



Interpretation of Lengkara's Depression in the Novel 00.00 by Ameylia Falensia: Cognitive Triad Theory

Neng Ayuk Wulandari^{1*}, Abdul Kholik²

¹²Prodi Pendidikan Bahasa dan Sastra Indonesia, Universitas Negeri Surabaya, Jawa Timur, Indonesia

*E-mail: neng.22199@mhs.unesa.ac.id

ABSTRACT

This study aims to describe the forms of emotion and depression experienced by the character Lengkara in the novel *00.00* by Ameylia Falensia using Beck's Cognitive Triad approach. The research was conducted in 2024 employing a descriptive qualitative method. The data source consisted of the printed and digital versions of the novel *00.00*. Data were collected through reading and note-taking techniques, while the data analysis referred to Miles and Huberman's model, including data reduction, data display, and conclusion drawing. The research instrument was the researcher herself, supported by a categorization table of emotions and cognitive triad indicators. The findings show that Lengkara experiences various negative emotions, such as fear, sadness, anger, disappointment, hopelessness, and recurrent psychological pressure. Based on Beck's Cognitive Triad, Lengkara's depression is reflected in three main aspects: negative view of self, negative view of the world, and negative view of the future. Lengkara tends to blame herself, perceive herself as worthless, view her environment as emotionally threatening, and believe that her future holds no hope. These results indicate that the novel *00.00* presents a complex representation of depression relevant to the psychological dynamics of modern adolescents. This study contributes to literary psychology research, particularly in understanding character cognitive distortions through the Cognitive Triad theory.

Keywords: character depression, novel, cognitive

Interpretasi Depresi Tokoh Lengkara dalam Novel 00.00 Karya Ameylia Falensia: Teori Cognitive Triad

ABSTRAK

Penelitian ini bertujuan mendeskripsikan interpretasi depresi tokoh Lengkara dalam novel *00.00* karya Ameylia Falensia melalui pendekatan Cognitive Triad Beck. Penelitian ini dilaksanakan pada tahun 2024 dengan menggunakan metode deskriptif kualitatif. Sumber data penelitian berupa novel *00.00* edisi cetak dan digital. Teknik pengumpulan data menggunakan teknik baca dan catat, sedangkan analisis data mengikuti model Miles dan Huberman yang meliputi reduksi data, penyajian data, serta penarikan simpulan. Instrumen penelitian berupa peneliti sendiri dibantu tabel kategorisasi data emosi dan triad kognitif. Hasil penelitian menunjukkan bahwa tokoh Lengkara mengalami beragam emosi negatif, seperti takut, sedih, marah, kecewa, putus asa, dan tekanan batin yang berulang. Berdasarkan pendekatan Cognitive Triad Beck, depresi Lengkara tampak melalui tiga aspek utama, yaitu pandangan negatif tentang diri (*negative view of self*), pandangan negatif tentang dunia (*negative view of world*), dan pandangan negatif tentang masa depan (*negative view of future*). Lengkara menunjukkan kecenderungan menyalahkan diri, menganggap dirinya tidak berharga, memersepsi lingkungan sebagai ancaman emosional, serta meyakini bahwa masa depannya tidak memiliki harapan. Temuan penelitian ini menegaskan bahwa novel *00.00* menghadirkan representasi depresi yang kompleks dan relevan dengan dinamika psikologis remaja di era modern. Penelitian ini dapat menjadi rujukan dalam kajian psikologi sastra, khususnya dalam memahami distorsi kognitif tokoh melalui teori Cognitive Triad.

Kata kunci: depresi tokoh, novel, cognitive

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INTRODUCTION

Mental health issues in adolescents are a global issue that has steadily increased over the past decade. Social changes, academic pressures, family dynamics, and the intensity of digital interactions are contributing factors to the rise in cases of emotional disorders, including depression. The World Health Organization (WHO) confirms that depression is a leading cause of mental disability among adolescents aged 15–19. In Indonesia, symptoms of depression in adolescents have increased significantly, especially since the pandemic, characterized by withdrawal, loss of motivation to learn, and an increased tendency to blame themselves. In the context of adolescent development, this condition is further complicated by the adolescent phase, which is a time of identity discovery, self-concept formation, and challenging social adjustments.

