Emotional Classification of the Character Jia Xialing in the Film "Hallo! Mom" 2021《你好，李焕英 2021》: David Krech's Theory

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Abstract: *The analysis of literary works provides profound insights into human character and experience, while also shedding light on cultural values and social transformations. The research utilizes internet browsing and literature review techniques with data collection, data analysis, and presentation of the analyzed data. The data is analyzed considering David Krech's classification theory of emotions, where the character's emotions are classified based on the theory and connected to the existing conflicts. Through quotes in the film, deep emotional experiences for Jia Xiaoling are depicted. The theory of social emotions and self-awareness can help understand the feeling of embarrassment experienced by Jia. This theory emphasizes the importance of emotional attachment between a child and their mother in shaping the child's emotional development.*

Keywords: Emotion Classification, Film, Psycholinguistics, Hallo! Mom 2021

INTRODUCTION

Literary works often serve as reflections of everyday life, making them intriguing subjects for academic research. The analysis of literary works provides profound insights into human character and experience, while also shedding light on cultural values and social transformations. Literature can be regarded as a "laboratory of life" that allows us to study the intricate nature of emotions and the challenges individuals encounter (Dissanayake, 2015). Therefore, scholarly investigations of literary works contribute valuable knowledge to our understanding of humanity and society.

One facet of literary works is fictional prose, which encompasses narratives that depict the lives of characters navigating a series of interconnected events. That fictional prose comprises stories carried by specific individuals, characterized by their roles, settings, and distinct plotlines derived from the author's imagination (Purba, 2010).

Drama represents a constituent element of fictional prose. Defined by the Indonesian Dictionary (Kamus, 2021), drama can illuminate character behavior while simultaneously unfolding a storyline to portray specific circumstances. Dramas and films serve as viable subjects for research due to the opportunity they offer to delve deeply into the psychology of each character. These psychological explorations are often grounded in everyday life experiences. Research on literary works has demonstrated that readers can derive valuable lessons from their reading encounters (Mar, 2011: 110). Advice imparted to individuals can be communicated directly or indirectly. However, in practice, direct advice tends to be less effective. Thus, literature

is deemed a more impactful medium for providing direct advice, particularly when employing psychological approaches that focus on emotional learning through emotion classification (Kidd & Castano, 2013: 378). For instance, literature effectively conveys the importance of individuals' capacity to regulate and manage emotions, thereby mitigating the potential for remorse stemming from emotional instability. Nonetheless, comprehending a film is challenging for many, necessitating a deeper understanding attained through meticulous study and analysis.

Emotions such as joy, anger, fear, and sadness are commonly recognized as fundamental emotions within the classification of emotions. They arise as responses to specific situations and exert a significant influence on individuals' behavior and affective states. David Krech, a notable researcher, proposed an emotion classification framework encompassing various types of emotions, including guilt, repressed guilt, self-punishment, shame, sadness, hatred, and love. Krech's research in 1974 (as cited in Minderop, 2018: 40) yielded a comprehensive comprehension of the intricate nature of human emotions and the pivotal role of emotion management in daily life.

The drama "Priceless" offers captivating elements worthy of scholarly investigation, such as an engrossing narrative arc that introduces conflicts early on and the crucial roles played by specific characters. This drama provides insights into character psychology based on the classification of emotions, evoking sentiments related to their actions and fueling heightened tension, i.e., conflicts.

The film "Hi, Mom" spans 128 minutes and merges comedy and drama genres to depict everyday life. The story centers around Jia Xiaoling, who lost her mother in a car accident in 2001. Consumed by grief, Jia Xiaoling unexpectedly travels back in time to 1981, where she seizes the opportunity to be close to her mother. Throughout this temporal journey, Jia Xiaoling endeavors to make her mother proud and showcase her achievements.

The story of Jia Xiaoling in the film "Hi, Mom" can be linked to the research on emotion classification based on David Krech's theory. David Krech is an expert who developed the concept of emotion classification, which includes various types of emotions, including the sadness experienced by Jia Xiaoling due to the loss of her mother. In the film, Jia Xiaoling undergoes a complex emotional journey, where she experiences deep pain and sadness as a result of losing her loved one. Jia Xiaoling's efforts to make her mother proud also reflect the concept of repressed guilt and the desire to self-punish, which are part of the emotion classification according to Krech. Through the research on emotion classification, we can understand and appreciate the complexity of emotions experienced by the character Jia Xiaoling in the film "Hi, Mom".

