



THE BASIC EMOTIONS OF THE MAIN CHARACTER IN THE NOVEL “قلب الليل” BY NAGUIB MAHFOUZ DAVID KRECH'S PERSPECTIVE

Zulfi Al – Fara¹, Misbahus Surur²

^{1,2} Universitas Islam Negeri Maulana Malik Ibrahim Malang
200301110114@student.uin-malang.ac.id,

Abstract:

The novel “قلب الليل” tells the dramatic story of a man named Ja'far. Ja'far was once at the peak of happiness before he fell into a valley of suffering. He became impoverished, his family life fell apart, and he became involved in a politically motivated murder case. The strong emotional pressures from his past led Ja'far to face difficult situations in his life. Ja'far displays a range of emotions when confronted with these challenging situations. Therefore, this study aims to uncover the basic emotions of the main character in the novel “قلب الليل”, Ja'far, from the perspective of David Krech. This research employs David Krech's literary psychology approach to explore characters' emotions in literary works. This is a qualitative-descriptive study. The primary data source is the novel “قلب الليل” by Naguib Mahfouz. Data collection techniques include reading and note-taking. Data analysis follows the Miles and Huberman model, involving data reduction, data presentation, and conclusion drawing. The study finds that the basic emotions of the main character in the novel “قلب الليل” include: two types of anger, two types of sadness, one type of joy, and one type of fear.

Abstract

مستخلص

البحث

Keywords: *David Krech's literary psychology, emotion, Naguib Mahfouz, novel*

Keywords

كلمات

أساسية

INTRODUCTION (مقدمة)

The novel “قلب الليل” tells the dramatic story of a man named Ja'far. Ja'far was once at the peak of happiness before he fell into a valley of suffering. He became impoverished, his family life fell apart, and he became involved in a politically motivated murder case. The strong emotional pressures from his past led Ja'far to face difficult situations in his life. Ja'far displays a range of emotions when confronted with these challenging situations. Therefore, this study aims to uncover the basic emotions of the main character in the novel “قلب الليل”, Ja'far, from the perspective of David Krech. This research employs David Krech's literary psychology approach to explore the emotions of characters in Ja'far Ibrahim Sayyed al-Rawi is the main character in the novel “قلب الليل” by Naguib Mahfouz. He has a bitter motto: "Let life be filled with sacred madness until the last breath." This motto arises from Ja'far's life story, which has been constantly plagued by problems. One night, in a café on the outskirts of Cairo, Ja'far recounts to his friend the difficult phases of his life, including losing his family, wealth, and social status due to a series of poor decisions.

Ja'far once enjoyed a comfortable life with a promising future assured by his wealthy and respected grandfather, al-Rawi. However, he soon fell into poverty. The intense emotional pressures from his past drove Ja'far to persistently seek to escape from the "comfort zone" offered to him. This was not an easy task; Ja'far had to be prepared for all the risks. The unstable feelings Ja'far experienced while navigating the twists and turns of life make his emotions an interesting subject for study. Therefore,

the study of basic emotions in the main character of the novel “قلب الليل” can be explored using literary psychology, particularly about emotion classification.

The focus of this research is on the basic emotions of the main character in the novel “قلب الليل”. The reasons for choosing this focus are: (1) the main character in the novel “قلب الليل” faces life’s complexities that give rise to various emotions; (2) these emotions influence the narrative construction of the novel “قلب الليل”.

To uncover the basic emotions of the main character in the novel “قلب الليل”, the researcher uses David Krech's literary psychology theory. David Krech's literary psychology theory focuses on the emotional states experienced by characters in literary works (Harini, 2020). Krech sees a connection between literature and psychology, specifically concerning character emotions. In his book “Elements of Psychology”, Krech discusses the classification of emotions, which includes: 1) basic emotions: joy, anger, fear, and sadness; 2) emotions related to sensory stimulation: pain, disgust, and pleasure; 3) emotions related to self-evaluation: success and failure, pride and shame, guilt and regret; 4) emotions related to others: love and hate (Krech, Crutchfield, & Livson, 1969).

Emotion is a psychological phenomenon experienced by individuals as a result of specific events (Fitri & Adelya, 2017, p. 31). The term "emotion" derives from the Latin root "emovere," where "e" means "out" and "movere" means "to move" (Musman, 2018). Guilford explains that certain conditions cause emotions, such as strong urges, blocked urges, or sudden elimination of urges (Al-Dahri, 2008).

