

T2809B22200FEE-1567-Eka Retnosari.pdf

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Structural Analysis and Classification of Character Emotions in Fiersa Besari's 11:11: Implications for Grade XI Short Story Teaching Materials

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DOI: <https://doi.org/10.46245/ijorer.v7i5.1567>

Sections Info

Article history:

Submitted: July 14, 2026

Final Revised: August 26, 2026

Accepted: September 06, 2026

Published: September 27, 2026

Keywords:

11.11 Short Story Collection;
Classification of Character
Emotions; Literary Psychology;
Short Story; Teaching Materials



ABSTRACT

This study examines the Short Story Collection 11:11 by Fiersa Besari using a literary psychology approach, focusing on Krech's theory of emotion and Todorov's structuralism. The aims are to describe the short story narrative structure, classify character emotions, and explore the potential implications of the findings for developing short story-based teaching materials. This study employed qualitative content analysis with descriptive analysis of four selected short stories from the collection. The results show that the stories use a third-person point of view and a mixed plot (progressive and flashback). The classification of emotions was dominated by basic emotions (57%), followed by self-assessment emotions (13%), emotions related to the evaluation of others (10%), sensory emotions (9%), mood emotions (7%), and appreciative emotions (4%). The characters represent themes such as writing habits, adventure, and social criticism. The findings indicate that basic emotions constitute the dominant emotional category among the characters. The findings have the potential to serve as a basis for developing enrichment teaching materials for short story texts, referring to Basic Competencies 3.8 and 3.9 in the Indonesian Language subject for Grade XI high school students.

INTRODUCTION

Literary works serve as a medium of reflection and expression that not only entertains but also awakens readers' awareness of social reality and the meaning of life. Based on the process of its creation, literary works are born from the writer's contemplation of the reality of human life that presents noble values and beauty, so that they are able to take readers beyond the limits of logic to a more meaningful understanding of the essence of life (Rinjani et al., 2025). In addition, literary works reflect local culture and reflect the collective personality of society from the combination of the author's imagination with social reality, so that attraction arises through the building elements and aspects raised (Arisandi, 2024; Wissang, 2024). Therefore, literary works are a reflection of the soul and meaning of human life that binds individuals and society within the cultural sphere in a harmonious manner.

Fiersa Besari is an Indonesian writer and musician who is familiarly known as Bung Fiersa, although in this research he is referred to as Besari. Besari actively writes books and song lyrics. A collection of short stories 11:11 is Besari's second album after Conspiracy of the Universe which was released in 2017. In the album 11:11, researchers focused on studying the short story collection, without the music album. Short Story Collection 11:11 was chosen as the object of study because it displays works that demonstrate Besari's maturity in writing. Collection of Short Stories 11:11 In this study, the approach used is literary psychology and Krech's theory of emotion. This is evident through the characters' personalities, which project various emotions in accordance with the theory. One of the characters in the short story Home namely Balian. Balian is a father who loves to work (workaholic) to the point of forgetting his family, especially his son.



One day, Rama had an accident and Balian realized that he had forgotten his son. Balian was afraid of losing his only child, Rama.

The study of character emotions through a literary psychology approach can also be related to the teaching of short stories at the high school level, particularly because short stories present characters and life experiences that can be discussed in literary learning. In the Indonesian language curriculum, Grade XI students are expected to identify values contained in short story collections and analyze the elements that build short stories (Kementerian Pendidikan Kebudayaan Riset dan Teknologi, 2022). Previous studies have identified various classifications of character emotions in literary works, including basic emotions such as happiness, sadness, fear, and anger, as well as sensory-related emotions, emotions related to others, and appreciative emotions (Hermawati, 2020). These findings indicate that character emotions can constitute a relevant aspect of short story analysis and may provide an additional perspective for literature learning at the high school level.

