

**An Analysis of Emotional Classification in the Characters of “Hello, Goodbye, and Everything in Between” (2022): A Psychological Approach**

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**ABSTRACT**

This study explores the emotional experiences of the main characters in the film Hello Goodbye and Everything in Between (2022) by applying David Krech’s theory of emotion classification. The central question of this research is how Krech’s emotional categories appear in the characters and how these emotions shape the psychological dimension of the storyline. The aim is to identify the emotions expressed by the characters and to describe how these emotions influence their conflicts their decisions and the progression of their relationship. This research adopts a qualitative descriptive approach. The data were gathered through close observation of the film by examining key scenes and dialogues and by organizing the emotional expressions according to Krech’s framework. The findings indicate the seven emotional categories proposed by Krech namely guilt, suppressed guilt, self punishment, sadness, shame, hatred and love are present throughout the film. The study contributes to psychological and literary analysis by showing that Krech’s theory offers a useful lens for understanding the emotional depth of fictional characters and provides insight into the motivations and internal struggles that drive the narrative.

**Key words:** Classification Emotion; Film; Character; Psychological Approach

**INTRODUCTION**

Literary works are a type of imaginative creative writing, often called creative fiction. Human life and literature are closely connected because literature often shows the many different parts of what it means to be human. Warren & Wallek (1948) say that even though the natural world and the inner world of a person have been topics in literature, literature is mainly about life, and life is mostly about how people live together. One kind of literary work that tells a tale through audio-visual components is a movie. It is comparable to novels and short stories in that they all aim to tell a tale. Movies, on the other hand, use sound and moving visuals to tell stories in a unique way. In addition to providing entertainment, movies seek to convey the author's message and intentions to the viewer.

In literary works such as films, this certainly centers on characters and human characteristics. According to Nurgiyantoro in Abduh & Masruddin (2023), character and characterization are two different concepts. While character refers to the actor who plays a role in the story, characterization refers to the character or traits of that character. Characters always bring events into fiction, which allows them to incorporate events into real-life situations. Films can be examined from a psychological perspective because they are literary works that also depict human existence. This method looks at how literary works relate to human psychology, specifically the feelings, ideas, and experiences that the story's characters portray, Aras (2015). Psychology is a branch of literary analysis that sees literature as a manifestation of human psychological activity (Savitri et al. 2022). According to this viewpoint, a literary work reflects the inner lives of the characters or the author. Septriani & Mulyasih (2022) claim that psychology and literature are comparable in that they both concentrate on people. The distinction is that psychology analyzes people in a true and scientific manner, whereas literature depicts them through imaginative or fictional stories, Shabrina (2022). To put it another way, they both begin with the same topic but take distinct approaches to it.

Researchers used the film “Hello, Goodbye, and Everything in Between” is a romantic drama film released in 2022 and made available globally on Netflix on July 6. The story is adapted from the novel of the same title by Jennifer E. Smith, an American author born in 1980 in Lake Forest, Illinois. She is well known for her young adult novels such as *The Statistical Probability of “Love at First Sight”*, *“Windfall”*, and *“Field Notes on Love”*. The novel was chosen for adaptation because of its popularity among young adult readers and its relatable themes of first love, emotional goodbyes, and the transition from high school to college. These themes were considered emotionally engaging and suitable to be brought to the screen. The film was directed by Michael Lewen in his directorial debut, produced by Matt Kaplan, and written for the screen by Amy Reed and Ben York Jones.

In the film “Hello, Goodbye, and Everything in Between”, David Krech’s theory of emotions can be effectively applied to understand the psychological dynamics of the characters, especially Clare and Aidan. This theory helps to categorize the emotions they experience throughout the story, such as love, uncertainty, fear of losing one another, regret, and hope. Their decision to end the relationship before going to college reveals an inner conflict between holding on and letting go for the sake of their futures. Through Krech’s perspective, these emotions are seen not just as spontaneous feelings, but as psychological responses shaped by personal experiences, relationships, and the values they hold. This shows that Krech’s theory is highly relevant in analyzing emotional shifts in the characters and in understanding the motivations behind their actions.