Previous studies relevant to this research include: First, a pragmatic study by J. L. Austin on the novel “قلب الليل”, which aims to explore speech acts in the novel (Sa'idah, 2015). Second, a sociological literary study by Lewis A. Coser on the novel

“قلب الليل”, examines social conflicts and their functions in the novel (Salma, 2019). Third, a sociological literary study by Alan Swingewood on the novel “قلب الليل”, investigates social critique and its underlying factors (Gifari, 2023). Fourth, a social psychoanalysis study by Karen Horney on the main character in the novel “قلب الليل” (Nashiri, 2020). Fifth, an article on the representation of authority in the novel “قلب الليل” from a social critique perspective (Alboghbeish et al., 2022). Sixth, an article on metaphor and meaning production in the novel “قلب الليل” (Shair, 2022).

Analyses of the novel “قلب الليل” have been conducted by several previous researchers. This study revisits the novel with a different focus to generate new, verifiable knowledge (Aspers & Corte, 2019, p. 155; Rukin, 2019, p. 9).

Based on the aforementioned studies, the researcher identifies a gap not covered by previous researchers. This study finds that an analysis of the basic emotions of the main character in the novel “قلب الليل” using David Krech's theory has not yet been conducted. Therefore, the researcher aims to uncover the basic emotions of the main character in the novel “قلب الليل” based on David Krech's theory.

While previous research has analyzed the novel “قلب الليل” from linguistic (speech acts and metaphor), sociological literary (social conflicts, social critique, and authority representation), and social psychoanalytic (main character's personality) perspectives, this study approaches the novel “قلب الليل” from the perspective of David Krech's literary psychology, specifically focusing on the main character's emotions.

This research aims to reveal the basic emotions of the main character in the novel “قلب الليل” based on David Krech's perspective. It seeks to add to and complement previous research on the novel “قلب الليل” with a different analytical approach. This

study is expected to contribute to the field of literature, particularly in literary psychology regarding character emotions in literary works.

METHOD (طريقة \ منهج البحث)

This research is a qualitative-descriptive study. It is considered qualitative-descriptive because it provides a description of a phenomenon presented qualitatively (Ramdhan, 2021, pp. 7-8), specifically focusing on the basic emotions of the main character in the novel “قلب الليل” from the perspective of David Krech.

The primary data source for this study is the novel “قلب الليل” by Naguib Mahfouz, first published by Dar Masr in 1975 with 155 pages. The version used for this research is a PDF file published by Yayasan Hindawi in 2023. Secondary data sources include relevant journal literature. To collect data from the novel “قلب الليل”, the researcher employs reading and noting techniques. The reading and noting techniques are used to identify issues in the reading material (Sanjaya et al., 2021, p. 21). The reading technique involves reading the novel “قلب الليل” while marking sentences that indicate the basic emotions of the main character. The noting technique involves recording these marked sentences as indicators of the main character's basic emotions in a separate document.

The data analysis technique used in this study follows the Miles and Huberman model. The data analysis process according to Miles and Huberman includes data reduction, data presentation, and conclusion drawing (Miles et al., 2013, p. 12). The analysis steps involve: (1) sorting and selecting relevant data; (2) presenting the data in tables and narratives; (3) elaborating and interpreting the relationship between the basic emotions of the main character in the novel “قلب الليل” and David Krech's theory.

RESEARCH RESULT (نتائج البحث)

Based on a series of studies that have been conducted, the researchers found four basic emotions in the main character of the novel “قلب الليل”: anger, sadness, joy, and fear. A summary of these basic emotional forms will be presented in the following table:

Table 1. Basic Emotions of the Main Character in the Novel “قلب الليل”

According to David Krech's Theory	
Basic emotions	
Anger	Debate
	Longing for freedom
Sadness	Loss of a loved one
	Wife's personality change
Joy	Conversations with the loved one
Fear	Threat from Marwana's Family

Basic emotions are conditions that evoke feelings related to a person's behavior and can often trigger tension. Joy, anger, fear, and sadness are frequently categorized as the most basic emotions (Krech, Crutchfield, Livson, & Wilson, 1974). The breakdown of the above table is as follows:

Anger

Anger is classified as a basic emotion. It is a feeling of irritation and disappointment that arises from the failure to achieve a goal. Krech explains that anger is an emotion that emerges when there is an obstacle between a person and their desires. Additionally, anger can be provoked when someone is confronted with something they dislike (Krech, Crutchfield, & Livson, 1969).

