

THE EMOTIONS OF THE MAIN CHARACTER IN KUSDINA AIN'S NOVEL 7 OUR FAMILY: A LITERARY PSYCHOLOGY STUDY

¹Agrin Arrum Ningtyas*

¹Universitas Mulawarman, Indonesia

1agrinarr@gmail.com

²Alfian Rokhmansyah

²Universitas Mulawarman, Indonesia

2alfian@fkip.unmul.ac.id

³Nia Novita Putri

³Universitas Mulawarman, Indonesia

3nianovitaputri@fkip.unmul.ac.id

*Corresponding author

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Abstract: This study examines the emotional dynamics of the main character in a dysfunctional family, particularly in relation to loss, emotional neglect, and emotional abuse, as represented in Kusdina Ain's novel 7 Our Family. The main problem of this research is how the classification of the main character Razi's emotions reflects the trauma caused by loss, emotional neglect, and emotional abuse in Kusdina Ain's novel 7 Our Family. This study employs a descriptive qualitative method using content analysis within a literary psychology framework based on David Krech's theory of emotional classification to identify, categorize, and interpret narrative passages, dialogues, and actions representing Razi's emotions. The findings indicate that Razi's emotional experiences are dominated by persistent negative emotions, particularly grief, fear, and guilt. These emotions emerge as a response to rejection from his siblings and the internalization of the stigma that labels him as a bad luck charm. Furthermore, the dysfunctional family environment shapes Razi's self-concept as a burden within the family. As a result, he develops emotional survival strategies characterized by self-suppression and self-sacrifice. This study contributes to the development of literary psychology studies by examining how childhood trauma related to loss, emotional neglect, and emotional abuse shapes the main character's emotional experiences and self-concept in the novel.

Keywords: *character, dysfunctional family, emotion classification, literary psychology, novel*

INTRODUCTION

A novel is a fictional narrative that portrays human experiences through characters, conflict, and settings. A novel is a work of fiction conveyed through written language and constructed by intrinsic elements that form the unity of the narrative (Mulawarman et al., 2021). According to Nurjam'an et al. (2023), prose in literature is an imaginative narrative work. Therefore, the events presented do not literally occur in the real world. Fundamentally, however, the novel is grounded in social reality, as authors construct stories that reflect realities relevant to readers. In line with the concept *dulce et utile*, a novel offers not only aesthetic pleasure but also humanistic values beneficial to its audience (Wachyudin et al., 2025).

The novel *7 Our Family* by Kusdina Ain presents a family narrative far removed from warmth. Rather than merely depicting family conflict, the novel portrays Razi's experiences of maternal loss, rejection by his siblings, and the internalization of being labeled as a source of misfortune, which provide a specific context for examining how family experiences shape his emotions. As the youngest of seven siblings, Razi is never fully accepted from birth, having been perceived as a harbinger of misfortune due to his mother's death during childbirth. The novel foregrounds the harsh realities of loss, neglect, and unresolved trauma that ultimately transform into emotional violence among siblings. Trauma may be understood as a psychological response to experiences that overwhelm an individual's ability to cope with a distressing event (Rizky & Farida, 2025). The tragedy, neglect, and emotional trauma depicted in this novel are highly pertinent to analysis through the lens of literary psychology, particularly David Krech's theory of emotional classification.

Research on the classification of characters' emotions in literary works from the perspective of literary psychology has been conducted by several scholars. One such study by Nafisa and Subandiyah (2022) examined the emotional classification of characters in *The Coldest Boyfriend* by Itsfiyawn using David Krech's theory of emotional classification. The study aimed to describe the types of emotions experienced by the characters and to reveal the pedagogical implications of these emotional findings for senior high school literature learning. The results indicated that sadness was the dominant emotion, particularly in relation to loss, disappointment, and interpersonal conflict. Another study by Santoso et al. (2023) analyzed the emotional classification of

the character “I” in the novel *Kisah yang Pendek untuk Cinta yang Panjang* by Puthut EA, also employing David Krech’s theoretical framework. This research focused on emotions related to happiness, anxiety, fear, pride, doubt, disappointment, and regret. The findings demonstrated that the protagonist was predominantly characterized by negative emotions that shaped her personality formation and internal conflicts.