Previous research using David Krech's emotion classification theory has primarily focused on single main characters or works with extreme psychological conflicts, with little attention paid to romantic films depicting emotional struggles related to personal growth and relationships. Furthermore, few research investigate the

emotional relationships of two primary characters at the same time. This study fills this vacuum by evaluating the emotional experiences of both main characters in *Hello, Goodbye, and Everything in Between* (2022) and investigating how these feelings influence their relationship and narrative conflict.

Researchers use Krech's theory, which highlights that people experience psychological changes through emotions, by acknowledging the connection between literature and psychology. Emotions have a big impact on how people think. For example, a person is more likely to think positively while they are pleased, yet they may think negatively when they are unhappy. Emotions are intrinsic to the human experience since they unavoidably impact almost every action a person performs in daily life, Audri et.al (2022). The objective of this study is to identify and analyze the emotional experiences of the main characters in the film *Hello Goodbye and Everything in Between* (2022) using David Krech's emotion classification theory, in order to better understand how these emotions influence character development, psychological dynamics, and the central conflict of the story.

## LITERATURE REVIEW

### Previous Related Study

Many previous researchers have analyzed characters using David Krech's theory, including Ridha (2024) who examined Thorfinn from "Vinland Saga". Her study found that Thorfinn experiences significant emotional changes throughout the story. He shows five expressions of love, two of hatred, four of guilt, one of self-punishment, and two of grief. Among these, love is the most dominant emotion, followed by guilt, showing that these feelings strongly shape his character development. Thorfinn's journey reflects a deep transformation, evolving from a broken and vengeful boy into a wiser and stronger version of himself. Farhan Masrur et al. (2023) also analyzed a film using the same theory by applying David Krech's emotion classification to the character Jia Xiaoling. Their findings show that Jia experiences a range of emotions connected to the conflicts in her life, particularly feelings of embarrassment, love, and a deep emotional bond with her mother. These emotions reflect social awareness and highlight how the mother-child relationship shapes Jia's emotional development and inner struggles.

Sela Putri, et al (2021), found a study on *The Nightingale* examined the psychological portrayal of its main character by applying David Krech's emotion classification within a qualitative framework. The researcher collected the data by repeatedly watching the film and analyzing Clare as the central figure. The study identified all seven emotional categories proposed by Krech, consisting of guilt, penetrated guilt, self punishment, shame, sadness, hatred, and love, with hatred emerging as the most dominant. The findings showed that Clare's emotional transformation was largely shaped by the mistreatment she experienced from the people around her, which ultimately fueled her desire for revenge. This study

provides valuable insight into the emotional buildup of the character, yet its focus remains limited to exploring Krech's categories within a single film and concentrates primarily on the protagonist's emotional reactions.

### **Classification of Emotions**

Krech's emotional categorization system offers a framework for examining and classifying the different emotions and emotional manifestations that fictional characters go through. Krech's theory of emotion classification is frequently used in literary analysis to disclose the psychological dynamics of a work's characters. This framework allows researchers to recognize the various emotions that characters experience and analyze how these affect character growth, decision-making, and social interactions. Krech's thesis is therefore not only important in psychology but also very pertinent to the analysis of literature that depicts the complexity of human emotions. In the book *Psikologi Sastra* by Minderop (2018:40), David Krech describes seven categories of emotions specifically the ideas of guilt concept, suppressed guilt, self-punishment, shame, sadness, hatred and love.

#### **1. Guilt Concept**

According to Krech (in Minderop, 2018:40), that guilt is typically minor and transient, but it can also linger for a long period. Feelings of guilt can occasionally be eradicated because the person ignores them and believes they are justified. Feelings of intense sorrow and guilt are also present. Shame and guilt are connected emotions, yet they are not the same. On the other hand, guilt results from the belief that a person's actions go against the necessary moral or ethical standards.