Anger is a natural response, as every human is born with this ability (Susanti et al., 2014, p. 103). It is considered normal as long as it can be controlled well. However, when anger is expressed excessively or with high sensitivity, it can have negative effects on oneself and those around them (Shabrinavasthi, 2017, p. 15). One of the consequences of excessive anger can be the hindrance of personal self-actualization in one's life (Benidiktus in Susanti et al., 2014, p. 104).

Debate

One day, Ja'far was conversing with a friend. In the dialogue, Ja'far expressed his intention to claim his grandfather's inheritance, which had been given as waqf.

فقلت بأسف: لافائدة، نظاما الوقف لا يسمح بشيء من ذلك.
ولكن الحق واضح مثل الشمس.
الوقف واضح أيضا.
كان القانون ضمن ثقافتني، ولكنني أعتقد أن كل شيء يتغير.
إلا الوقف فإنه حتى اليوم لم يتغير.
فهدر صوته الخشن صائحا: لن يضيع حقي أبدا، ولتعلم ذلك وزارة
الأوقاف. (ص. 6)

With regret, I said, "It's useless; the waqf system does not permit that."
"But the truth is as clear as the sun."
"The waqf itself is clear."
"I studied law, but it seems everything has changed."
"Everything except the waqf."
He roared with his harsh voice, "My right will not be lost; let the
Ministry of Waqf know that."

Ja'far is the sole heir of al-Rawi, his grandfather. Al-Rawi had donated all his wealth to a waqf (endowment) and did not leave anything for Ja'far. Ja'far repeatedly stated his desire to reclaim the endowment, which should have been his inheritance. He pursued this because he had fallen into poverty. However, his friend continually emphasized that reclaiming the endowment was impossible according to Islamic teachings. In a fit of anger, Ja'far insisted that he would not lose his rights.

In the conversation, Ja'far's anger is evident when he says, "ولتعلم أبدا، حقي يضيع لن" with a raised voice. Ja'far is angry because he has a goal that is extremely difficult, if not impossible, to achieve. He wants to reclaim the endowment that should be his inheritance, but his desire is thwarted by his friend's opinion.

Longing for Freedom

In the past, before Ja'far decided to marry Marwana, he was offered to marry a distinguished girl chosen by his grandfather. Ja'far felt reluctant and angry about this offer.

سأختار لك عروسا فريدة وسأترك الحكم لك!
رجعت إلى حجرتي هائجا، فلم يغمض لي جفن حتى ترامى إلي
أذان الفجر، (ص. 35)

“I will choose a special bride for you, and I will let you be the judge!”

“I returned to my room in anger and could not close my eyes until the Fajr call to prayer was heard.”

Since his parents' death, six-year-old Ja'far has lived with his grandfather, al-Rawi. From that time on, Ja'far received a decent standard of living and a promising future, with the condition of adhering to the values held by his grandfather, namely being individual-oriented towards the afterlife. Ja'far lived under the “pressure” of al-Rawi, from issues of education to arranged marriage. Al-Rawi intended to marry Ja'far off to a distinguished woman.

Before Ja'far received the marriage proposal from his grandfather, he had already met and fallen in love with Marwana, a shepherd girl. Ja'far wanted to marry her. When Ja'far heard about his grandfather's marriage arrangement, he became furious. Ja'far's anger is evident in his statement, “هائجا حجرتي إلى رجعت”. Ja'far's anger stemmed from two things: first, the woman he desired to marry was Marwana, not the woman his grandfather chose; second, he felt that this was a form of constraint imposed by his grandfather, and he longed for freedom.

Ja'far inherited a similar story from his father. In the past, al-Rawi wanted to marry Ja'far's father to the daughter of a dean at al-Azhar University, but Ja'far's father refused and married his chosen bride, Ja'far's mother. A similar situation occurred with Ja'far, where al-Rawi wanted to marry him to his chosen woman, while Ja'far had already found his beloved, Marwana.

Ja'far's anger is reflected in two instances: when he feels obstructed from achieving something he desires (reclaiming the endowment) and when he is faced with something he dislikes (being constrained). This aligns with David Krech's theory that anger is an emotion that arises when a person does not get what they want. Additionally, anger can be triggered when someone is faced with something they do not like (Krech, Crutchfield, & Livson, 1969).