Previous studies have examined literary works through literary psychology approaches, particularly in relation to character problems, conflict resolution, and personality (Pandanwangi et al., 2022), for example, examined problem-solving skills of child characters in a short story collection and found that the characters employed various positive activities to address internal problems. Palupi & Saddhono (2020) analyzed conflict resolution among female characters and demonstrated that the characters' responses to conflict were influenced by personality factors. Meanwhile, (Masliani et al., (2024) examined female characters using Freud's psychoanalytic theory and identified the roles of the id, ego, and superego in their actions and moral considerations. Although these studies demonstrate the usefulness of literary psychology for examining characters, they primarily focus on psychological aspects such as problem solving, conflict resolution, and personality rather than systematically classifying character emotions in relation to the narrative structure of short stories. Furthermore, limited attention has been given to Fiersa Besari's 11:11, particularly the relationship between its narrative structure and the emotional experiences of its characters. Therefore, this study examines four selected short stories from 11:11 by analyzing their narrative structures and classifying character emotions using Todorov's structural theory and Krech's theory of emotion. The study aims to identify the structural elements of the selected short stories and the classifications of character emotions, as well as to examine the implications of these findings for short story learning at the high school level.

In genre theory, literature is divided into two categories: tragedy and epic. However, as genres have evolved, modern theory divides them into fiction (novels, short stories, and epics); drama; and poetry (Wellek & Warren, 1995). Literally, short story is an acronym for short story. A short story is a story that only tells important things (Lubis, 1994). Short stories can be read in one sitting because they are concise (Poe in Stanton, 2012). In line with this, a short story is a short piece of prose fiction used by authors to express ideas, usually around a thousand words, thus functioning as a form of reflection and imagination regarding social reality (Setyowati, 2024).

Short stories are constructed through interconnected narrative elements, including characters, characterization, theme, setting, plot, and narrative style, which work together to develop the events and meaning of a story. Among these elements, narrative structure is particularly important because the arrangement of events determines how conflicts and character experiences develop throughout the story. Todorov (1985) views



narrative structure through three aspects: semantic, syntactic, and verbal aspects. In this study, the structural analysis focuses primarily on the syntactic aspect, particularly the organization and development of narrative events. This perspective is relevant to the analysis of 11:11 because the sequence of events and changes in narrative situations provide a basis for understanding how conflicts develop and how the characters' emotional experiences are represented.

Literary psychology is a combination of two disciplines: psychology and literature. The theory of emotion proposed by (Krech & Crutchfield, 1958) can be used as a reference in studying literature. This is because a composition, especially a short story, must tell a character with all the emotional dynamics they feel in life. Emotions are all actions felt, both mentally; lust; and overwhelming turmoil of the mind (Goleman in Safaria et al., 2009). Emotions occur due to changes in certain situations that are marked by physical changes, such as when angry, the face will turn red and muscles will tense (Safaria et al., 2009). Therefore, each character will have their own characterization. Characters will project their emotions through various intrinsic elements. In addition, characters in the story are created by referring to the author's reality, so that fictional characters have a natural, relevant life, and like humans in the real world who can feel emotions of happiness, sadness, pain, disappointment, and other similar emotions (Nurgiyantoro, 2013).

Psychology examines the real aspects of the human psyche, while literature explores the inner lives of fictional characters in works of fiction (Masliani et al., 2024). Literary psychology consists of four studies, namely: psychological studies of writers as types and individuals; studies of the creative process; studies of categories and rules contained in literary works; and studies to determine the effects of literature on readers (Wellek & Warren, 1995 in Santos & Silva). Literary psychology is based on the ideas, thoughts, and life experiences of authors reflected through works, both in written and oral form (Rakhmatulloyevna et al., 2024). In addition, literary psychology that focuses on content is the most commonly used approach because it examines text elements such as dialogue, monologue, narrative, and language structure from words to paragraphs in literary works (Ahmadi, 2020). Based on this explanation, it can be concluded that literary psychology is an approach to analyzing fictional works that applies psychological concepts to understand characters, authors, and the impact of literature through the content and structure of the text.

Humans experience a variety of emotions, such as anger; happiness; fear; and sadness. Etymologically, emotion means "to move" or "to stir" in Latin. to move. This means that all tendencies to act are driven by emotions. Therefore, emotions are the result of psychophysiological symptoms that impact all behavior, perception, and certain expressions (Hude, 2006). In addition, emotions are an important aspect that is inseparable from every human life experience. In general, emotions are defined as something chaotic. This can be seen from three dimensions, namely: (1) emotional experiences, such as anger; (2) emotional behavior, such as expressing emotions by saying harsh words; and (3) changes in the body's physiology, such as the face turning red and the heart beating rapidly when angry (Krech & Crutchfield, 1958).

