
The Representation of Anger in The Main Character of *The Watcher* Series

Gita Indah Nurahmah^{1*}

Devi Hellystia²

^{1,2}Department of English Literature, Faculty of Letters and Cultures,
Gunadarma University, INDONESIA

Abstract

The majority of this research was verbal anger which occurred most frequently. It can be seen in the main character more often using high tones and speaking harshly in speaking. This proves that anger that comes from feeling threatened tends to trigger angry emotions. This is followed by another finding which amounted to the second most in this finding is the uncontrol type of anger impulsivity. The third is the externalization type of anger locus. Then the reflection type of anger direction, and the punitive of anger objective. This research aims to discover the types of anger and analyze the causes of anger represented in the dialogue of the main character in the TV series The Watcher. This research used a qualitative descriptive method, to classify and analyze data. The data of this research was the dialogue representation of anger in The Watcher series. The representation of anger in the dialogue with the main character was analyzed using Fernandez's six dimensions. This research investigates the portrayal of anger within the central character of The Watcher series, predominantly focusing on verbal expressions of anger. The analysis reveals that the character frequently exhibits heightened tones and employs harsh language, indicative of anger triggered by perceived threats. The study identifies various types of anger manifestations, with verbal outbursts being the most prevalent, followed by impulsive expressions and externalization of anger. Additionally, the research delves into the direction and objective of the character's anger, highlighting reflective and punitive dimensions. Utilizing a qualitative descriptive approach, this study systematically classifies and scrutinizes the representation of anger in the main character's dialogues

^{1*}Corresponding author, email: devi_hellystia@staff.gunadarma.ac.id

Nurahmah, G. I., & Hellystia, D. (2023). The Representation of Anger in The Main Character of The Watcher Series. *JADEs Journal of Academia in English Education*, 4(2). 171-207.

Received November 11th, 2023; Revised Dec 20th 2023; Accepted December 20th, 2023

DOI: <https://doi.org/10.32505/jades.v4i2.7024>

throughout The Watcher series. Fernandez's six dimensions serve as the framework for analyzing the multifaceted nature of anger exhibited by the character. By examining these dimensions, this research aims to uncover the typology and underlying triggers of anger, shedding light on the intricate portrayal of this complex emotion in the series.

Keywords: *Emotional Representation, Character Analysis, Verbal Outbursts, Anger Typology, Fernandez's Six Dimensions***

1. INTRODUCTION

The portrayal of emotions, particularly anger, in television series offers a captivating avenue for understanding human experiences and societal dynamics. Minderop (2018) emphasizes that emotions in TV series unfold through the multifaceted expressions and dialogues of characters, with anger serving as a conduit for dissatisfaction and potentially leading to destructive tendencies. The representation of anger in main characters within TV series, such as "The Watcher," assumes a central role, offering a compelling avenue for deeper exploration. However, existing research presents significant gaps that warrant further exploration. Adha & Tarigan (2022) highlight the limited focus on anger in main characters within TV series, emphasizing the need for more targeted investigations into the portrayal and expression of anger. Additionally, Wollebæk et al., (2019) stress the lack of in-depth contextual analysis regarding the expression of anger in main characters, underscoring the need for research that examines the contextual factors influencing the expression of anger. Comparative studies could offer valuable insights into how anger is portrayed and expressed by main characters in different TV series (Hipson & Mohammad, 2021). (Furthermore, there is a gap in connecting findings on the emotional basis for online behavior to representations of anger in main characters within digital storytelling platforms (Adha & Tarigan, 2022) This highlights the necessity for research

that examines the portrayal and evolution of anger through character dialogues in TV series, especially focusing on the main character (Hipson & Mohammad, 2021) Moreover, previous studies have not extensively analyzed anger characteristics arising from threatening situations, indicating a need to delve deeper into the specifics of anger expression, triggers, and its portrayal in character dialogues (Wollebæk et al., 2019)

