Pustaka Utama in its first edition in September 2024 (Ajidarma, 2024). Data were collected through library research using the following procedures: (1) reading the monologue repeatedly and carefully; (2) identifying and marking passages containing emotional elements; (3) recording and coding the data using the format IyADI/xxx to facilitate analysis; and (4) classifying each data item into an emotional category based on David Krech's theory. Each excerpt was assigned to a single dominant emotional category to avoid double counting. This rule was explicitly established to ensure consistency in the total frequency of the data.

Data analysis employed the interactive analysis model developed by Miles and Huberman (as cited in Sugiyono, 2018), which comprises three stages: data reduction, data display, and conclusion drawing and verification.

Data trustworthiness was established through theoretical triangulation. This technique involved comparing several theoretical perspectives on emotion before focusing the analysis on David Krech's emotion classification theory as the primary analytical framework (Moleong, 2017). Specifically, each identified emotional category-directed punishment, sadness, hatred, and love—was examined by comparing Krech's concepts with the theories of emotion proposed by Ekman (1992) and Plutchik (2001). When a data item appeared to correspond to more than one emotional category, the researcher reread the excerpt and determined its dominant category based on the intensity of the emotion expressed in the passage. Verification was also conducted through peer debriefing with fellow researchers to minimize potential bias in data coding. Thus, theoretical triangulation was implemented as an analytical procedure rather than merely described as a methodological requirement.

RESULTS AND DISCUSSION

Based on a careful reading of the monologue, 26 data items reflecting the emotional classification of the main character were identified. Four emotional categories were identified based on David Krech's theory: (1) self-directed punishment, (2) sadness, (3) hatred, and (4) love. The analysis revealed that sadness was the most dominant emotion, accounting for 16 data items, followed by hatred with 5 data items, love with 4 data items, and self-directed punishment with 1 data item. The discussion of each category below explicitly relates the findings to Krech's theoretical concepts and compares them with those of previous studies.

Self-Punishment

The mother's emotion associated with self-punishment arises from feelings of guilt stemming from perceived personal shortcomings. According to David Krech, self-punishment occurs when individuals blame themselves for a misfortune and feel that they deserve to be punished. This emotion is illustrated in the following excerpt: “Ah! Bapak! Dia sudah tahu semuanya! Tapi aku? Aku tentunya juga harus mati lebih dulu kalau ingin tahu semuanya!” (IyADI/019).

This excerpt illustrates the emotion of self-punishment. The mother is overwhelmed by

feelings of guilt and deep regret because she believes that she is unable to discover the truth already known to her husband. This perceived inability gives rise to guilt, prompting the mother to express a tragic impulse toward self-punishment through death. According to Krech's framework, this reflects an inwardly directed, or intropunitive, emotional response in which external suffering is transformed into punishment directed at the self. This finding is consistent with Pratama (2022), who also identified feelings of guilt in a character experiencing the loss of a loved one, although guilt was more dominant in that study.

Sadness

Sadness is another emotional response expressed by the mother character. According to Krech's theory, sadness arises from the loss of a loved object and may persist chronically when the certainty of that loss has not been established. This condition reflects a form of restrained grief in which hope functions as a psychological defense mechanism against a painful reality. The following excerpt illustrates this condition.

"Bapak… Kursi itu, meja itu, lukisan itu, ruangan ini, ruang dan waktu yang seperti ini, kok semuanya mengingatkan kembali kepada Bapak. Seperti ini juga keadaannya, bahkan aku masih ingat juga pakai daster ini ketika kami berbicara tentang hilangnya Satria. Waktu itu sudah setahun Satria tidak kembali, dan kami masih seperti orang menunggu. Aku waktu itu masih percaya Satria suatu hari akan kembali… Kenapa harus tidak percaya, kalau memang tidak pernah kulihat sesuatu yang membuktikan betapa Satria tidak akan kembali… Apa salahnya punya harapan… Hidup begitu singkat, apa jadinya kalau harapan saja kita tidak punya… Jadi dalam setahun itu harapanlah yang membuatku bertahan hidup. Harapan bahwa pada suatu hari Satria pasti pulang kembali… Berharap dan menunggu. Berharap dan menunggu. Berharap dan menunggu. Tapi Bapak memaksa aku untuk percaya bahwa Satria sudah pergi. 'Satria sudah mati,' katanya. (berusaha sangat amat keras untuk menahan tangis). Ah! Tidak! Aku tidak mau percaya itu! Meski dalam hatiku sudah terlalu sering kuingkari diriku, bahwa kemungkinan besar Satria mestinya sudah mati." (IyADI/004)

The mother's sadness is not merely a momentary expression of grief but a profound sorrow concealed by persistent hope, which enables her to endure her suffering. The conflict with the father, who urges her to accept the reality of Satria's death, further intensifies her sadness.