Emotions are divided into six categories. First, basic emotions, such as joy; anger; fear; and sadness. Second, sensory-related emotions, such as pain; disgust; displeasure; and pleasure. Third, emotions related to self-evaluation, such as feelings of success and

failure; pride and shame; guilt and regret; and self-consciousness. Fourth, emotions related to others, such as love; jealousy; envy; and hate. Fifth, appreciative emotions, such as humor and laughter; feelings of beauty; wonder and amazement; and loneliness. Sixth, emotions related to mood (moods) (Krech & Crutchfield, 1958). In line with this, the classification of emotions, types of emotions, and meanings of emotions are explained in detail in the following table.

Table 1. Classification of Character Emotions Based on Krech's Theory in Short Story Collections *11.11* Fiersa Besari's work

Classification of Emotions	Types of Emotions	Meaning of Emotions
Basic emotions	Sadness, anger, and fear.	A universal emotional reaction that arises spontaneously in response to a particular situation.
Emotions related to sensors	Pleasure and displeasure.	Emotional response to sensory stimulation.
Emotions related to self-evaluation	Success, failure, shame, pride, guilt, and self-awareness.	Feelings that arise from the results of self-evaluation.
Emotions related to the evaluation of others	Love and jealousy.	Feelings that arise as a result of other people's judgments or reactions towards us.
Humor and laughter	Happy and entertained.	An emotional response to a pleasant incongruity.
Appreciative emotions	Pleasant and unpleasant.	Reaction when appreciating beauty or value.

Teaching materials are a collection of information in the form of facts, concepts, principles, and procedures that are systematically arranged to support learning activities (Abidin, 2014). Teaching materials are learning materials in printed or non-printed forms that are structured as a reference for educators to provide teaching resources for students (Suwartaya et al., 2020). Teaching materials are materials that are systematically arranged to convey ideas to help students achieve certain competencies (Magdalena et al., 2020). Meanwhile, enrichment books contain additional material designed to complement and expand the content of textbooks at elementary, secondary, and higher education levels (Ulumudin et al., 2017). Enrichment books are learning resources that help students develop aspects of knowledge, skills, and personality (Suryaman, 2013 in Purwani & Mustikasari, 2022). Furthermore, enrichment books or in-depth material books are teaching materials that contain explanations of learning materials to support enrichment for students (Ghonia & Naryatmojo, 2019). Based on this explanation, it can be concluded that teaching materials are structured learning materials to achieve competencies, while enrichment books are additional materials used by educators to broaden and deepen students' understanding.

RESEARCH METHOD

This study employed qualitative content analysis with descriptive analysis to examine the narrative structure and character emotions in Fiersa Besari's short story collection *11.11*. The analysis focused on the structural elements of the selected short stories and the classification of character emotions based on Krech and Crutchfield's theory of emotion



(Krech & Crutchfield, 1958). Todorov's structuralism was used to analyze the narrative structure (Tzvetan Todorov, 1985).

This study employs a qualitative approach with an inductive data analysis technique. Qualitative research emphasizes the description and interpretation of meaning based on data collected in a natural context (Bogdan & Biklen in Sugiyono, 2013). The data in this study consist of words, phrases, sentences, dialogues, and narrative passages found in Fiersa Besari's short story collection 11:11 that are relevant to the structural elements of the short stories and the emotional experiences of the characters. The primary data source is Fiersa Besari's 11:11 short story collection, while secondary sources include relevant books, e-books, journal articles, and previous studies used to support the theoretical and analytical framework. Data were collected through a literature study and documentation technique by reading the short stories carefully, identifying relevant textual data, and recording the data according to the research objectives. The collected data were then classified based on Todorov's structural theory and Krech's theory of emotion for further analysis.

