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REPRESENTATION OF SOCIAL PRESSURE ON PERMISSIVE DATING IN THE FILM PANTASKAH AKU BERHIJAB (SHOULD I WEAR THE HIJAB: A PSYCHOLOGICAL LITERARY STUDY

Mar'atus Sholihah¹⁾, Eka Nova Ali Vardani²⁾, Dzarna Dzarna³⁾

^{1,2,3}Pendidikan Bahasa dan Sastra Indonesia, Universitas Muhammadiyah Jember

Jl. Karimata No.49, Jember, Kec. Sumbarsari, Kota Jember, 68121,

¹E-mail: maratusholeha364@gmail.com

²E-mail: nova@unmuhjember.ac.id

³E-mail: dzarna@unmuhjember.ac.id

Abstrak

Fenomena tekanan sosial terhadap perilaku permisif berpacaran, khususnya bagi perempuan berhijab yang sering dianggap simbol kesalehan, menjadi latar belakang penting dalam penelitian ini. Perempuan berhijab sering menghadapi konflik antara nilai moral dan tuntutan sosial yang menimbulkan tekanan psikologis dan sosial. Tujuan utama penelitian adalah untuk mengungkap bentuk-bentuk tekanan sosial yang dialami oleh tokoh utama, Sofi, serta dampaknya terhadap perilaku permisifnya dalam berpacaran yang tergambarkan dalam film *Pantaskah Aku Berhijab*. Penelitian ini menggunakan metode deskriptif kualitatif dengan pendekatan psikologi sastra, terutama klasifikasi emosi Krech yang diinterpretasikan oleh Minderop. Data diperoleh melalui observasi film, analisis dialog, serta interpretasi adegan-adegan yang relevan. Hasil penelitian menunjukkan bahwa Sofi mengalami tekanan sosial dari keluarga, masyarakat, dan lingkungan sosial yang memunculkan konflik batin seperti rasa bersalah, malu, dan sedih yang mendalam. Tekanan ini mendorongnya untuk melakukan perilaku permisif sebagai upaya pelarian dari beban sosial dan psikologis. Selain itu, simbol hijab dalam film bukan hanya sebagai simbol religius tetapi juga sebagai titik konflik antara nilai keagamaan dan realitas sosial serta kebutuhan emosional tokoh. Kesimpulannya, tekanan sosial berpengaruh besar terhadap sikap dan keputusan tokoh perempuan berhijab dalam konteks sosial dan moral. Implikasi penelitian ini diharapkan dapat menjadi bahan refleksi masyarakat, pendidik, dan pembuat kebijakan untuk memahami dinamika identitas, moralitas, dan konflik sosial yang dihadapi perempuan religius di era modern, sehingga dapat mendorong pemahaman yang lebih mendalam dan sosten juga memberikan solusi dalam mengatasi konflik tersebut. Dengan demikian, penelitian ini memberikan kontribusi penting dalam pengembangan kajian psikologi sastra serta memahami aspek psikologis perempuan dalam konteks sosial budaya saat ini.

Kata Kunci: tekanan sosial, permisivitas, psikologi sastra

Abstract

This study explores the social pressure faced by hijab-wearing women, particularly in relation to permissive dating behaviors, using the film *Pantaskah Aku Berhijab* as its central text. The main character, Sofi, embodies the inner conflict many religious women experience when societal expectations clash with personal morality. Employing a qualitative descriptive method with a literary psychology approach—specifically Krech's emotion classification as interpreted by Minderop—the research analyzes film scenes, dialogues, and character behavior to identify forms and impacts of social pressure. Findings reveal that Sofi endures intense pressure from family, community, and social environments, which triggers emotional struggles such as guilt, shame, and profound sadness. These psychological burdens contribute to her engagement in permissive dating, interpreted not as moral failure but as an escape from overwhelming social demands. The hijab in the film symbolizes more than religious devotion; it becomes a focal point of tension between spiritual values, societal judgment, and personal emotional needs. Ultimately, the study concludes that social pressure significantly shapes the decisions and self-perception of religious women like Sofi, influencing their moral and emotional navigation in modern society. The research underscores the need for greater empathy and awareness among communities, educators, and policymakers regarding the complex identity struggles of hijab-wearing women. By highlighting these psychological dynamics, the study contributes valuable insights to literary psychology and promotes a deeper understanding of gender, religion, and social conflict in contemporary cultural contexts.