The phenomenon of depression in adolescents is inextricably linked to an individual's inability to manage emotions and psychological stress adaptively. Hawari (2013) states that depression is a mood disorder characterized by feelings of deep sadness, helplessness, and prolonged loss of interest. Depression not only causes negative emotional states but also affects an individual's thought patterns, behavior, and perception of themselves and their social environment. From a cognitive psychology perspective, depression is considered the result of recurring, deeply ingrained maladaptive thought processes within an individual. Beck (1979) states that the root of depression lies in cognitive distortions that form a negative thought framework, known as the Cognitive Triad. This framework describes three main components: a negative view of oneself, a negative view of the world, and a negative view of the future. These three components play a significant role in forming a cycle of depression that is difficult to break.

Individuals trapped in the cognitive triad typically exhibit a tendency to blame themselves excessively, believe they are worthless, view the world as a hostile place, and feel that their future has no chance of change. Beck (1979) explains

that this combination of thoughts creates a persistent pessimistic mindset. Negative emotions such as anxiety, fear, anger, and sadness then reinforce the triad pattern, leading to a worsening mental state. In the context of adolescents, this pattern is more likely to form because their emotional regulation abilities and cognitive maturity have not yet developed optimally. Goleman (2005) also emphasized that failure to manage emotions can easily lead to inner conflict, ultimately leading to profound psychological distress.

Literary works often serve as a representational space capable of depicting human psychological states in greater detail and depth. Weliek & Warren (2016), Elmustian & Jalil (2015), Emzir & Rohman (2017) state that literature not only depicts life but also reflects the inner dynamics of individuals, including psychological conflict, trauma, and emotional struggles. Through characters and storylines, readers can explore the characters' mental states more closely and understand how mental conflicts shape their lives. Novels, as a form of modern literature, offer great flexibility in depicting the complexity of characters' emotions and mental turmoil. Narratives in novels often present tension, feelings of loss, traumatic experiences, and inner struggles that resemble real-life psychological phenomena).

Ameylia Falensia's novel *00.00* is a contemporary literary work that offers a profound exploration of adolescent psychology through the character of Lengkara. This character is depicted as a teenager experiencing prolonged emotional distress due to traumatic experiences, unstable interpersonal relationships, and a sense of alienation faced in everyday life. Lengkara frequently exhibits signs of losing control of her emotions, such as intense fear, recurring sadness, explosive anger, and a sense of hopelessness about herself and her future. Lengkara's representation in this novel provides a powerful illustration of how negative emotions can develop into depression when not managed adaptively.

Lengkara's mental state is highly relevant when analyzed through Beck's Cognitive Triad



perspective. This is evident in how the character views herself as worthless, frequently blames herself for various negative events, and feels undeserving of happiness. This negative view of the world is evident in how Lenggara perceives her surroundings as an emotional threat, believes that no one truly cares, and feels that her life is filled with pain and disappointment. Meanwhile, his negative outlook on the future stems from his belief that all efforts will be futile and that his life lacks a clear direction. The three components of the triad form a cycle of depression that exacerbates the character's emotional and cognitive state.

The objectives of this study align with the research problem formulation: (1) to describe the emotional forms of Lenggara, (2) to explain the forms of depression based on negative self-view, negative worldview, and negative future view, and (3) to outline the relationship between negative emotions and Lenggara's cognitive distortions. These objectives are expected to provide a comprehensive understanding of the representation of depression in literary works, particularly in contemporary novels that relate to the lives of adolescents.

This research offers several important benefits. Theoretically, it expands the study of literary psychology by applying Beck's Cognitive Triad theory to understand the mental states of characters in modern literary works. This study can serve as a reference for future research exploring mental disorders through literary media. Practically, this research can inspire researchers, students, and educators in understanding the psychological dynamics of adolescents through fictional characters. Educationally, the research results can be used as teaching materials to improve students' emotional literacy, particularly in understanding depression and mental health through literary reading. The theoretical review underlying this research includes theories of emotion, depression, cognitive distortion, the Cognitive Triad, and literary psychology. According to Alwi (2001), emotions are psychological and physiological responses that arise from certain stimuli, while Goleman (2005)

emphasizes that the ability to manage emotions determines an individual's mental resilience in dealing with psychological stress. Beck (1979) comprehensively explains the relationship between negative thought patterns and depressive symptoms, which then forms the basis of the main analysis in this study. According to Endraswara (2013), literary psychology is used to analyze the psychological state of characters in greater depth through the interpretation of literary texts.