David Krech's Theory of Emotion Classification

Emotion classification, as proposed by Kreech, (1974: 324), encompasses basic emotions such as joy, anger, fear, and sadness. These emotions are considered the most fundamental or primary emotions. When individuals face situations that trigger these emotions, their reactions are closely tied to the actions they provoke. Furthermore, these situations can also increase tension within individuals, illustrating the close relationship between emotions and the responses they elicit (Kreech, 1974: 324).

In the context of hatred, which is closely related to emotions like anger, jealousy, and envy, Kreech (1974: 326) explains the distinguishing characteristics of this feeling. Hatred is marked by the emergence of a strong desire or urge to destroy the object of

hatred. Unlike mere dislike or aversion, which may only result in a desire to avoid, hatred is ingrained within a person. Individuals who experience hatred will never feel satisfied unless they succeed in destroying the object. Only when the object of hatred is completely destroyed will the individual experience a sense of satisfaction (Kreech, 1974: 325).

1. The Concept of Guilt

   Feelings of guilt can vary in terms of mildness and duration. According to Minderop (2018: 40), there are individuals who can alleviate guilt by denying their wrongdoing and believing they are right. However, there are clear differences in how individuals respond to situations that evoke feelings of guilt. Some individuals are aware and understand that they have violated an obligation, while others feel guilty without knowing the exact cause or how to address these feelings of guilt. Thus, feelings of guilt can range in intensity, and individuals may have different perceptions of the situations that trigger guilt (Minderop, 2018: 40).

2. Suppressed Guilt

   In the context of suppressed guilt, individuals tend to keep these feelings of guilt within themselves. Although they may appear fine on the surface, they believe that they are actually bad people. Minderop (2018: 41) explains that suppressed guilt arises when someone hides something to feel safe and protect themselves from threats that could disrupt their lives, often at the expense of others. In this concept, individuals who feel guilty do not express their guilt openly but rather suppress it, so only they themselves know what they have done. Terms like "regret" and "apologize" are often associated with this classification of emotion but are only done internally as they lament their actions (Minderop, 2018: 41).

3. Self-Punishment

   The most disturbing aspect of guilt is when individuals adopt a self-punishing attitude as the source of their guilt. This has significant implications for the development of personality disorders, mental illness, and the process of psychotherapy (Minderop, 2018: 42). In the context of emotion classification, self-punishment often occurs when someone becomes aware of and acknowledges their mistakes, leading them to engage in self-punishment. The concept of suppressed guilt is closely related to the act of self-punishment, where individuals harbor intense feelings of guilt and experience deep regret over something. The classification of self-punishing emotions is often characterized by phrases or sentences such as wanting to hurt oneself, subjecting oneself to difficult situations, and so on. These feelings arise from regret over something that has happened but did not meet expectations, leading to an emotional urge to punish oneself (Minderop, 2018: 42).

4. Shame

   Shame differs from guilt, and the emergence of shame is not always related to guilt. For example, someone may feel ashamed when they misuse a fork at a formal dinner party, but they may not feel guilty. They feel ashamed because they perceive themselves as foolish or lacking respect in front of others. In this context, individuals do not feel guilty because they have not violated moral values (Minderop, 2018: 43). The feeling of shame is not limited to children; for example, a child may feel ashamed and even afraid of being caught while stealing a cake. This sense of shame is different from guilt because it does not involve a moral

transgression but rather relates to feeling uncomfortable or inferior in front of others.

5. Sadness

   Sadness or grief is related to the loss of something considered important or valuable, and its intensity depends on the associated value. Profound sadness can occur when losing a loved one or a cherished possession, triggering disappointment and regret. The classification of the emotion of sadness also includes situations where someone sheds tears of sadness, whether due to the loss of a loved one or the inability to achieve what is desired. Words like loss, tears, crying, death, and sadness are often used in this context (Minderop, 2018: 45).