Keywords: social pressure, permissiveness, literary psychology

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1. INTRODUCTION

Literature comes from the Sanskrit language, su meaning beautiful and sastra meaning writing, so it means beautiful writing that contains values of goodness. Literary works are useful because they depart from reality and are able to describe life, whether emotions, reason, individual or social experiences. (Vardani & Devanti, 2018) Literature can be defined as a means of conveying the author's ideas. In the process of creating literary works, it can be understood that literature is a form of art that contains a wealth of language styles and the author's imagination in expressing ideas and social conditions with the aim of attracting readers' interest (Rahmawati et al., 2024).

Literature serves as a medium for conveying the ideas and thoughts of an author through their works. Literary works are expressions of the soul and the results of contemplation poured into writing, reflecting various events that occur in human life. Literature is a work of art that contains beauty. (Dzarna, 2016). Although literary works are born from the imagination of a writer or author, they still contain values and messages that readers can learn from.. (Putri *et al.*, 2023). Appreciating literary works means striving to explore the values of life reflected in them. Through literary works, readers can discover various teachings and meanings of life. Literature itself is born from the author's reflection on the phenomena that occur around them, then expressed in beautiful language. (Rosita, 2019).

Psychology is understood as the science that studies human conditions through psychological aspects. As time progressed, psychological studies were also applied to literary works, giving rise to literary psychology theory, one of which was initiated by Sigmund Freud. Literary psychology is a method of analyzing literary works that reveal psychological processes and activities, both conscious and unconscious,

by the author, which are then expressed through characters in the story to evoke emotional involvement in readers. (Albertine Minderop, 2016) This combination of psychology and literature shows the close relationship between literary texts and the inner conditions of the characters within them. Thus, this study aims to understand literary works from a psychological perspective. (Putri et al., 2023). Several experts have different definitions of psychology. Wilhelm Wundt called it the science of psychology, which has various definitions. Some view it as the science of human consciousness. Robert S. Woodworth and Donald G. Marquis emphasize individual activity, covering motor, cognitive, and emotional aspects. Albert Branca focuses psychology on the study of human behavior, while Clifford T. Morgan broadens the scope to include animal behavior. Meanwhile, Rod Plotnik defines psychology as the systematic scientific study of behavior and mental processes (Ekaningtyas, 2022).

Representation refers to how individuals, groups, or certain opinions are represented in the news. Hall (2005, pp. 18-20) states that representation is the ability to describe or imagine. Permissiveness is behavior that allows leeway for certain actions, including in romantic relationships among young people. Representation can be understood as a way of describing or depicting something that is present in the mind or imagination, thereby creating similarities in our thoughts or feelings. In addition, representation also means symbolizing or replacing something through a specific example. (Chornelia, 2013)

This permissive dating style often involves physical activities that exceed ethical, moral, and social norms, such as holding hands, kissing, intimate hugging, and even premarital sex. Such activities indicate a degradation of values in relationships between the opposite sexes which, if left unchecked, can lead to serious consequences such as out-of-wedlock

pregnancies, dropping out of school, sexual violence, and social exclusion. Dating itself is basically understood as a form of social relationship between two individuals that aims to get to know each other, fulfill emotional needs, and serve as a means of selecting a life partner for marriage. However, in practice, this relationship often deviates from its purpose when influenced by social pressure from the surrounding environment.

According to (Saliman, 2024) Social pressure is one of the dominant factors that encourage young people to engage in permissive behavior in dating. This pressure can come from the social environment, peer groups, family, and society at large. Social environments such as youth communities, friendship circles, and motorcycle gangs often become free spaces that lack clear moral boundaries. Moreover, teenagers from broken homes or who lack attention, affection, and religious education from their parents are more vulnerable to permissive environmental influences. In addition, a society that is permissive, indifferent, or uncaring towards the behavior of young people reinforces the normalization of deviant dating styles. If there is no reprimand or supervision from the surrounding environment, individuals tend to consider their actions as part of their personal freedom, even though this contradicts religious values and social norms.

