

## **CLASSIFICATION of EMOTIONS and PSYCHOLOGICAL IMPACT of SEXUAL ABUSE on the MAIN CHARACTERS in SABRINA FEBRIANTI'S NOVEL ASYA STORY: DAVID KRECH'S THEORY**

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**Abstract.** This study aims to identify and describe the forms of emotions by the main character in the novel *Asya Story* by Sabrina Febrianty based on David Krech's emotional classification. The research focuses on the psychological dynamics of Asya, who experiences social pressure and trauma resulting from sexual harassment, as well as interpersonal conflicts that influence her emotional development and her relationship with Fano as a supportive figure in her recovery process. This study employs a qualitative descriptive method, with the novel *Asya Story* as the primary data source and relevant literary and psychological studies as secondary data. Data were collected through close reading, note-taking, and classification based on four categories of emotions proposed by Krech: basic emotions, emotions triggered by sensory stimulation, self-evaluative emotions, and emotions related to others. The findings indicate that Asya and Fano experience complex emotional variations, including happiness, sadness, anger, pain, disgust, pride, shame, guilt, regret, love, and hatred. These emotions are conveyed through narration, dialogue, and the characters' psychological and physical responses influenced by experiences of sexual harassment and social reactions. This study demonstrates that *Asya Story* not only portrays adolescent life but also represents inner conflict, psychological trauma, and emotional recovery, highlighting the formation of identity through an intense emotional dynamic from a literary psychology perspective.

**Keywords:** Emotional Classification, Literary Psychology, Main Character, *Asya Story* Novel, Sexual Harassment

## INTRODUCTION

In recent times, perspectives that position women as secondary figures continue to persist in social life. Women are frequently placed as objects, both in visual and verbal representations, which reproduce negative paradigms related to the body, money, and sexuality. This phenomenon can be observed in images or written expressions displayed on the backs of trucks, which often associate women with degrading and sexist meanings (Ibrahim et al., 2025). The objectification of women across various cultural representations, as articulated by Ibrahim et al. as cited in Andalas and Prihatini (2018), constitutes an important foundation for understanding practices of sexual harassment. Sexual abuse of minors is a sexual act that tends to force children to do things that are inappropriate and unwanted (Machmud, 2023) In fact, some victims have to face even more severe consequences, such as unwanted pregnancies, social stigma, and interrupted access to education. This condition shows that rape is not just a criminal case, but a problem that has a profound impact on the survival and future of the victim. In Indonesia, the rate of sexual abuse is still very high and occurs more often in minors (Lewoleba & Fahrozi, 2020).

Based on data from the National Coordination Meeting and KPAI Exposure in 2023, there were 1,478 cases of child abuse throughout the year, 615 of which involved sexual crimes and exploitation. This makes sexual abuse the most common type of child abuse in Indonesia. Meanwhile, data from the Ministry of Women's Empowerment and Child Protection (KPPA) in the same year shows that 79.9% of victims of sexual abuse are female, with 32.3% of them aged between 13 and 17 years. These findings indicate that adolescent girls are the most at-risk group. At the global level, a 2024 UNICEF report states that sexual abuse is one of the most common forms of abuse against children and adolescents, especially girls, whether in the family, school, or community.

According to the World Health Organization (2019) sexual harassment is any form of unwanted sexual behavior that is carried out without the victim's consent, whether through words, gestures, touch, or other physical actions. In general, it can be concluded that sexual harassment is an act committed intentionally by the perpetrator, whether in the form of physical or non-physical harassment, verbal or nonverbal harassment directed at the victim's sexuality and has a negative impact on the victim, and there is an important element that can indicate that this is a form of sexual harassment, namely the victim's unwillingness or rejection (Idris et

al., 2023). Meanwhile, according to Winarsunu (2024) sexual harassment is any form of behavior with sexual connotations that is carried out unilaterally and without the consent of the victim. It can take the form of words, writing, symbols, gestures, and actions that have sexual connotations. Activities that have sexual connotations can be considered sexual harassment if they contain the following elements: the perpetrator unilaterally imposes their will, the incident is determined by the perpetrator's motivation, the incident is unwanted by the victim, and it causes suffering to the victim. Compared to the physical abuse experienced by victims, the psychological impact experienced by victims of sexual harassment takes longer to eliminate (Suryandi et al., 2020)

