

Anger Expression in Malay Novel Dialogues: A Study Based on Hude's Framework

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ABSTRACT

The emotion of anger is one of the basic emotions that is often expressed in human communication, including through dialogue in creative works. In novels, language plays an important role as a medium to convey the emotion of anger through dialogue and the narrative images that accompany it. However, research on the expression of the emotion of anger in the dialogue of Malay novels based on the emotional framework of Hude (2006) still lacks specific attention. Therefore, this study aims to identify the forms of angry emotional expression and analyze the way these emotions are expressed in the dialogue of Malay novels based on the emotional framework of M. Darwis Hude (2006). This study uses a qualitative approach with the method of content analysis on the novel Hari-hari Terakhir di Jesselton by Ruhaini Matdarin. The study data consists of dialogues containing angry emotions along with the narrative descriptions that accompany them. The narrative descriptions are analyzed based on the four main forms of emotional expression presented by Hude (2006), namely voice expression, facial expression, attitude and behavior expression and other expressions. Data were collected through purposive sampling and analyzed using NVivo software. The findings identified 91 angry emotional data. The analysis shows that voice expression is displayed through a firm tone, shouting, swearing and successive questions, while facial expression is shown through a sour face, staring eyes and sharp contemplation. Attitude and behavior expressions are depicted through aggressive actions, instructions and threats, while other expressions involve physical changes such as heaving chest, tense neck veins and startled reactions. This study proves that the expression of angry emotions in novels is built through a combination of verbal and non-verbal elements that complement each other in character communication even though it is presented in the form of written text. In addition to expanding the application of Hude's (2006) emotional framework in the field of linguistics and communication, this study also shows that novel dialogue has the potential as linguistic data to examine the relationship between language, emotion and communication in creative works.

Keywords: angry emotion, Malay novel dialogue, emotional expression, communication, M. Darwis Hude, linguistics

INTRODUCTION

Emotions are an important element in human life because they influence thinking, behavior and communication. According to H. Nasaruddin Umar, emotions have a close relationship with brain function because both influence each other (Hude, 2006, p. ix). This relationship shows that the thought process influences the formation of emotions, while emotions influence the way humans act and communicate. In the context of communication, language is an important medium in expressing human emotions. According to Altun (2023), language not only

functions to convey information, but also helps humans express feelings, share experiences and understand the conditions of their environment. Therefore, each emotion has its own form of language expression, including angry emotions.

Anger is one of the basic human emotions that appears when someone is faced with a tense situation, conflict or experience that is considered disturbing. Based on the definition of Kamus Dewan Perdana (2021), angry emotions can be understood as a state of feeling angry, furious, upset or wrath that arises as a result of a situation that is considered hurtful, insulting or disappointing. This definition shows that angry emotions are related to emotional reactions to certain stimuli and can be expressed through language and behavior in human communication.

Similarly, according to Hude (2006, p. 162), the emotion of anger is an emotion that often appears in daily conversation and is often considered an “emotion” in a negative sense. In a written context, the emotion of anger can be observed in creative works such as novels through dialogues between characters that display natural communication and resemble daily conversations. Baños-Piñero and Chaume (2009) and Nykänen and Koivisto (2016) explain that dialogue in creative works resembles real daily conversations even though it is planned by the author. This is because dialogue in creative works is built to display more natural interactions and is closer to social life. Therefore, novels as a medium of non-verbal communication are able to convey messages, thoughts and emotional experiences to readers through narrative texts (Siti Farida Salleh et al. 2020).

In addition to the use of language, the emotion of anger can also be identified through the expressions shown, whether through changes in facial expressions, tone of voice or attitudes and behaviors. According to M. Darwis Hude (2006, p. 47), emotional expression is not only influenced by natural factors, but is also shaped through experience and social interaction. In the context of a novel, these expressions can be detected through narrative descriptions that accompany dialogue, such as a high tone of voice, a tense face and certain behaviors. These descriptions show the reactions and ways in which characters communicate in a situation, thus helping readers understand the emotions expressed in the dialogue.

Based on Hude's (2006) emotional framework, emotional expression can be divided into several main forms, namely facial expressions, vocal expressions, expressions of attitudes and behaviors and other expressions. In the context of angry emotions, these forms of expression show the character's emotional reactions to a situation or conflict that occurs. Therefore, this study examines the forms of angry emotion expression and the ways in which these emotions are expressed in a Malay novel dialogue utilising Hude's (2006) emotional framework to understand the relationship between emotions and communication in character interactions.

Problems Statement

Studies related to emotions in the field of language and linguistics are receiving increasing attention because language not only functions as a communication tool, but also becomes an important medium in expressing human emotions (Aminnudin 2025; Nor Hafuza et al 2024). In communication, emotions can be identified through the use of language, tone of voice, facial expressions and behavior shown by a person. In the context of creative writing such as novels, emotions are displayed through dialogue and narrative descriptions that describe the emotional state of the character in an interaction.