The exploration of anger's portrayal in the main character of a narrative presents a fascinating avenue for understanding human emotions within storytelling. Through the lens of the main character's anger, the depiction of this emotion becomes a pivotal tool for unravelling deeper aspects of the character's psyche, motivations, and interactions within the narrative. The novelty lies in dissecting the multifaceted layers of anger, delving into its triggers, manifestations, and the underlying contextual elements that shape its expression. Understanding the nuanced portrayal of anger within the main character allows for a richer comprehension of their journey, internal conflicts, and the impact of this emotion on the storyline's progression. This exploration not only adds depth to character analysis but also sheds light on broader themes of societal behaviour and emotional dynamics within storytelling mediums. The research questions that arise from this analysis are:

1. What is the representation of anger found in The Watcher series?
2. How is the classification of anger in The Watcher series?

2. LITERATURE REVIEW

2.1. Definiti Emotion

Emotion, as defined by Sarasati and Nurvia (2021) , encompasses a collection of unique feelings and thoughts, biological and psychological conditions, and choices of action. This complex form of the body involves physical changes such as breathing, pulse, and gland production.

Emotions are manifestations of human physical and mental states, reflecting the impact of culture and social systems (Abubakar, 2021). Humans experience a diverse array of emotions, including happiness, sadness, disgust, fear, surprise, and anger. These emotions serve as developed modes of operation that direct various biological systems toward transient adaptive challenges, as exemplified by fear, which directs attention, sensory input, and bodily reactions toward the adaptive problem of impending bodily injury (Sell et al., 2017) Through expressive utterances in various situations, literary characters can effectively communicate their emotions (Ardi et al., 2023)

In summary, emotions are integral to human experience, encompassing a wide range of feelings and thoughts that are influenced by biological, psychological, and sociocultural factors. The expression of emotions through language and behavior is a fundamental aspect of human communication and is also reflected in the portrayal of emotions by literary characters. This understanding provides a foundation for exploring the representation of emotions, particularly anger, in literary works.

2.2. Definition of Anger

Anger as part of basic emotions conducts a variety of adaptive functions, such as preparing one to treat wrongs and eliminating threats (Larsson et al., 2023) When a person's path to achieving their goals or meeting annoyance to savage outrage, frequently manifests (Shahsavarani & Noohi, 2014). Anger (Fernandez, 2008) is a complex emotion that links a claim about one's well-being to an attribution about an agent's activity. Patrick & Michael (Reilly & Shopshire, 2019)) argue in situations where feel threatened, fear that harm will come to us, or feel that others have unfairly harmed us, naturally react with anger. Despite being one of the

least researched of the basic emotions, anger is a very distinct and practically universal feeling (Alia-Klein et al., 2020)

In conclusion, from the five definitions above, anger is an emotional connection between talking about one's well-being with making about the behavior of others. Become irrationally furious by nature when feeling unsafe because believe that someone has done wrong.

2.3. Classification of Anger

The conceptualization of anger spans various dimensions, each delineating distinct facets of this complex emotion. Fernandez (2008) elucidated six dimensions of anger: Anger Direction, Anger Locus, Anger Reaction, Anger Modality, Anger Impulsivity, and Anger Objective. Anger Direction delves into the object of anger, bifurcating into reflection, a reciprocal action, and deflection, akin to Freudian displacement. Anger Locus explores the source, differentiating between internalization, typifying emotional repression, and externalization, expressing anger outwardly. Anger Reaction outlines resistance, defensive in nature, and retaliation, marking a counterattack. Anger Modality classifies anger expression into verbal and physical channels. Anger Impulsivity dissects controlled versus uncontrolled anger, emphasizing containment versus unrestrained expression. Anger Objective categorizes anger's practical impact, distinguishing between restorative aims and punitive pursuits.

