

EMOTIONS OF THE MAIN CHARACTER IN THE FILM SANG MARTIR BY HELFI KARDIT: LITERARY PSYCHOLOGICAL ANALYSIS

Reynaldo Siallagan

Email : reynaldo@gmail.com
Universitas Sumatera Utara
Jalan Dr. T. Mansur No.9, Medan Sumatera Utara

ARTICLE INFO

Article history:

Received: 02-10-2021

Revised: 21-10-2021

Accepted: 09-11-2021

Available online: 30-12-2021

Keywords:

Film,
Character,
Emotion,
Cause And Literary Psychology

ABSTRACT

The emergence of literature is motivated by the existence of a basic human urge to express his existence through the literary works he creates. Therefore, not a few people are competing to carve their existence by producing various types of literary works. The large number of literary works that were born from the hands of modern and classical writers cannot be separated from the analysis and study of linguists and literary experts. The study of literary works can be viewed from various points of view, one of which is from the character's point of view. The purpose of writing this thesis is to show and obtain a picture of the main character's emotions in the form of joy, anger, fear and sadness as well as the causes of the emotions of the main character in the film Sang Mortar by Hefli Kardit. Research on the film Sang Mortar by Hefli Kardit uses literary psychology theory with the psychoanalysis of Sigmund Freud with qualitative research methods. Data collection techniques in this study used library study techniques and descriptive analysis techniques as data analysis techniques. The results of this study can be concluded that, Rangga's character's emotions are evidenced by Rangga's attitudes, reactions, words and treatment of the situation or problem at hand. The causes of emotion in the character Rangga in the film Sang Mortar by Hefli Kardit, among others, are the causes of emotional joy, namely communicating partners, unexpected things and problem solving. The cause of angry emotions, namely unacceptability and feeling controlled. The cause of the emotion of fear, namely feeling that safety is threatened. Cause the emotion of sadness.

© 2021 L'Geneus. All rights reserved.

1. Introduction

The emergence of literature is motivated by the existence of a basic human urge to express his existence through the literary works he creates. The quality and existence of literary works is often used as a measure of the creator's self-existence. Departing from this, studies of literary works are no longer difficult to find. Literary works can be viewed from various points of view, one of which is from the character's point of view. A literary work is created as a result of the relationship between the characters in the story and the social situations at the time the literary work was created. The behavior of the characters in each story is very different so that each story that is told can illustrate the characteristics of the characters in the story. Character traits in a story are called characterizations.

The essence of literary works is to have a specific mission concerning the problems of human life. Likewise, films tell the story of life that occurs in society such as social problems which include matters of religion, customs, education, economics, politics, etc. Film studies in

literature and language studies have a relationship with one another. Judging from the definition, film is an audio-visual communication medium to convey a message to a group of people who gather in a certain place. (Effendy, 1986: 134). The transformation from literature to film is known as ekranisasi. The term ekranisasi comes from French, écran which means screen. Ekranisasi (Eneste, 1991: 60) is the portrayal or transfer of a novel into a film. This ekranization was raised to provide various developments in information and educational knowledge contained in literary works for people who are not readers of literary works. The film Sang Martir itself is not a form of ekranisasi because the film Sang Martir is not lifted from a novel story. Changing the vehicle from literary works to film mode also affects the change in the results that are mediated by language or words into films that have audiovisual images mediated, if viewed from in ekranisasi. If in a novel, illustrations and depictions or depictions are carried out using the medium of language or words, in the film these are all manifested through motion pictures or audiovisuals that present a series of events.

The development of literary works of increasingly varied quality, especially in the field of film. When viewed based on the personality aspects of the characters, many domestic films are threatened with quality due to the lack of consistency in the characterizations performed by the characters. This is an important view considering that currently Indonesian cinema is in demand and has become a separate recommendation for lovers.

The personality aspect of a character can be viewed in terms of the character's emotions. Emotion is a state of feeling experienced by a person in certain situations (Suprapti, et al 1992: 97). Emotions not only include feelings of anger, but also represent the diversity of human feelings. These emotions have changing forms, sometimes they are negative and also positive. Emotion is very inherent in humans so that in literary works emotion is certainly raised by the author through his characters. According to Piaget, the causes of emotions are influenced by three factors, the maturity factor or maturation, the influence that comes from experience and social transmission, and useful social activities in learning to adapt (adaptation), assimilation and accommodation. A literary work is said to be successful if the author's message is successfully conveyed to the reader. In this case, the author must be able to influence the reader's emotions through the emotions that appear on the characters in the work.