Anxiety disorders can cause various problems for sufferers and often appear earlier than other mental disorders. **Types of anxiety disorders include specific phobias, social phobias, panic disorders, agoraphobia, and generalized anxiety disorders.** This study focuses on generalized anxiety disorder, which is a condition characterized by excessive worry about future events, particularly threats that may befall oneself or situations that are perceived as difficult to control. (A'idah et al., 2024)

Dating is a relationship between two individuals who engage in various activities

together to get to know each other better. There are several reasons why someone chooses to date, not only to fulfill their need for love and affection. (Hatta et al., 2024), but also as an effort to select a life partner and prepare oneself for a more serious commitment, namely marriage. Through the process of dating, individuals can build a better understanding of their partner's attitudes and behaviors, while also learning to maintain relationships, discuss issues, and resolve problems that arise. The influence of dating can have both positive and negative effects. Dating can increase motivation to study, but it also has the potential to decrease it. Social interactions can expand or narrow, and relationships with family can become strained. In addition, conflicts in relationships often cause stress, and dating can foster new behaviors, both positive and negative, depending on the interactions that take place. (Dewi & Alfita, 2015; Dzarna, 2016).

This phenomenon becomes even more complex when linked to the representation of the hijab in the lives of Muslim women. The hijab, which should be a symbol of piety, modesty, and self-preservation, has now undergone a shift in meaning. In modern society, the hijab is no longer solely interpreted as a religious commandment to cover the aurat and maintain interactions with the opposite sex, but is also positioned as a symbol of fashion, social identity, and even considered trendy and modern. This change in meaning has led to contradictions between the symbolism of the hijab and the social behavior displayed, including in terms of dating relationships. (Azzahra et al., 2025; Fadhillah, 2023).

Film is a modern medium used to convey entertainment that has previously been a tradition, and also presents stories, events, performances, comedy, music, and various other methods to the wider community. (Vardani & Devanti, 2018). The film *Pantaskah Aku Berhijab* (Should I Wear a Hijab?) is one narrative representation that reflects this reality. In this film, the hijab is not merely a religious attribute, but becomes the

central point of a woman's inner struggle in facing social pressure, identity conflicts, and the dynamics of romantic relationships that are fraught with permissiveness. Through a literary psychology approach, this film can be analyzed to reveal how social pressure from the surrounding environment shapes the characters' behavior and how the hijab is used as a symbol of the ambiguity between piety and social reality.

In general, films tell stories that take place in the midst of society. As a means of entertainment and information delivery, films also convey many life values. A film, whether consciously or unconsciously, can influence a person's lifestyle. It is not uncommon for viewers to try to imitate the life depicted in a film, even aligning their personality with one of the characters. Films have a unique influence on audiences, for example through the messages conveyed in each scene, which then stick with the viewers. In social psychology studies, this phenomenon is known as psychological identification. The most obvious impact of films is the emergence of imitative behavior. Thus, it can be concluded that films are a form of mass communication media used to convey messages to a wide audience. The content of these messages varies, depending on the intentions and objectives of the filmmakers. (Syahrul Huda & Solli Nafsika, 2023).

Several other studies relevant to this research are as follows. The first study is titled "Feminism in Yuni's Film." (Karya Kamila Andini et al., 2022) discusses Yuni's struggle against discrimination and social norms that restrict women. Using qualitative descriptive methods, this study shows how Yuni courageously rejected patriarchal norms and fought to continue her education despite pressure from society.

Second, Research on "Gender Representation in the Film Dua Garis Biru (2019)" by (Istiqomah Dwi U R & Siti Juliana, 2025) discusses the imbalance of roles between

men and women in cases of teenage pregnancy. The character Dara is portrayed as bearing a heavier stigma and pressure than Bima. This study shows that there are double standards in society and emphasizes the importance of media literacy so that teenagers are more sensitive to gender role issues.

Third, the study "Analysis of Patriarchal Culture in the Film Kapan Hamil? (2023)" by discusses the social pressure women experience to have children immediately. The character Nadya is depicted as receiving pressure from her mother-in-law, even though the infertility problem stems from her husband. Using Sara Mills' critical discourse approach, this study shows that patriarchal culture puts pressure on women and forces them to sacrifice their personal desires in order to meet social demands.