Although both studies contributed to identifying and describing forms of characters’ emotions based on David Krech’s theory, they primarily focus on classifying individual emotions and describing their effects on character development, without examining how emotions are connected to repeated family rejection, loss, and the formation of a negative self-concept. Emotions in literary works do not merely function as momentary affective responses. Rather, they operate as psychological structures that continuously shape identity, relational patterns, and character dynamics. Therefore, the present study focuses on the connection between Razi’s emotional experiences and the specific family experiences that shape them, particularly loss, rejection, emotional neglect, and the internalization of negative family labels. Accordingly, this research extends the application of David Krech’s theory of emotional classification by relating emotional categories to the character’s family experiences and self-concept.

The object of this study is a novel that has not previously been analyzed using David Krech’s emotional classification perspective. The novel was selected because it represents the protagonist’s emotional dynamics in a complex manner within the context of a dysfunctional family. Family conflict, emotional neglect, and experiences of loss shape layered and enduring emotional patterns in the main character. This study emphasizes the relationship between emotional classification and the psychological trauma experienced by the character, thereby conceptualizing emotions not merely as transient responses. Furthermore, the research examines how traumatic experiences influence the formation of the protagonist’s self-concept, which provides a conceptual contribution distinct from prior studies.

The urgency of this research lies in the need to examine how emotional experiences are represented within a dysfunctional family context, particularly when loss, emotional neglect, and emotional abuse influence the protagonist’s understanding of himself. Despite the contemporary social relevance of parental loss, emotional neglect, and emotional abuse, literary representations of these experiences can provide insight into

how repeated family interactions influence emotional development and self-concept formation. Therefore, this study is essential for broadening scholarly understanding of the impact of dysfunctional family relationships on the emotional development and self-concept formation of the main character.

The primary contribution of this study resides in its selection of *7 Our Family* by Kusdina Ain as a novel that offers both novelty and thematic relevance. The analysis does not merely classify the protagonist's emotions based on David Krech's theory but also interprets them in relation to psychological trauma, self-concept formation, and familial relational dynamics. Consequently, this research is expected to provide both theoretical and contextual contributions to the advancement of literary psychology studies in Indonesia and to serve as a reference for future research.

REVIEW OF LITERATURE

As a form of realist literature, novels emphasize details that imitate reality (*mimesis*) (Prawira, 2018). Therefore, understanding a novel requires careful attention to its intrinsic elements, particularly character and characterization (Putri et al., 2023). Characters function as agents who drive narrative events. According to Rokhmansyah (2018), characterization renders the story vivid and lifelike, as each character responds to conflict constructed by the author (Nurkamila et al., 2022), whether internal or external (Sianipar et al., 2022). In many literary works, the protagonist bears the central conflicts, making the analysis of characterization essential for understanding the classification of the protagonist's emotions in a novel.

The psyche encompasses feelings, thoughts, emotions, and individuals' responses to life experiences. Costa et al. (2025) categorize mental health into subjective well-being and symptoms of mental disorders. Subjective mental well-being or positive mental health is conceptualized through both a hedonic perspective (pleasure and positive affect) and a eudaimonic perspective (positive functioning). Psychology examines human mental processes and behavior under both normal and abnormal conditions. Literature and psychology are therefore closely interconnected, as literary works represent psychological dynamics, while psychology analyzes human behavior in real-life contexts. According to Utomo et al. (2019), human behavior can be examined through the representation of characters in literary works using a psychological approach.