Anger is a basic emotion that forms when someone feels disturbed by the events they are experiencing. Angry individuals can be divided into two types: first, those

who express their anger through spontaneous words; second, those who suppress their anger to calm the heated situation. Angry individuals tend to struggle with clear thinking even when the root of the problem is apparent.

Sadness

Sadness forms when someone experiences the loss of something they consider valuable (Krech, Crutchfield, & Livson, 1969). Sadness is a normal emotion that indicates a person has an attachment to the person or thing that is lost. However, excessive sadness is also detrimental. Prolonged sadness can hurt psychological well-being.

Parkes (in Minderop, 2010, p. 44) explains that excessive sadness can reduce the zest for life, lead to laziness, hinder clear thinking, cause stress, depression, despair, and even generate suicidal thoughts. Sadness is the emotion most frequently experienced by the main character in the novel “قلب الليل”

Loss of a loved one

Losing one's parents is a nightmare for every child. This is what Ja'far Ibrahim Sayyid al-Rawi experiences.

متى يعود أبي من سفره، ومتى متى يعود أبي من سفره،
ومتى يرجع وجه أمي إلى صفائه المعهود، وكم دام انتظاري
القلق لأبي، ومتى أدركني اليأس منه، وكيف أنسيته وشغلت
عنه، وكيف واصلت حياتي بعد ذلك وكأن شيئاً لم يكن؟ نسيت
ذلك كله ولا سبيل إلى تذكره وتسجيله، (ص. 12)

“I wondered when my father would return and when my mother’s face would be calm as usual. My anxious waiting for my father lasted a long time. I was overwhelmed by despair over his absence, but when I lost hope about whether he would come back and how I could forget him and move on with my life, as if nothing had happened, I could not remember it.”

The sentence above describes the sadness Ja'far feels when his father dies. At that time, Ja'far was not yet five years old, so he does not have many memories of his father. Ja'far also did not fully understand what death was; he only knew that his father

was on a journey and would not come home. Ja'far continued to wait for his father until he felt anxious and hopeless.

After the death of Ja'far's father, Ja'far's mother undergoes significant changes: her face becomes pale, her gaze vacant, her demeanor harsh, and she becomes indifferent. Ja'far's home loses its happy and cheerful atmosphere. This situation adds to the sadness Ja'far feels following his father's departure.

In this event, Ja'far's sadness is caused by two things: first, Ja'far loses one of the most valuable people in his life, his father. However, Ja'far's sadness is not very deep because he does not have many memories of his father; second, Ja'far loses a loving mother figure, which makes the atmosphere at home unhappy.

وانقبض قلبي لذلك التصرف، وتذكرت به تصرفاً مشابهاً
يوم اختفى أبي إلى الأبد، ومضيت أصرخ (أمي، أريد
أمي...), (ص. 16)

His behavior made me sad and depressed, reminding me of similar behavior when my father disappeared forever. I cried and said, "I want my mother, I want my mother".

About a year after his father's death, his mother also passes away. Ja'far has a strong bond with his mother, so he experiences profound sadness. Ja'far loses the most precious person in his life.

Until then, Ja'far had only lived with his parents. He did not know his paternal or maternal relatives. After becoming an orphan, Ja'far's neighbors discuss and agree to have Ja'far live with his grandfather. It is the first time Ja'far hears the word "grandfather."

While Ja'far stays at his grandfather's house, he is cared for by an old woman named Bahga. The relationship between Ja'far and Bahga is like that of a mother and child. Ja'far is very fond of Bahga because she has cared for him selflessly. However, one day, Ja'far must part with his stepmother.

وكان وداع بهجة أليماً ودامعاً, (ص. 41)

"Saying goodbye to Bahga was truly tearful and painful."

The sentence above describes the sadness Ja'far feels when he has to part with Bahga. The strong bond between Ja'far and Bahga makes Ja'far feel a sense of loss

when he is forced to leave his grandfather's home. Ja'far is expelled because he insists on marrying Marwana and refuses his grandfather's arranged marriage. Ja'far loses a mother figure for the second time.

Marwana "returns" to her family, and from that point on, Ja'far is separated from his four children.