Several relevant studies that support this study include Sabarani and Razak (2023) on the structure of inner conflict in folktales, Sabarullah and Agustina (2024) on text analysis in language learning, and Reyaan and Wutwensa (2024) on the process of linguistic text reproduction. These three studies demonstrate that an in-depth study of a character's mental structure and narrative representation can provide new insights into the psychological dynamics of literary works. Therefore, research on Lenggara's depression in the novel 00.00 through Beck's Cognitive Triad theory is urgently needed to fill a research gap in contemporary literary studies.

METHOD

Research methods are a crucial part of the scientific process because they determine the accuracy of the research steps and the validity of the data obtained. In this study, a qualitative descriptive method was used. This method was chosen because the research focuses on describing the character's psychological phenomena, namely emotions and depression, as depicted in Ameylia Falensia's novel 00.00. Bogdan & Taylor, in Moleong (2019), Bogdan & Biklen (2007), Razak (2017) state that qualitative research aims to understand phenomena in depth from the perspective of the subject or data, rather than simply measuring them numerically. This approach is most appropriate for explaining the psychological dynamics of fictional characters through the analysis of literary texts.

Qualitative descriptive research is used to present data as is, without manipulation, within

the context of the text being analyzed. In the context of literary psychology research, this method allows for interpretation of the character's psychological state through narrative, dialogue, description, and the development of the storyline. Therefore, this method is relevant for describing the process of negative emotions and the structure of depression in Lengkara, based on Beck's Cognitive Triad framework.

The research procedure was carried out through three main stages: pre-research, implementation, and in-depth analysis. In the pre-research stage, the researcher identified the problem, determined the focus of the study, reviewed relevant theories, and established the primary data source, the novel 00.00. Furthermore, the researcher also developed a research instrument in the form of a categorization table containing emotion categories, cognitive triad components, and indicators of depressive symptoms according to Beck (1979).

The implementation phase involved intensive reading of the novel to uncover data related to the emotions and depression of Lengkara's character. The researcher read the novel several times to ensure a deep understanding of the character's characterization, plot, and conflicts relevant to the study of literary psychology. Each piece of data found was recorded, coded, and categorized according to indicators.

The in-depth analysis phase was conducted after all data was collected. At this stage, the researcher connected the findings in the novel to theories of emotion, depression, and the Cognitive Triad framework. This process was conducted systematically to ensure that the research results accurately depict the character's psychological state as analyzed in the text.

The research design adheres to a qualitative descriptive research model. This study does not employ statistical measurements but rather describes psychological phenomena through textual analysis. According to Creswell (2014), qualitative research involves an interpretive process aimed at understanding phenomena in depth based on textual data.

In this study, the research design focused on character analysis, a technique for identifying a character's emotional and psychological state through narrative. The data source, a literary text, was analyzed by examining:

- 1) Excerpts from Lengkara's dialogue
- 2) The character's inner monologue
- 3) Descriptive narratives regarding the character's emotional state
- 4) Events triggering psychological conflict
- 5) Mood swings throughout the story.

This design allowed the research to delve deeper into the dynamics of the character's emotions and depression through a literary psychology approach. This approach follows Endraswara's (2013) view, which states that literary psychology examines the inner state of a character through literary texts as representations of human mental life.

This research was conducted in 2024, using a non-laboratory research location because qualitative research on literary works does not require an experimental space. The entire research process was conducted through reading and analyzing the printed and digital editions of the novel 00.00.

The research period was divided into four stages:

- 1) Data collection: 3 weeks
- 2) Data coding and categorization: 2 weeks
- 3) In-depth analysis based on theory: 3 weeks
- 4) Conclusion drawing: 1 week

This process was carried out in stages and iteratively to ensure valid and accurate findings.