6. Hatred

   Hatred or feelings of hatred are closely related to emotions such as anger, jealousy, and envy. Hatred is characterized by a strong desire and urge to destroy the object of hatred, it becomes ingrained within a person, and they will not be satisfied until the object is completely destroyed. The classification of the emotion of hatred also includes the desire to destroy others who feel threatened or are considered superior, and it can be triggered by disagreement or past events that harbor resentment. Vocabulary such as anger, dislike, hatred, wanting to destroy, and others are often used in this context (Krech in Minderop, 2018: 44).

7. Love

   Love can take various forms, and its intensity can vary from gentle to profound. The essence of love is being attracted to another person with the hope of receiving the same affection in return. Love is often accompanied by feelings of loyalty and affection. Some argue that true love is when someone is selfless and not focused on themselves; otherwise, it is not genuine love. However, there are also selfish forms of love, such as a mother's affection that closely follows her daughter's desires. Research analyzing the love story of Romeo and Juliet shows that strong parental interference in their romantic relationship deepens their feelings of love for each other. This indicates that obstacles in love can strengthen the emotional bond between partners (Kreech in Minderop, 2018: 44-45).

RESEARCH METHODS

In a research study titled "Classification of Emotions of the Character Jia Xiao Ling in the movie Hello, Mom (2021) by Jia Ling using David Krech's Theory," data or objects are required for investigation. The research utilizes internet browsing and literature review techniques with data collection, data analysis, and presentation of the analyzed data.

Arikunto, (2006) explains that data collection method is the researcher's way of obtaining data in a research study. In this research, data collection methods include note-taking and literature review. Note-taking method is employed by repeatedly watching the movie and jotting down or memorizing accurate data. On the other hand, the literature review method involves searching for references relevant to the theory used in the research.

Siswantoro, (2004: 48) states that data analysis is the activity carried out by researchers to select data that aligns with the research criteria. In this study, the researcher utilizes qualitative descriptive analysis. This method describes and portrays data qualitatively, using words. The qualitative descriptive method is chosen because the research data consists of qualitative data and is described descriptively.

This research involves several important steps. Firstly, the researcher collects data obtained after watching the film. The data includes observations of the character's emotional expressions and conflicts that occur in the film. Next, the researcher interprets and comprehends the collected data using the perspective of classifying the character's emotions and conflicts in the film. The data is analyzed considering David Krech's classification theory of emotions, where the character's emotions are classified based on the theory and connected to the existing conflicts. Finally, the researcher concludes the results of the analysis in a comprehensive research study.

RESULTS AND DISCUSSION

Based on the conducted research, a total of 156 speech data from the character Jia Xiaoling in the film "Hello, Mom" by Jia Ling were analyzed according to David Kreech's theory of emotions. The breakdown of the data is as follows: 15 instances of guilt, 19 instances of repressed guilt, 16 instances of self-punishment, 18 instances of shame, 21 instances of sadness, 18 instances of hatred, and 49 instances of love. The detailed data can be seen in Table 1.

Table 1. The Emotion Classification

No	Emotion	Frequency	%
1.	Concept of Guilt	15	10%
2.	Suppressed Guilt	19	12%
3.	Self Punishment	16	10%
4.	Shame	18	12%
5.	Sadness	21	13%
6.	Hatred	18	18%
7.	Love	49	31%
Total		156 data	

From Table 1, it can be observed that the most dominant emotion experienced by the character Jia Xiaoling is the emotion that contains elements or expressions of love. This research provides a better understanding of the emotional experiences of the character Jia Xiaoling in the film "Hello, Mom." Through her speeches, we can witness the profound feelings of love that the character portrays.

The Concept of Guilt

In cases of guilt, a person tends to feel guilty by harboring emotions within oneself (Kreech, 1974). In general, a person covers up a problem because he wants to feel safe and protect himself from threats that can interfere, thus victimizing others. Someone who is harboring guilt towards something is in a state of anxiety created by oneself. The classification of emotions of the character Jia Xiao Ling in Jia Ling's film 你好,李焕英 based on the concept of guilt is described in the following quote:

(1) 你什么时候能给妈长回脸？
When will you be able to give your mom a long face?
(你好，李换英 2021， 03:18)

In the excerpt, it can be seen that Jia Xiaoling experiences pent-up feelings of guilt and tends to identify herself as guilty. This can be attributed to the concept of emotional suppression or suppression of emotions. According to the theory of emotional suppression, individuals tend to suppress or hide emotions that are

unwanted or unacceptable to them or the surrounding environment. This process of immersion can occur when the individual feels ashamed or afraid of the consequences of expressing emotions openly.