The short story collection 11:11 consists of eleven short stories. This study focuses on 3 short stories selected as the research data. The selection was conducted using a purposive sampling technique based on specific criteria relevant to the objectives of the study. The selected short stories were considered representative of the research focus, particularly in terms of the structural elements analyzed using Todorov's theory and the emotional experiences of the characters analyzed using Krech's theory of emotion. Purposive sampling is used to select data sources based on specific considerations relevant to the research objectives (Sugiyono, 2017). The selected short stories were then analyzed systematically to identify structural elements and classify the emotions experienced by the characters. From the analysis process, it can be used for implications as teaching materials in the form of enrichment books for short story text materials by referring to Basic Competencies 3.8 and 3.9 in the Indonesian Language subject for Grade XI high school students

RESULTS AND DISCUSSION

The results and discussion of this study are organized into three main sections: (1) the structural analysis of the short stories, (2) the classification of character emotions based on Krech's theory, and (3) the implications of the research findings for short story learning. The first section discusses the narrative structure of the selected short stories, while the second section presents and interprets the emotional experiences of the characters. The final section discusses the potential implications of these findings for literature learning at the high school level. The results and discussion are presented based on the textual data identified from the selected short stories.

Short Story Building Structure

Based on the analysis of the four short story samples, a forward-looking plot was identified for each story. However, each story also includes several flashbacks to complement the story's information. The author tends to begin the story with an opening plot structure (situation) through the introduction of characters and setting. Plot in a short story depicts the character Balian who is busy working until late at night, then his son begs Balian to stop working at that time. This tendency is also found in other



studies, such as the plot structure in the novel *Footprints*, which begins with an introduction to the background situation and characters (Auliya & Damariswara, 2022).

In line with the results of the review of setting elements, the settings found in short stories are places with real names and situations. In the short story "Acak Corak," the setting is at a bus stop. Home is set in a house with various rooms inside, such as a bedroom and a dining room. The hospital and airport settings are also found to be supporting settings for the conflict. Meanwhile, the short story *Production* has places with unique names such as *Xoxoauhco* And *Teoiztac*. Although the name is unique and somewhat strange, the setting in the short story has references based on real-world places, for example: lakes, cliffs, and savannahs. While the short story *Hope* Set in a remote village and island with beautiful scenery, the author displays his distinctive style by emphasizing camping, writing, and adventure. This is in keeping with his profession as a writer, musician, and content creator who enjoys adventuring to remote parts of the country and camping in the mountains. As a result, Besari, as a literary writer, has successfully applied his experiences of exploring the country in his books. *Step Direction* which is loved by all groups, especially the younger generation, so that his work is popular.

Based on the analysis results, all short stories use a third-person point of view. The narrator is omniscient (omniscience). In a short story *Random Pattern* There are questions directed at the reader. This is evidence that the narrator has control over the story he is writing. In addition, in short stories *Hope*, the narrator's position takes the perspective of the story from the point of view of the two main characters alternately or in turns, so that the narrator's position is far from the original story because it contains fictional elements.

The character aspect in the short story becomes a medium for Besari to convey his ideas. Based on the main character in the short story *Random Pattern* Besari expressed his thoughts on validating negative emotions in the form of irritation and anger. Meanwhile, in his channel YouTube, Besari uploaded a video entitled *We Have the Right to Be Sad* He said that everyone, regardless of their profession, has the right to grieve, as sadness is a part of being truly human. Furthermore, Besari has a unique characteristic of writing as a means of stress reduction, which he applies through the activities of the characters in his literary works. This characteristic is also found in the character of Juang, a writer in the novel *Conspiracy of the Universe*, so that his work was used as a medium of resistance (Pratiwi & Meirizky, 2022).

There is social criticism conveyed by Besari through the character Timur in the short story *Hope* Timur's life as a teacher on a remote island was not prosperous, so Timur had to have other jobs to meet his living expenses. Therefore, when viewed from his previous works, Besari actively conveyed various social criticisms, such as in the novel *Struggle Notes*, he criticized environmental damage, national defense policies, as well as criticism of public policies and government bureaucracy (Rukiyanti, 2019).

Then, there is a female representation of the character Hara in the short story *Home*. Hara has the freedom to determine her life choices. The character of Hara in the short story *Home* represents women's right to choose. This is evident when the narrator describes Hara as a career woman before marriage, while after marriage, Hara devotes her entire life to her family, especially her son, Rama. Hara's choice to become a housewife, having previously worked as a career woman, demonstrates that women have the same freedom and opportunity to choose as men. Therefore, being a housewife does not diminish or eliminate women's happiness. As a result, women have the freedom

to make life choices on an equal basis with men, as humans possess the same freedom regardless of gender.