The reality is that sexual harassment is not only a threat, but also leaves deep scars on victims, damaging their most important right to develop and grow safely (Sujana, 2024) The psychological impact on children will give rise to prolonged trauma, which can then lead to unhealthy attitudes, such as inferiority, excessive fear, disturbed mental development, and ultimately mental retardation. This situation is likely to become a bad memory for child victims of abuse (Arianto et al., 2023). The effects of sexual abuse on children include depression, post-traumatic stress disorder, anxiety, a tendency to become further victims in adulthood, and physical injuries to children, among other problems (Amalia, 2019). In this context, literary psychology plays an important role in understanding the emotional and psychological impacts of traumatic experiences such as sexual abuse as represented in literary works.

Literature usually offers several aspects related to pleasure, beauty, and understanding. Beyond that, literature is also closely connected to life, human life problems, and the realities surrounding human existence. These realities—or even their illusory and unreal dimensions—are expressed through the use of distinctive and unique language (Puspitoningrum, 2024). Literary works possess aesthetic and artistic value because they are created through imagination. Literature serves as a medium that connects the author's ideas to be conveyed to readers. Literary works are also products of thought shaped by the author's observations of society and lived life experiences (Azizah & Anwar, 2024). A literary work, particularly a novel, contains various life issues that are presented as its main theme. In fact, many literary works articulate these themes as representations of existing realities. The presence of a theme as an intrinsic element of a novel contributes to the diversity of narratives, making the novel rich in meaning and engaging for readers (Akhira, Setiadi, & Firdaus, 2023). Within the

framework of literary psychology, literature functions as a medium through which humans seek the meaning of life. Essentially, the meaning of life is closely related to an individual's psychological disposition (Prawira, 2018).

According to Ratna (2022), literary psychology is the study of literature that views works as manifestations of the human psyche, both from the perspective of the author, the characters, and the reader. Literary works can be a mirror of complex psychological states, depicting the inner conflicts and healing processes experienced by the characters. One aspect of the psyche found in literary works is emotion. Something that drives feelings to manifest in the form of behavior is called emotion (Endraswara, 2008). Krech et al. (1962) state that emotion is a complex reaction involving physiological and psychological changes in response to environmental stimuli. In a literary work, emotions play a crucial role because the presence of emotions within a story enables readers to feel and become deeply immersed in the narrative, as if they themselves were experiencing the events, and it can even be said that the reader becomes the character in the story. The emergence of feelings or emotions in literary works—whether in novels, poetry, or other forms of literature—is often regarded as something ordinary. However, on the other hand, the appearance of such emotions is inseparable from a cause-and-effect relationship.

The manifestation of emotional expressions in literary works, such as joy, sadness, happiness, laughter, excitement, sorrow, lamentation, and others, is formed through events and experiences that shape the characters, as previously explained (Hamzah et al., 2022). (Reeve, 2024) states that emotions are a combination of four components, namely subjective feelings, psychological processes, behavioral expressions, and the purpose of actions. In the context of literary works, the classification of emotions can help readers understand the psychological condition of the characters and how the author builds an emotional atmosphere through words, sentences, and descriptions of events. Minderop (2010) adds that the classification of emotions in literary works can be analyzed through words, actions, and the characters' reactions to certain situations. Krech et al. (1962) state that emotions are complex reactions involving physiological and psychological changes in response to environmental stimuli. Therefore, this theory is relevant for analyzing the various types of emotions that arise in literary works as a reflection of the inner conflicts experienced by the characters.