"Pak, Bapak, kenapa kamu hancurkan semua harapanku? 'Kita harus menerima kenyataan,' katamu. Nanti dulu, Pak. Menerima? Menerima? Baik. Aku terima Satria sudah mati sekarang. Tapi aku tidak terima kalau Satria itu boleh diculik, dianiaya, dan akhirnya dibunuh." (IyADI/005)

This excerpt illustrates the mother's complex sadness, characterized by profound grief over Satria's loss, accompanied by denial, disappointment, and anger. Within Krech's framework, the coexistence of sadness and anger can be understood as an emotional response involving multiple affective dimensions. This interpretation highlights the complexity of prolonged emotional distress. The finding is consistent with Agustina (2017), who found that sadness was frequently the dominant emotion in a dramatic character experiencing loss.

"Sudah sepuluh tahun. Satria sudah mati. Bapak sudah mati. Munir juga sudah mati." (IyADI/007)

This excerpt reflects sadness arising from multiple losses. The repetition of the phrase "sudah mati" emphasizes the depth of the character's grief and her difficulty coming to terms with the losses she has experienced. A related expression of grief appears in the following excerpt:

"Kadang-kadang aku bermimpi tentang kalian berdua, tetapi kalau terbangun, aku masih juga terkenang-kenang kalian berdua, dengan begitu nyata seolah-olah kalian tidak pernah mati. Impian, kenangan, kenyataan sehari-hari tidak bisa kupisahkan lagi." (IyADI/009)

This excerpt represents grief as an emotional response to the loss of deeply significant individuals. The mother's difficulty distinguishing dreams, memories, and everyday

reality underscores the intensity of her sense of loss and the enduring psychological impact of bereavement.

"Bapak… aku yakin dia ada di sana, karena kusaksikan bagaimana dia dengan tenang meninggalkan dunia yang fana; tetapi aku tidak bisa mendapatkan keyakinan yang sama jika teringat kepada Satria. Memang akalku tidak bisa berpikir lain sekarang, bahwa Satria tentu sudah tidak ada. Tetapi Ibu mana yang kehilangan anak tanpa kejelasan bisa tenang dan bahagia hanya dengan akalnya, tanpa membawa-bawa perasaannya?" (IyADI/016)

The mother expresses profound sadness resulting from the unresolved loss of her child. Unlike the loss of her husband, whose death she witnessed and could therefore regard as certain, Satria's disappearance remains unresolved. This uncertainty intensifies her grief and makes it difficult for her to achieve emotional acceptance. This interpretation is consistent with the understanding that the loss of a loved one, particularly when the circumstances of the loss remain uncertain, can generate profound and persistent sadness.

"Dulu aku bisa bertanya jawab dengan Bapak. Sekarang aku bertanya jawab sendiri. Hhhh…" (IyADI/021)

This excerpt is included in the discussion because it was previously mentioned in the Introduction. The expression "bertanya jawab sendiri" and the sigh "Hhhh…" convey profound loneliness following the loss of the father. Within the framework of Krech's theory, loneliness arising from the loss of a significant figure with whom one previously shared thoughts and experiences can be interpreted as an expression of sadness. The emotion is conveyed indirectly through the character's solitary self-dialogue and sigh rather than through an explicit statement of grief. The inclusion of data item IyADI/021 in this discussion brings the total number of sadness-related data items to 16, contributing to the overall total of 26 data items identified in the study.

Love

The mother's emotional experiences associated with love are classified based on the following excerpts. According to Krech, love is an emotion directed toward a cherished object and is characterized by sincerity, loyalty, and emotional attachment.