Fourth, Research on "The Representation of Feminism in the Gadis Kretek Series: A Critical Discourse Analysis by Sara Mills" by (Ferdianyta et al., 2024) discusses how feminism is portrayed through the main character, Dasiyah. In this series, Dasiyah is portrayed as fighting against the patriarchal system and social norms of the 1960s that limited women's roles. She faces the view that women are only fit to be cigarette rollers, not kretek sauce makers. Through her struggles, this article shows how Dasiyah tries to break this stigma and inspires viewers to continue fighting for gender equality.

Fifth, a study titled "Beauty Standards in the Film '200 Pounds Beauty': A Feminist Analysis by Sara Mills" by (Luthfiyyahningtyas et al., 2022) discusses beauty myths and the influence of patriarchy in the Indonesian version of the film 200 Pounds Beauty. Using the feminist theories of Sara Mills and Naomi Wolf, this study explains how the media and patriarchal culture shape beauty standards that influence how women are treated in the workplace and social life. Social pressure arises because women are required to look beautiful according to certain standards, so many of them feel they must

beautify themselves in order to be accepted by society.

Sixth, the “Home Sweet Loan” study (Khoirunnisa, 2025) Discusses Gen Z's motivation in facing life's pressures. The character Kaluna is portrayed as an independent, persistent, and responsible woman in dealing with economic and family problems. This film reflects the lives of Gen Z, who often face financial pressures and social demands. **The results of the study show that the character of** Kaluna inspires Gen Z to be brave in making decisions, financially independent, and emotionally resilient. Thus, the film can be a medium that provides motivation in facing life's pressures.

Seventh, the research entitled “Alena's Inner Conflict in Facing Social Pressure in the Novel Lilin by Saniyyah Putri S.S: A Review of Sigmund Freud's Psychoanalysis” by (Latifatul Hasanah & Ahmad Ilzamul Hikam, 2025) discusses the inner conflict experienced by Alena due to social pressure from her family and community. She feels unwanted and insignificant. Based on Freud's theory, this conflict arises due to an imbalance between the id, ego, and superego. The results of the study show that constant social pressure can disrupt a person's psychological stability and cause complex inner conflicts.

Eighth, this study analyzes how crime is portrayed in the film Agak Laen.(Darozatulloh, 2025) using John Fiske's semiotic approach. The results show that criminal acts arise due to the social, economic, and moral pressures experienced by the characters. This film is a form of criticism of social inequality and depicts how the pressures of life can drive a person to commit crimes as a way out. Thus, the relationship between this article and social pressure is very strong because such pressure is the main cause of criminal behavior.

Meanwhile, this study occupies a unique position and offers novelty in terms of its object, focus of study, and theoretical approach. The

object of analysis is the film Pantaskah Aku Berhijab? (2024), a local work that has not been widely studied academically. The approach used in this study refers to literary psychology, focusing the analysis **on the psychological condition of the main character in** responding to social pressures that influence permissive dating behavior. This approach allows for an in-depth exploration of inner conflicts, emotional dynamics, and tensions between religious values and social pressures experienced by women who wear the hijab.

The social pressures analyzed cover three main aspects: social environment, family (parents), and society. **Data collection techniques were carried out** systematically through film **observation**, dialogue analysis, **and** interpretation **of** symbols and actions that reflect the characters' internal conflicts. Thus, this study makes a new contribution to expanding the study of literary psychology, particularly in relation to the dynamics of social pressure and the representation of religious women in local film media.

In terms of appeal, this study presents a phenomenon that is highly relevant to the lives of today's teenagers and young adults, namely how women who wear the hijab, considered a symbol of piety, are faced with conflicting moral and social dilemmas. The film that is the subject of this research is also popular among the public, but it reveals a paradox in religious practice and social reality. The uniqueness of this research lies in its ability to bring together various disciplines, namely psychology, literature, film, and cultural studies, to **gain a deeper understanding of the relationship between** individuals, society, and religious symbols in everyday life.

In terms of research area, this study falls within the realm of literary psychology, with an interdisciplinary scope that includes gender studies, literary sociology, and analysis of popular culture through film media. The literary psychology approach allows this study to delve

deeply into the psychological aspects of the characters, while the gender and socio-cultural approaches support an understanding of the social structures that exert pressure on individuals. With this combination, this study is expected to make a significant contribution to the development of film studies, literary studies, and the social dynamics faced by Muslim women in contemporary society.