Moreover, Skedel (2023) further expounds on anger typologies, presenting a nuanced taxonomy comprising twelve types. Assertive anger emerges as a constructive means of communication for effecting positive change. Conversely, destructive anger embodies undesirable manifestations through hurtful words or physical acts. Judgmental anger stems from perceived injustices, while overwhelmed anger results from a

culmination of stress and emotional exhaustion. Silent anger manifests internally, withheld from expression, leading to tension and stress. Volatile anger, akin to sudden eruptions, and self-abusive anger, linked to poor self-esteem, delineate the extremes of anger expression. Each type, from behavioral to passive-aggressive, verbal, and retaliatory, sheds light on varied psychological and behavioral responses to anger triggers.

Recent literature echoes these foundational dimensions and expands the understanding of anger's multifaceted nature. Researchers delve into the neural underpinnings of anger regulation, exploring interventions and therapies aimed at modulating these responses. Psychosocial studies focus on the interplay between anger expression and interpersonal relationships, highlighting the nuanced dynamics and implications for mental health. Methodologically, advancements in measuring anger, including self-report scales and physiological assessments, contribute to more comprehensive assessments. Theoretical advancements encompass integrative models that combine cognitive, affective, and behavioral components, offering a holistic view of anger's complexities. Overall, current literature continues to enrich the discourse on anger, emphasizing its diverse manifestations and implications across psychological, social, and physiological domains.

2.4. Definition of Character

A person who appears in a story, whether it be in a short story, novel, theater, or movie, is known as a character (Rahmah et al., 2021). The author creates a character, whether it be a human, animal, or object (Maharani, 2020). Character is a persistent and obvious aspect of conduct (Fahmy et al., 2017). The character acts as an instrument through which the plot's deeper meaning is communicated by the author (Muktasim,

2018). One of the fundamental elements that combine the plot, setting, and point of view is the character (Hasanah et al., 2018).

Characters are not only humans but animals or objects and can become characters in a story written by the author. It is the writer's bridge to pour meaning into each story that develops into imaginative and interesting.

2.3. Classification of Character

Nurgiyanto (2010, as cited in Risnawati et al., 2015) states that characterization includes character kinds and character portrayal methods (Risnawati et al., 2015). Main characters and additional characters. The main character is a figure is the most widely told character, both as perpetrators of events and those subjected to events, while additional characters only appear once in the story with a relatively short storytelling process.

3. METHODS

The research used a qualitative descriptive method to collect and analyze data on the emotion of anger in the character. This method was chosen to provide a direct and straightforward description of the phenomena, representing the emotion of anger in the character in everyday language (McCord Stafford & Burke Draucker, 2019)(Qualitative description is well-suited for providing rich and straightforward descriptions of experiences or events in everyday terms (Bollig et al., 2021)). It is a low inference method with interpretation that stays close to the data, making it suitable for describing the data about angry emotions in the character (McCord Stafford & Burke Draucker, 2019). This method is least theoretical and more concerned with the description of the phenomena, aligning with the need to represent the emotion of anger in the character (Abdul Azeez & Anbu Selvi, 2019)

The source of the data in this research is the television series entitled *The Watcher*. It is an American series that was chosen because the main character's dialogue is dominated by angry emotions that represent the data needs in this research. In this research only data from the main character who has a lot of angry emotions compared to other characters. The expressions that the main character takes vary. Then the data taken from this series are words, phrases, clauses, and sentences that contain angry emotions.

The comprehensive process of collecting and analyzing data on anger in television dialogues involved meticulous steps. Initially, researchers delved into the series dialogues to spot instances conveying anger, discerning the emotional cues portrayed by characters. This step was crucial in isolating and gathering authentic data reflective of anger, sifting through to validate its emotional accuracy while filtering out irrelevant information. Once gathered, the subsequent phase focused on categorizing the diverse forms in which anger manifested, spanning words, phrases, clauses, and sentences.