In this context, Jia Ling chose to keep her feelings of guilt in herself because she might feel that she had not been able to give pride to her parents, especially her mother. His decision not to answer his mother's words can show an awareness of the mistakes he has committed. Hoemann et al. (2019) asserts that individuals tend to harbor emotions that are considered unacceptable or threaten their positive self-image. This suppression of emotions is done to maintain emotional stability and minimize social conflicts.

Suppressed Guilt

According to Kreech (in Minderop, 2018: 41-42) it refers to feelings of guilt and regret. Guilt and shame are not the same even though they are related. Feelings of guilt arise from the perception of one's behavior that is contrary to the moral or ethical values required by a particular condition. Guilt can often be mild and fleeting, but sometimes it can last a long time. The classification of emotions of the character Jia Xiao Ling in Jia Ling's film 你好,李焕英 based on the concept of guilt is described in the following quote:

(2) 妈，我知道错了。我就想给你长点脸。妈，我知道我没出息。
Mom, I know it's wrong. I just wanted to give you a face. I know I'm not showing up. (你好，李换英 2021， 08:25)

In the quote, it is clear the feeling of guilt pent up in Jia Ling due to his act of forging signatures. This corresponds to the concept of a classification of emotions "pent-up guilt" that affects the emotional state of the individual. Jia Ling felt a burden and regret for her actions, especially since her goal was to gain the attention and pride of her mother towards her achievements. However, Jia Ling's awareness of his guilt made him choose to harbor his own guilty feelings. Psychological theory supports the negative impact of harboring feelings of guilt that can lead to internal conflict and emotional distress (Tangney et al., 2007).

Self-Punishment

In the classification of emotions, one of the emotions that often appears is the feeling of self-punishment. This emotion usually arises when a person realizes and admits the mistakes they have committed. They feel responsible for their actions and feel the need to punish themselves as a form of remorse and accountability. In the movie "Hallo! Mom", Jia Xiaoling's character does some self-punishing speech, one example of her speech is like the following speech example:

(3) 你现在走了，我会恨自己一辈子的。
If you pass away now, i'll blame myself forever. (你好，李换英 2021， 10:34)

The quotes reflect the emotion of "self-punishment," which is associated with feelings of remorse and dissatisfaction towards oneself. If Jia Xiaoling loses her mother, she expresses that she will blame herself forever. She feels that her mother's departure will be her responsibility, and this burden of guilt will weigh on her indefinitely.

These quotes depict how Jia Xiaoling imposes self-punishment by feeling accountable for the potential loss of her mother. She believes that she played a role in the situation, and the guilt she experiences will continue to haunt her. The feelings of regret and self-dissatisfaction drive her to inflict internal punishment and hold herself accountable for the situation.

This is a concrete example of how the emotion of "self-punishment" can manifest in Jia Xiaoling's thoughts and dialogue in the film "Hello, Li Huanying." It illustrates the complexity of emotions experienced by the character and the impact that feelings of self-regret can have (Tangney et al., 2007).

Shame

According to Krech (in Minderop, 2018: 43), shame has differences with guilt. Shame arises without any association with feelings of guilt. For example, someone may feel embarrassed when they accidentally fork the wrong way while attending an important dinner party. In such situations, the individual feels ashamed for feeling stupid, feels that his position is less special, and feels that he does not meet the standards expected by others. However, the individual does not feel guilty because his actions do not violate moral values or prevailing logic. The following is an example of what Jia Xiaoling said in the movie "Hallo! Mom":

(4) 我好好说，我是从二零零一年穿越过来的。
I'll confess, I'm from the year 2001.　　　　　　　　(你好，李换英 2021, 18:12)