Sarwono (as cited in Mulatsari & Pamungkas, 2023) defines emotions as a complex evaluative response to internal and external stimuli. Kuppen and Verduyn (as cited in Seabrook, 2018) explain that emotions operate through the principles of contingency, inertia, regulation, and interaction. Emotions involve physiological responses that influence human behavior and interactions (Lubis & Hidayatullah, 2024). In literary works, emotions function as a medium for representing the psychological experiences of characters.

Literary psychology examines literary works as products of the author's psychological activity and as reflections of readers' psychological responses (Rahmi et al., 2024). Endaswara (as cited in Palupi et al., 2020) proposes three approaches in literary psychology: applying psychological theory to literary works, selecting theories relevant to the object of study, or conducting a simultaneous analysis of theory and literary object. Through this approach, the psychological dimensions of characters can be explored in depth (Umamy et al., 2025).

To analyze emotional expressions in literary works, emotional classification is used to identify emotions represented through dialogue, actions, and internal conflict. According to Krech et al. (1969), emotions are classified into four categories: primary emotions, emotions pertaining to sensory stimulation, emotions pertaining to self-appraisal, and emotions pertaining to other people. Although Krech et al.'s (1969) framework was developed in the mid-twentieth century, it remains useful for literary analysis because its four categories provide a clear structure for identifying emotions from characters' dialogue, actions, and narrative descriptions. However, the framework has limitations. Its classification may not fully explain the complex and changing nature of emotions associated with childhood trauma, and it was not specifically developed to explain trauma or the cultural context of contemporary literary characters. More recent approaches, such as Barrett's theory of constructed emotion, provide a more dynamic explanation of how emotions are formed through the interaction of bodily states, experiences, and contextual interpretation. Nevertheless, this study uses Krech et al. (1969) because the primary aim is to classify the emotional expressions of Razi rather than to explain the biological or cognitive construction of emotions.

According to Krech et al. (1969), emotions are psychological responses that arise from individuals' perceptions and interpretations of situations and can be expressed

through thoughts, physiological reactions, and behavior. Krech et al. (1969) classify emotions into four major categories: primary emotions, emotions pertaining to sensory stimulation, emotions pertaining to self-appraisal, and emotions pertaining to other people. Primary emotions include joy, anger, fear, and grief; emotions pertaining to sensory stimulation include responses such as pain and pleasure; self-appraisal emotions include pride, shame, success, and guilt; and emotions pertaining to other people include love, hatred, jealousy, and affection.

In addition to discussions of emotional conflict and psychological conditions of characters in literary works, several previous studies have examined the emotions of protagonists using a literary psychology approach, albeit with different research objects. Santoso et al. (2023) examined emotions of happiness, anxiety, fear, pride, doubt, disappointment, and regret that influenced the protagonist's personality formation and interpersonal relationships. The findings revealed that the character's emotional conflicts were largely shaped by romantic relationships. Nevertheless, the study primarily concentrated on romantic dynamics and did not specifically investigate the influence of family background, parental loss, and emotional neglect on the formation of the protagonist's emotions. Furthermore, Aktrifonia et al. (2024) found that sadness, fear, and anger dominated the protagonist's emotional experiences as a result of psychological pressure. This study demonstrated that internal conflicts in literary works are often triggered by traumatic experiences. However, the research remained focused on identifying basic emotional types and did not comprehensively relate these emotions to family relational dynamics or to the formation of the protagonist's self-concept within a dysfunctional family context.

In contrast to these prior studies, the present research focuses on the emotions of the protagonist in *7 Our Family* by Kusdina Ain by linking emotional classification based on David Krech's theory with the background of parental loss, emotional neglect, and dysfunctional family relational dynamics. Accordingly, this study not only identifies the types of emotions experienced by the protagonist but also analyzes how these emotions shape the character's self-concept and influence relationships with family members and the broader social environment.