Classification of Character Emotions

Based on the results of the short story analysis *Random Pattern, Home, Production, And Hope*, researchers found six classifications of emotions according to (Krech & Crutchfield, 1958) theory. The following is an explanation of the quotations describing the classifications of the characters' emotions in this study.

Basic Emotions

The dominant basic emotions found in the short story characters in the Short Story Collection *11:11* This happens because basic emotions always intersect with human activities.

Sadness

Sadness is associated with the loss of something or someone of value (Krech & Crutchfield, 1958). Sadness depends on the value of the object of sadness. The emotion of sadness can be found in short stories. *Home* through the character Balian.

Data 1

Kebisingan di bandara menghilang. Hanya terdengar degup jantung Balian. Kencang, keras, seperti mau meledak. Balian menutup wajahnya, ia tersedu. Semangat hidupnya diambil dalam hitungan detik. (Besari, 2018).

Based on the data cited above, it was found that Balian felt sadness. The object of Balian's sadness was the accident experienced by Rama. The author concretely demonstrates Balian's sadness through the following signs: crying; trembling; and a pounding heartbeat.

Anger

Anger has similarities with joy, because anger is often related to achieving a goal (Krech, 1958). The emotion of anger can be found in short stories *Hope* through the character Mentari.

Data 2

Ia kesal akan lumpur, pacet, tebing, bebatuan, dan segala macam aksesoris yang menghiasi hutan. Tidak tahu harus menghardik siapa, maka Timur yang jadi sasaran empuknya. (Besari, 2018).

Regarding the data cited above, it was found that Mentari expressed irritation and rebuked others. Expressions of irritation and rebuking others are forms of anger.

Afraid

Fear is a form of emotion to avoid dangerous situations (Krech & Crutchfield, 1958). Basically, the earth where humans live is a place filled with danger, so it is natural that fear is the emotion most often experienced by humans. The emotion of fear can be found in short stories *Home* through the character Balian.

Data 3

"Sekarang Rama di mana?" Jantung Balian berdegup kencang. Rasa takut menghujamnya teramat kuat. Ia takut dengan jawaban yang terburuk. (Besari, 2018).

Data 4

5
"Tarik napas. Jelaskan dulu. Bagaimana bisa?" Balian berusaha menenangkan sang istri, padahal dirinya gemetaran setengah mati. (Besari, 2018).

In line with the two data citations above, it was found that Balian's fear was triggered by Rama's fall, creating a situation that felt dangerous for Balian. Balian feared losing his son.

Emotions Related to Sensory

Sensory-related emotions evoke pleasant and unpleasant feelings through the stimulation of objects. The stimuli range from mild to intense. The end result is a positive or negative emotion, such as pain; disgust; pleasure; and displeasure (Krech & Crutchfield, 1958). Pleasure is the only emotion found in the classification of sensory-related emotions.

Data 5

2
Mentari masih bingung, tapi wajahnya memancarkan kegembiraan. Ia senang berada di dekat anak-anak itu. Rasanya hangat. (Besari, 2018).

In relation to the data cited above, Mentari felt joy in being around children. Furthermore, she felt warmed by the joy that radiated from their faces.

Data 6

"Enak sekali. Aku belum pernah merasakan coklat seenak ini." Samara kemudian berenang di danau coklat cair sambil terus meminumnya. "Wah parah. Kamu harus tanggung jawab kalau aku sampai gemuk." (Besari, 2018).

Data 7

"Selamat menikmati, Nona Samara. Cokelat mengandung zat yang dapat memicu hormon endorfin. Dengan kata lain, Nona akan merasakan perasaan tenang dan hangat, layaknya sedang jatuh cinta. Kurasa Nona sedang membutuhkan perasaan semacam itu." Gugu menjelaskan dari ujung dermaga. (Besari, 2018).

In line with the two data quotes above, it was found that the character Samara in the short story *Production* Feelings of pleasure. Samara felt pleasure caused by chocolate, her favorite snack. This was reinforced by Gugu's explanation that chocolate contains endorphins, which can trigger feelings of pleasure.

Emotions Related to Self-Evaluation

Success, failure, shame, arrogance, guilt, and self-awareness are all emotions related to oneself. These emotions are caused by one's own behavior in interactions with others (Krech & Crutchfield, 1958). Emotions related to self-assessment were found in the short stories analyzed because the characters, as individuals, are able to assess themselves. The only emotions related to self-assessment in the short stories analyzed in this study were guilt and regret.