وبضياح الأولاد تسلل الأسى إلى أعماق نفسي ليقيم في
حجرة الأحزان ملتحمة بذكريات أمي وأبي. (ص. 7)

"After losing my children, I was overwhelmed by a sadness that pierced the depths of my soul, and I remained in my room with profound sorrow, immersed in memories of my mother and father."

The sentence above describes Ja'far's sadness when he must part with his children. One dawn, he returns from his journey to find the house empty; Marwana has secretly taken their four children away. In this case, Ja'far feels defeated and intends to seek custody of his children when they are of age.

وعندما بلغ ابني الأكبر السن التي أستحقه فيها قررت أن
أسترده، وخاطبت في ذلك هدى فلم تمنع، والحق يُقال،
ولكن تبني لي أن مروانة تزوجت، وأنها رحلت هي
والأولاد إلى إحدى الواحات، بل قيل إنها رحلت إلى ليبيا،
واشتد حزني طويلا. (ص. 60)

"When my eldest son reached an age sufficient to live with me, I decided to exercise my right to claim him. Huda did not mind when I informed her of my decision, but I found that Marwana had remarried and moved with her husband and children to live in an oasis; some say she went to Libya. I am very sad."

A few years later, when his eldest child reaches adulthood, Ja'far decides to pursue custody of his children from Marwana, as he had planned. However, when he is about to file the claim, Ja'far faces the bitter reality that Marwana has remarried and moved with all the children to a new family in Libya. Ja'far's hope to regain custody of his children is shattered, and he is deeply saddened.

While Ja'far is imprisoned for involvement in a murder case, he receives news from his friend, Shakroun, that his wife, Huda Saadeq, has passed away.

وقد زارني هدى مرة واحدة.
فتساءلت باهتمام: هل انقطعت بعد
ذلك؟
انتقلت إلى جوار ربها!
ثم واصل: حزنت جدا, (ص. 71)

“Huda visited me only once.”

“Why did she stop after that?”

“She passed away!”

He then continues: “I am very sad,

...”

The dialogue above describes Ja'far's sadness over Huda Saadeq's death. Huda was a good woman who played the role of a wife very wisely. This is what makes Ja'far feel a great loss over her passing. Before her death, Huda had visited Ja'far in prison, and that was their final meeting. Meanwhile, Ja'far and Huda's children live in Minya with their maternal aunt.

Wife's personality change

Ja'far and Marwana's household had a harmonious relationship. They were blessed with four children. Ja'far often shared secret tips for a happy marriage with those around him. However, there came a time when the love between Ja'far and Marwana began to dry up.

فقلت محزوناً: أهذا جزاء من أعد لك البيت والأثاث؟ (ص. 44)

With sadness, I asked, “Is this how you honor the man who gave you a beautiful home and furnishings?”

Ja'far and Marwana became involved in quarrels. Marwana drastically changed, becoming verbally and physically abusive. This is what made Ja'far sad. He lost the Marwana he had always been so proud of.

Ja'far's sadness occurs when he loses those he loves: his parents, the mother who cared for him, his wife, and his children. This aligns with David Krech's theory that

sadness is a feeling that arises when someone loses something they consider valuable (Krech, Crutchfield, & Livson, 1969).

Sadness is a basic emotion that forms when someone experiences a loss. The loss can be of a person, a personality, an object, and so on. The level of sadness experienced varies depending on how valuable the lost item was or how many memories one has with the person who has left.

Joy

Joy is considered a basic emotion. Joy occurs in a fundamental situation where someone strives to achieve a dream and successfully obtains it. Joy is a process of releasing the tension associated with achieving a goal (Krech, Crutchfield, & Livson, 1969).

In his theory, Krech analogizes joy to a game or quiz. When someone achieves a high score and becomes a winner, a feeling of joy emerges from within because they have reached the desired target (Krech, Crutchfield, & Livson, 1969).

Conversations with the loved one

Since the first meeting, Ja'far was captivated by Marwana's beauty, even though she was just a shepherdess. Ja'far was willing to return to Marwana's place and drink goat's milk to start a conversation with the girl.

سعدت بإنشاء العلاقة وتبادل الحديث وشملتني غبطة سابعة حتى لحظة الفراق. (ص. 33)

I felt happy building relationships and engaging in conversation and was overwhelmed with immense joy until the moment of parting.