#### **2. Suppressed Guilt**

In actuality, it is impossible to describe guilt, or what is often referred to as feeling guilty. According to Krech (in Minderop, 2018:42) When someone feels guilty, they tend to bury it deep within themselves. Even when there isn't much wrong with what they have done, it gives the impression that they are a bad person since what they have done is wrong.

#### **3. Self-Punishment**

The most unsettling manifestation of guilt, according to Krech (in Minderop, 2018:42), is a person's propensity to punish oneself when they believe that they are the source of their guilt. Mental health and therapeutic problems, as well as a variety of personality disorders, can result from this kind of shame. When someone discovers and admits their mistakes, the feelings that motivate them to punish themselves frequently surface. Feelings of guilt can develop into intense regret if they remain unresolved.

#### **4. Sadness**

According to Krech (in Minderop, 2018:43), sadness or grief is closely connected to the loss of something that holds significant value or meaning to an individual. Parkes (in Minderop, 2018:44) explains that prolonged grief may result in depression and hopelessness, which can then develop into anxiety. The consequences may include insomnia, loss of appetite, irritability, anger, and a tendency to withdraw from social interactions.

#### **5. Shame**

According to Krech (in Minderop, 2018:43), shame often causes people to feel uncomfortable and wish to hide from others. Shame and guilt are fundamentally different in that shame does not always result from a transgression of moral or ethical standards. Even though his behavior does not go against more general social norms, he feels uncomfortable and humiliated because he feels foolish or inferior in front of others.

#### **6. Hatred**

Krech (as cited in Minderop, 2018:44) explains that hatred, or the feeling of hate, is closely connected to emotions such as anger, jealousy, and envy. This feeling of hatred arises when someone feels deeply hurt or wronged by something or someone. Hatred can also emerge when something a person values is taken away by someone else, causing a sense of injustice or refusal to accept the situation, which can then grow into a desire to retaliate or destroy the person who took what they consider their own.

#### **7. Love**

There are several forms of love, and the intensity of the experience ranges from the gentlest to the deepest. If this is the case, the essence of love is the feeling of being attracted to another person with the hope that the feeling is mutual. Love is followed by feelings of loyalty and affection. The passion of romantic love depends on the individual and the object of love, and strong sexual desire often arises from feelings of love, (Krech in Minderop, 2018:45).

### **METHOD**

#### **Design and Samples**

This study adopts a qualitative design because it aims to understand and interpret the meanings constructed by individuals or groups within a social context, expressed through language rather than numerical data, as noted by Creswell (2014). In line with this, the study applies a psychological approach that focuses on the emotional and psychological aspects portrayed in the film *Hello Goodbye* and

Everything in Between (2022). The accuracy of the research is closely tied to the data collection process. As Creswell & Creswell (2018), highlights, qualitative research requires systematic and well-documented procedures, while Fraenkel et.al (2012) emphasize the use of non-participatory observation, in which the researcher records and analyzes without direct involvement. Additionally, this study incorporates library research methods as outlined by George (2008). Data validity in this study was ensured through a systematic analytical process. Emotional interpretations were guided by David Krech's emotion classification theory, which provided clear indicators for identifying each type of emotion. The film was observed repeatedly to ensure that emotional expressions were interpreted within their narrative context. Dialogues, character actions, and situational background were used as textual evidence to support each classification. To maintain reliability, the researcher applied consistent criteria when categorizing emotional expressions across different scenes, allowing the interpretations to remain accurate and dependable.

### **Instruments and Procedures**

The instrument used in this study was an analysis sheet designed based on David Krech's seven emotional categories, which include guilt, suppressed guilt, self punishment, shame, sadness, hatred, and love. This analysis sheet served as a tool for identifying, recording, and categorizing emotional expressions conveyed through the dialogue, actions, and scenes involving the main character in the film Hello Goodbye and Everything in Between (2022). Each emotional category was used as an analytical indicator and supported by descriptive items that helped the researcher determine whether an emotion was present in a particular scene. The instrument included sections for the timestamp of the scene, excerpts of dialogue, contextual descriptions, the emotional category, and the interpretation, allowing the data collection process to remain organized and systematic.