METHOD

This study employs a qualitative method utilizing content analysis within a literary psychology approach to identify, categorize, and interpret textual data representing the protagonist's emotions based on David Krech's emotional classification. According to Sumarno (2020), content analysis is a technique that enables researchers to describe and understand human behavior indirectly. The primary data source of this research is the novel *7 Our Family* by Kusdina Ain. The novel was published in 2024 by Rain Books and consists of 306 pages. The research data comprise sentences, narrative passages, and dialogues related to the emotions of the protagonist.

The approach adopted in this study is literary psychology, which is grounded in David Krech's theory of emotional classification. Literary psychology examines psychological experiences represented through the thoughts, feelings, and behaviors of characters in literary works. In this study, Krech et al.'s classification serves as the analytical framework for identifying and interpreting the emotional experiences of the protagonist in *7 Our Family*. The analysis focuses on how Razi's emotions are expressed through narrative descriptions, dialogues, and actions and how they relate to parental loss, emotional neglect, and dysfunctional family relationships.

Data were collected through close reading and note-taking to identify relevant textual data. The data were analyzed using the interactive model of Miles and Huberman, consisting of data reduction, data display, and conclusion drawing or verification (Putri et al., 2018). Data reduction involved selecting relevant sentences, narrative passages, and dialogues and categorizing them according to Krech et al.'s four emotional classifications. Data display was conducted by presenting the selected excerpts under each emotional category and interpreting their meanings in relation to Razi's psychological experiences, parental loss, emotional neglect, and dysfunctional family relationships. Conclusions were drawn and verified through repeated reading and comparison of the textual data with the theoretical framework.

FINDINGS AND DISCUSSION

The novel *7 Our Family* presents various forms of emotion articulated through the attitudes and utterances of the protagonist, Razi. This study employs David Krech's theory of emotional classification as the analytical framework for examining the novel.

Emotions are categorized into four principal groups: primary emotions, emotions pertaining to sensory stimulation, emotions pertaining to self-appraisal, and emotions pertaining to other people (Krech et al., 1969). Based on this classification, the following section presents the findings concerning Razi's emotional experiences in *7 Our Family*.

Primary Emotions

Primary emotions constitute spontaneous responses arising from particular situations that generate psychological tension. In *7 Our Family*, Razi's primary emotions are vividly portrayed through reflective narration and both internal and external dialogue.

Joy

Razi's feeling of joy emerges when he experiences familial warmth, acceptance, and rare moments of togetherness. The author's narration frequently portrays smiles, inner calm, and feelings of peace when Razi finds himself in situations that make him feel valued. Joy is evident when Razi experiences simple happiness, particularly during warm interactions with family members who still accept him. This feeling of joy can be observed in Excerpts 1-2:

Excerpt 1

"Brother, Father said that we are going to have a new mother," said Razi, a young boy. A sweet smile appeared at the corners of his mouth. (Ain, 2024, p. 19)

Excerpt 2

"Yes, Brother Jack. If you do not believe it, you can ask Father yourself!"
(Ain, 2024, p. 19)

From Excerpts 1-2, joy is reflected through a spontaneous emotional reaction expressed through enthusiasm and a smile. This response indicates a feeling of joy that emerges when he hears the possibility of having a new mother figure. According to Krech et al. (1969), joy arises when individuals perceive the attainment of desired goals. The intensity of joy may vary depending on the importance of the goal and the level of emotional tension experienced beforehand. Razi's enthusiastic response is significant because his happiness is closely connected to his unmet need for maternal acceptance. The possibility of having a new mother, therefore, represents more than a temporary source of pleasure. It provides Razi with an expectation of belonging and emotional security that has been absent from his family experience. As a primary emotion, joy emerges without complex reflective processes. Thus, the brief experience of joy reveals the contrast between Razi's emotional needs and the dysfunctional family environment surrounding him.

Fear

Fear in Razi's character appears dominant and recurrent. This fear arises from uncertainty about the future, family conflict, and concerns about rejection. In the narrative, fear is portrayed through restlessness, prolonged silence, and persistent ruminative thoughts. Fear emerges when Razi finds himself in situations that potentially trigger anger, conflict, or rejection from others. This feeling can be seen in Excerpts 3-4:

Excerpt 3

"Later Brother Heksa will get angry," Razi replied, unwilling to cause trouble.