Starting a conversation with someone newly acquainted and liked is a moment full of awkwardness, which Ja'far felt towards Marwana. Eventually, Ja'far came up with the idea of drinking Marwana's goat's milk to initiate a conversation with her. Ja'far's idea succeeded. He felt immense joy while conversing with Marwana. The joy Ja'far felt is reflected in the sentence above.

After divorcing Marwana, Ja'far met Huda Saadeq at an official event. The meeting left Ja'far impressed with Huda, and vice versa. This memorable meeting encouraged Huda to invite Ja'far on a date.

فقال: أرجو ألا أكون أز عجتك بدعوتي؟

فقلت بثقة: كوني على يقيني من أنها جاءت محققة
لأحلامي. (ص. 53)

He said, "I hope my invitation doesn't bother you?"
I confidently replied, "Rest assured that your invitation
has fulfilled my dream."

Huda's invitation for a date surprised Ja'far; he could hardly believe it. Ja'far did not have to struggle with tricks to start a conversation with Huda as he did with Marwana. Ja'far was very happy and enthusiastic about accepting the invitation. The joy Ja'far felt is reflected in the sentence "كوني على يقيني من أنها جاءت محققة لأحلامي" (Be assured that she came as the realization of my dreams).

The joy Ja'far experienced was when he could interact with the woman he liked. As a man who had feelings for a woman, Ja'far desired to associate with the one he admired, and he successfully obtained that opportunity. This aligns with David Krech's theory that joy is the process of the release of tension due to achieving a goal (Krech, Crutchfield, & Livson, 1969).

Joy is a basic emotion that forms when someone successfully achieves a desired goal, whether the goal requires significant effort, a small effort, or even no effort at all. The goal is not always about major achievements but can also be about simple things, such as talking to a loved one, helping someone in difficulty, comforting someone sad, and so on.

Fear

Fear is an emotion that arises when someone faces a threatening situation (Krech, Crutchfield, & Livson, 1969). Excessive fear can sometimes reach the level of trauma, a condition where someone experiences recurring fear due to a traumatic event that has left a deep wound (Ramadhanti, 2022, p. 15).

Threat from Marwana's Family

One morning, when Ja'far discovered that Marwana had run away from home with their four children, he immediately followed them to Eshashal Turguman, Marwana's family home. However, upon arriving there, Ja'far was expelled. Ja'far asked Marwana's mother about the children. Instead of receiving reassuring answers, Ja'far faced insults and threats. The threats from Marwana's family made Ja'far fearful.

وعد العجوز يقول: طَلِّقْ، أعطها حقها كاملا، وإذا كان
الشرع يعطيك حقوقاً الآن أو مستقبلاً فإني أنصحك بأن
تنزل عنها صوتاً لحياتك، ارجع قبل أن تطلع الشمس على
وجهك، فقد أقدم على شر كبير إذا رأيتك في ضوء الشمس.
وذهبت من توي لأطِّق... (ص. 47)

The old man spoke again: "Divorce Marwana and give her all her rights, and if Sharia grants you a right now or later, I advise you to let her go if you want to be safe. Leave before the sun shines on your face. I might commit a heinous crime if I still see you by noon."

I immediately left and began to handle my divorce.

The sentence "وذهبت من توي لأطِّق" illustrates that Ja'far felt threatened by the warning from Marwana's family, which stated that if Ja'far did not leave Eshashal Turguman immediately, they would commit a heinous act. Additionally, Marwana's family demanded that Ja'far divorce Marwana as soon as possible. Ja'far was in an unsafe situation, so he hurriedly left and began handling the divorce with Marwana. Regarding child custody, he postponed addressing it due to the urgent situation.

Ja'far's fear stemmed from being in a dangerous situation if he did not leave Eshashal Turguman immediately. This aligns with David Krech's theory that fear arises when a person faces a threatening situation (Krech, Crutchfield, & Livson, 1969).

Fear is a basic emotion that forms when someone is in a threatening situation, which could endanger their life, career, or other aspects. A person who feels fear will distance themselves from the surrounding danger.

CONCLUSIONS (خلاصة \ خاتمة)

1. The basic emotions experienced by the main character in the novel "قلب الليل" consist of four forms: (1) anger: debates, longing for freedom; (2) sadness: loss of a loved one, changes in his wife's personality; (3) joy: talking with the woman he loves; (4) fear: threats from Marwana's family.
2. Among all the basic emotions experienced by the main character in the novel "قلب الليل", the most dominant emotion is sadness. The profound grief Ja'far

feels from losing his parents, which leads him to live under the care of his grandfather, combined with the realization that his parent's marriage did not receive his grandfather's blessing, significantly affects Ja'far's decision-making. His decision to marry Marwana brings a major change in Ja'far's life, leading him to suffer in his old age.