Moving into the analytical phase, selected samples from the categorized data underwent scrutiny across six dimensions of anger. These dimensions—Anger Direction, Anger Locus, Anger Reaction, Anger Modality, Anger Impulsivity, and Anger Objective—provided a structured framework for dissecting and understanding the nuances of anger expressed. By meticulously scrutinizing these dimensions, researchers aimed to uncover prevalent types of anger within the narrative, spotlighting the dominant emotional category. Rigorous checks were implemented post-classification to ensure the retained data authentically captured expressions of anger, affirming the validity of their findings. Finally, the research culminated in insightful implications,

shedding light on the prevalent emotional states experienced by the characters, thus enhancing the understanding of the representation of anger in the series.

4. RESULTS

This research mainly focused on discussing one type of emotion, namely anger and lead causes. Which are represented in the dialogue of the main character. The findings of this research revealed the occurrence of anger arises based on the type of anger. This section specifically explains the results of the analysis of the emotion of anger in *The Watcher* series. From the result of the research, it can be concluded that there are five dimensions of anger found in the dialogue of the main character in the series they are (1) *anger direction* along with its sub-type of *reflection*, (2) *anger locus* along with its sub-type of *externalization*, (3) *anger modality* along with its sub-type *verbal*, (4) *anger impulsivity* along with its sub-type *control*, (5) and *anger objective* along with its sub-type *punitive*.

Table 1.
The Occurrence of Anger in *The Watcher* Series

No	Dimensions of Anger	Number of Anger Emotions
1	Anger Direction	
	Reflection	4
	Deflection	0
2	Anger Locus	
	Internalization	0
	Externalization	10
3	Anger Reaction	
	Resistance	0
	Retaliation	0
4	Anger Modality	
	Verbal	50
	Physical	0
5	Anger Impulsivity	
	Controlled	35
	Uncontrolled	0

6	Anger Objective	
	Restorative	0
	Punitive	4
	Total	103

This table represents the dimensions of anger within the context of The Watcher Series. Looking at the dimensions, it's evident that the prevalent form of anger in this series is primarily directed outward (Externalization) rather than inward (Internalization), with a substantial number of instances showcasing verbal expression (Anger Modality - Verbal). The absence of deflection, internalization, retaliation, and physical expression suggests a lack of turning anger inward or reacting aggressively in response.

Moreover, the majority of the anger emotions observed are controlled (Anger Impulsivity - Controlled), indicating a more calculated and intentional display of anger. However, a notable portion is reflective in nature (Anger Direction - Reflection), signifying instances where characters might introspect or contemplate their anger rather than immediately act upon it. Lastly, while the punitive objective of anger is present, it's comparatively lower than the restorative objective, hinting that within the series, there might be more instances where anger is channeled towards restoring balance rather than seeking revenge or punishment. Overall, the predominance of outward-directed, verbally expressed, controlled anger with a reflective and restorative angle characterizes the anger occurrences within The Watcher Series.

5. DISCUSSION

The findings of this research revealed the occurrence of anger arises based on the type of anger. This section specifically explains the results of the analysis of the emotion of anger in *The Watcher* series. The analysis

conducted is specific to the main character in the story. The representation of anger of the main characters in the television series are discussed below:

Anger Direction

Anger Direction is the object of one's anger is referred to as the first dimension or the direction of anger. Anger direction is divided into two, which are reflection and deflection. Reflection is essentially a reciprocal action. Popularly known as "hitting back" this behavior reflects anger at the offender, especially when turning on others would be inappropriate. Deflection is a protection strategy for the ego called "displacement." At this point, the person becomes victimized by innocent people, animals, other living forms, or even inanimate objects. Sometimes the object of anger is chosen because of affiliation with a particular group, simple proximity to the perpetrator, or a symbolic connection. In this series, only the target of anger reflection is found. Reflection has 4 data in *The Watcher* series, including:

Excerpt 1

Yeah, well you cannot make red sauce on Carrara marble because it stains the.... What the fuck am I explaining it to you for? it is my house, okay? I am gonna do what I want. (36:29-39:3)

In this dialogue, Dean is angry because Mrs. Mo asked him to stop the construction at his house, and then there was a conflict. This conflict started some time ago when Mrs. Mo took the arugula without asking Dean. This excerpt is included in the anger direction with the type of reflection because Dean and Mrs. Mo mutually vent their anger on each other.