According to the Big Indonesian Dictionary (KBBI), emotion is a temporary outburst of feelings. Emotions include various reactions and states related to the soul and life, such as joy, sadness, and courage, all of which depend on each individual's perspective or feelings. Emotions in literary works serve to give meaning and depth of feeling to readers regarding events in the story, and the types of emotions used are very diverse when viewed from the form of their expression. According to Krech et al. (1974), human emotions can be classified into four main groups, namely basic emotions, emotions triggered by sensory stimuli, emotions related to self-assessment, and emotions related to other people. These four categories describe the complexity of human emotional experiences that arise in response to internal and external situations. Basic emotions are natural psychological responses that arise spontaneously when individuals encounter certain conditions. According to Krech et al. (1962), basic emotions include feelings of happiness, sadness, anger, and fear, which serve as the foundation for the formation of more complex emotions. These emotions are universal and experienced by all humans regardless of cultural background. Functionally, basic emotions play an important role in sustaining life, for example, fear encourages individuals to avoid danger, and sadness helps the process of adapting to loss.

In addition to basic emotions, Krech et al. (1962) also explain that emotions can arise as a result of sensory stimuli received through the five senses. This type of emotion is triggered by external stimuli, such as sounds, smells, or visual displays, which directly affect an individual's emotional state. Pleasant stimuli, such as harmonious music or beautiful scenery, tend to evoke feelings of comfort and calm. Conversely, unpleasant stimuli, such as loud noises, unpleasant odors, or disgusting sights, can trigger negative emotions such as pain, disgust, or discomfort. Emotions related to self-assessment arise as a result of an individual's evaluation of their own behavior and achievements. Emotions such as pride and shame, success and failure, and guilt and regret arise when individuals compare their actions to certain standards, whether internal or social. Thus, these emotions are greatly influenced by subjective perceptions and moral and social judgments that apply in an individual's life. Furthermore, emotions related to other people are closely related to social interactions. (Krech et al., 1974) states that most human emotional experiences originate from interpersonal relationships, in which other people become the object or target of these feelings. These interpersonal emotions

are classified into two main forms, namely love and hate, which reflect the dynamics of social relations and the quality of relationships between individuals and their environment.

A novel is a work of fiction in prose form that presents a long story with complex character descriptions, plots, and conflicts, as well as raising profound issues of human life (Nurgiyantoro, 2018). The novel *Asya Story* by Sabrina Febrianti, published in 2019, belongs to the teen fiction genre. This novel tells the story of the life of an 11th-grade high school student named Asyara Dwista, a quiet girl who has to face the bitter realities of her life. The rape she suffered caused Asya to be even more hated by her parents. This happened because Asya became pregnant as a teenager due to the depraved actions of a man named Alex, an irresponsible figure who acted as if he was not guilty. When Asya's parents went to the school to demand accountability, Alex did not show a cooperative attitude. In a desperate situation, Asya unconsciously pointed to Fano, a handsome student with an indifferent personality who came from a prominent family. Fano chose to remain silent and did not deny the accusation, until finally he agreed to take responsibility by marrying Asya. After the wedding, Asya's mother kicked her daughter out of the house. In contrast to this attitude, Fano's mother welcomed Asya warmly and allowed her to live with them. As time passed, Asya and Fano's relationship developed until love grew between them. However, their married life was not always smooth due to various disturbances, but these attempts did not succeed in damaging their relationship. This study aims to identify and explain the forms of emotion of the main characters in the novel *Asya Story* by Sabrina Febrianti based on David Krech's classification of emotions, as well as to analyze the impact of the sexual abuse experienced by the character Asya on her emotional development and psychological condition.