The procedure of this research was carried out through several stages. The researcher first watched the film in its entirety to gain an understanding of the storyline, character relationships, and emotional context influencing the characters' behaviors. The film was then rewatched several times while taking notes on scenes and dialogues that showed emotional expressions from the main character. Each finding was documented using the analysis sheet and categorized according to Krech's emotional framework, after which the data were coded to support the analytical process. The categorized data were then examined to identify the types of emotions expressed, the factors that triggered them, and the ways these emotions contributed to character development and narrative conflict. The entire procedure was conducted systematically, beginning with data collection and continuing through classification and interpretation of the emotional content within the film.

## Data Analysis

Analyzing data involves the use of content analysis, an indirect method that focuses on examining forms of communication to gain insight into human behavior, as described by Fraenkel et al. (2012). In relation to literary studies, Warren & Wallek (1948) state that two primary components are essential in literary analysis. The first is the intrinsic element, which centers on interpreting and examining the work itself, including its plot, setting, and characters. The second is the extrinsic element, which concerns aspects outside the structural features of the text and does not directly shape its form, such as emotional experiences, sources of inspiration, and broader patterns of human thinking. In this research, the analysis was carried out by employing the psychological approach to literature outlined by Wellek & Warren (1963), combined with Krech (in Minderop, 2018:40), classification of seven emotional categories. This combined framework was used to explore the emotional experiences of the main characters in the film *Hello Goodbye and Everything in Between* (2022).

## RESULT AND DISCUSSION

The researcher analyzes the data collected by watching and observing the characters in the film "Hello, Goodbye, and Everything in Between" and presents the findings of the study. The key characters' feelings are presented by researchers. The researcher then went on to discuss and clarify the feelings that the characters in the movie's scenes displayed. Here is a description of the outcome:

### 1. Guilt Concept

	Minute	Corpus	
	45:19 – 45:43	Clare:	I don't know, Aidan. I just... I wanna give ourselves the chance to be our own people. Don't you just wanna be able to jump into any situation and not have to give it a second thought, you know? I wanna that, and I want that for you too. It's one of those things I've always had in the back of my mind. And I'm sorry if that sounds selfish, but that's always been my plan...
	51:26 – 51:41	Clare: Stella:	Dude, I'm sorry I dragged you into all this. It's a lot. Yeah, sort of like my whole night. But I am willing to excuse it on the grounds of you being in the midst of the most complicated breakup of maybe all time

**2. Penetrated Guilt**

	Minute	Corpus	
	54:29 – 55:01	Clare:	Aidan, your mom told me about Berklee.
		Aidan:	Whoa. What?
		Clare:	Why would you have kept that from me?
		Aidan:	Clare, I'm... It's not... There was nothing to talk about. Not a big deal.
		Clare:	All I've been is honest with you.
		Aidan:	Clare, it... it... it... I don't... I don't know what you want me to say.
		Clare:	I just thought tonight was about saying goodbye. Or is just another lie too?

**3. Self-Punishment**

	Minute	Corpus	
	01:05:38 – 01:05:57	Clare:	I just thought I was so careful. You and Dad... you know, you committed so young and fought until you broke. I just... I didn't wanna do that. You were so unhappy, Mom.
		Mom:	Well, I'm not expert at love.

**4. Sadness**

	Minute	Corpus	
	01:03:33 – 01:04:12	Clare:	What are you talking about?
		Aidan:	Easy breezy. "I love you", Easy breezy. Do you have any idea how much it sucks to tell someone you love them, and their response is "easy breezy". What does it even mean?
		Clare:	You know exactly what it means.
		Aidan:	Just say it. (Silence)
		Aidan:	So we're... we're done. Okay (Leave Clare)
	01:05:01 – 01:05:19	Clare:	I feel like I can't breathe or something. My heart's like beating out of my chest.
		Mom:	Okay, okay. (Clare breathing heavily)