Data 8

2
Hara terbangun. Ia segera berdiri memeluk Balian, menumpahkan tangis di dada suaminya. "Maafkan aku. Aku yang teledor." Ia terisak lagi. (Besari, 2018).

Based on the data cited above, it was found that Hara felt guilty and regretful. According to her, the cause of Rama's fall was leaving him alone at home. This led Hara to blame herself, especially when Balian arrived at the hospital.

Emotions Related to the Evaluation of Others

The characters in the short story interact with their environment, giving rise to emotions related to the judgments of others. These emotions include love and jealousy.

Love

The word love has many meanings and often refers to feelings for another person over a long period of time. Love takes many forms depending on the relationship formed within it (Krech & Crutchfield, 1958). Based on this, the emotion of love is the dominant emotion found in the Short Story Collection 11:11. The diversity of love that exists depends greatly on the relationship that builds it. In the short story *Home* There is a feeling of love from parents to their children; the short story *Samar* has a love relationship between a single father and his daughter; and the short story *Hope* presents the emotions of love between lovers.

Data 9

Sementara istrinya, Hara, yang pernah menjadi wanita karier, memutuskan berhenti bekerja ketika anak mereka lahir. Enam tahun kehidupannya dicurahkan untuk sang anak semata wayang, Rama. Bukan karena terpaksa, tapi karena memang Hara menikmatinya. (Besari, 2018).

Data 10

Hara menggendong Rama sampai ke kamarnya. Dibaringkannya Rama di atas ranjang. Ia kemudian membacakan dongeng untuk menemani tidur bocah berpipi tembem itu. (Besari, 2018).

In relation to the two data quotes above, it was found that the feelings of love shown by Hara were more prominent towards Rama as her child, so that it was identified as a mother's feelings of love (*motherly love*). Hara's love is seen from her actions towards Rama, such as reading him fairy tales and kissing his forehead.

Data 11

"Papa sudah buat kanon kukus kesukaanmu." (Besari, 2018).

In line with the data cited above, it was found that Papa's love for Samara is the kind of love a father feels for his child. As is well known, a parent's love for their child surpasses that of any other human being in the world.

Data 12

"Aku bisa menunggu," balas Mentari.

"Kamu memang bisa. Tapi, Pak Agus? Aku bukan siapa-siapa, Tari. Dulu, aku anak pembantu. Pembantu! Kini aku yatim piatu. Sudahlah, cari lelaki yang sepadan denganmu, yang bisa selalu ada untukmu, yang bisa bersamamu melewati waktu."

"Aku cuma ingin kau, Timur!" (Besari, 2018).



1

In line with the data excerpt above, it was found that Mentari's loyalty to wait for the East is a form of love. Love will feel beautiful and worthy if both men and women are faithful until the end of their lives.

Jealousy

Jealousy occurs when someone feels that someone else or a rival is capable of replacing their position. The emotion of jealousy is found in the character of Papa in the short story *Production*.

Data 13

Ah, Gugu, terkadang aku iri padamu. Kau selalu menjadi tempat Samara memuntahkan segala keluh kesahnya, batin lelaki itu. (Besari, 2018).

In relation to the data cited above, emotions of jealousy were found, namely when Samara poured out more of her complaints to Gugu than to Papa. This jealousy was caused by a feeling of being replaced by something or someone. In this case, Papa felt jealous of Gugu's presence.

Appreciative Emotions

Appreciative emotions are emotions that arise from a person's reaction to something external to themselves (Krech & Crutchfield, 1958) In line with this, all appreciative emotions, such as humor and laughter; feelings of beauty; wonder and amazement; and loneliness, were found in the four short stories analyzed in the Collection of Short Stories 11:11.

Humor and Laughter

Humor and laughter are associated with pleasurable situations. Many amusing situations can occur, but they generally involve entertaining topics. Each individual expresses humor and laughter differently. Some laugh casually, chuckle, guffaw, or even laugh to the point of tears (Krech & Crutchfield, 1958)

Data 14

Wanita itu tak kuat menahan tawa. "Omong-omong, kau sudah follow back aku?" "Tidak lucu." Pria itu mendengus. (Besari, 2018).