The data collection tools in this study consisted of non-test instruments adapted to the characteristics of qualitative research. These instruments included:

- 1) The text of the novel 00.00 as the primary data source.
- 2) A data categorization table, containing emotional indicators (anger, sadness, fear, disappointment, despair), Beck's cognitive indicators (self-view, worldview, future), and indicators of depressive symptoms.
- 3) A data recording sheet, used to record quotes from the novel that describe the characters' psychological states.



- 4) The researcher served as the primary instrument, as per the qualitative research concept according to Sugiyono (2017).

This instrument was used to facilitate data collection and ensure that emotional categories and cognitive triads could be clearly identified.

The data analysis technique in this study used the Miles and Huberman model (1994), which consists of three main stages:

At this stage, the researcher selected, grouped, and simplified data related to the emotions and depression of the character Lengkara. Reduction was carried out by selecting relevant text excerpts and organizing the data into indicator categories.

The reduced data was then presented in the form of tables, narrative descriptions, and thematic categorization. Data presentation was carried out to demonstrate the emotional patterns, forms of depression, and the structure of the cognitive triad experienced by the character.

This stage aims to summarize the findings based on the relationship between the data and theory. The conclusions drawn are verified because the researcher re-examined the data to ensure consistency with Beck's Cognitive Triad theory.

This analysis technique allowed the researcher to draw sharper conclusions regarding how negative emotions and cognitive distortions shape Lengkara's depression.

RESULT

1. Negative Self-View

Research findings on the negative self-view aspect were classified into three subcategories: (a) feeling worthless, (b) feeling incapable, and (c) feeling unloved. Data were obtained from narrative excerpts, internal monologues, and dialogues of the character Lengkara, coded as PNTDS.

- a. Feeling worthless. Lengkara's feelings of worthlessness are evident in various expressions that indicate low self-esteem. The character describes herself as "a piece of meat that has no value in front of anyone," indicating a loss of appreciation for

her own existence. Furthermore, Lengkara also several times views herself as a burden to others, feels her presence is a nuisance, and considers herself unworthy of being maintained. In several excerpts, she compares herself to others who are considered better, thus reinforcing the perception that she has no advantages. These findings indicate that feelings of worthlessness are a key pattern that consistently emerges in the character's thoughts and speech.

- b. Feeling incapable. The subcategory of feeling incapable emerges when Lengkara displays a lack of confidence in her own capacity to solve problems or cope with life's pressures. The character repeatedly states that he cannot overcome the pain he experiences, is unable to meet anyone's expectations, and lacks the strength to change for the better. This inability is also evident in his fear of trying new things because he believes every effort will end in failure. Lengkara feels that nothing he does ever produces positive change, leading to a belief that he lacks control or the ability to determine the direction of his life.
- c. Feeling unloved. Indicators of feeling unloved are found in the character's speech, which demonstrates the belief that he has never been truly loved by others. Lengkara views his social relationships as unequal and full of rejection. He feels unwanted, even by those who should be close to him. In several passages, Lengkara believes that others' affection is merely a pretense, and he believes that no one understands or wants to accept him for who he is. These findings indicate that the character views himself as unworthy of love and attention, thus reinforcing his depressive mindset.

2. Negative Worldview or Environment

Findings on the negative worldview aspect were classified into three subcategories: (a) feeling the world is unfair, (b) feeling unsupported by

others, and (c) feeling alienated from the social environment. Data were coded using PNTD.