Based on the above discussion, the purpose of this study is to analyze the forms of social pressure experienced by female characters in the film, particularly those related to permissive behavior in dating. This study aims to explore in depth how pressure from family and society influences the perspectives and attitudes of female characters. In literary psychology, we understand how characters, plots, themes, and language in literary works influence readers' thoughts, feelings, and behaviors. This can refer to various aspects, such as character analysis in stories, the influence of narrative on readers' emotions, and how stories project or reflect human psychological states. (Naimah et al., 2025).

The benefits of this research can contribute both theoretically and practically. Theoretically, this research expands the field of literary psychology in analyzing films, particularly in understanding the inner dynamics of characters who experience social pressure and how this pressure affects their attitudes and behavior towards social norms such as permissiveness in dating. Meanwhile, in practical terms, the results of this research can be used as material for reflection by the community, especially teenagers and the younger generation, to better understand the impact of social pressure on personal decision-making that conflicts with moral and cultural values. In addition, this research can also be used as a reference for academics, film critics, and policy makers in viewing the representation of social issues through popular media such as films

2. METHOD

This study uses a qualitative descriptive method as described by (Siswanto, 2020), which is a research procedure that aims to solve problems by describing the state of the research subject or object factually according to current conditions. The study used is literary psychology with a focus on the classification of emotions based on Krech's theory. (Albertine Minderop, 2016), and focuses on describing social pressure on permissiveness in dating, both from family (parents) and society. The source of data for this study is the film *Pantaskah Aku Berhijab* (Is It Right for Me to Wear a Hijab) by Galih Yulianingsing, which was uploaded to YouTube, because the film clearly depicts the dynamics of social pressure on permissive behavior.

The data collection process was carried out systematically through several stages, namely watching the film repeatedly to understand the context of the story, recording scenes and dialogues that describe social pressure using observation sheets, selecting data according to the research focus, and describing the meaning that emerges from these scenes or dialogues. The collected data was analyzed to see how social pressure from family and society influenced the main character's attitude in the film. In this study, the main instrument was the researcher himself because the interpretation of literary works requires sensitivity and theoretical understanding, while the instrument table was used as a data recording tool.

Data analysis techniques refer to Siswanto's (2010:81) opinion, which emphasizes descriptive presentation of data by considering functional and relational aspects. The analysis steps include grouping data based on the type of social pressure, psychological analysis of characters based on emotional classification (guilt, self-punishment, shame, and sadness), and linking the form of social pressure with changes in the characters' attitudes or actions. This process aims to find the deeper meaning of the

representation of social pressure in the social context and film narrative. To ensure data validity, this study uses researcher triangulation, which is the process of verifying and validating data by comparing the researcher's findings with the assessments of other parties with scientific authority. In this case, the supervising lecturer acts as a second researcher who helps check the consistency, objectivity, and accuracy of the data obtained. This step is taken to minimize researcher subjectivity and increase the credibility and validity of the research results.

3. RESULTS AND DISCUSSION

In this study, the researcher applied psychological analysis of characters using the classification of emotions proposed by Krech as interpreted by Albertine Minderop. This classification of emotions covers four main aspects, namely: (1) pent-up guilt, (2) a tendency to self-punish, (3) shame, and (4) sadness. These four aspects were used to identify and understand the psychological dynamics of the main character in the film *Pantaskah Aku Berhijab* in greater depth.

Table 1 Social Pressure

No	Emotion Categories (Krech)	Forms of Social Pressure	Movie code data
1	Buried Guilt	Family pressure	<p>Data 1 (PAB:6:13) "Praise God, your life is about to change. Mama is proud of you."</p> <p>Data 2 (PAB:15:20) "Forgive Sofi, ma'am. But Guntur wants to take responsibility."</p>
2	Self-Punishment	Social Pressure and Family	<p>Data 3 (PAB: 28:22–28:33) "This is the only way, ma'am." "Sofi is embarrassed, ma'am."</p> <p>Data 4 (PAB:20:14) "I called you but you didn't answer... "I called you but you didn't answer... What time does the event start?"</p>
3	Shame	Social Pressure	<p>Data 5 (PAB:1:14) "I am ashamed, I would rather die."</p> <p>Data 6 (PAB:47:17) "The hijab and Muslim clothing are just to cover up shame... This child is just a burden."</p>
4	Sadness	Social Pressure and Family	<p>Data 7 (PAB:00:23:11) "You're lying, sir, it's the same as Guntur, how can you be so cruel?"</p> <p>Data 8 (PAB:01:23:40) "Just don't mention it again. Sofi has nothing to do with our store anymore. We were also deceived."</p>

Data 9 (PAB:47:36)

“Sofi said it would only embarrass the family, that this child would only be a burden, that it was inappropriate for Sofi to wear a hijab.”