3. The weakness of this study is that it seems like a pure psychological analysis. Therefore, for future researchers interested in psychological studies in literature, especially those focusing on characters, it is recommended to complement the research with literary theories, such as the author's writing techniques. This is to ensure that the literary psychological analysis does not appear merely as a pure psychological study.

BIBLIOGRAPHY (قائمة المراجع)

- Alboghbeish, S., Balavi, R., Purabed, M. J., & Zare, N. (2022, November 1). تمثيلات السلطة في رواية "قلب الليل" لنجيب محفوظ على ضوء النقد الاجتماعي (السلطة الأبوية، والمادية، مجلة جامعة القدس المفتوحة للبحوث الإنسانية والاجتماعية. والدينية أنموذجاً) (61), 4, 64-77. doi:<https://doi.org/10.33977/0507-000-061-005>.
- Al-Dahri, S. H. (2008). *أساسيات التوافق النفسي والاضطرابات السلوكية والانفعالية*. Oman: Dar Safa.
- Aspers, P., & Corte, U. (2019, Februari 27). What is Qualitative in Qualitative Research. *Qualitative Sociology*, 42, 139-160. doi:<https://doi.org/10.1007/s11133-019-9413-7>.
- Fitri, N. F., & Adelya, B. (2017, Oktober 6). Kematangan Emosi Remaja dalam Pengentasan Masalah. *JPGI: Jurnal Penelitian Guru Indonesia*, 2 (2), 30-39. doi:<http://dx.doi.org/10.29210/02225jpgi0005>.
- Gifari, Z. A. (2023). النقد الاجتماعي في رواية قلب الليل بقلم نجيب محفوظ: دراسة في علم الاجتماع الأدبي. بالمنظور الآن سوينجود. *E-Theses UIN Malang*, 1-53. Retrieved Februari 29, 2023, from <http://etheses.uin-malang.ac.id/57865/1/19310029.pdf>.
- Harini, K. (2020, November 18). Klasifikasi Emosi Tokoh Sari dalam Novel Perempuan Bersampur Merah Karya Intan Andaru : Analisis Psikologi Sastra. *Repository Universitas Airlangga*. Retrieved Januari 6, 2024, from <http://repository.unair.ac.id/id/eprint/100855>.
- Krech, D., Crutchfield, R. S., & Livson, N. (1969). *Elements of Psychology: A Briefer Course* (2nd ed.). New York: Alfred A. Knopf, Inc.
- Krech, D., Crutchfield, R. S., Livson, N., & Wilson, W. A. (1974). *Elements of Psychology* (3 ed.). New York: Alfred A. Knopf, Inc.
- Miles, M. B., Huberman, A. M., & Saldana, J. (2013). *Qualitative Data Analysis: An Methods Sourcebook* (3 ed.). Los Angeles, California, Amerika Serikat: Sage