The literature review in this study was used to enrich the theoretical basis. The first study by Nafisa & Subandiyah (2024) in the *Bapala Journal* analyzed the emotions of the main character in the novel *The Coldest Boyfriend*, focusing on romantic conflicts and psychological dynamics, while linked it to literature learning in high school. The second study by Lathifah et al. (2025) in the *Onoma Journal* examined the emotions of the female main character in the novel *My Psychopath Boyfriend* using David Krech's literary psychology theory. The results showed emotions of anger, fear, sadness, and happiness as responses to social pressure and inner conflict. The third study by Wahyudi et al. (2024) in *FONEMA: Journal of Indonesian Language and Literature Education* applied the same theory to the web series *Gadis Kretek* and

found that the conversations in the web series *Gadis Kretek* represent various human emotions. These three studies are related to this study because they all use David Krech's emotion classification theory in analyzing the psychological dynamics of characters or subjects in literary works. However, this study differs from the other three because it focuses on the novel *Asya Story* by Sabrina Febrianti, which features teenage characters with a school social background and their experiences of sexual abuse. Based on previous studies, research in literary psychology generally examines inner conflicts and emotional states of main characters, including the use of David Krech's emotional classification, but remains largely limited to general personal and social conflicts. Meanwhile, studies on sexual harassment in literary works tend to focus more on social representation and structural criticism, without thoroughly examining the psychological impacts on victims through a systematic mapping of emotions. Therefore, this study is urgent in addressing sexual harassment experiences as a source of psychological trauma experienced by the main character. The novelty of this research lies in integrating David Krech's emotional classification theory with an analysis of the psychological impacts of sexual harassment on the main character in the novel *Asya Story* by Sabrina Febrianti. Thus, this study is expected to contribute to and enrich literary psychology studies, particularly in the analysis of literary works that address sexual violence and individual psychological conditions.

## **RESEARCH METHOD**

This study uses a qualitative descriptive method to analyze the forms of emotion of the main character in the novel *Asya Story* based on literary psychology theory, in line with (Moleong, 2017) view that qualitative research aims to deeply understand the phenomena experienced by research subjects, such as behavior, motivation, perception, and actions, using a holistic approach. The primary data source for this study is the novel itself, which includes narratives, dialogues, and descriptions of the main character's inner conflicts in response to social experiences such as sexual abuse and inner pressure. Secondary data sources were obtained from supporting literature, such as books on literary psychology theory, journals, and scientific papers relevant to David Krech's classification of emotions and literary character studies. The data collection technique was carried out by reading the novel thoroughly, followed by recording and marking quotations that contained the main character's emotional

expressions. The collected data was then grouped based on David Krech's emotional categories (anger, sadness, fear, love, and guilt) and further analyzed descriptively to interpret the relationship between the character's emotions and their social experiences, particularly experiences of sexual abuse.

## RESULT

**Table 1. Classification of the Main Character's Emotions in the Novel Asya Story by Sabrina Febrianti**

No.	Type of Emotion	Indicator	Page
1.	Basic Emotions	Happy	346.
		Anger	156.
		Fear	1.
		Sad	56.
2.	Emotions Trigerred by Sensory Stimulation	Pain	8.
		Disgust	230.
		Pelasure	222.
3.	Emotions Related to Self-Assesment	Pride and Shame	5.
		Succest and Failure	326.
		Guilt and Regret	317.
4.	Emotions Related to Other People	Love	330.
		Hate	11.

## DISSCUSSION

### 1. Basic Emotions

#### a. Happy

*Fano tersenyum senang, lalu mengangguk. "Namanya...," sembari menatap Asya, ia kembali berucap, "Reano Gibadesta."*

*Kebahagiaanku sudah hadir dalam kehidupanku. Terima kasih Tuhan, aku bersyukur padamu.*

*Asya langsung memeluk Fano erat-erat, menyalurkan rasa gembira dalam hatinya.*

*"Makasih... makasih karena sudah menerima aku sama anakku, Fan...," bisik Asya, membuat senyum Fano tercetak tanpa Asya ketahui.*

*"Kamu takdirku, dan masa depan yang udah ditentukan Tuhan buatku. Jodohku dari insiden mengerikan itu, tapi aku bersyukur. Karena apa? Insiden itulah yang mempertemukanku sama kamu sampai pada saatnya kita bersanding saat ini."*

*Tak kuasa menahan rasa bahagiannya, Asya memperat pelukannya. (Sabrina Febrianti, 2019)*