**5. Shame**

	Minute	Corpus	
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	59:08 – 01:00:42	Aidan:	<p>(Aidan stood on the stage)</p> <p>Yo! Yo, yo, can we, um... can we cut the music real quick? (Song stops). What's up, guys? How we doing? Yeah, it's been a cool night, right? It's been a year, man. And it's just weird, thinking about, like, moving on and growing and... and all that stuff. And, you know, you... you meet people, and you hope that you have them for a long time. It's crazy. (Talking). So that said, um, I would love to invite Clare to come over. (Playing the same music as when he first met Clare).</p> <p>(Clare just stood there silently, staring at Aiden. Then Aiden left with a disappointed look in his face, leaving the crowd behind, followed by Clare).</p>
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**6. Hatred**

	Minute	Corpus	
	01:01:44 – 01:02:18	Aidan:	Clare, we made a ridiculous joke pact, and you somehow turned it into a binding agreement.
		Clare:	It wasn't a joke. I know you think it was, but I was very serious when I said I wasn't going to college in a relationship.
		Aidan:	That was before we fell for each other. That's... Sometimes things change. Eventually, the prologue turns into the book, Clare. (Talking)
		Aidan:	We're not gonna hurt each other.
		Clare:	It's already starting. We can't do this the rest of our lives.
		Aidan:	Oh my God, you should be studied for your ability to see the worst possible outcome.

**7. Love**

	Minute	Corpus	
	30:40 – 30:58	Aidan:	Oh my God. (Laughing). I love you.
		Clare:	That was not easy. What did you say?
		Aidan:	I love you.
		Clare:	Easy breezy

In data 1, guilt is clearly evident through Clare's attitude and words. As Krech states (in Minderop, 2018:40), the concept of guilt is a feeling of blame and regret. Clare reveals that from the beginning she wanted her relationship with Aidan to end before college so that each of them could develop independently. However, in the middle of her explanation, Clare says, "I'm sorry if that sounds selfish," which shows that she feels guilty because her decision may hurt Aidan. She realizes that the plan came from her own desire, and even though she believes it is the best choice, she still feels guilty because she did not fully consider Aidan's feelings.

Meanwhile, In data 2, guilt is evident through Clare's attitude when she realizes that her decisions have involved Stella in her personal conflict with Aidan. Clare expresses regret because she feels that she has burdened her friend in the midst of a complicated breakup. According to Krech (in Minderop, 2018:40), guilt is a feeling that results from a person acting in a way that is immoral. Although Stella responds lightly and tries to be understanding, Clare's guilt is still visible as a form of her concern for others. This emotion falls under the category of guilt, because it is consciously felt and directly expressed, not hidden or repressed. Clare is aware that what should have remained her personal issue has affected someone else, and this makes her feel responsible and uneasy.

In data 3, guilt becomes more complex because it comes from both characters. Clare learns from Aidan's mother that Aidan actually had the opportunity to go to Berklee, but he kept it a secret. When Clare asks him about it, Aidan is unable to explain clearly and appears nervous, indicating that he is harboring guilt. According to Krech (Minderop, 2018), repressed guilt is when someone feels guilty but tends to keep it to themselves. Clare feels disappointed because she is always honest, while Aidan hides something important. On the other hand, Clare also feels guilty because what should have been a peaceful farewell turned into an argument. In this part, guilt arises from both parties: Aidan feels guilty for hiding the truth, while Clare feels guilty because her honesty and decision to break up ended up hurting the person she loves.

In data 4, the emotion reflected is self-punishment. According to Krech (in Minderop, 2018:42), self-punishment is the most unsettling aspect of guilt. Clare explains to her mother that she has always been extremely careful in relationships because she didn't want to repeat her parents' mistakes like falling in love young, staying in a painful relationship, and eventually breaking apart. This act of holding herself back, suppressing her feelings, and choosing loneliness over the risk of being hurt shows that Clare is imposing emotional punishment on herself. It is not forced by others, but comes from her own fear, guilt, and belief that she doesn't deserve a love that might fail.