In this part, Jia Xiaoling reveals that she is from the year 2001, and her statement sounds awkward and embarrassing. The situation is unusual and difficult for people around her to believe, causing her to feel awkward and trapped in a situation that is hard to explain logically. The embarrassment experienced by Jia Xiaoling can be classified as a form of social emotion that arises when an individual feels out of sync with prevailing social norms or is unexpected by others. The theories of social emotions and self-awareness can help understand the feeling of embarrassment experienced by Jia Xiaoling. According to the theory of social emotions, shame arises when someone feels that their behavior or situation does not align with prevailing social norms (Matsumoto & Hwang, 2012). In Jia Xiaoling's case, her statement about being from the year 2001 is not believable to the people around her, who live in the year 1981. The concept of self-awareness also plays a role in the feeling of embarrassment, as individuals become more aware of the differences and mismatch between themselves and their surrounding environment. Jia Xiaoling becomes more conscious of the strangeness of her situation, which can trigger feelings of embarrassment as she feels odd and trapped in a situation that is difficult to explain logically.

Sadness

Grief or grief is related to the loss of something important or valuable. Heavy grief is the loss of a loved one. Deep sadness can also be felt when you lose something valuable that results in disappointment or regret. The classification of emotions of the character Jia Xiao Ling in Jia Ling's film 你好,李焕英 based on sadness is described in the following quote:

(5) 妈，你千万别有事啊。我马上就有出息了。你现在要走了。我会恨自己一辈子的。你说我当你以回女儿。连让你高兴一次都没做过。那怕让你高兴一回呢。

Mom, please don't have any accidents. I'm about to succeed soon. You're leaving now. I will hate myself for the rest of my life. You said I could be your daughter again. I haven't even made you happy once. Even if it's just to make you happy once. (你好，李换英 2021, 10:21 - 10:52)

(6) 妈，别走，别离开我，别走。

Mom, don't go, don't leave me, don't go. (你好，李换英 20211:56:15 -1:56:32)

In both of these quoted examples, a sense of sadness is portrayed that leans more towards regret. Jia Xiaoling experiences regret because she feels that she hasn't been able to make her mother happy through her actions and behavior. She has a strong intention to make her mother proud of her. However, the passage of time has caused her to lose the presence of her beloved mother. The sadness felt by Jia Xiaoling depicts a deep longing and regret for her inability to meet her mother's expectations.

In the context of the theory of the mother-child relationship and sadness, the experience of sadness felt by Jia Xiaoling can be linked to her emotional bond with her mother. This theory emphasizes the importance of emotional attachment between a child and their mother in shaping the child's emotional development. When this relationship is disrupted or severed, as in the case of losing a mother, a child can experience profound and prolonged sadness (Kübler-Ross et al., 1972). Jia Xiaoling may feel deep sadness due to the loss of her mother's love and presence. Additionally, she also feels regret for things she hasn't done or actions she hasn't taken that could have made her mother proud while her mother was still alive.

Hatred

According to Krech (in Minderop, 2018: 44), hatred or feelings of hatred have a close relationship with emotions such as anger, discomfort, jealousy, and envy. One of the characteristic traits that identify feelings of hatred is the appearance of an urge or desire to ignore or even damage the object that is the target of hatred. The following is an example of a speech about the emotion of hatred experienced by the main character, Jia Xiaoling, in the film "Hallo! Mom" by Jia Ling:

(7) Xiaoling　:走
　　　　　　　Come with me.
　 Yingzi　 :干吗去啊？
　　　　　　　For what?
　 Xiaoling 　:带你玩去
　　　　　　　For some fun.
　 Yingzi 　:好看吗？
　　　　　　　You like it?
　 Xiaoling 　:太丑了。
　　　　　　　It's hideous.
　 Yingzi 　:配这个好不好适合你？
　　　　　　　Not if it goes with this, suits you perfectly.
　 Xiaoling 　:我不要。
　　　　　　　I don't want it.

Yingzi　　　:你就得多穿点这种带颜色的衣服。

　　　　　　　You should wear bright color more often.

Xiaoling　　:我不喜欢。你非让我穿。

　　　　　　　I hate it. Don't make me wear this.