However, interpreting emotions in novels becomes more challenging because written texts are not accompanied by non-verbal elements such as tone of voice, facial expressions and body movements that usually help humans understand emotions more clearly in real communication. According to Nadiatul Shakinah (2023), non-verbal elements are difficult to translate directly into written form. However, in novel dialogues, these elements can still be detected through narrative descriptions or information that accompanies a dialogue. In the communication process, emotions are not only conveyed verbally, but are also shown through expressions and body movements. Nadiatul Shakinah (2023) explains that individuals interact with other individuals or groups by displaying emotions through various forms of expression that represent the emotional state experienced at that time. In certain circumstances, emotions that cannot be expressed verbally can still be shown through facial expressions, body movements and behaviors that accompany communication. Therefore, non-verbal elements depicted in the narrative dialogue of a novel are important to help readers understand the emotional state of the character more

clearly.

Based on the emotional framework of Hude (2006), there are four forms of emotional expression, namely voice expression, facial expression, behavior and other expressions that can explain a person's emotional state. In the context of angry emotions, Hude (2006, p. 163) explains that these emotions can be identified through changes in facial expressions, heavy tone of voice, body parts and certain actions that show an aggressive tendency. In addition, Hude (2006, pp. 166–167) also explained that angry emotions can be expressed through the use of language such as harsh advice, explosive words and certain expressions to calm oneself.

In the dialogue of Malay novels, angry emotions are often detected in situations of conflict, opposition and tension between characters. The expression of these emotions can be seen through the use of certain utterances as well as narrative descriptions that show changes in the voice, face and behavior of the characters. In addition, the use of language that is assertive, harsh or sarcastic also shows the way in which angry emotions are expressed in communication. This shows that dialogue in novels has the potential as research data to examine the form of emotional expressions in the use of language and characters' communication.

However, studies based on Hude's (2006) emotional framework mostly focus on aspects of emotional management, emotional classification and emotional analysis in religious texts and creative works (Iffaty Zamimah & Dinda Aulia Putri, 2021; Andi Rahmansyah et al., 2023; Salsabilatussa'dyah & Akmal Rizki Gunawan Hasibuan, 2024; Amanda Oktafiani, 2025). Research that specifically examines the forms of expression of angry emotions through the dialogue of Malay novels, especially those that combine the use of dialogue language with accompanying information such as voice, face and behavior based on Hude's (2006) emotional framework, is still limited. Thus, this study aims to identify the forms of angry emotional expression and analyze the way these emotions are expressed in a Malay novel dialogue: *Hari-hari Terakhir di Jesselton* by Ruhaini Matdarin based on Hude's (2006) emotional framework.

Research Objectives

1. To identify the form of emotional expression of anger in a Malay novel dialogues
2. To analyze how angry emotions are expressed in a Malay novel dialogues based on the emotional framework of Hude (2006)

LITERATURE REVIEW

Studies related to emotions were initially discussed more in the field of psychology because emotions are related to mental processes, behavior and human responses to stimuli. However, According to Aminnudin (2025) the development of current research shows that research on emotions is also developing in the field of language and communication because language is seen as an important medium in expressing human emotions in social interaction.

In the field of psychology, emotions have been discussed extensively by several figures such as Ekman, Lazarus and Hude. Ekman (1992) explained that humans have several basic emotions that are universal such as happiness, sadness, anger, fear, disgust and surprise which can be recognized through distinctive facial expressions across cultures. However, his discussion focused more on the identification of emotions through facial expressions. Lazarus (1991) also emphasized the role of cognitive evaluation in the formation of emotions, namely emotions are produced when individuals evaluate and interpret a situation they encounter. Hude (2006) also expanded the discussion by describing the process of emotion formation more comprehensively and explaining various forms of emotional expression which include voice, face, behavior and other expressions. Therefore, Hude's framework is seen as more suitable to explain how emotions are formed and expressed in the context of human communication, including through the use of language.

In addition to the psychological perspective, emotional expression is also studied in the context of communication and social interaction. A study by Nur Aiman Fatihah and Normalis (2023) examined the facial expressions and responses of characters based on five basic emotions, namely happiness, sadness, fear, anger

and disgust, through the animated film *Inside Out*. Their study used Brown and Levinson's Face Theory (1987) to analyze the positive and negative faces of the main characters. The study findings showed that emotions influence the way characters express themselves in the context of social interaction. In the context of angry emotions, negative faces are displayed when characters want to act independently without being influenced by the wishes or expectations of others. Characters act based on their own emotional impulses without thinking too much about the acceptance of their actions by others. Consequently, they prove that angry emotions influence self-expression and human communication responses and help understand the relationship between emotions and behavior in social interaction.

Besides that, the study of emotions is also expanded in the context of creative works. Nadiatul Shakinah (2023) examined emotional expression as a form of character communication through *Hikayat Nakhoda Muda* and *Hikayat Parang Puting*. This study explains that emotions in creative works can be identified through facial expressions, voice, behavior and touch displayed through the characters' speech and actions. Moreover, non-verbal elements depicted in the narrative also help readers understand the character's emotional state. Although the nadiatul Sakinah used Hude's (2006) emotional framework, the discussion focuses more on the depiction of the character's emotions in general, the events that trigger emotions, and the character's actions in the story. Most importantly, her study also does not pay special attention to the expression of angry emotions. Therefore, the present study is distinct in that it examines how angry emotions are expressed through dialogue and narrative depictions to understand the form of emotional expression in communication between characters based on M. Darwis Hude's (2006) emotional framework.