- a. Feeling the world is unfair. This form of feeling the world is unfair is evident in Lengkara's assessment that life treats him unequally and tends to be cruel. He views every bitter experience he has experienced as proof that the world does not provide him with opportunities to grow. In several quotes, Lengkara states that "life always hits him for no reason," or that he is never given the space to experience happiness like others. He feels that all good things always elude him, while bad events continue to occur. This view demonstrates a strong perception that the world is unfriendly and does not treat him fairly. This perception of injustice makes Lengkara distrust that life offers good things or opportunities for him.
- b. Feeling unsupported by others. The subcategory of feeling unsupported emerges through the character's experience of being treated coldly, misunderstood, or even ignored by those around him. Lengkara revealed that whenever he tried to share his thoughts or seek attention, others didn't respond as he expected. He felt he had no one to lean on, both emotionally and mentally. In several narratives, Lengkara mentioned that his words were often disregarded, his views unheard, and his presence unappreciated. This situation led to the belief that social support was never available to him, thus reinforcing his perception that the world was filled with indifferent and uncaring people.
- c. Feelings of alienation from his environment. This feeling of alienation was evident in Lengkara's withdrawal from social interactions because he believed that no one wanted his presence. He felt constantly outside of social circles, even though he was physically in the same space with others. In one narrative, he described himself

as being behind a glass that separated him from others; he could see them but couldn't connect with them. His belief that his existence was unimportant led him to distance himself from interpersonal relationships. This feeling of isolation was further amplified when he believed that others didn't want to be close to him in the first place, thus he was reluctant to initiate new interactions. These findings indicate that Lengkara positioned himself as an individual completely on the fringes of social life.

3. Negative View of the Future

Regarding negative views of the future, data were classified into two subcategories: (a) feeling that failure will continue to recur, and (b) feeling that there is no hope for change. The data were coded as PNTMD.

- a. Feeling that failure will continue to recur. This feeling of recurring failure is evident in Lengkara's belief that his future will be no different from his previous negative experiences. He believes that all the mistakes, losses, and pain he has experienced will recur. In several quotes, Lengkara believes that nothing he does is "never right" and that every step he takes always ends in failure. This belief leads him to view life as a never-ending cycle of suffering. He feels he has no control over changing the situation, so every plan, hope, or effort is deemed futile before he even begins. This finding indicates a mindset that is stuck in the past and does not allow for the possibility of positive change.
- b. Feeling hopeless. This indicator of feeling hopeless emerges from Lengkara's assessment that the future offers no opportunity for recovery, happiness, or personal growth. He describes the future as dark, empty, and devoid of any possibility of improvement. In several parts of the narrative, Lengkara is reluctant to even think



about the future because he believes it will only add to his emotional burden. He believes there is no reason for him to hope, because everything he desires will never be achieved. The belief that his life "will stay like this forever" indicates a high level of despair and is a key part of the character's depressive mental structure.

DISCUSSION

Lengkara's negative self-view aligns with Beck's negative self-view theory, which refers to an individual's belief that they are worthless, incapable, and unlovable (Beck, 1979). The research findings showing that Lengkara considers himself "insignificant" align with research by Mahdi et al. (2022), who found that fictional characters with depressive symptoms tend to apply negative self-labeling as a form of cognitive distortion. Furthermore, these findings align with Arisha's (2021) findings, which explain that literary characters experiencing depression often view themselves as a burden to their environment. This consistent finding strengthens the argument that self-deprecation is a consistent indicator of depressive symptoms. From a second perspective, Lengkara's negative self-image can be understood through the perspective of developmental psychology, specifically Sullivan's (1953) theory of interpersonal relationships. Sullivan stated that low self-esteem often arises from experiences of alienation and unmet emotional needs in social interactions. This is evident in Lengkara's experience of feeling unloved, which leads to a negative self-image. Thus, the findings of this study not only align with Beck's theory but also illustrate the interpersonal dimension that reinforces the character's depressive state.

Furthermore, a negative view of the world or environment indicates that Lengkara views life as unfair, unsupportive, and isolating. This perspective supports Beck's negative worldview theory, which asserts that individuals with depression view the environment as a threatening place. This finding is reinforced by Damanik's (2020) research, which found that perceptions of environmental

injustice are a primary trigger for depressive thought patterns in adolescent characters in modern Indonesian literature. This connection reinforces the analysis that Lengkara not only experiences internal anxiety but also has an inherent negative interpretation of social environmental dynamics.

From a psychosocial perspective, this finding is also relevant to Bowlby's (1988) study on emotional attachment. Bowlby asserted that individuals who experience failed emotional relationships in their immediate environment tend to develop a mindset of an unsafe world. This concept is clearly evident in Lengkara, who feels misunderstood, unsupported, and even ignored by those around him. This suggests that Lengkara's depression is not merely an intrapersonal phenomenon but also the result of a complex interaction between family dynamics, social relationships, and environmental perceptions.