In line with the quote above, it was found that humor and laughter were presented in the form of satire delivered by the female character towards the male character. This is evident when a woman asks a man to follow her back on social media.

Feeling of Beauty

The feeling of beauty is related to something that creates beauty. Many situations evoke feelings of beauty within a person, intended to please and soothe the heart. Each individual expresses their feelings of beauty differently. Some smile with gratitude, some laugh to savor the happy atmosphere, and some even become stunned with emotion (Krech & Crutchfield, 1958).

Data 15

"Aku cinta senja." Samara memejamkan matanya, merasakan angin menerpa wajahnya. Ia membuka lagi matanya, berjalan ke arah Gugu, lalu duduk di sebelahnya. (Besari, 2018).

Based on the data cited above, it was found that Samara experienced a sense of beauty when she saw the sunset before her. This is evidenced by Samara's statement confirming that she loves the sunset.

Wonder and Amazement

Feelings of wonder and amazement occur due to circumstances related to extraordinary objects, powers, and strangeness (Krech, 1958). Humans cannot understand the objects that cause the feeling of wonder that arises, so there is no appropriate expression to describe it (*speechless*) (Krech & Crutchfield, 1958 in Ekman, 2013).

Data 16

Samara menutup mulutnya. Air mukanya berubah. Bukannya makin tenang, ia malah tampak makin heran. (Besari, 2018).

In relation to the data quoted above, it was found that the character Samara in the short story *Production* felt surprised when he was faced with an unfamiliar situation. This surprise could not be expressed through words (*speechless*).

Lonely

Loneliness occurs when an individual is alone in a vast environment, such as when someone observes the stars at night, so that he feels that he is very small and lonely in the vast expanse of the universe (Krech & Crutchfield, 1958).

Data 17

Pria itu seakan terpisah dari dunia di sekitarnya. Tak ia hiraukan pedagang asongan yang sedang sibuk mengisi lembaran teka-teki silang di sebelah kirinya. Tak ia hiraukan juga sepasang muda-mudi yang berpegangan tangan sambil berbincang mesra seakan dunia mereka berdua di sisi kanannya. Matanya menatap jalan raya, tapi tatapannya kosong. (Besari, 2018).

In line with the data quoted above, it was found that the male characters in the short story *Random Pattern* feeling lonely because when he is in a crowd, he does not feel like he is part of the crowd. As a result, the most prominent characteristic of loneliness (*loneliness*) is that even though someone is in a crowd, in reality that person does not feel the crowd within him (Krech & Crutchfield, 1958).

Emotions Related to Mood (Moods)

Emotional changes that occur quickly according to mood are called *mood*. There is no division *mood* definitely, but there are two types *mood* in general. There are two types *mood*. These are pleasant and unpleasant. Pleasant feelings are usually characterized by a bright, cheerful, and enthusiastic face. Meanwhile, unpleasant feelings are usually anxious, gloomy, and sad (Krech, 1958).

Data 18

"Suruh siapa menabrak pohon?"

Mentari tersenyum kecut.

"Hatimu masih sakit?" Timur memberanikan diri untuk bertanya lagi dengan nada bercanda. Ia tahu bahwa Mentari baru saja patah hati. Gosip di desa menyebar dengan sangat cepat.

"Apa sih?" Mentari meminum wedang jahenya (Besari, 2018).

Data 19

2
Kata-kata Timur tidak memperbaiki keadaan. Wajah gadis itu bertambah masam. (Besari, 2018)

In relation to the two data excerpts above, it was found that Mentari was in a bad mood because Timur's words affected her. Mentari felt guilty for hitting the tree. Overall, the content of the study presentation above can be illustrated through the following graph.