Likewise, a study by Nursyafieqa 'Ifwat and Maizura (2024) on the use of abusive language on social media communication found that angry emotions can be identified through the language used in communication. The study reported that anger is often expressed through the use of harsh, sarcastic, and attacking language. The findings indicate that angry emotions are closely associated with language use and the manner in which individuals convey their emotions in social contexts.

METHODOLOGY

This study employed a qualitative approach and uses content analysis to examine the forms of angry emotional expression in the dialogue of the novel *Hari-hari Terakhir di Jesselton* by Ruhaini Matdarin. Content analysis is used to systematically interpret text data through the process of coding, classification and identification of language expressions (Hsieh & Shannon, 2005). This method is suitable for use because the study data is in the form of dialogues that contain emotional elements as well as forms of communication between characters. Also, this study took into account the narrative descriptions that include descriptions related to the tone of voice, facial expressions, behavior and character reactions which help explain the forms of angry emotional expression in communication between characters.

Research Sampling

Hari-hari Terakhir di Jesselton by Ruhaini Matdarin was selected purposively based on two criteria. First, the novel portrays various social conflicts and tensions that give rise to angry emotions in interactions between characters. Second, the novel received the Hadiah Sastera Perdana Malaysia 2017/2018 in the Novel category, highlighting its literary significance.

Data Collection Steps

The data collection process was carried out systematically in several stages to ensure that the data obtained was relevant to the focus of the study.

First Stage

The novel *Hari-hari Terakhir di Jesselton* was read repeatedly to understand the context of the story, conflict situations, relationships between characters and situations that trigger angry emotions in character communication. All dialogues in the novel were identified as the study population, while dialogues (phrases or

sentences) that contain angry emotions were manually marked based on the context of communication and forms of emotional expression displayed in the dialogues and narrative descriptions.

Second Stage

The selected dialogues were re-recorded in a separate document along with information such as the novel page, situational context and forms of emotional expression shown by the characters. In addition to dialogues, narrative descriptions accompanying dialogue were also recorded because they contained information related to tone of voice, facial expressions, behavior and character reactions that helped explain the state of angry emotions in communication.

Third Stage

The collected data was imported into NVivo software for the purpose of systematic data management and organization. The data was organized by chapter and coded using the DEM code, which is an abbreviation for Angry Emotion Data. Next, the forms of emotional expression were categorized based on Hude's (2006) emotional framework, namely voice expression, facial expression, behavioral expression and other expressions.

Data Analysis Steps

The data analysis process was carried out in stages to achieve the objective of the present study.

First Stage

At the initial stage, each data that was coded as DEM based on the communication context and Hude's (2006) emotional framework to ensure that the data display angry emotions.

Second Stage

At this stage, the data was analyzed to identify the forms of angry emotional expression based on Hude's (2006) emotional framework, namely voice expression, facial expression, behavioral expression and other expressions. The analysis was carried out by examining non-verbal elements depicted in the narrative such as changes in tone of voice, screams, yells, facial expressions, body gestures and character actions that indicate angry emotional states. In addition, the dialogue in a form sentence was also analyzed to see how angry emotions were expressed in characters through the use of exclamatory sentences, short sentences, consecutive questions, swearing, affirmation and punctuation that help describe emotional stress, tone of speech and character's angry state in the dialogues.

Third Stage

Next, the data was grouped according to the forms of angry emotional expression identified in the novel dialogue. This grouping was done based on similarities in forms of expression such as voice, face, behavior and other expressions to facilitate the process of describing and interpreting the data.

Fourth Stage

In the final stage, the study findings are described and interpreted based on the relationship between dialogue, narrative depictions and the forms of angry emotional expression shown by the characters.

Theoretical Framework

In this study, the emotional framework proposed by Hude was selected because the framework not only describes the process of emotion formation, but also emphasizes the relationship between emotion, expression, behavior and language use in human communication. Furthermore, Hude's approach based on a psychological perspective and Islamic values is seen as more suitable for the cultural context of the Malay community and dialogue analysis in creative works. According to Hude (2006), emotions are psychophysiological symptoms that affect human

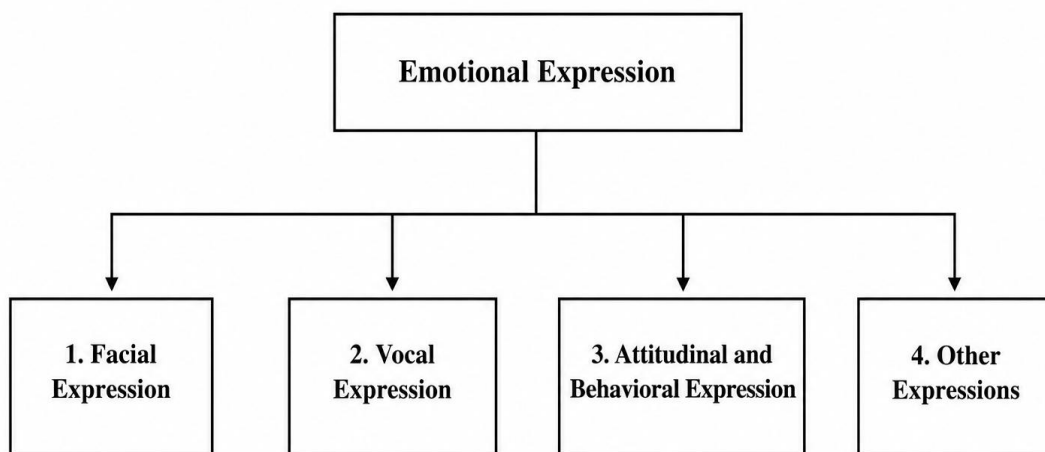
thinking, perception and behavior. Emotions are formed through situational stimuli and cognitive evaluation processes before being expressed through various forms of expression. Hude classifies basic human emotions into six main categories, namely happiness, anger, sadness, fear, hatred and surprise or surprise. Although emotions are universal, their forms of expression differ according to individual experiences, situations and backgrounds.