The sense of happiness experienced by Asya emerges as an emotional response to the acceptance she receives from Fano after enduring traumatic experiences as a victim of sexual harassment. The naming of their child becomes a symbol of the emergence of

new hope as well as full recognition of Asya and the child who was previously born from an act of sexual harassment that resulted in psychological impacts such as fear, emotional trauma, social stigma, rejection by the surrounding environment, and prolonged feelings of guilt. This happiness is expressed through gratitude to God and a tight embrace, representing the release of long-suppressed psychological burdens. Fano's acceptance plays a crucial role in alleviating the psychological effects of sexual harassment experienced by Asya, including low self-esteem, feelings of worthlessness, social anxiety, and an identity crisis as a woman and a mother, enabling Asya to reconstruct a positive self-perception. Meanwhile, for Fano, happiness is reflected in his acceptance of Asya's past and his interpretation of suffering as a process of psychological healing and a pathway toward a meaningful shared future.

**b. Anger**

*"Gue minta Asya sama lo," ulangnya sama seperti tadi, tegas dan berani.*

*Fano tertawa, tidak habis pikir dengan manusia di depannya ini. Ia mengusap wajahnya kasar, lalu menatap Alex remeh. "Minta? Lo minta sama gue?" Fano tertawa lagi.*

*Alex menyerngitkan dahinya, lalu mengangguk. Tak lama, Fano mengusap wajahnya, lalu dengan segera melayangkan tinjunya pada Alex.*

*BUGHHH...*

*Alex tersungkur di aspal setelah mendapat bogem dari Fano. Fano menatap Alex seperti pembunuh yang siap menerkam siapa saja. Sudut bibir Alex langsung mengeluarkan darah saking kerasnya Fano melayangkan tinjunya.*

*"MINTA? MINTA LO BILANG? LO PIKIR DIA BARANG YANG LO TITIPIN DAN BISA DIAMBIL KAPAN AJA! LU PUNYA OTAK NGGAK?! KALO PUNYA, PIKIR DULU SEBELUM LO NGOMONG, BANGSAT!" teriak Fano sengit, lalu membalikkan tubuhnya.*

*"Alex langsung terpekik. "DIA NGANDUNG ANAK GUE, FAN!"*

*Mendengar itu, Fano kembali dan langsung meninju Alex membabi buta. Untungnya, Zafran dan Andi yang mempunyai firasat yang tidak enak, langsung putar balik setelah sampai perempatan jalan. Dan benar, mereka berdua melihat Alex dan Fano tengah baku hantam. (Sabrina Febrianti, 2019)*

Fano's angry emotions were a reaction to Alex's attitude of viewing Asya as an object that could be requested and possessed, a view that reflected a pattern of sexual abuse that disregarded the dignity of the victim. Alex's words not only demeaned Asya, but also revived her traumatic experience as a victim of sexual abuse, where she was positioned without consent and lost her rights over her own body and life. Fano expresses this anger through cynicism, contemptuous looks, and aggressive actions as a form of firm rejection of Alex as the perpetrator of Asya's sexual abuse. This response

reflects Fano's efforts to protect and restore Asya's self-esteem, which had previously been damaged by sexual abuse.

**c. Fear**

*Peristiwa itu terjadi ketika diriku tengah pulang sendiri, tiba-tiba Alex mengajakku untuk pulang bersama. Awalnya aku tidak percaya karena mengenalnya saja aku tidak. Dengan takut, aku mencoba untuk menolaknya. Akan tetapi, dia terus memaksa, membuatku diharuskannya ikut bersamanya. Dia membawaku ke rumah kosong dan “menghabisiku” saat itu juga.*

*Aku begitu terpuruk. Ditambah beberapa minggu kemudian, aku mendapati diriku “tidak datang tamu”. Dan saat memeriksanya melalui testpack, hasilnya positif (Sabrina Febrianti, 2019)*

Asya's fear was evident from the beginning of the incident when she was faced with Alex's invitation, which she did not recognize, triggering a response of caution towards the unsafe situation. This fear was evident through Asya's hesitation, distrust, and attempts to refuse the invitation. However, when her refusal was ignored and she was forced to follow Alex's will, her fear developed into intense and paralyzing fear, which marked the loss of control over herself and her physical safety. This condition represents the direct impact of sexual abuse, namely the victim's experience of losing a sense of security. Asya's fear was exacerbated by the fact that she did not menstruate and then found out she was pregnant as a result of rape.