Social pressure in the film is it appropriate for me to wear the hijab

Based on an analysis of all relevant scenes, nine data points were found that showed emotional manifestations in accordance with the classification. Hidden guilt was identified in two data points, describing the moral burden and inner conflict of the characters when they realized that their actions were contrary to family values and social norms. A tendency to self-punish emerged in one data point, showing an extreme psychological reaction in the form of a desire to terminate the pregnancy as a form of atonement for their mistakes. Shame was found in three data points, indicating strong social pressure due to the stigma attached to women who wear the hijab and become pregnant outside of marriage. Finally, sadness was identified in three data points, reflecting the feelings of loss, disappointment, and emotional distress experienced by the character due to rejection from their family, partner, and social environment.

These findings indicate that the four classifications of emotions **play a significant role in shaping the psychological journey of the main character**. These emotions do not appear separately, but are interrelated and reinforce **the inner conflict experienced by the character in facing social, moral, and identity pressures**.

Guilt that is suppressed

Individuals who feel guilty usually appear to be kind in front of others, but deep down they harbor negative feelings toward themselves. An expert in emotional intelligence explains that emotions are powerful inner turmoil, encompassing certain thoughts and feelings,

accompanied by psychological and biological changes, and driving a person to act. ((Vardani, 2022)). This can be seen in the character Sofi, who experiences social pressure from her family. Her family has high hopes that Sofi will become their pride and joy and bring change to their lives. Sofi's guilt begins to surface when she finds out that she is pregnant out of wedlock. This situation is very much at odds with her family's values and the expectations they have placed on her. Instead of revealing the truth, Sofi chooses to keep it to herself in order to protect her family's reputation. This decision reveals a strong internal conflict: on the one hand, she wants to be honest, but on the other, she is worried that the truth will destroy her family's dignity and pride.

Data 1:

“Praise God, your life is about to change, Mom is proud of you. (PAB:6:13)

In data 1 (PAB:6:13), the dialogue describes the mother's pride in Sofi's achievement of being accepted as a model. This profession is seen as a way out to improve the family's economic condition and raise their social status. However, at the same time, Sofi feels deep inner pressure. She realizes that the reality she is facing, an unwed pregnancy, is very much at odds with her family's expectations. Her mother's sincere pride turns into a moral burden for Sofi, because behind the praised success lies a big secret that could destroy her family's trust.

Thus, the guilt Sofi experienced was not just a momentary feeling, but a complex inner struggle. She tried to appear as a good and obedient child, but inside she felt like a person

who had disappointed others. This feeling reinforces the characteristic of guilt according to Krech et al., which is hidden behind outwardly good behavior, but is actually tormenting from within.

Self-punishment

The guilt that was not expressed directly caused Sofi to become trapped in a more extreme form of emotion, namely the desire to punish herself. This situation was evident when Sofi intended to have a secret abortion. She believed that her pregnancy was the root of all the problems that had befallen her and her family. The urge to punish herself was a continuation of her deep guilt. This was evident in the following conversation:

Data 2 :

"This is the only way, Ma'am."