This happens because anger in a person is caused by dislike for that person and is the result of whatever happened in the past (Rosfi et

al., 2022). Then the way a person behaves is not good and causes other people to dislike what they do (Septiani et al., 2020). These things make other people uncomfortable and can cause conflict (Imam et al., 2022).

Excerpt 2

You just destroyed my life. You destroyed this family. (27:55-27:58)

In this dialogue, Dean was angry because his daughter uploaded a video telling a story about how she was locked up at home, could not leave the house, could not use the telephone, and spread rumors that his father was racist for not giving her permission to date. What Ellie said was not true and the real reason was Ellie was secretly dating a CCTV technician who worked at her house and sent pictures of her not wearing clothes to her boyfriend. The video went viral on social media and among Dean's co-workers. Until there was a conflict between Ellie and Dean.

This dialogue is in the anger direction with the reflection type because there was a provocation from Ellie and then there was a conflict between Ellie and Dean who took out their anger on each other. Emotions can be influenced by family factors and this happens to them (Khairani & Suryaningsih, 2020). A person feels disappointed with the action she takes (Sephiani & Hartati, 2022). Until the disappointment was so great Dean did not realize he had yelled so loudly, this was the form of his anger towards Ellie. One of the ways of getting angry is by yelling in irritation at someone (Putri et al., 2021).

Anger Locus

Anger Locus is used to describe the source or focus point of one's anger. The anger locus is divided into two, which are internalization and externalization. Internalized anger is simply a kind of what psychodynamic theorists have long referred to as emotional repression. Internalized rage is not the same as self-blame; rather, it refers to keeping

one's anger hidden from others and crammed inside. Externalization anger is the expression of anger outside of oneself. Anger is part of the repertory for adapting to unwanted stimulation, and its natural course when unfettered or uncontrolled is to be externalized. The stronger the anger, the more likely it will be expressed. The way it shows up varies from reflex vocalizations and facial contortions to body movements to with the entire body in complicated goal-directed action. In this series, there are 10 data from the externalization type and no data from the internalization type. Externalization has 10 data in *The Watcher* series, including:

Excerpt 3

You see, now that's bullshit! Because I saw you in the tunnels under our house two nights ago! (21:52-23:56)

In this conversation, Dean is very angry because Kaplan denies that he sent the strange letters to Dean's house. Based on the information that Dean, Nora, and the detectives get from a group on the internet, information that his ex-wife says, and a homeowner that Roger admired as a child. All the clues lead to Kaplan so Dean concludes that the person who entered his house tunnel is Roger Kaplan.

This conversation belongs to the externalization type of anger locus because the anger shown by Dean is so great that his body shakes when he speaks. This is a form of someone who can no longer hold back anger (Afria et al., 2020). Anger is so deep that it wants to destroy someone (Yuliana et al., 2018). This happens because of interaction with other people that cause all of this to happen (Umam, 2021).

Excerpt 4

You know what, pal? Congratulations to you, because you win! We are listing the house. So, either one of you now can buy it and turn it into a fucking cult meeting house, or whatever. (34:02-34:14)

Dean is upset with Kaplan and slams his car door because the old man said all of Dean's stories when they met at the supermarket were bullshit. Dean feels he is right because all the information he gets is a fact that he received from a paid detective, Theodora.

This dialogue is a type of externalization of anger locus because here Dean cannot control his anger as seen from his look of irritation, raised voice, and pushing the car door. The feeling of anger is closely related to the feeling of hatred, which is often interpreted as dislike for something (Sholehah, 2018). The action of someone pushing things is a way of expressing someone's anger (Ananda et al., 2022).