Joy, anger, fear, and sadness are often considered the most basic emotions (primary emotions). The situations that evoke these feelings are closely tied to the actions they provoke and result in increased tension. For example, when we feel happy, delighted, entertained, enchanted, exhilarated, feeling satisfied, delighted, for example, it is not a fundamental human emotion. But it is an emotion that results from one of the fundamental human emotions of joy. So from this fundamental emotion various derivatives of other emotions or variations of other emotions are born. The writer considers that the emotional aspect is a sufficiently supportive aspect in reviewing and examining the personalities of characters in a literary work.

Sang Martir is a film by Helfi Kardit which tells about the struggle of a 20 year old student, Rangga, in defending an orphanage in the midst of a feud between two mafia groups. Rangga has experienced many incidents in his efforts to maintain the orphanage. Until he had to be jailed for three years due to his revenge against a member of the mafia group who raped one of the children from the orphanage. Based on the events that took place in the film Sang Martir, situations emerge which cause the character Rangga to burst out with various emotions.

This research will show how the emotions of the main character in the film Sang Martir by Helfi Kardit and the reasons behind how these emotions can be generated by the main character. The author is interested in analyzing the personality aspects of the character

Rangga, especially in terms of the character's emotions, because the writer wants to research and know more about this film based on a psychology review of literature. The film Sang Martir by Helfi Kardit has never been analyzed psychologically and literature. The author analyzes it is limited to the main character, namely Rangga, so this research will discuss the emotions of the main character in the film Sang Martir by Helfi Kardit.

2. Research Methods

This study applies a method that is commonly used in general studies. The method that researchers use in helping the analysis process is a qualitative method. Qualitative research is often defined as research that does not make "calculations" or with numbers (Moleong, 2010: 2). This method is very appropriate to be used in analyzing the data found in this study.

Qualitative research is research research that is descriptive in nature and tends to use analysis and emphasizes process and meaning. The purpose of this methodology is a deeper understanding of a problem being studied. And the data collected is more words or pictures than numbers. Qualitative methods are used to investigate, discover, describe, and explain the quality or features of social influences that cannot be explained, measured or described through a quantitative approach.

2.1 Sources of Analysis

The data sources analyzed were taken from the film by Helfi Kardit, namely:

Title: The Martyr

Release Year: 2012

Production: Starvision

Kind of movie

Duration: 100 Minutes

Indonesian country

University of Northern Sumatra

Language: Indonesian

The following is a poster for the film Sang Martir by Helfi Kardit which was used at the stage of film promotion ahead of its premiere in Indonesian cinemas.



Figure 1. Movie Promotion

As one of the best films in Indonesia, the film Sang Martir by Helfi Kardit has succeeded in proving its existence from various awards, including the award for the Bandung Indonesian Film Festival in 2003 for the category of best screenwriter, which was won by Helfi Kardit. The award from the same event but in a different category was won by Khikmawan Santosa as the best voice coach for the film Sang Martir. The film Sang Martir has also successfully received awards from the ASEAN level at the Asean International Film

Festival & Awards (AIFFA) festival. The award that was successfully obtained was the essence of the Best Editing category by Cesa David Lukman.

2.2 Data collection technique

The data collection technique used in this research is library study. Library studies are data collection techniques that use books as objects of research as well as collect and analyze documents, both written and electronic documents. In the book entitled *Research Methods*, it is suggested that library research is a data collection technique by conducting study studies of books, literature, notes, and reports related to the problem being solved (Nazir, 1988: 111).

2.3 Data analysis technique

According to Lexy J. Moleong, data analysis is the process of sorting data into patterns, categories and basic description units so that work hypotheses can be found and formulated as suggested by the data. The data analysis technique used in this research is descriptive analysis. Descriptive analysis is a method that is carried out by describing the existing facts first and then systematically arranging them through repeated reading. In this descriptive analysis, the data obtained is recorded and selected based on the problems discussed. The analysis is based on supporting theories related to the research topic, namely the psychological theory of literature and emotional aspects. The research is focused on data in the form of sentences from statements of figures, events,

Following are the writer's steps in analyzing the data using descriptive analysis:

- a. Watching a film which is a study material, namely the film *Sang Martir* by Helfi Kardit.
- b. Determine data containing emotional behavior caused by the character Rangga
- c. Analyzing emotional behavior contained in the film *Sang Martir* by Helfi Kardit

This concludes the analysis of the emotions generated by the character Rangga in the film *Sang Martir* by Helfi Kardit.