**d. Sad**

*Kakiku mulai terangkat dan naik ke dinding tembok pembatas jembatan yang di bawahnya sudah ada bebatuan besar serta air yang mengalir begitu deras. Rasanya aku ingin menikmati badanku remuk di sana merasakan sekarat dan tidak ada yang peduli.*

*Dengan air mata yang terus mengalir, aku mulai memejamkan mataku, sepertinya aku akan memasrahkan diriku.*

*God... i wanna meet you... (Sabrina Febrianti, 2019)*

The sadness experienced by Asya in the quote shows despair stemming from her inability to feel happiness. The implicit statement that she cannot enjoy the good things in this world shows a sense of hopelessness, so that suffering is perceived as a permanent condition. The inability to feel happiness, the feeling of being ignored, and the desire to destroy herself indicate emotional distortion due to sexual trauma, where suffering is perceived as a permanent condition and death is considered the only way to end the pain.

**2. Emotions Trigerred by Sensory Stimulation**

**a. Pain**

*Saat di dalam, aku benar-benar didesak habis-abisan oleh ayahku. Ayahku terus menyuruh agar aku bersuara, nyatanya aku benar-benar tidak sanggup untuk mengungkapkannya lewat kata-kata.*

*"Sakit... Yah... sakit..." lirikku saat rambutku ditarik ayahku. (Sabrina Febrianti, 2019)*

The pain experienced by the character Asya is evident through the physical suffering and psychological pressure she experiences as a result of her father's harsh treatment. The physical pain is clearly illustrated through the act of hair pulling accompanied by a soft moan of "pain," which shows Asya's helplessness and position as the oppressed party. On the other hand, her father's insistence that Asya speak reflects strong mental pressure, causing Asya to experience emotional silence and an inability to express her feelings through words. This condition can be understood as the impact of the sexual abuse experienced by Asya, where trauma causes the victim to have difficulty expressing experiences and emotions due to fear, inner pain, and oppressive power relations.

**b. Disgust**

*Aku langsung memejamkan mataku karena ucapan Mama. Fano terdiam sejenak, lalu menatap Tasya yang sudah menunduk. Fano berdecak kesal.*

*"Mama apa-apaan, sih. Asya mengandung anak Fano, Ma," sergahnya, membuat Mama berdecih.*

*"DIAM KAMU, Fano! Jangan kamu bela perempuan menjijikan ini."*

*Aku benar-benar menunduk, merasa sangat bersalah. Aku memang membohongi Mama selama ini. (Sabrina Febrianti, 2019)*

The disgust felt by Fano's mother was a spontaneous emotional response to a revelation that was considered a violation of moral values and family norms. This emotion was expressed through harsh verbal outbursts, as well as physical actions such as slapping, which signified a strong rejection of Asya's existence. This reaction not only reflects disgust, but also shows a combination of negative emotions in the form of anger and deep disappointment. In the context of the impact of sexual abuse, Mama Fano's attitude represents the stigma and *victim blaming* that victims often experience, where Asya is positioned as the party at fault for a situation that is actually the result of sexual abuse. For Asya, this treatment exacerbates the psychological wounds she has already experienced, as this rejection and humiliation further undermines her self-esteem and reinforces feelings of guilt and worthlessness as a result of the sexual abuse.