Anger Modality

Anger Modality is related to how anger is expressed. Anger modality is divided into two, which are verbal and physical. Verbal is the content and hearing qualities of a person to be used to express anger speech can be used to express anger. Certain acoustic correlates of emotion have been discovered through spectral and format studies of voice. Anger is primarily expressed nonverbally or physically through visual-motor channels. it might show on the face. Other components of body language, such as posture, stride, and hand gestures. may support this and indicate even more deliberate motor activities, like striking, pushing, and kicking. Verbal has 50 data in *The Watcher* series, including:

Excerpt 5

What the fucking hell? Get out of my house! (29:28-29:33)

This excerpt expresses Dean's anger and shock when he sees Jasper inside the dumbwaiter. Then the old man rushed down the stairs because

he was afraid to see angry Dean. After all, the old man was entering without permission. This was the second time Jasper had done the same thing and Dean's family felt disturbed that they had just moved into the neighborhood.

This excerpt belongs to a verbal type of anger modality because Dean expresses his anger only through his words in a high tone (Al Baqi, 2015). This is supported by the statement by Utami and Friends (2020), that anger can arise from a sense of displeasure with the attitude of others. In addition to that, when someone is emotional, they can curse, like the word *fucking hell* which is found in the dialogue Dean (Trifidya & Tiani, 2022).

Excerpt 6

Look, I do not know many people with a dumbwaiter, but I do not know anybody who would be okay with a stranger breaking in and riding on it. (30:31-30:36)

In this dialogue, Dean is very angry with Pearl. The old lady said the previous owner allowed Jasper to ride the dumbwaiter whenever he wanted. This has been going on for 60 years and that is why the Preservation Society maintains a dumbwaiter at Dean's house. Dean did not care about that. The most important thing in this case was not to let Jasper break into his house again.

The sentence in the dialogue is a verbal type of anger modality which can be seen from the way Dean spoke in a high tone and was irritated with Pearl's words which justified Jasper's impolite behavior. This is because Dean feels disturbed which causes anger (Wahyuni, 2019). Anger can arise from a sense of displeasure with the attitude of others (Utami et al., 2020).

Anger Impulsivity

Anger Impulsivity reflects how well a person can control their anger. Anger impulsivity is divided into two, which are controlled and

uncontrolled. Anger control does not repress or internalize anger, and it does not even call for complete absolution of anger. Instead, it is an effort to contain anger to reasonable. Anger is not always physical; it can be verbal and might include swearing and other expression of unrestrained uncontrolled. Controlled has 10 data in *The Watcher* series, including:

Excerpt 7

Let us be clear, detective. Nobody scared. We are pissed off, is what we are. (19:11-19:14)

In this dialogue, Dean held back his anger when he told the detective about the letter. Because the police detective said that the letter was just someone's jailbreak. Then, Dean explained to the detective that the contents of the letter were very detailed about his family, even though their family had only moved to Westfield a few days ago.

This dialogue is a controlled type of anger impulsivity because Dean just says *we are pissed off* calmly without raising his voice, sits quietly, and does not point a finger. This research also revealed the same thing that the characters in the story expressed their anger through speech, such as *hate* and *we are pissed off* (Saraswati et al., 2021).

Excerpt 8

Did you make Randy a partner? Randy? The guy has been here for, what, a year? I don't think the guy's 30 years old. I have been at this firm for ten years, Jack. At the Christmas party, you said I was next. (38:27-36:39)

In this dialogue, Dean held back his anger because when he arrived at the office, Dean found out that his position in the office had been replaced by his boss. Dean feels confused and angry because there are problems at home and in his office.

This dialogue belongs to the controlled type because Dean tries to calm down when he gets news that someone has replaced his position. This can be seen by Dean who speaks with a low voice intonation when

asking his boss. In this case, every anger must have a reason or cause (Putra & Diniati, 2019). This is in line with Adha and Tarigan's (2022) research where the characters try to calm their anger by trying to be calm.