(Ain, 2024, p. 37)

Excerpt 4

Razi immediately cried. He seemed flustered with fear. Then he shook his head firmly. "What is wrong with you guys? Do not make Brother Heksa even angrier! Please, don't be reckless. I am tired of being scolded all the time..."

(Ain, 2024, p. 115)

From Excerpts 3-4, Razi's fear is not merely an immediate reaction to anger from his siblings but reflects his expectation that conflict and rejection will occur again. His statement shows that previous experiences of being scolded have influenced how he anticipates future interactions, causing him to modify his behavior to avoid further conflict. In Krech et al.'s (1969) classification, fear is a primary emotion that arises as a response to threat. Ariyaniningsih and Kurniawan (2024) state that fear functions as a survival mechanism triggered by stimuli perceived as dangerous. However, in Razi's case, the threat is emotional and social rather than physical. The repeated expectation of being scolded places Razi in a state of emotional vigilance, in which he becomes more concerned with preventing others' anger than expressing his own needs. Aktrifonia et al. (2024) argue that fear that is continuously contemplated may develop into persistent anxiety. Therefore, Razi's fear reflects an internalized response to repeated rejection: he anticipates negative reactions, suppresses his behavior, and attempts to avoid situations that may provoke anger. This pattern shows how dysfunctional family interactions can influence the way he responds to perceived interpersonal threats.

Grief

Grief is the most dominant primary emotion experienced by Razi. It arises from loss, emotional alienation, and failure to build harmonious relationships with those closest to him. This feeling can be observed in Excerpts 5, 6, and 7:

Excerpt 5

“I hope Father will be happy with his new family,” Razi said. He lowered his head, suddenly feeling sad as he remembered his father. (Ain, 2024;83)

Excerpt 6

“My life has become more shattered since Brother Sean left...”Razi lowered his head. He sobbed quietly there. (Ain, 2024;153)

Excerpt 7

“Can I live this life without Brother Sean?” (Ain, 2024;119-121)

Excerpts 5, 6, and 7 show profound grief resulting from the loss of meaningful figures, but Razi’s grief is also closely connected to his continuing search for emotional attachment. His sadness is not limited to the experience of losing someone. It reflects his dependence on particular family members as sources of emotional security. Gizem et al. (2026) explain that grief can be identified through expressions of crying, tears, or mourning due to particular events. In Razi’s case, the repeated experience of separation intensifies his sense of helplessness because the people he depends on emotionally are repeatedly absent or emotionally distant. Razi’s grief is layered and prolonged, triggered by the loss of his mother, emotional distance from his father, and the departure of Sean. This grief shapes a resigned and wounded personality. His statement, “Can I live this life without Brother Sean?”, reflects deep self-pity and helplessness, consistent with Lathifah et al. (2025), who argue that self-pity indicates profound grief accompanied by feelings of powerlessness and entrapment in emotionally difficult situations. The accumulation of these losses helps explain why later separation produces an emotional response that is stronger than an isolated experience of sadness.

Emotions Pertaining to Sensory Stimulation

Emotions related to sensory stimuli arise from sensory inputs processed by the brain. Environmental sensory stimuli play a crucial role in shaping individual behavior (Schreuder et al., 2016). In Razi’s case, these emotions appear through spontaneous reactions to particular situations, such as the atmosphere of the house, others’ tone of voice, or sudden incidents.