"Hmmh. Ibu Saleha, ibunya Saras yang dulu jadi pacar Satria. Sekarang apapun yang terjadi dengan Saras dibicarakannya sama aku, seperti Saras itu punya dua ibu. Dulu almarhum Bapak suka sinis sama Ibu Saleha, karena seperti memberi tanda kalau Saras itu tentunya tidak bisa terus menerus menunggu Satria. 'Orang hilang diculik kok tidak mendapat simpati,' kata Bapak. Kenyataannya selama sepuluh tahun Saras tidak pernah bisa pacaran sama siapapun. 'Saya selalu teringat Satria, Ibu, saya tidak bisa,' katanya." (IyADI/001)

This excerpt illustrates Saras's sincere, loyal, and profound love for Satria. For ten years, Saras has continued to hold on to her feelings for him, to the extent that she has been unable to establish a romantic relationship with anyone else. Her enduring attachment to Satria reflects the persistence of love despite prolonged separation and uncertainty regarding his fate.

"Hhhh. Satria, semoga dia tahu betapa besar cinta Saras itu kepadanya, meski ibunya itu selalu saja mau menjodohkan Si Saras itu. Ya, sama eksekutiflah, sama pengusaha kayalah, sama asisten menterilah, sama anggota DPR-lah, hiiiii… (menunjukkan rasa jijik), ujung-ujungnya jalan sama anak LSM juga. Tentu, bukan LSM yang bagi-bagi supermi dan baju bekas, tapi lagi-lagi LSM urusan orang-orang hilang. Bagaimana Si Saras itu bisa melupakan Satria kalau caranya begitu? 'Siapa yang mau melupakan Satria, Ibu, justru ingatan kepada Satria itulah yang membuat semangat hidup saya menyala,' kata Si Saras. Tapi itulah persoalan ibunya Saras itu sekarang. Kemarin di telpon ibunya cerita, 'Saras sekarang jalan sama dua orang,' katanya, 'selain sama si anak LSM orang-orang hilang itu, ia juga jalan sama seorang pendaki gunung.' Aduh, Ibu-ibu ini… (dengan nada geli campur haru)." (IyADI/002)

This excerpt reflects Saras's profound and enduring love for Satria, which cannot be

replaced by social status or attempts at matchmaking. Her continued remembrance of Satria serves not merely as an expression of romantic attachment but also as a source of motivation that sustains her spirit. Her emotional commitment demonstrates the persistence of love despite external pressures to move on with her life.

"Bagiku Satria masih selalu ada. Tidak pernah ketemu lagi memang. Tapi selalu ada. Memang lain sekali Satria dengan kakak-kakaknya. Dua-duanya tidak mau pulang lagi dari luar negeri, datang menengok cuma hari Lebaran. Yang sulung Si Bowo jadi pialang saham, satunya lagi Si Yanti jadi kurator galeri lukisan, kata Bapak dua-duanya pekerjaan ngibulin orang." (IyADI/026)

This excerpt portrays the mother's enduring love for Satria. Although she can no longer meet him physically, she continues to experience his presence emotionally and psychologically. Her statement that Satria is still present in her life indicates a lasting emotional attachment that persists despite his disappearance. In this sense, love is represented as an enduring bond that transcends physical absence and uncertainty.

"Tapi inilah soal yang pernah kubicarakan sama Si Saras. 'Kuhargai cintamu yang besar kepada Satria, sehingga kamu selalu terlibat urusan orang-orang hilang ini,' kataku, 'tapi cinta adalah soal kata hati, Saras, karena kalau terlalu banyak alasan dan perhitungan dalam percintaan, nanti tidak ada tempat untuk hati lagi…' Ah, Saras, memang rasanya ia seperti anakku juga. Semenjak Bapak meninggal setahun yang lalu, rasanya semakin peduli dia kepada rumah ini, membantu aku membereskan kamar Satria, seperti tahu betul rasa kehilanganku setelah ditinggal Bapak…" (IyADI/003)

This excerpt illustrates the mother's maternal affection toward Saras, whom she regards as a daughter of her own. The relationship extends beyond romantic love and is characterized by empathy, care, and emotional closeness. Saras's concern for the mother's well-being and her willingness to help organize Satria's room demonstrate a reciprocal emotional bond grounded in shared experiences of loss. Within the framework of Krech's theory, this relationship can be interpreted as an expression of love directed toward another person through care, emotional support, and a desire to alleviate suffering.

These findings differ from those of Azhari et al. (2023), whose analysis emphasized romantic love in the character under study. In the present study, love is represented not only through romantic loyalty, as demonstrated by Saras's enduring attachment to Satria, but also through maternal affection and interpersonal solidarity. This broader representation highlights the different forms of love expressed in the monologue and their role in shaping the characters' emotional relationships.