(你好，李换英 2021, 1:04:55 -1:05:15)

In the dialogue, Jia Xiaoling in the film "Hallo! Mom" directed by Jia Ling displays the emotion of hatred. Xiaoling expresses her dislike for the clothes she considers ugly by saying "太丑了" (It's hideous). This statement reflects a strong negative attitude towards the clothing. Furthermore, Xiaoling demonstrates her disagreement when Yingzi tries to force her to wear the clothes. She firmly states "我不要" (I don't want) and expresses her dislike by saying "我不喜欢" (I hate it). These expressions depict a strong rejection and hatred towards the clothes suggested by Yingzi.

According to Ekman (2003), hatred is one of the six universal basic emotions. Facial expressions associated with hatred include wrinkling of the nose, signs of disgust, and tension in facial areas. In Jia Xiaoling's speech, there are verbal expressions that correspond to the basic emotion of hatred, where she directly expresses her dislike and hatred towards the clothes. Through the use of language and verbal expressions, the character Jia Xiaoling displays her negative emotional stance and shows hatred towards the clothes she considers ugly, which classifies it as the emotion of hatred in the context of the dialogue.

Love

According to Krech (in Minderop, 2018: 44-45), it is important for psychologists to provide a comprehensive definition of love by understanding the causes of these feelings and the existence of different forms of love. Love has a close relationship with loyalty, romantic atmosphere, and affection. The following words of the main character Jia Xiaoling describe well the emotions of love in the movie "Hallo! Mom" by Jia Ling:

(8)　Xiaoling　　:我俩特别合。

　　　　　　　　We'd be perfect for each other.

　　　Lin　　　　:算得什么呀？

　　　　　　　　Checked what?

　　　Xiaoling　　:名儿。你看啊！她叫焕英, 我叫光林。我俩，欢迎光临。听着多热情。

　　　　　　　　Like names. You see... ...her name is Huanying and mine is Guanglin. Together it means "a warm welcome." Sounds good, huh?

　　　Lin　　　　:一会儿你趁着划船的机会，多跟英子交流交流。

　　　　　　　　You should talk more while on the boat.

　　　Xiaoling　　:放心吧。够浪漫不？前天就准备好了，昨天就想给她。

　　　　　　　　Relax. How romantic is this? I got it ready the day before yesterday, was going to give it to her.

（你好，李换英 2021，1:13:18 -1:14:00）

In the above speech, there is a classification of the emotion of love demonstrated by the character Jia Xiaoling in the film "Hallo! Mom" directed by Jia Ling. Xiaoling displays signs of love through expressions of attraction and compatibility between herself and Lin ("我们俩特别合" - "We'd be perfect for each other"). Sternberg (1986) proposed the concept of "romantic love," which forms through physical attraction and interpersonal compatibility. Xiaoling also demonstrates romantic feelings by combining their names, Huanying and Guanglin, reflecting an effort to create a deeper emotional bond. Rubin (1970) further supports that expressing love through language and romantic actions can strengthen the bond between partners. Xiaoling actively creates romantic moments by preparing something for Yingzi, reflecting deep care and love. This aligns with Bowlby, (1982) perspective, where one shows attention and efforts to meet the emotional needs of their partner as a strong expression of love. Thus, Xiaoling's speech portrays the presence of the emotion of love manifested through attraction, compatibility, romantic expressions, care, and efforts in her relationship with Yingzi.

CONCLUSION

Based on the conducted analysis, it can be concluded that the character Jia Xiaoling in the film "Hello, Mom" (2021) experiences various emotional classifications, including guilt, repressed guilt, self-punishment, shame, sadness, hatred, and love. From the collected data, it was found that the most dominant emotion is love, accounting for approximately 31% of the total data. Meanwhile, guilt and self-punishment are the least frequent emotions, each comprising only 10% of the data. This analysis portrays the comprehensive emotional journey of Jia Xiaoling, showcasing the complexity of her emotional experiences. The dominant presence of love highlights its significance in shaping her character. Additionally, the findings reveal the varying degrees of guilt and self-punishment within her emotional spectrum. This in-depth analysis provides a comprehensive understanding of the emotional dynamics experienced by Jia Xiaoling in the film "Hello, Mom." It sheds light on the depths of her emotional journey, encompassing love, sadness, shame, and hatred. These findings add emotional depth to the character, enriching the film's narrative and providing a more complete portrayal of her emotional experiences.

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