In this framework, angry emotions occur when individuals evaluate a situation as a threat, failure to meet needs or violation of values held. This evaluation then triggers an emotional response that affects the individual's reactions and behavior. Angry emotions can be expressed through the use of language, facial changes, actions and internal reactions that are not directly expressed. Therefore, this framework is used as a basis for identifying and analyzing angry emotional expressions in dialogues of a Malay novel of this study.

Figure 1

Theoretical Framework

(Hude, 2006)



Four Main Forms of Emotional Expression

Figure 1 represents the theoretical framework to analyze angry emotions displayed by characters of a novel in this study. First, facial expression is the most easily identifiable form of emotion. It can be seen through changes in the face such as the eyes, forehead, cheeks, mouth and lips. For example, having a gloomy, pale, blushing or frowning face are indicators of a person's emotional state. Second, voice expression refers to changes in emotion through speech such as shouting, cursing, laughing, a raised tone of voice or sudden silence. Moreover, intonation and voice pressure help convey emotional meaning in communication. Thirdly, attitudinal and behavioral expression refers to expression involving an individual's actions towards a situation either in the form of self-involvement or self-disengagement. For example, aggressive actions, self-defense or distancing reflect the emotional state experienced. Finally, strong emotions can be manifested by characters through other physical reactions such as fainting, vomiting, drooling or uncontrolled movements due to high emotional stress.

FINDINGS & DISCUSSION

This study identified 91 angry emotions and they were coded as DEM codes (Anger Emotion Data) using NVivo software. Analysis showed that angry emotions in the dialogue of this novel were expressed through four forms of expression as stated by Hude (2006), namely vocal expression, facial expression, expression of attitude and behavior and other expressions. It should be noted that only the most analytically significant dialogues are selected for detailed evaluation in the following findings section.

Voice Expression

Firstly, the findings indicate that angry emotions are often expressed through voice, namely through the use of high tones, screams, yells, firm voices, urgent voices and sarcastic tones. According to Hude (2006:51), voice expression in oral communication is easier to understand and has a stronger impact than written communication. Even though in the context of a novel, these voice elements cannot be heard directly by the reader, voice expression can still be identified through information accompanying the dialogue and the use of language that describes the emotional pressure of the character when communicating as shown in Figure 1.

Figure 1

Data Code	Dialogue Excerpt (Chapter: Page)
DEM02	“Jauhkan dirimu dari jendela itu!” Suara Razak di muka pintu, tegas . (1:12)

*Translation: “Stay away from that window!” Razak's voice at the door, being **firm**. (1:12)

Based on the data, the author provides a contextual cue “Razak’s voice ... being firm” which directly explains the tone of voice of the character when speaking by using an imperative sentence “Stay away from that window!”. This is accompanied by an exclamation mark to reflect the vocal intensity and the character's angry emotional state while issuing the command. This is consistent with Scherer et al. (2015), who reported that anger is typically associated with high vocal intensity and strong energy in the higher frequency range. Their study also found that anger is typically expressed through assertive and regular phonation, explaining the high level of emotional arousal. Therefore, Razak’s description of assertive voice serves as an important indicator of angry vocal expression in dialogue. From a linguistic point of view, the use of the imperative sentence explains that the utterance is directed towards a person and it controls the actions of the interlocutor. In the context of the novel, the combination of the contextual cue and the utterance helps the reader imagine the intonation of the speech and identify the expression of the angry emotional voice displayed through the dialogue.

Secondly, Figure 2 shows the expression of voice can also be identified through the form of expressions and the use of language even though the author does not directly state the tone of voice.

Figure 2

Data Code	Dialogue Excerpt (Chapter: Page)
DEM01	“Kau dengar atau tidak soalan aku? Aku bukan bercakap dengan dinding.” (1:7)

* Translation: “Did you hear my question or not? I am not talking to a wall.” (1:7)

Although the data is not accompanied by any contextual information that explains the tone of voice of the character, it can be inferred through their choice of words. For instance, the use of consecutive rhetorical sentences, such as “Do you hear or not my question?”, clearly demonstrates an urgent and impatient tone. Lau and Lee (2018) argue that rhetorical questions are closely related to the expression of negative emotions, especially anger. They further explain that a series of questions can enhance the emotional power of an utterance and function as a strategy to express anger towards the person who provoked the emotion. Furthermore, the phrase “I am not talking to the wall” serves as a form of figurative language that underscores this mood. Specifically, it vividly conveys the speaker's anger and disappointment when they feel that their conversation is being ignored.

Similarly, the expression of angry voices is also detected through the use of shouting and swearing as depicted in Figure 3.