**c. Pleasure**

*“Eh Fano...”*

*“Kenapa?”*

*“Hm... Fa-Fano ma-mau buka baju? Tanya Asya polos.*

*Fano mengangguk. “Baju gue basah,” tuturnya, membuat Asya membuang napas gugup.*

*“Iya, Fano. Nanti kamu masuk angin,” jawab Asya.*

*Senyum Fano tercetak, lalu ia membuka bajunya. Dan perut sixpack-nya pun tercetak. Entah disengaja atau tidak, yang jelas Asya merasa Fano seperti di-slow motion pergerakannya, seperti membiarkannya untuk terus memandangi perut indah milik Fano. (Sabrina Febrianti, 2019)*

The emotions experienced by the character Asya in the above excerpt show implicit pleasure arising from visual sensory stimulation. Asya's nervous reaction and focus on Fano's seemingly slowed movements indicate a subtle attraction that is not directly expressed. This depiction shows how visual stimuli trigger an affective response in Asya, causing her to unconsciously enjoy the moment.

**3. Emotions Related to Self-Assesment**

**a. Pride and Shame**

*Sudah kuduga, Ibuku langsung menarikku keluar mobil. Aku menutup mataku rapat-rapat, pasrah dengan apa yang akan terjadi selanjutnya dan saat itu juga, tubuhku dihempaskan sampai aku terjerembab di lantai. Semua orang terkejut dan menatap ke arahku.*

*“PERHATIAN! KALIAN LIHAT GADIS INI? DIA HAMIL!” pekik Ibuku keras-keras dengan nada tak segan.*

*Aku menahan sesak di dadaku. Kenapa Ibuku tega sekali berbicara sekeras itu di depan umum dan memperlakukanku dengan tidak pantasnya. (Sabrina Febrianti, 2019)*

The shame experienced by the character Asya seems strong as a result of her mother's treatment, which humiliated her in public. The physical actions of forcibly pulling her and throwing her body to the floor placed Asya in a helpless position, while the stares of the people around her reinforced her feelings of humiliation and oppression. Her mother's outburst, publicly announcing Asya's pregnancy, was the main trigger for her feelings of shame because it violated her privacy and dignity in front of an audience. In the context of the impact of sexual abuse, this shame represents a form of social stigma often experienced by victims, where pregnancy as a result of sexual abuse is used as a reason to blame and humiliate the victim.

**b. Sukses dan Gagal**

*“Hari-hari yang kan kujalani, kini semua kan terasa sunyi...”*

*“Walau hampa pasti kuhadapi, kuucapkan selamat jalan...”*

*Seraya terus memetikkan senar, Fano menunduk tak kuasa menahan isaknya.  
Skuat apapun dirinya, jika kehilangan seseorang yang sangat berarti, dia bisa rapuh  
juga. Seperti saat ini, merasa gagal menjadi seorang teman. Tidak berguna dan bodoh  
tentunya.* (Sabrina Febrianti, 2019)

Fano's sense of failure is evident through his introspection and deep sadness after losing someone who meant so much to him. The act of bowing his head and his inability to hold back his tears show the collapse of the emotional fortitude he had maintained all this time. The lyrics of the song being sung reinforce the atmosphere of loss and separation, triggering feelings of failure within Fano. Negative self-assessments such as feeling "useless" and "stupid" reflect an internal failure, namely the failure to fulfill his role as a friend and protect the person he loves.

#### **c. Guilt and Regret**

*Alex menengus pelan lalu berusaha untuk tetap tersenyum. Yang jelas, ia sangat  
menyesal telah melakukan hal buruk pada perempuan sebaiknya  
"Maafin gue, Sya," ujar Alex sembari menunduk.  
Keduanya masih berada di depan pintu.  
"Gue nyesel udah nyakitin lo." Tambahnya, lalu mengangkat wajahnya untuk menatap  
wajah Asya.* (Sabrina Febrianti, 2019)

Alex's remorse emerged as a form of moral awareness of the sexual abuse he had committed against Asya, which resulted in her pregnancy and psychological suffering. His bowed head and attempt to maintain a smile show an inner conflict between guilt and the desire to make amends. His apology and admission that he had hurt Asya confirm that Alex is beginning to realize the extent of the emotional pain and consequences that Asya has to bear as a result of his actions. However, in the context of the impact of sexual abuse, the perpetrator's remorse does not automatically erase the trauma, shame, and psychological burden experienced by the victim. Thus, Alex's feelings of remorse represent a belated awareness of the sexual abuse he has committed.