3. Result And Discussion

3.1. Emotions of the Main Character in the Film Sang Martir by Helfi Kardit

Emotion is known as the basic form of reaction that a person causes when experiencing a certain situation. Usually emotional reactions appear in the form of bursts of feelings and subside in a short time. Today many people translate the meaning of emotion into arrogance, temperament and so on. Even though if interpreted broadly, emotions include all human expressions in response to an event that is currently experiencing. Some of them are angry, jealous, sad, disappointed, happy, cheerful, and many more.

The emotions of the main character in the film *Sang Martir* will be analyzed by the psychoanalytic theory of Sigmund Freud. Freud explained (in Minderop, 2011: 39) that joy, anger, fear, and sadness are often considered the most basic emotions (primary emotions). The situations that evoke these feelings are closely tied to the actions they provoke and result in increased tension. In addition, hatred or feelings of hatred are closely related to feelings of anger, jealousy, and jealousy. The characteristic feature that marks feelings of hatred is the generation of lust or desire to destroy the object which is the object of hatred. Feelings of hatred are not just the emergence of feelings of dislike or aversion / reluctance whose effects are avoidant and not devastating. Otherwise, hatred is always inherent in a person, and he is never satisfied before destroying it; when the object is destroyed he will be satisfied.

Rangga is the main character in this film whose role is very often highlighted by the various conflicts he experiences in the story. More or less, the emotional picture portrayed by the character Rangga occurs based on the conflicts he is facing. An explanation of the underlying emotions of the Rangga character will be explained in more detail in the following discussion.

a. Excitement

Happiness or joy is a state of mind or feeling characterized by sufficient to intense pleasure, love, contentment, enjoyment, or joy. Joy is one of the most basic emotions in a person. Every normal human being has a sense of joy and will do anything to be able to feel joy and pleasure. Usually the joy is caused by sudden things, and joy is usually social in nature, which involves other people around the joking individual (Shaleh, 2008: 176).

The Martyr is a film that tells the story of a student's grudge against a group of mafia. Violence, fighting and anger take turns filling every scene of the film. The emotion of joy in Rangga's character is quite rare in every scene in the film Sang Martir. Here are some evidences in the form of scenes and dialogues on how Rangga's emotional reaction to sadness in the film Sang Martir by Helfi Kardit.

b. Anger

Anger becomes a dominant feeling behaviorally, cognitively, and physiologically when a person makes a conscious choice to take action to stop an immediate threat from an outside party. This reaction is often interpreted as the basic form and even the only form of emotion. Anger can often lead to conflict or contention. This can happen depending on how each person responds to the situation that occurs.

The film Sang Martir tells the condition of the city of Jakarta at a time when Jakarta was still seen as a capital based on thuggery and dominated by anarchist and power-hungry mafia groups. Departing from this fact, Helfi said that she talked about the struggle of a student, Rangga, in defending the orphanage from the feud between the two mafia groups and the drug kingpin. Rangga's struggle creates various situations that trigger Rangga's emotional ups and downs in response to the situation he is facing. One of them is emotion in the form of anger. Rangga often played angry reactions based on the conflicts he was experiencing. Rangga's anger in this film often causes clashes between him and the Rambo mafia group.

c. Fright

Fear is an emotional response to a threat. Fear is a basic survival mechanism that occurs in response to a particular stimulus, such as pain or a threat of danger. Some psychologists have also mentioned that fear is one of the most basic emotions, besides happiness, sadness, and anger. Fear can also be said as a feeling that strongly encourages the individual to stay away from something as much as possible to avoid contact with it. An extreme form of fear is a phobia. Fear must be distinguished from another emotional state, namely anxiety, which generally occurs without any external threat. Fear is also related to specific behaviors to escape and avoid, whereas anxiety is the result of a perceived threat that cannot be controlled or avoided.

As a brave young man, fear shouldn't be a weakness for Rangga. It can be seen from every scene played by him, every conflict and conflict he faces shows that Rangga is not a timid person. However, in a scene, Rangga feels scared and runs as fast as he can when a group of Rambo's men come after him when they find out that Rangga has come out of prison.

d. Sadness

Sadness is an emotion characterized by feelings of unfortunate, loss, and helplessness. Sadness can also be viewed as a temporary drop in mood, whereas depression is often characterized by a persistent and large drop in mood that is sometimes accompanied by disruption to a person's ability to carry out his daily activities. Crying is an indication of sadness. Sadness results from the loss of satisfaction and peace from the individual's heart. Wally Friesen said that sad emotions have their own side. In grief, there is

protest, there is resignation, there is active effort at the sources of the loss. Sadness tends to drive a person to be passive.