Figure 3

Data Code	Dialogue Excerpt (Chapter: Page)
DEM17	“Setan! Kau mahu beritahu aku atau tidak? Aku ini tuan kau! Orang yang beri kau makan dan pakai! Beraninya kau mengulun tuan sendiri? Sikap apa ini?” (12:141)

*Translation: “Satan! Are you going to tell me or not? I am your master! The one who feeds and clothes you! How dare you order your own master around? What kind of behaviour is this?” (12:141)

Within the text, textual cues such as the exclamation mark, interrogative structures, and profanity like “satan” collectively signal an angry tone. From a linguistic perspective, swear words serve as an emotional outlet, vividly reflecting the speaker’s rage and the psychological pressure they are exerting on the listener. Moreover, the character’s use of abrupt sentences and sharp questions mirrors a raised, urgent, and harsh delivery. This is supported by Stevenson et al. (2026) that high-intensity emotions such as anger are usually characterized by faster speech tempo, higher pitch, higher vocal intensity, and shorter pauses that indicate emotional urgency during communication. This hostile dynamic is further reinforced by the assertive declaration, “I am your master!”, which forcefully establishes the speaker’s dominant status and authority. Ultimately, even in the absence of audible sound, the novel’s strategic combination of vulgarity, punctuation, and specific sentence structures allows readers to easily visualize the character’s heated intonation and furious emotional state.

Overall, the expression of voice in the novel’s dialogue can be identified through accompanying information and the use of language in the character’s speech. The use of command sentences, consecutive questions, swear words, exclamation marks and urgent speech forms shows that linguistic elements in the dialogue play an important role in showing the expression of angry emotions. Although the novel is in the form of a written text, the author still uses various language elements and narrative images to help the reader identify the tone of voice, emotional pressure and angry state of the character in communication. This is in line with the views of Nadiatul Shakinah Abdul Rahman (2023) who explains that emotions can also be expressed through a person's tone of voice and speech in communication.

Facial Expressions in Angry Emotions

According to Hude (2006, p. 47), facial expressions serve as the primary visual indicator of an individual’s internal emotional state during significant events. These psychological shifts manifest physically, causing the face to pale, flush, frown, brighten, or darken. When specifically analyzing anger, Hude (2006, p. 163–165) notes that this emotion is frequently characterized by a flushed or reddened complexion. However, the author emphasizes that these physiological responses are subjective, meaning the exact manifestation of anger varies from person to person.

The findings indicate that the author employs a variety of facial cues, including a gloomy countenance, a sour expression, intense staring, and a piercing gaze, to illustrate anger within character interactions. In a literary context, these physical reactions are conveyed through narrative descriptions alongside dialogue, serving as vital non-verbal markers that allow readers to decode a character’s internal emotional state. Furthermore, these facial expressions work in tandem with the spoken word, reinforcing and amplifying the intensity of the angry emotions expressed through the dialogue itself. This situation is clearly illustrated in Figure 4 below.

Figure 4

Data Code	Dialogue Excerpt (Chapter: Page)
DEM03	Kemunculan Miss Tijah di belakang pentas dengan wajah masam mencuka telah dapat dibaca oleh Razak yang tercegat di tepi tiang. “Kau sudah hilang akalkah?”... “Apa yang kaufikirkan?” (10:121)

*Translation: Miss Tijah's appearance backstage with a sour expression was immediately noticed by Razak, who stood motionless beside the pillar. "Have you lost your mind?"... "What are you thinking?" (10:121)

DEM03 is a dialogue spoken by Miss Tijah to Razak (her brother) when she felt angry at Razak's actions that drastically changed the storyline of the stage performance until the performance became chaotic and looked like a school children's performance. The narrative image that accompanies this dialogue is the "sour expression", which shows a change in facial expression due to suppressed feelings of disappointment and anger. This facial expression is an early indication of the character's emotional state before the anger is expressed verbally. This is in line with Giacalone et al. (2025) who argues that feelings of anger are often directed at individuals whose actions are perceived to violate justice, equality, or accepted standards in a particular context. Moreover, the use of interrogative sentences such as "Have you lost your mind?" and "What are you thinking?" also shows irritating tone and dissatisfaction with Razak's actions. The combination of facial expressions and speech forms shows that angry emotions are expressed simultaneously through non-verbal and verbal elements in the dialogue.

Figure 5

Data Code	Dialogue Excerpt (Chapter: Page)
DEM27	"Lihat!" Miss Tijah membuntang mata . "Namanya pun tidak kau ketahui. Bagaimana pula kau boleh percaya bulat-bulat akan katanya?" (19:230)

*Translation: "Look!" Miss Tijah glared with widened eyes. "You don't even know his name. How can you completely believe what he says?" (19:230)

The dialogue in Figure 5 was spoken by Miss Tijah to Razak after Razak informed them that they had to wait in Jesselton until New Year's Eve before returning to Malaya. According to Razak, the decision was made based on a promise made by a masked man. This situation angered Ms. Tijah when Razak only used "a masked man" instead of the man's name. Miss Tijah thought Razak was too trusting of strangers. In this data, the facial expression depicted by the author is Ms. Tijah's wide eyes, which appeared when she questioned Razak's decision to trust the masked man without knowing who he was. This finding is consistent with Jayaswal et al. (2025), who stated that facial expressions play an important role in conveying emotions non-verbally and helping others understand an individual's feelings and emotional state. This expression reflects anger accompanied by disbelief and disappointment at Razak's actions. Furthermore, the interrogative sentence, "How can you completely believe what he says?", conveys a reproachful and critical tone towards the interlocutor's behavior. The wide eyes, together with the questioning form of speech, show how facial expressions and language work together to convey the character's emotional tension during the interaction.