- Publication . Retrieved Juni 15, 2023, from https://books.google.co.id/books?id=p0wXBAAAQBAJ&printsec=frontcover&hl=id&source=gbs_ge_summary_r&cad=0#v=onepage&q&f=false.
- Minderop, A. (2010). *Psikologi Sastra: Karya Sastra, Metode, Teori, dan Contoh Kasus*. Jakarta, DKI Jakarta, Indonesia: Yayasan Pustaka Obor Indonesia. Retrieved Februari 1, 2024, from https://books.google.co.id/books?hl=id&lr=&id=J5FMDAAAQBAJ&oi=fnd&pg=PA1&dq=psikologi+sastra&ots=pQNw7kGU1e&sig=fcxBapnlw23hl0pzs7xBvvpk_lo&redir_esc=y#v=onepage&q=psikologi%20sastra&f=false.
- Musman, A. (2018). *Berdamai dengan Emosi: Kenali Emosi Hadapi Hidup*. Bantul, Daerah Istimewa Yogyakarta, Indonesia: Anak Hebat Indonesia. Retrieved Juni 10, 2024, from https://books.google.co.id/books?id=YPwEEAAAQBAJ&printsec=frontcover&redir_esc=y#v=onepage&q&f=false.
- Nashiri, R. I. (2020, Juli 22). دراسة شخصية "جعفر الراوي" في رواية "قلب الليل" لنجيب محفوظ في 1 (55), *مجلة الكلية الإسلامية الجامعة*. ضوء نظريات التحليل النفسي الاجتماعي: لكارين هورني 493-510. Retrieved Februari 29, 2024, from <https://iu-juic.com/index.php/juic/article/view/1816>.
- Osho, O. (2000). *انفعالات: تحرر من الغضب، الغيرة، الحسد، الخوف*. Uni Emirat Arab: Dar At-Takween.
- Ramadhanti, P. S. (2022). *Guided Imagery for Trauma*. Bogor, Jawa Barat, Indonesia: Guepedia. Retrieved November 20, 2023, from https://books.google.co.id/books?hl=id&lr=&id=UZNNAAAQBAJ&oi=fnd&pg=PA3&dq=trauma+disebabkan+oleh+rasa+takut&ots=VRG36q6p6P&sig=QpD2GkU12ic39sV_wAPIFc0LuI4&redir_esc=y#v=onepage&q&f=false.
- Ramdhan, M. (2021). *Metode Penelitian*. (A. A. Effendy, Ed.) Surabaya, Jawa Timur, Indonesia: Cipta Media Nusantara (CMN). Retrieved 2 27, 2024, from https://books.google.co.id/books?hl=id&lr=&id=Ntw_EAAAQBAJ&oi=fnd&pg=PR1&dq=penelitian+deskriptif+adalah+&ots=f31M3LOy3y&sig=0FKwrY4IF0gysTCL1QMTg5BMoEc&redir_esc=y#v=onepage&q=penelitian%20deskriptif%20adalah&f=false.
- Rukin, R. (2019). *Metodologi Penelitian Kualitatif* (1 ed.). Takalar, Sulawesi Selatan, Indonesia: Yayasan Ahmar Cendekia Indonesia. Retrieved Juni 7, 2023, from https://books.google.co.id/books?hl=id&lr=&id=GyWyDwAAQBAJ&oi=fnd&pg=PR4&dq=sumber+data++dalam+penelitian+adalah+&ots=E9BukRqmqz_&sig=DwNbVMZluJp0lPiYhxtPqOmbMA4&redir_esc=y#v=onepage&q=sumber%20data%20%20dalam%20penelitian%20adalah&f=false.
- Sa'idah, D. (2015). الأفعال الكلامية في رواية قلب الليل لنجيب محفوظ: دراسة تحليلية تداولية. *E-Theses UIN Malang*. Retrieved Maret 2, 2024, from <http://etheses.uin-malang.ac.id/11119/>.

- Salma, B. (2019). الصراع الاجتماعي في الرواية "قلب الليل" لنجيب محفوظ عند لويس ا. كوسر: دراسة. الأديب الاجتماعي. *E-Theses UIN Malang*, 1-61. Retrieved Februari 29, 2024, from <http://etheses.uin-malang.ac.id/39485/>.
- Sanjaya, M. D., Sanjaya, M. R., & Mustika, D. (2021). Analisis Nilai Moral Dalam Kumpulan Cerpen Keluarga Ku Tak Semurah Rupiah Karya R Ayi Hendrawan Supriadi Dan Relevansinya Terhadap Pembelajaran Sastra Di SMA. *Jurnal Bindo Sastra*, 5 (1), 19-24. doi:<https://doi.org/10.32502/jbs.v5i1.3144>.
- Shabrinavasthi. (2017). Klasifikasi Emosi Tokoh Utama Erika dalam Roman Die Klavierspielerin Karya Elfriede Jelinek (Analisis Psikologi Sastra). *Lambung Pustaka UNY*, 1-135. Retrieved from <https://eprints.uny.ac.id/49480/>.
- Shair, I. S. (2022, Juni). المجاز وإنتاج المعنى في رواية قلب الليل لنجيب محفوظ. *الدوريات المصرية*, 55 (1), 1-37. doi:<https://dx.doi.org/10.21608/kgef.2022.297755>.
- Susanti, R., Husni, D., & Fitriyani, E. (2014, Desember). Perasaan Terluka Membuat Marah. *Jurnal Psikologi*, 10 (2), 103-109. doi:<http://dx.doi.org/10.24014/jp.v10i2.1188>.