Pain

The pain experienced by Razi represents an emotional response to sensory stimuli, both physical and physiological. It is manifested through concrete bodily experiences such as physical impact from harsh treatment and prolonged hunger. These stimuli are processed by the nervous system and brain, and subsequently expressed through bodily

reactions, dialogue, and narration depicting the character's suffering. Relevant excerpts include Excerpts 8 and 9:

Excerpt 8

“Why are you still standing there? Get me a drink, idiot!” Juan pushed Razi's body roughly again until the boy stumbled. His shirt and trousers became wet after being splashed by the scattered mop water. Razi grimaced, feeling intense pain in his leg from hard impact. He then tried to stand up with difficulty. “Please wait a moment, Brother,” he said while walking toward the kitchen.

(Ain, 2024;131-132)

Excerpt 9

Razi directed his gaze toward the house door, which was still tightly closed. “They have not come out yet? Razi wants to eat...” He lowered his head again. Slowly, he closed his eyes. “It is better for me to sleep so that the hunger will disappear. Please give Razi strength, O God.” (Ain, 2024;199)

Excerpts 8 and 9 show that Razi's experience of pain is not limited to physical sensation. The physical pain caused by his brother's treatment occurs within a broader pattern of neglect, in which hunger and physical suffering are also left unaddressed. Razi experiences pain and hunger but suppresses his emotional expression. His decision to remain silent and continue following his brother's instructions suggests that avoiding conflict has become more important to him than expressing discomfort or seeking protection. Thus, sensory stimuli remain the primary source of emotion, while the response is shaped by social and psychological considerations. This argument is supported by Krech (as cited in Yeti et al., 2023), who states that pain is interpreted when harmful conditions affect the body, mind, or psychological state. Lumley et al. (2011) further state that pain is an emotional process experienced by individuals that affects emotional conditions as well as mental, behavioral, and physical health in general. According to Choiriah et al. (2024), unpleasant experiences are generally associated with stimulation at sensory nerve endings, nerve damage, or other forms of sensory stimulation. In Razi's case, however, the psychological significance of pain lies in his response to it. Instead of resisting the treatment or seeking help, he suppresses his discomfort. This response connects physical suffering with the broader pattern of emotional neglect within his family.

Emotions Pertaining with Self-Appraisal

These emotions are closely related to how the character perceives and evaluates himself. They emerge when the character assesses himself based on experiences, others'

treatment, and his position within the family. In Razi, emotions based on self-concept are highly dominant and shape his tragic character.

Shame

Razi often experiences shame when he feels incapable of meeting others' expectations or social standards. This is reflected in withdrawal, reluctance to speak, and self-blame. Relevant excerpts include Excerpts 10, 11, and 12:

Excerpt 10

Razi lowered his head, not daring to look at Heksa's face, which must have appeared very frightening. (Ain, 2024;40-46)

Excerpt 11

Razi remained silent and cried. His eyes did not dare to look toward Jacki. (Ain, 2024;40-46)

Excerpt 12

Razi fell silent for a moment. He let out a long sigh and then shook his head. "Why is Brother Jay here? Where are the others? If they see Brother Jay meeting me, I will be scolded." (Ain, 2024;201)

Excerpts 10, 11, and 12 show that Razi's shame is expressed through lowered posture, avoidance of eye contact, and silence. These behaviors are significant because they indicate that Razi does not merely feel uncomfortable in front of his siblings. He appears to anticipate negative judgment from them and responds by withdrawing himself from the interaction. According to Semaan (2025), shame differs fundamentally from guilt because shame can arise without being directly related to violations of moral or ethical norms. This distinction is important in Razi's case because his shame is not consistently associated with an actual wrongdoing. Instead, repeated negative treatment appears to influence how he evaluates his own worth. Psychologically, this emotions of shame indicates that Razi possesses a fragile self-concept, so that external judgment strongly influence his self-esteem. This shame does not arise from an actual mistake but rather from the internalization of family stigma that continuously blames him. This is supported by Lathifah et al. (2025) who state that shame often arises when individuals feel trapped in undesirable situations or when attention is focused on themselves, triggering impulsive responses. The repeated expectation of being blamed or scolded may therefore reinforce his tendency to withdraw and avoid attention, suggesting that shame has become connected to his perception of himself within the family.