(PAB:28:22) *"Sofi is embarrassed, Ma'am. Sofi doesn't want to, Ma'am."* (PAB:28:33)

Data 3 (PAB:28:22) and (PAB:28:33) show that this statement reflects the strong psychological pressure she felt due to the social burden she carried. Sofi was in a difficult situation; on the one hand, she wanted to protect her family's reputation from the shame of her pregnancy outside of marriage, but on the other hand, she felt unable to face reality. By attempting to terminate the pregnancy, Sofi is not only trying to escape her guilt, but also making herself the object of punishment.

his action can be understood as a form of maladaptive psychological mechanism. She believes that abortion is a "way out" to reduce shame and emotional burden, when in fact this decision is a punishment against herself that has the potential to destroy her mental and physical condition. At this stage, Sofi experiences emotional pressure from two sides: first, the fear of stigma and negative judgment from society; second, the fear of disappointing her family, who

have placed great expectations on her. The combination of these two pressures reinforces how deep guilt can develop into a form of self-punishment. Sofi not only feels guilty for her actions, but also bears feelings of sin, shame, and social fear. This is what makes her desire to have an abortion not merely a rational choice, but a form of self-punishment born of guilt that has not been managed in a healthy way.

Shame

Shame is different from guilt. In this case, shame is more related to feelings of being stupid, inferior, or not measuring up to prevailing social standards. Shame is a form of negative emotion that usually arises when individuals feel uncomfortable, humiliated, or have failed to meet expectations imposed on them by themselves or their social environment. In the context of Sofi's character, shame arises strongly when she finds herself in a situation that makes her appear inferior in the eyes of society. The social pressure becomes even greater when the marriage that was supposed to be a way out of her pregnancy ends in failure. Sofi's biological father is absent, as is her boyfriend Guntur, who should be responsible. The absence of these two important figures makes Sofi feel abandoned, unappreciated, and ultimately humiliates herself and her family in front of the wider community. This is clearly evident in the following dialogue:

Data 3 :

"I called you, but you didn't answer." *"What time does the event start?"* *"At 10 o'clock."* (PAB: 20:14)

In data 4 (PAB: 20:14), this dialogue shows a tense and disappointing atmosphere ahead of the wedding, which was supposed to be an important moment. The absence of family members and the groom caused the event to fail, so Sofi not only felt personally disappointed, but also felt great shame in front of many people. This

embarrassment is compounded by the fact that the community already knows about Sofi's pregnancy, which she had previously tried to hide in order to protect her family's reputation. With the failure of the wedding, her pregnancy is now public knowledge, leaving Sofi feeling completely humiliated socially. Thus, the embarrassment Sofi experiences is not merely the result of personal feelings, but also the result of strong social pressure. This situation shows that shame has a broader social dimension than guilt, because it arises mainly from the views of others and unfulfilled social expectations.

Sadness

For Sofi, sadness is the deepest emotion that dominates her psychological life. This is because Sofi's sadness is not only related to one aspect of life, but encompasses various forms of loss that she experiences simultaneously. She feels a loss of trust from her family, a loss of career opportunities, and a loss of hope for a better future. This situation puts Sofi in a cycle of helplessness that further exacerbates her inner turmoil. Data supporting this can be seen in the following dialogue between Sofi:

Data 7

"You're lying, sir, it's the same as Guntur, how can you be so cruel?" (PAB:00:23:11)

In Data 7 (PAB:00:23:11), Sofi's statement, "You're lying, Mom. It's the same as Guntur. How could you be so cruel?" shows an emotional outburst due to disappointment and emotional pain that she has been harboring for a long time. In literary psychology, this dialogue indicates an emotional conflict related to Sofi's basic need to feel trusted, loved, and protected by the important men in her life. When Sofi compares her father to Guntur, this shows emotional displacement, which is the transfer of disappointment from one male figure to another who is considered to have similar behavior. She feels betrayed not only by

her partner, but also by her father, who should have been her protector.

According to Krech's emotional framework, Sofi's statement contains a mixture of anger and sadness: anger at being lied to, and sadness at losing trust in her father. This disappointment reveals a layered psychological wound that makes Sofi feel that all the men in her life have disappointed her. Thus, Data 7 confirms how traumatic experiences and social pressure deepen Sofi's inner conflict and cause her to experience a crisis of trust and doubt about her self-worth.

In the film *Pantaskah Aku Berhijab*, it is clearly depicted how the social and psychological pressures experienced by the main character, Sofi, shape her life journey. Sofi grew up in a broken family, without a father figure since childhood, leaving her emotionally empty and growing up with uncertainty about her direction in life. The absence of a father figure made it difficult for Sofi to find stable examples of love and protection, which ultimately drove her to seek love, attention, and recognition from people outside her family. In her search for meaning in life and the need for acceptance, Sofi fell into an unhealthy or toxic relationship that had a major impact on her personal life. Her unplanned pregnancy became a turning point that shook every aspect of her life—socially, professionally, and mentally. She lost her job, was haunted by feelings of guilt, and began to doubt her own worth and self-esteem.