Figure 6

Data Code	Dialogue Excerpt (Chapter: Page)
DEM76	Besar mata Sharif Hamid merenung mulut Awang Ruskap yang melontarkan pertanyaan dengan suara tinggi sebentar tadi. "Kau tanya mengapa? Siapa bekerja untuk siapa?" (7:83)

*Translation: Sharif Hamid stared wide-eyed at Awang Ruskap, who had just raised his voice while asking the question. "Why are you asking? Who works for whom?" (7:83)

Figure 6 demonstrates how this facial expression is expressed in the DEM76 data. This dialogue is spoken by Sharif Hamid who is angry when his order to send Awang Ruskap to Inanam is questioned by his employee in a high-pitched voice. The narrator describes Sharif Hamid staring at Awang Ruskap with big eyes towards Awang Ruskap's mouth. This makes it clear that he is truly angry and feels his authority is being challenged. According to Ekman and Friesen (1975), angry emotions are characterized by closed and lowered eyebrows,

raised upper eyelids, and tense lower eyelids, which serve as visual cues to a person's angry emotional state. Furthermore, Marsh et al. (2005) argue that facial features associated with anger are often considered signals of maturity and social dominance. In this context, Sharif Hamid's sharp gaze not only functions as an expression of anger but also as a non-verbal attempt to reassert his authority as an employer. In addition, the use of the imperative sentence "Who works for whom?" shows a form of expression that emphasizes the speaker's authority and social position. This emphasizes that facial expressions not only depict the character's emotional state, but also reinforce the pressure and assertiveness conveyed through speech.

In conclusion, the study findings show that angry emotions in the dialogue of this novel are also expressed through various forms of facial expressions such as a sour face, staring eyes and a sharp look. Information about facial expressions included in the narrative plays an important role in reinforcing and conveying angry emotions to the reader. These facial expressions function as non-verbal clues that help the reader understand the character's emotional state before or during the dialogue. In addition, the analysis shows that facial expressions are often present together with the use of language such as rhetorical questions, reprimands and affirmations. The combination of these non-verbal and verbal elements allows angry emotions to be conveyed more clearly, effectively and convincingly in the dialogue of the novel.

Expression of Attitude and Behavior in Angry Emotions

Attitude refers to an individual's tendency to respond to a certain situation or stimulus (Hude 2006). The expression of attitude and behavior involves the actions shown by a person when faced with an emotional situation. Hude divides behavioral expressions into two main forms, namely self-involvement and self-disengagement. Self-involvement behavior refers to the action of facing or defending oneself when facing a threat or conflict, such as aggressive behavior and actions taken recklessly due to emotional impulses. On the other hand, self-disengagement behavior refers to the action of avoiding or distancing oneself from situations that cause certain emotions. Moreover, Hude opines that angry emotions can be expressed through aggressive behaviours such as throwing things, pulling or grabbing someone due to strong anger towards a situation that is considered disappointing or unsatisfactory.

The present study shows that the expression of attitudes and behaviors in angry emotions is displayed through aggressive actions, self-defense actions, directing actions, threatening actions and body movements influenced by the impulse of angry emotions. In the context of the novel, these expressions are depicted through physical actions and body movements that accompany the character's dialogue. These actions show how the character responds to situations that are considered threatening, disappointing or challenging their position in communication.

Figure 7

Data Code	Dialogue Excerpt (Chapter: Page)
DEM19	"Setan!" (12:141) Sharif Hamid menendang meja kayu hingga terbalik.

*Translation: "Satan!" Sharif Hamid kicked the wooden table until it was upside down. (12:141)

Figure 7 illustrates a dialogue in which Sharif Hamid expresses profound anger toward Awang Ruskap. This reaction stems from Ruskap's failure to empathize with Sharif Hamid's feelings, offering instead unsolicited advice that is completely mismatched with his current emotional state. This dialogue is accompanied by information in the form of angry emotional behavior expression, namely "kicking the wooden table until it is upside down". This action shows a high intensity of anger so that the character expresses his emotions through aggressive and uncontrolled behavior. According to Darmadi and Badayai (2021), aggressive actions are usually shown by angry individuals because emotions drive human actions in response to perceived threats and environmental pressures. They further explain that difficulty in controlling emotions can cause individuals to act aggressively. This situation can be observed in the current data when Sharif Hamid placed a wooden table so

that it was upside down as a way of showing his deep emotional anger and frustration. Furthermore, the inclusion of the profanity “satan” serves as a direct verbal manifestation of the character’s anger. This resentment is physically reinforced when the character kicks the table, an action that amplifies the psychological tension of the exchange. Ultimately, this fusion of aggressive dialogue and hostile behavior demonstrates that anger in communication extends beyond linguistic choices to encompass physical aggression. Such conduct aligns with Hude’s (2006) assertion that intense emotional pressure frequently drives individuals to express anger through aggressive actions.