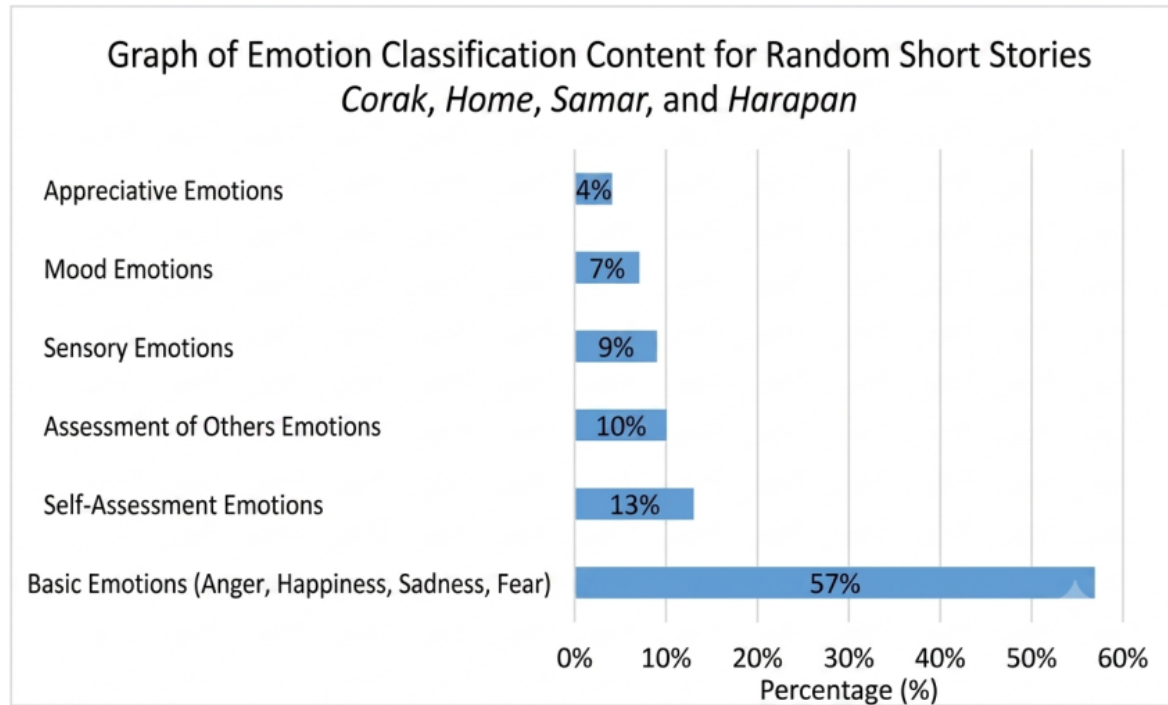


Figure 1. Graph of the emotional classification content of the short stories Random Pattern, Home, Samar, and Harapan

Utilization of Research Results and Discussion as a Short Story Text Learning Design in High School

8
Research results in the Short Story Collection 11:11 can be used as teaching material in the form of an enrichment book as a short story learning design for Grade XI students in high school through material related to character emotion classification. In addition, learning activities in the short story text enrichment book are based on the 2013 Curriculum by implementing Core Competency 3.8 identifying life values contained in the short story collection book read and Core Competency 3.9 analyzing the elements of short story construction in the short story collection book. Education is the main means to strengthen the identity, unity, and sovereignty of the nation through strengthening the national language (Islami & Sauri, 2022). Meanwhile, literature is a reflection of social life that depicts the reality of society in various aspects (Sintya Nur Alifah & Haryanti, 2022). As a result, students receive guidance and support from educators to utilize various literary works from prominent writers in Indonesia so that they are able to deepen aspects of appreciation and motivation to learn in an inspiring manner in the educational



environment, especially in the learning material of Indonesian Literature as literacy on social reality (Halimah, 2023; Halimah et al., 2020; Iskandar et al., 2025b, 2025a).

CONCLUSION

Based on the results of the analysis, the four selected short stories from Fiersa Besari's 11:11 demonstrate identifiable narrative structures and various emotional representations of the characters. The structural analysis shows that the stories employ narrative elements that contribute to the development of the characters' emotional experiences. Based on Krech's theory of emotion, six classifications of emotion were identified: basic emotions, sensory-related emotions, self-assessment emotions, emotions related to the assessment of others, appreciative emotions, and mood-related emotions. Basic emotions were the most dominant, accounting for 57% of the identified emotional data, followed by self-assessment emotions (13%), emotions related to the assessment of others (10%), sensory-related emotions (9%), mood-related emotions (7%), and appreciative emotions (4%). These findings indicate that character emotions are closely related to the narrative events and situations experienced by the characters. The findings may serve as an initial reference for developing literature learning materials, although further research and validation are needed to assess their effectiveness as teaching materials.

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