Feelings of inadequacy and uncertainty about his future arose as a result of deep inner turmoil and psychological conflict. In analyzing these emotional conditions, the researcher used a literary psychology approach with Krech's theory of emotion classification in Albertine Minderop's study, which covers four main aspects, namely: (1) pent-up guilt, (2) a tendency to punish oneself, (3) deep shame, and (4) sadness that continues to overshadow the character's life. Through these four aspects, it is possible to understand how the

complexity of Sofi's emotions reflects the inner struggle of a woman struggling to face the consequences of social pressure and her past mistakes.

Joy, anger, fear, and sadness are often regarded as primary emotions. Each of these emotions is closely related to certain actions that arise from triggering situations and usually cause tension (Krech, 1974:471). Meanwhile, hatred is closely related to anger, envy, and jealousy. The distinctive feature of hatred is the strong urge to destroy the object of hatred. This is different from mere dislike or aversion, which generally only causes a person to stay away without any intention of causing harm. On the contrary, hatred tends to linger within a person and will only subside when the object of hatred is destroyed, which actually brings satisfaction to the perpetrator. (Krech, 1974:479). Feelings of guilt and regret are also included in the classification of emotions.

According to Krech (1974: 476–477), guilt arises from an individual's awareness that their behavior is contrary to prevailing moral and ethical values. In Sofi's case, guilt arose because she realized that her actions had violated religious and social norms, as well as her parents' expectations. This awareness caused deep regret, which then made her feel the need to apologize. However, this guilt did not stop at regret, but developed into a drive to punish herself.

Krech (1974) explains that self-punishment is a clear manifestation of excessive guilt, a condition in which individuals not only recognize their mistakes but also continuously blame themselves to an extreme degree. This uncontrollable feeling of guilt can cause deep psychological pressure that leads to personality disorders. In some cases, psychotherapy intervention is needed to help individuals restore their emotional stability. In the context of Sofi, this form of self-punishment is clearly seen through her behavior of choosing to distance herself from her social environment and isolate

herself from the people around her. She loses her zest for life, feels empty, and sees herself as unworthy of forgiveness, both from others and from herself. This attitude shows how strong the moral and emotional burden Sofi carries as a result of the guilt that continues to haunt her thoughts. In addition to guilt, Sofi also experiences intense shame.

According to Krech (1974: 477), shame is not always related to moral transgressions, but can arise when someone feels inferior, unworthy, or negatively viewed by others. In Sofi's case, shame arose because of society's view of her as a woman who wears a hijab, which is considered to have tarnished her purity and honor. This shame was reinforced by judgmental social pressure, causing Sofi to become increasingly withdrawn and lose her self-confidence.

Furthermore, Sofi was also overcome by deep sadness. Krech (1974: 477) states that sadness is often associated with feelings of loss of something valuable, such as love, trust, hope, or the future. In this case, Sofi experienced sadness because she lost the love she longed for, lost the trust of her parents and community, and lost the future she had dreamed of. This sadness was an accumulation of various emotional pressures she experienced, showing how Sofi's psychological complexity was formed from her family background, social pressures, and interrelated moral conflicts. Through Krech's theory of emotion, Sofi's emotional experience shows how social pressure can shape complex psychological dynamics, reflecting a woman's struggle to find.

4. CONCLUSION

This study shows that social pressure plays a major role in shaping the permissive attitude of the main character in the film *Pantaskah Aku Berhijab*. Through a literary psychology approach based on Krech's classification of emotions, it was revealed that Sofi experienced an inner conflict in the form of guilt, self-condemnation, shame, and sadness due to

pressure from her family, society, and social environment. This representation highlights the clash between religious values, the symbol of the hijab, and social demands, which give rise to identity conflicts and permissive behavior. Theoretically, this study contributes to the development of literary psychology **studies in understanding the** influence of social pressure on women who wear the hijab in film media. However, its limitations lie in the focus of the study, which only covers one object and one theory, so further research is recommended to compare films with similar themes using an interdisciplinary approach in order to obtain more comprehensive results.

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