Lengkara's negative outlook on the future reinforces the two previous aspects. This outlook is characterized by feelings of hopelessness, a belief that failure will continue to recur, and a loss of hope for change. Beck (1979) calls this a negative view of the future, one of the most common and dangerous indicators of depression. The findings of this study are consistent with Putri's (2022) research, which revealed that literary characters experiencing depression tend to view the future as an extension of past mistakes and failures. This similarity clarifies that Lengkara's thoughts are trapped in a pattern of catastrophizing distortion, namely the tendency to assume that the future will inevitably end badly.

From a clinical perspective, hopelessness is a significant symptom of depression and is often associated with the risk of destructive behavior (Abramson et al., 1989). Although the novel does not explicitly depict extreme actions, Lengkara's persistent pessimistic mindset indicates that he is in a vulnerable psychological state. Thus, the findings of this study not only illustrate the depiction of depression in a literary context but also have important relevance for clinical psychology stud-

ies. This lies in the depth of data analysis utilizing a detailed coding system (PNTDS, PNTD, PNTMD). This approach allows researchers to identify depression patterns more systematically and measurably. Furthermore, the use of the Cognitive Triad theory provides a strong theoretical foundation, as this theory has been widely used in previous psychological and literary studies, thus enhancing the validity of the findings.

The limitations of this study lie primarily in its focus on a single character and a single novel, thus limiting generalizations to other literary works. Furthermore, this study did not utilize comparative analysis with other works that address the theme of depression, allowing for greater interpretation. The analytical rigor would be enhanced if further research included character comparisons or a multidisciplinary approach incorporating neuropsychology or psychoanalysis.

Based on the discussion, it is recommended that further research include more than one character or literary work to allow for broader comparisons of depression patterns. The use of additional theories, such as psychoanalytic approaches or attachment theory, would also enrich the study. Furthermore, literary research on mental health needs to be continuously developed as an effort to increase emotional literacy and awareness of depression issues in society.

CONCLUSION

Based on the research and analysis conducted, it can be concluded that the representation of depression in the character Lengkara in Ameylia Falensia's novel 00.00 is clearly reflected through three main aspects of the Cognitive Triad framework proposed by Aaron T. Beck. These three aspects—negative views of oneself, the world, and the future—appear consistently in the narrative, internal monologues, and character dialogue, forming a pervasive and ongoing pattern of depression.

First, a negative self-view is evident through Lengkara's experiences, filled with feelings of worthlessness, inadequacy, and unlovability. The character views herself as worthless, never good

enough, and unworthy of attention or affection. Various expressions of self-deprecation and the belief that she is merely a burden to others demonstrate strong cognitive distortions, such as negative labeling and overgeneralization. These findings indicate that cognitive aspects of self-esteem are the primary basis for reinforcing the character's depressive state.

Second, a negative view of the world emerges in the form of a belief that the environment is unfair, unsupportive, and alienates her from healthy social relationships. Lengkara feels never understood, never receives a positive response, and as if reality constantly corners her. This view of the world as a threatening place creates feelings of alienation and social withdrawal. This suggests that the character's interpersonal experiences and social perceptions contribute to the structure of her depression.

Third, a negative view of the future is reflected in a pessimistic attitude and a deep belief that failure will continue to recur. Lengkara sees the future as a dark space that offers no opportunity for recovery, change, or happiness. He not only loses hope but also the motivation to consider the future itself. This thinking indicates a sense of hopelessness, a condition where an individual no longer sees the possibility of positive outcomes in his life.

Overall, these three aspects indicate that Lengkara experiences a patterned, stable, and mutually reinforcing depressive thought pattern, consistent with Beck's Cognitive Triad. This finding fully addresses the research problem and confirms that the novel 00.00 successfully depicts a state of depression in depth through the layers of its characters' thinking. Thus, this work not only depicts the characters' inner conflict but also provides a powerful representation of how depression operates through cognitive patterns, social perceptions, and negative future expectations.

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