Guilt

The emotions of guilt in Razi emerges when he feels that he has disappointed others or failed to fulfill certain roles. This guilt often appears alongside grief and regret. Guilt is the most dominant self-concept emotion in Razi. The feeling of guilt can be seen in Excerpts 13-16:

Excerpt 13

“Forgive me, Brother, for everything. Forgive me for causing Mother’s death. Forgive me as well because Father chose me over all of you earlier.”

(Ain, 2024;32)

Excerpt 14

Meanwhile, Razi did not dare to approach his brother. What had he just done? Because of his carelessness, Sean had left, left forever. (Ain, 2024;97)

Excerpt 15

“I am indeed a bringer of misfortune, Brother. I have caused a child to lose his father and a wife to lose her husband.” (Ain, 2024;255)

Excerpt 16

“I just want to say, that if I experience heart failure, please do not use a defibrillator. Let me rest. I have accepted everything...” (Ain, 2024;260)

Excerpts 13-16 reveal that Razi’s guilt extends beyond regret over particular actions. He repeatedly attributes major family misfortunes to himself, including events that are beyond his personal control. This pattern indicates that guilt has become incorporated into his self-perception rather than remaining a temporary response to a specific mistake. This emotion shows that Razi possesses strong moral awareness, yet he often burdens himself excessively. According to Krech et al. (1969), guilt arises when individuals realize they have violated certain values or norms, accompanied by feelings of regret. Razi’s case differs from ordinary guilt because he assumes responsibility even for events that he did not intentionally cause. His belief that he is a “bringer of misfortune” demonstrates how repeated family rejection has shaped a negative interpretation of his own identity. In many cases, feelings of guilt are usually mild and temporary (Howells, 2022). For Razi, however, guilt becomes persistent because it is repeatedly connected to his understanding of himself as the source of family suffering.

Emotions Pertaining to Other People

According to Krech et al. (1969), most emotional experiences occur in interactions with other people, who then become both the object and the channel through which feelings are expressed. These emotions arise from the adjustment between Razi’s self-concept and the self-concept of others.

Love

According to Krech et al. (1969), love encompasses both a long-term emotional disposition directed toward another individual and an immediate experience of strong emotion when encountering that person. In Razi's characters, love is manifested through attentiveness and sacrifice rather than through verbal expression. He demonstrates affection through protective attitudes and concrete actions, particularly toward Sean and his siblings. The presence of these emotions can be observed in Excerpts 17-19:

Excerpt 17

Razi hugged Jayan very tightly. "I love you, Brother." (Ain, 2024;33)

Excerpt 18

"I cannot hate my own brother. I still love them. My affection is the same as may love for you, Brother Sean." (Ain, 2024;63)

Excerpt 19

"I will look at the stars whenever I miss you, Brother." (Ain, 2024;105)

Excerpts 17-19 show that Razi continues to maintain emotional attachment to his family despite repeated experiences of rejection. His expressions of affection are therefore significant because they reveal a contradiction between the treatment he receives and the attachment he continues to maintain. He consistently demonstrates love despite experiencing emotional rejection. Love is defined as a positive affection directed toward individuals or objects considered meaningful (Ariyaniningsih & Kurniawan, 2024). In Razi's case, affection does not depend on the treatment he receives. Rather, it stems from a deep emotional attachment to his family. This attachment suggests that family remains an important source of belonging for Razi even when the family simultaneously becomes a source of emotional pain. His continued affection can therefore be understood as an attempt to preserve connection with the people he considers emotionally significant. According to Innayah (2024), love is not only expressed in romantic relationships but may also be directed toward friends or other close individuals. Furthermore, love manifests in various forms and intensities, ranging from calm affection to strong and turbulent passionate impulses (Sucitra et al., 2024). In Razi's case, familial love functions within a complex emotional context. He continues to care for the same family members whose rejection contributes to his fear, shame, and guilt. This connection demonstrates that his emotional responses cannot be understood separately from his family relationships.