Anger Objective

Anger Objective is used to describe the practical impact of anger. Anger objective is divided into two, which are restorative and punitive. The goal of restoration is to help the upset person “get over it.” Usually, this can be resolved with an apology, a replacement for lost property, the repair of damage, or some other form of compensation. The person is nonetheless driven to get over their resentment even in the recompense. Punitive anger is built on the principle of retaliation. The victim in this scenario seeks revenge on the attacker rather than “getting over it.” Despite excuses and offers of restitution, the anger is likely to continue until the offender is punished or suffers. Punitive has 4 data in *The Watcher* series, including:

Excerpt 9

We had the house we had the life and somebody ripped it away from us, and I am gonna back for us. The house is not selling. Let us just take it off the market. We were this close to figuring it out. We had it! (04:27-04:40)

In this dialogue, Dean feels anger because someone has taken his happiness from his new house, and must sell his dream house. Dean and his family back to their old home. All of this was so painful for Dean, who wanted to make his family happy, that he had to take out a loan from the bank to make his dream come true. In the end, Dean could only get angry without knowing who the perpetrator was.

From the explanation above, this dialogue is included in the punitive type of anger objective which explains that Dean was provoked and felt hurt by the sender of the watcher letter. Dean also makes eye

contact with Nora which shows his anger. Besides that, the differences of opinion regarding Dean Who wants to continue to find out about the author of the strange letter, and Nora who wants Dean to stop doing this. Having a different opinion can make a person feel anger (Shabrinavasthi, 2017).

Excerpt 10

I feel like somebody played a fucking practical joke on us and I'm never gonna know why they did it. At this point, I cannot even tell you how they did it, but they did. And I'm supposed to just get over it? I do not know how to do that. So, I gotta keep on trying to make this story have a happy ending, but it is not going to. (08:49-08:54)

From the dialogue above, Dean feels very upset because after looking for quite a long time, he and his wife, Nora, have not found any clue as to who sent the letter. However, Dean still wants to find out who the perpetrator of all this, is until Dean is mentally disturbed and must do therapy. Nora always asked Dean to move on with everything about the letters so that life could be calm, but Dean continued to look for the letter.

This dialogue is included in the punitive type because the main character feels hurt and fixated on who sent the letters. In line with this dialogue is psychologically distressed due to past conflicts so the main character keeps an emotion of anger (Hoiriyah et al., 2022). This anger gives rise to the feeling of wanting to destroy someone (Amalia et al., 2022). Because of past conflicts, the protagonist keeps revenge on himself (Hendarsyah, 2020). In this case occurs because of the effect of not achieving a goal (Setyawan & Amalijah, 2018).

6. CONCLUSION

These findings contribute to the research of one of the basic emotions, namely anger, which is analyzed based on its characteristics. It is found that the type of anger caused by feeling threatened is verbal anger. Verbal type from anger modality with 50 data. Followed by anger impulsivity with uncontrolled type with 35 data. The anger locus with externalization type with 10 data. Lastly with the same amount of data with 4 data from anger direction with reflection type and anger objective with punitive type.

From the analyses it can be concluded which are presented dimensions to analyze the anger emotion. The first is anger direction with the type of reflection because anger occurs because venting their anger at each other and they do not like each other behavior. The second anger locus with the type of externalization this cause of anger occurs because anger is the expression of anger outside of oneself or uncontrolled. The third anger modality with the type of verbal this cause anger occurs because sense of displeasure with the attitude of others and feeling disturbed. The fourth is anger impulsivity with the type of control this causes anger that occurs because does not repress anger and it does not even call for complete absolution of anger. The last anger is anger objective with the type of punitive this causing anger occur because provoke and felt hurt by someone.

This research suggests further research to find the different genres that specifically observe anger of the six dimensions type along with supporting factors to observe the source of anger such as health, environmental, and relationship factors. Future research is expected to apply the six dimensions to other objects, such as novels or movies.

The implication of the research on the representation of anger from *The Watcher* series found that anger modality with verbal type dominates. This proves that anger that comes from feeling threatened tends to trigger angry emotions in the verbal type. However, this still must be further researched based on personality. Because differences in personality types affect the way a person expresses their angry emotions.

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