As shown in Figure 8 below, the DEM59 data provides additional evidence of the character's attitude and behavior.

Data Code	Dialogue Excerpt (Chapter: Page)
DEM59	“Diam!” Jari telunjuk diangkat tinggi ke wajah Nadrah yang terkedu. “Jangan sesekali kamu berfikiran bahawa kamu boleh melakukan apa-apa sahaja demi mendapatkan penaja atau demi mendapat kemasyhuran segera! Bukan begitu caranya!” (5:55–56)

*Translation: “Shut up!” She raised her index finger toward Nadrah’s stunned face. “Don’t ever think that you can do anything to get sponsors or to gain instant fame! That’s not the way!” (5:55–56)

This dialogue is spoken by Miss Tijah to Nadrah when reprimanding Nadrah for her attitude of being considered willing to sacrifice her dignity for fame. In this situation, the expression of behavior is depicted through the action of raising the index finger high to Nadrah’s stunned face. This action shows Miss Tijah’s anger which is expressed directly through firm body gestures when defending her position. Likewise, the use of the expression “Shut up!” and the prohibition sentence “Don’t ever think...” shows a form of language that is strict in directing and reprimanding. From a communication point of view, the combination of physical actions and the use of the command sentence shows the character's effort to assert her position and control the behavior of the other person. This behavior shows that angry emotions are not only expressed through speech, but are also reinforced through physical actions that depict firmness towards matters that are considered excessive, especially those involving self-respect and religious values. This is in line with the Quran 21: 30 which demands believers to guard their views and maintain their self-respect.

Figure 9

Data Code	Dialogue Excerpt (Chapter: Page)
DEM79	...melangkah pergi dan menggenggam penumbuk. Sebaik-baik sahaja tiba berhampiran kenderaan di tempat parkir, diayun penumbuk ke muka Daiman yang tersenyum-senyum menyambut kedatangannya. “Siapa suruh kau beritahu ayah aku pasal aku suruh kau beli rantai emas untuk Nadrah? Kau memang celaka!” (7:84)

*Translation: ...stepped away and clenched his fist. As soon as he reached the parking area and came close to the vehicle, he swung his fist at Daiman’s face, who was smiling as he welcomed his arrival. “Who told you to tell my father that I told you to buy a gold chain for Nadrah? You are truly wretched!” (7:84)

Next, an emotional expression is further demonstrated in the DEM79 data presented in Figure 9. This dialogue is uttered by Sharif Hamid when he thinks Daiman has told his father about the gold chain he bought for Nadrah. The anger is expressed through the action of swinging his fist at Daiman’s face in the parking lot. The physical action shows angry emotions that are expressed aggressively due to feeling challenged and betrayed by his confidant. Kjærviik and Bushman (2024) define anger as an emotional response to a real or imagined threat or provocation. In this data, the disclosure of the chain was perceived by Sharif Hamid as a threat to the importance of his beliefs. Kjærviik and Bushman (2024) further add that anger increases the willingness to act and can make

individuals feel more prepared to confront or attack the source of their anger. Therefore, Sharif Hamid's action of swinging his fist at Daiman's face reflects an aggressive behavioral response triggered by the perceived betrayal and provocation. In addition, the use of the question sentence “Who told you to tell my father...” shows a form of speech that is blaming and disputing the actions of the other person, while the use of the swear word “celaka” shows increasing emotional pressure.

According to Kamus Dewan Perdana (2021), “celaka” refers to a swear word that is said when someone is very angry or has a grudge against someone or something. Therefore, the use of this word functions as a direct linguistic marker of anger and reinforces the speaker's dissatisfaction and emotional tension during the interaction. The combination of angry speech and aggressive actions shows that the expression of angry emotions in the dialogue is displayed through verbal and non-verbal elements simultaneously. This exemplifies that angry emotions are also influenced by the disclosure of personal matters that are confidential to his father who has a position and influence, thus causing shame, loss of trust and tension in the relationship between the characters. Correspondingly this finding shows that the expression of attitudes and behaviors plays an important role in showing angry emotions in the novel's dialogues. Although communication in the novel is presented through written text, the author still uses physical actions, gestures and aggressive behavior to help readers identify the emotional stress of the character in a conflict situation.

Other Expressions in Angry Emotions

Other forms of expression refer to emotional reactions that occur in emotional states that are too strong and unusual. (Hude 2006). These reactions can be seen through physical changes and certain behaviors such as fainting due to emotional shock, babbling when surprised, vomiting or nausea due to disgust, and erratic behavior when experiencing high emotional stress. Based on this study, angry emotions are also displayed through other expressions in the form of physical reactions and changes in the character's body condition due to strong emotional stress.