In data 5, sadness is portrayed through the emotional distance that forms between Clare and Aidan during their conversation. Aidan feels hurt because his feelings are not fully returned, while Clare struggles to respond honestly. The silence between them becomes a clear sign that the relationship is falling apart. Aidan chooses to

walk away, realizing that the connection they once had can no longer be saved. This moment reflects sadness caused by unspoken emotions, disappointment, and the painful acceptance that their relationship is ending. Krech (in Minderop, 2018:43), expressed sadness for the loss of something significant and worthwhile in life.

Likewise in data 6, sadness appears in a more internal and overwhelming form. Clare begins to break down emotionally after Aidan leaves. She feels anxious, restless, and physically affected by her sadness. Her mother tries to comfort her, but Clare's emotional pain is too heavy to contain. This scene illustrates deep sadness that comes not only from losing someone she loves, but also from the inner conflict of making a decision she believes is right, yet still hurts her deeply.

According to Krech (in Minderop, 2018:43), shame can arise when someone feels stupid or considers themselves inferior to others, which makes them uncomfortable. In data 7, the emotion that arises is shame. This occurs when Aidan stands on stage and creates a special moment in front of many people by inviting Clare to come forward. He hopes that Clare will respond in a warm or positive manner. However, Clare just stood still and did not move from her place. This situation made Clare uncomfortable because all the audience's attention was focused on her, while she did not know how to respond. Clare's silence in front of many people showed that she felt awkward, embarrassed, and ashamed because she could not meet Aidan's expectations or the situation that had been created.

In data 8, the emotions that arise are not extreme hatred, but rather frustration, rejection, and mild resentment. Aidan shows anger and despair when he realizes that Clare remains adamant about their initial agreement to break up after school ends. He feels that his efforts to maintain the relationship are not appreciated, and thinks that Clare is too focused on the worst-case scenario. Meanwhile, Clare remains convinced that breaking up is the best option so that neither of them will hurt each other in the future. At this moment, Aidan is not only disappointed, but also shows emotional rejection towards Clare's attitude. These emotions arise because Aidan's hope to stay together clashes with Clare's determination to stick to her decision to break up. Krech (in Minderop, 2018:44) explained that envy, hatred, and fury are all closely related feelings. A person may be hateful for a number of reasons, such as his animosity against another individual, feelings of jealousy, or lingering resentment over a prior event. Thus, this scene depicts the emotion of hatred in the form of frustration, cynicism, and emotional exhaustion, not cruel hatred, but strong enough to show the emotional distance between the two.

In this scene, last data, Aidan honestly expresses his feelings that he loves Clare. He says it with a light laugh, showing warmth and sincerity. Although Clare's answer sounds simple, her expression shows that she is actually touched and accepts those feelings. According to Krech (in Minderop, 2018:45), love is a positive emotion that arises from attachment, affection, and the desire to stay close to someone. In this scene, Aidan's statement reflects a strong emotional commitment,

while Clare's reaction shows that she feels the same way. This moment depicts love that is sincere and warm.

## CONCLUSION

Based on the analysis of the film *Hello, Goodbye, and Everything in Between* (2022) using David Krech's emotion classification theory, it can be concluded that the main characters, Clare and Aidan, experience various forms of complex human emotions throughout the storyline. The most dominant emotions experienced by the two characters were love and guilt, as these two emotions formed the basis of the main conflict, namely the decision to separate even though they still loved each other. Clare often shows guilt, fear of the future, and a tendency to punish herself due to her family's past experiences. Meanwhile, Aidan expresses more love, sadness, disappointment, and rejection of the decision to separate. The hatred that arises between them is not extreme hatred, but rather frustration, rejection, and a feeling of not being accepted. In addition, moments of embarrassment also arise when one of the characters fails to respond to their partner's expectations in public. On the other hand, love remains the most sincere and powerful emotion. Overall, David Krech's theory has proven to be relevant and effective in analyzing the psychological dynamics of the characters in this film. The emotions that arise not only strengthen the characterization but also build conflict and resolve the story. Future research should look at emotional depictions in different films or analyze emotional patterns across genres to acquire a better understanding of how emotion classification is used in cinematic storytelling.

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