Hatred

The classification of hatred as an emotion experienced by the mother is illustrated in the following excerpts. According to Krech, hatred is an outwardly directed, or extrapunitive, emotion toward an object perceived as the source of suffering. It is commonly associated with anger and a desire to seek justice.

"Pak, Bapak, kenapa kamu hancurkan semua harapanku? 'Kita harus menerima kenyataan,' katamu. Nanti dulu, Pak. Menerima? Menerima? Baik. Aku terima Satria sudah mati sekarang. Tapi aku tidak terima kalau Satria itu boleh diculik, dianiaya, dan akhirnya dibunuh." (IyADI/005)

This excerpt reflects a profound sense of hatred that becomes a powerful impetus for resisting injustice. The mother is not merely angry; she also demands justice and the disclosure of those responsible for the crimes that have devastated her family. Within Krech's framework, hatred emerges when suffering is attributed to an external party perceived as having deliberately inflicted harm. This distinguishes hatred from sadness, which, in this context, is primarily associated with the experience of loss and grief.

"Ah! Ya ampun! Jauhkan aku dari dendam!" (IyADI/012)

This excerpt portrays hatred associated with anger and resentment, while the mother simultaneously expresses an effort to restrain herself from being consumed by vengeance. It demonstrates that although hatred may arise in the context of grief, an individual may also resist its development into destructive behavior. The mother's plea reflects an internal struggle between the desire for retribution and the effort to prevent resentment from taking control of her emotional life.

"Tapi…. bagaimana mungkin aku merasa perlu melupakan semuanya, jika kemarahanku belum juga hilang atas perilaku kurang ajar semacam itu." (IyADI/013)

This excerpt illustrates hatred arising from profound emotional wounds and a perceived injustice. The mother's unresolved anger indicates that her emotional response persists rather than subsiding as a temporary reaction. Her inability to forget the incident reflects the continuing influence of the injustice on her emotional state and reinforces her determination to seek accountability.

"Hmmh. Apakah setiap orang harus kehilangan anggota keluarganya sendiri lebih dulu supaya bisa sama marahnya seperti aku?" (IyADI/015)

This excerpt depicts the mother's intense emotional response amid profound grief. Her anger and hatred are not momentary outbursts but emerge from prolonged and painful emotional experiences. She questions whether others can genuinely understand the intensity of her anger without experiencing a comparable loss themselves. This statement also reveals her perception of the emotional distance between her own suffering and the responses of those who have not experienced similar circumstances.

"Gila! Para pembunuh itu sekarang mau jadi presiden!" (IyADI/039)

This excerpt represents an intense expression of hatred in response to the mother's prolonged trauma and her perception of injustice. Her anger intensifies when individuals whom she considers responsible for serious wrongdoing appear to attain positions of political power. The statement conveys her moral rejection of a situation in which alleged perpetrators are perceived as being rewarded with authority rather than held accountable. This finding is consistent with Misnawati and Rahmawati (2021), who demonstrated that hatred can contribute to the development of conflict in drama. However, in the present study, hatred is primarily expressed through moral opposition to perceived injustice rather than through acts of physical violence.

CONCLUSION

Based on the research findings and discussion, this study concludes that four emotional categories are experienced by the main character in Seno Gumira Ajidarma's monologue Ibu yang Anaknya Diculik Itu: self-punishment, sadness, love, and hatred, comprising a total of 26 data items. Sadness is the dominant emotion, accounting for 16 data items, indicating profound psychological suffering resulting from the traumatic loss of a child whose fate remains uncertain. Self-punishment, represented by one data item, reflects an inner conflict between reality and denial. Love, identified in four data items, is expressed through loyalty, longing, and emotional bonds that persist despite loss. Hatred, represented by five data items, emerges as an expression of inner resistance to injustice and the cruel treatment inflicted upon the character's family. Shame and guilt were not identified as distinct emotional categories in this study and are therefore not discussed separately.

Overall, the emotional dynamics of the main character illustrate the complexity of human inner experiences when confronting trauma, loss, and suffering. Krech's emotion classification theory provides a framework for identifying how literary works represent profound emotional experiences while offering insights into the psychological consequences of traumatic events associated with the abduction of activists in Indonesia in 1998. The findings may be used as instructional material for literary appreciation and as a medium for fostering an understanding of trauma among educators and university students.

For future research, this monologue could be examined through trauma studies or critical discourse analysis to develop a deeper understanding of the representation of state violence in literature.

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