### **4. Emotions Related to Other People**

#### **a. Love**

*"Aku cinta sama kamu, Fan," bisik Asya saat Fano mendekapnya.  
"Gua lebih cinta sama lo, Sya," balas Fano, lalu mencium puncak kepalanya.* (Sabrina Febrianti, 2019)

The love between the characters Asya and Fano is explicitly portrayed through verbal expressions and reciprocal affective actions. Asya's declaration of love and Fano's

reciprocal response show an emotional bond of mutual acceptance and reinforcement. Fano's actions of hugging and kissing Asya on the top of her head represent a form of affection that provides a sense of security, protection, and emotional comfort. In the context of the impact of the sexual abuse experienced by Asya, the love that is built in this relationship acts as a space for psychological recovery, where Asya once again feels acceptance without judgment and appreciation for herself as an individual. Thus, the emotion of love in this excerpt not only reflects a personal relationship, but also marks the process of recovery of Asya's self-esteem and sense of security after experiencing trauma due to sexual abuse.

#### **b. Hate**

Asya terdiam di kamarnya sembari terus menangis. Ia tidak tahu harus apa sekarang. Kepalanya pening, hatinya sakit, dan ia benci dengan semuanya. (Sabrina Febrianti, 2019)

The hatred experienced by Asya emerged as an emotional response to the traumatic experience of sexual abuse that had robbed her of her sense of security and control over her life. The condition of sitting silently while crying, accompanied by physical complaints such as a dizzy head and a painful heart, and reflected the deep psychological pressure caused by the trauma. The hatred directed at herself, the perpetrator, and the life she has to live show the impact of sexual abuse in the form of inner conflict, pent-up anger, and rejection of reality. These feelings of hatred represent the accumulation of unprocessed psychological wounds, which are often experienced by victims of sexual abuse as a result of the loss of security, trust, and self-control.

## **CONCLUSION**

Penelitian ini bertujuan untuk mengidentifikasi dan menjelaskan bentuk-bentuk emosi tokoh utama dalam novel *Asya Story* karya Sabrina Febrianti berdasarkan klasifikasi emosi menurut David Krech, serta menganalisis dampak pelecehan seksual yang dialami tokoh Asya terhadap perkembangan emosi dan kondisi psikologis. Berdasarkan hasil analisis, ditemukan bahwa tokoh Asya dan Fano mengalami keempat kategori emosi, yaitu emosi dasar, emosi yang dipicu oleh stimulasi sensorik, emosi yang berhubungan dengan penilaian diri, serta emosi yang berhubungan dengan orang lain. Emosi dasar seperti senang, sedih,

marah, dan takut tampak pada berbagai peristiwa yang berkaitan dengan pengalaman traumatis akibat pelecehan seksual serta dinamika hubungan interpersonal. Emosi yang dipicu oleh stimulasi sensorik muncul melalui reaksi fisik dan psikologis seperti rasa sakit dan jijik terhadap peristiwa pelecehan yang dialami tokoh utama. Sementara itu, emosi yang berhubungan dengan penilaian diri tercermin melalui perasaan bangga, malu, bersalah, menyesal, serta pengalaman sukses dan gagal sebagai bentuk refleksi diri atas kondisi yang dialaminya. Adapun emosi yang berhubungan dengan orang lain digambarkan melalui rasa cinta dan benci yang memengaruhi perkembangan konflik serta proses pemulihan emosional tokoh. Secara keseluruhan, penelitian ini menunjukkan bahwa novel *Asya Story* tidak hanya menyajikan kisah kehidupan remaja, tetapi juga merepresentasikan dinamika psikologis yang kompleks akibat trauma pelecehan seksual. Melalui kajian psikologi sastra, pembaca dapat memahami konflik batin, dampak psikologis pelecehan seksual, serta proses pembentukan jati diri dan pemulihan emosional tokoh utama.

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