Causes of Emotions of the Main Character in the Film Sang Martir by Helfi Kardit :

- a. Couples Communicate
- b. The Unexpected
- c. Problem solving
- d. Unacceptability
- e. Feel Regulated
- f. Feeling Safety Threatened
- g. Hearing Bad News
- h. Balance
- i. A sense of loss

4. Conclusion

Based on the study of the film Sang Martir by Helfi Kardit using literary psychology theory, it can be concluded as follows: The emotions of the main character in the film Sang Martir by Helfi Kardit are formulated in the four most basic types of emotions based on Sigmund Freud's psychoanalytic theory, namely joy, anger, fear and sadness. The joy of the character Rangga is evidenced by the happy attitude and reactions that are portrayed in several scenes, such as smiling and laughing and giving hugs that indicate his joy. The anger of the Rangga character is evidenced by his attitude, speech and treatment in reacting to the situation he is experiencing, such as yelling, saying harsh words, fighting, and hitting or kicking objects around him that indicate his anger. Rangga's fear is evidenced by his reaction in responding to threats that come to him. Rangga's character's sadness is evidenced by his attitude in responding to the problems he is experiencing, such as crying and lamenting.

The cause of the emotions of the main character in the film Sang Martir by Helfi Kardit: The cause of emotional joy, namely the partner communicating, the unexpected and solving problems. The cause of angry emotions, namely unacceptability and feeling controlled. The cause of the emotion of fear, namely feeling that safety is threatened. Causes of sad emotions, namely hearing bad news, doubts and feelings of loss.

5. References

- Ahmadi, Abu. 2003. Psikologi Umum. Jakarta: Rineka Cipta.
- Akukesuma, 2012. "Lima Emosi Dasar Manusia menurut Richard G. W." www.akukesuma.wordpress.com. Diakses pada Tanggal 22 Juli 2017.
- Aminuddin. 2000. Pengantar Apresiasi Karya Sastra. Bandung: Sinar Baru Aglesindo.
- Effendy, Onong Uchjana 1986. Dimensi-Dimensi Komunikasi. Bandung: Rosda karya.
- Eneste, Pamusuk. 1991. Novel dan Film. Flores: Nusa Indah.
- Fithriyyah, Dzurwatul. 2013. "Pesan Dakwah dalam Film Sang Martir" (Skripsi). Semarang: Institut Agama Islam Negeri Walisongo.
- Goleman, Daniel. 2002. Kecerdasan Emosional. Jakarta: Gramedia Pustaka Utama.
- Hamdan, Muhammad dkk. 2013. "Proses Emosi pada Manusia: Pengertian Emosi, Faktor Faktor yang Mempengaruhi Emosi, Jenis-Jenis Emosi, Dampak Hubungan Emosi terhadap Otak Manusia" www.mahmud09-kumpulanmakalah.blogspot.co.id. Diakses pada Tanggal 15 April 2017.
- Hardjana, Andre. 1981. Kritik Sastra Sebuah Pengantar. Jakarta: Gramedia.
- Kusuma, Meta Yunita. 2014. "Representasi Toleransi Umat Beragama dalam Film Sang Martir" (Skripsi). Jakarta: UIN Syarif Hidayatullah.
- Minderop, Albertine. 2011. Psikologi Sastra Karya Sastra, Metode, Teori, dan Contoh Kasus. Jakarta: Pustaka Obor Indonesia
- Moleong. 2010. Metodologi Penelitian Kualitatif. Bandung: Remaja Rosdakarya.
- Nazir, M. 1988. Metode Penelitian. Jakarta: Ghalia Indonesia.
- Palapah dan Syamsudin. 1986. Studi Ilmu Komunikasi. Bandung: Universitas Padjadjaran.
- Sari, Mahdian Banjar. 2014. "Unsur Premanisme dalam Film" (Skripsi). Malang: Universitas Muhammadiyah Malang.
- Sarwono, S. W. 1988. Psikologi Remaja. Jakarta: Raja Grafindo.

- Si Belang. 2017. "Download Film Sang Martir". www.si-belang.blogspot.co.id. Diakses pada Tanggal 18 Maret 2017.
- Sukmana, Indra. 2013. "Analisis Semiotika Representasi "Wajah" Islam dan Kristen dalam Film Sang Martir". Yogyakarta: Universitas Muhammadiyah Yogyakarta.
- Tantawi, Isma. 2013. *Terampil Berbahasa Indonesia*. Bandung: Citapustaka Media Perintis.
- Wikivisually. 2016. "Helfi Kardit". www.wikivisually.com. Diakses pada Tanggal 18 Maret 2017.