Hate

The feeling of hate is strongly associated with the emergence of emotions such as anger, jealousy, and envy (Riska, 2023). In Razi's character, hatred does not emerge as explicit hostility but rather in the form of emotional resistance and inner rejection. This hatred is often accompanied by empathy and a desire to understand. Interestingly, the emotion of hate does not originate from Razi but is instead directed toward him, thereby exerting a significant impact on his psychological condition. The feeling of hatred can be seen in Excerpts 20-21:

Excerpt 20

"YOU ARE NOTHING BUT A TROUBLEMAKER. I HATE YOU!" Jacki suddenly pushed Razi's body. (Ain, 2024;40-46)

Excerpt 21

"After this incident, I swear I will never consider him my brother again!" Heksa said, clearly overwhelmed with anger. (Ain, 2024;100)

Excerpts 20-21 indicate that the emotion of hatred is expressed by Razi's siblings toward him rather than experienced by Razi himself. Although hatred is not Razi's own emotional response, its repeated expression toward him is important because it contributes to his psychological experience of rejection within the family. The harsh verbal rejection illustrates intense interpersonal conflict. Being repeatedly positioned as a "troublemaker" may reinforce Razi's perception that his presence is responsible for family problems. Thus, the hatred expressed by his siblings becomes psychologically significant not because it represents Razi's emotion, but because it contributes to the development of his fear, shame, and guilt. This condition aligns with the opinion of Navarro et al. (2013) who state that hatred is a negative emotion containing destructive impulses toward an object. In the context of Razi, however, the destructive effect is also relational. Repeated expressions of hatred weaken his sense of acceptance and reinforce his marginalized position within the family. Furthermore, the emergence of this hatred can also be understood as a response to the negative emotional experiences that other character associate with Razi's presence. This is consistent with the argument of Sucitra et al. (2024) who explain that feelings of hatred arise when individuals experience extremely negative events or feel deeply hurt. Therefore, the hatred directed at Razi should be interpreted as part of the family's relational dynamics, because its repeated expression helps explain why Razi develops increasingly fearful, ashamed, and self-blaming responses.

CONCLUSION AND SUGGESTIONS

Conclusion

This study shows that the emotional experiences of the main character in the novel *7 Our Family* by KUSDINA AIN are dominated by prolonged and interconnected emotions, particularly grief, fear, and guilt, which develop through parental loss, emotional neglect, and dysfunctional family relationships. Rather than functioning as isolated emotional responses, these emotions form a cumulative psychological pattern in which repeated experiences of rejection, loss, and family conflict gradually shape Razi's perception of himself as a burden and influence his tendency to suppress his own needs to preserve familial harmony. The findings therefore suggest that the novel represents childhood trauma not simply through individual emotional expressions, but through the continuous interaction between interpersonal experiences, self-appraisal, and emotional responses, showing how a dysfunctional family environment can shape the protagonist's self-concept, relationships, and strategies for emotional survival. Accordingly, Krech's emotional classification provides a framework for identifying the forms of emotion represented in the narrative, while the literary psychology approach enables these emotions to be interpreted as interconnected representations of the protagonist's psychological development within a traumatic family context.

Suggestions

Based on the research findings, future studies are recommended to examine the relationship between the character's emotions and the ways they cope with problems (coping mechanisms) as well as their ability to recover from adversity (resilience), in order to reveal the potential transformation of negative emotions into more adaptive attitudes. Subsequent researchers may also compare several novels with themes of dysfunctional families to identify similarities or differences in the patterns of characters' self-concept formation. Furthermore, the development of analytical tools or models that integrate literary psychology with trauma studies may help deepen the interpretation of characters' emotions. For literature educators and researchers, the findings may provide a contextual example for discussing emotional representation, self-concept, and the psychological consequences of dysfunctional family relationships in literary texts, although further research is needed to establish their broader pedagogical applicability.

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