Figure 10

Data Code	Dialogue Excerpt (Chapter: Page)
DEM46	Kesabaran Razak telah melepasi kepala lalu mendorongnya berdiri, tetapi ditahan oleh Leman dan dari tempatnya berdiri dia berteriak sampai kelihatan urat-urat pada batang leher. “Manalah aku tahu Jepun datang merampas Kompeni! Dan aku tidak tahu-menahu Sharif Hamid itu orangnya licik! Kau salahkan aku kerana mencuba nasib supaya kelab kita boleh pergi jauh? Kau sendiri bercita-cita mahu membuat persembahan di pentas yang lebih luas, bukan?” (26:320)

*Translation: Razak's patience had finally run out, prompting him to stand up, but Leman held him back. From where he stood, he shouted so loudly that the veins in his neck became visibly pronounced. “How did I know that the Japanese were coming to seize the Company! And I had no idea that Sharif Hamid was a cunning man! You blame me for trying my luck so that our club could go far? You yourself aspire to perform on a wider stage, don't you?” (26:320)

Figure 10 demonstrates a dialogue containing an angry emotion uttered by Razak when he can no longer stand it when being constantly blamed by Miss Tijah. Other forms of emotional expression that are described as angry can be seen through the phrase veins are visible in the neck when Razak screams from where he stands. These physical changes show that emotional pressure and anger are escalating, affecting the character's physical condition. Palop-Larrea (2024) states that intense anger can produce significant pathophysiological changes and trigger a strong cardiovascular response. This can be associated with screaming, clearly visible jugular veins, and Razak's actions of trying to get up and attack. This physiological arousal can be manifested through bodily changes as emotional stress increases. In addition, the use of question sentences such as “You blame me for trying your luck...” and “You yourself aspire to perform on a wider stage, don't you?” shows a form of speech that is defensive and questions the actions of the other person. The combination of physical changes and these

forms of speech show that angry emotions are not only expressed through speech, but are also reinforced through emotional effects on the character's physical condition. Concurrently, Razak's action is described as trying to get up before being held by Leman which shows that he is no longer able to control his anger when trying to defend himself in the conflict situation.

Figure 11

Data Code	Dialogue Excerpt (Chapter: Page)
DEM80	"Jadi, bagaimana ayah aku boleh tahu aku belikan rantai untuk Nadrah?" (7:85) Sharif Hamid masuk ke dalam kenderaan dengan dada berombak menahan amarah.

*Translation: "So, how did my father know I bought a necklace for Nadrah?" (7:85). Sharif Hamid got into the vehicle with his chest heaving as he struggled to contain his anger.

The utterance in Figure 11 (DEM80) is a dialogue uttered by Sharif Hamid to Daiman when he asked a question about the necklace he bought for Nadrah until his father found out. Because the matter was personal and needed to be kept secret, Sharif Hamid became very angry until the author described the situation through the phrases "chest heaving" and "minds in turmoil". The reaction shows emotional stress, anxiety and anger that has not yet subsided due to feeling challenged and losing trust in the people around him. In addition, the use of the question sentence "how can I know..." shows a form of speech that is controversial and suspicious of the actions of the other person. Hostility is a negative evaluation of others characterized by cynicism, suspicion, and distrust, and it often occurs with anger or contributes to the development of anger (Denson & Fabiansson Tan, 2022). This suggests that when individuals lose trust in those around them, they are more likely to feel suspicious of the actions and intentions of others. Consequently, the combination of physical reactions and the form of speech shows that the emotional stress of anger also affects the psychological state of the character when interacting.

CONCLUSION

This study successfully identified and analyzed the forms of expression of angry emotions in the dialogue of a Malay novel based on the emotional framework of Hude (2006). The analysis disclosed that angry emotions in the novel Hari-hari Terakhir di Jesselton are expressed through four main forms, namely voice expression, facial expression, expression of attitude and behavior and other expressions. The four forms of expression are displayed through a combination of dialogue and narrative descriptions that show the emotional state of the characters when communicating in situations of conflict and tension. This study also shows that the expression of angry emotions in novels cannot only be identified through non-verbal elements such as facial changes, body gestures and physical reactions, but also displayed through the use of language in dialogue. The use of command sentences, consecutive question sentences, swear words, affirmations, exclamation marks and assertive speech forms help explain the emotional pressure, tone of speech and the character's angry state in communication. In addition, accompanying information such as "firm voice", "staring", "kicking the table", "heaving chest" and "rumbling thoughts" also function to reinforce the expression of angry emotions described by the author.

This study further substantiates that novelistic dialogue serves as a viable form of linguistic data for analyzing the intricate intersections of emotion, language, and communication. Despite the inherent constraints of a written medium, the author effectively conveys anger by seamlessly blending verbal and non-verbal elements within character interactions. Consequently, this demonstrates that emotional expression in creative literature extends beyond mere dialogue; it is deliberately constructed through accompanying narrative descriptions that allow readers to more deeply decode and conceptualize a character's internal psychological state.

Most notably this study also provides a new contribution to the field of language and communication through research on the expression of angry emotions in Malay novel dialogues based on the emotional framework of Hude (2006). The empirical outcomes demonstrate that novelistic dialogue transcends its traditional role as a mere plot device or information vehicle, serving instead as a vital conduit for character emotionality. Within this framework, accompanying narrative descriptions encompassing vocal shifts, facial cues, and physical

manifestations act as critical contextual data that reinforces and amplifies the transmission of affect during interpersonal communication. Ultimately, the findings substantiate that non-verbal modalities—including vocal shifts, facial expressions, and physical behaviors—can be dynamically represented in a written medium through strategic linguistic choices and contextual narrative descriptions provided by the author

Considerably more work will need to be done to determine whether these linguistic and non-verbal patterns remain consistent across a broader corpus of contemporary literature. Future research could expand this framework to include diverse literary genres or works by authors from different cultural backgrounds to validate the generalizability of these findings.

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