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Analysis of the Experience of Losing a Female Character in the Short Story *Maukah Kau Menghapus Bekas Bibirnya di Bibirku dengan Bibirmu?* by Hamsad Rangkuti

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ABSTRACT

Literary works are a reflection of real life experienced by humans. Every human being must experience loss. Not only in real life, events of loss can also be found in literary works through the characters or stories contained in them. Humans will experience phases when experiencing loss. These phases will be analyzed in this research through literary works in the form of short stories. The aim of this research is to analyze the experience of loss in the characters in the short story "Maukah Kau Menghapus Bekas Bibirnya di Bibirku dengan Bibirmu?" by Hamsad Rangkuti's using Elisabeth Kübler-Ross's theory of loss. This research uses a literature study approach by collecting psychological theory references to dissect literary works. Research results from the analysis of the short story "Maukah Kau Menghapus Bekas Bibirnya di Bibirku dengan Bibirmu?" by Hamsad Rangkuti's found that the female character in the short story experienced five phases in the event of loss, namely 1) denial phase, 2) anger phase, 3) offering phase, 4) depression phase, and 5) acceptance phase. It turns out that Elisabeth Kübler-Ross's theory of loss does not only occur in everyday life, but in a literary work in the form of a short story, this theory of loss can also be experienced by the character. A short story written by Hamsad Rangkuti with the title "Maukah Kau Menghapus Bekas Bibirnya di Bibirku dengan Bibirmu?" proves that Elisabeth Kübler-Ross's theory corresponds to the phases of loss felt by humans.

Keywords: Loss Heor; Short Story; Psychological Phases; Elisabeth Kübler-Ross

INTRODUCTION

Many literary works are created from the real-life stories of individuals or even from the experiences of the writers themselves. Literature is considered a miniature of life because it can reveal the psychological forms of both the reader and the writer through the characters portrayed (Kartolo, 2014). Writers can express the issues that occur in daily life through literature (Wicaksono, 2014). Literature falls into the category of fiction that depicts human

life, creatively packaged to entertain its readers. Besides its entertaining nature, literature must also have educational values within it. The educational values referred to are the messages or information that the author wishes to convey to the readers to encourage betterment. The role of the writer in producing literary works is crucial because when the writer pours their ideas into a work, there is a message intended for the readers, whether it is about life, society, culture, or other aspects (Sugara & Maula, 2024).

Currently, literary works are widely analyzed and used as teaching materials in schools because they contain educational values through their characters (Widiastuti et al., 2023). There are 18 character education values outlined in Law Number 20 of 2003 concerning the National Education System, one of which is religious character education. Article 3 states, "National education has the task of developing skills and shaping the character and dignity of the nation's civilization, in order to educate the public." Therefore, by analyzing literary works, it is hoped that it can be one step towards shaping the character of society, especially the younger generation. If the younger generation acquires proper knowledge through education, then their character will also develop well. Character education helps the younger generation to obtain positive personalities, whether directly or indirectly.

In analyzing literature, the psychological approach introduces a new dimension that enriches our understanding of literary works. There are three methods that can be used to explore the relationship between psychology and literature, (1) Understanding the psychological aspects of the author as the creator of the work, (2) Understanding the psychological aspects of the fictional characters in the literary work, and (3) Understanding the psychological aspects of the reader (Ratna, 2004). This approach not only deepens the analysis but also enhances the appreciation of literary works by revealing the intricate dynamics between characters and the underlying psychological themes. It allows for a more comprehensive interpretation of the text, highlighting the emotional and mental processes involved in both the creation and reception of literature. By integrating psychological insights, scholars can uncover new layers of meaning within literary narratives.

There are four aspects that need to be considered in the approach to literary psychology, namely literary works, the creative process, the author, and the reader (Wellek & Austin, 2016). However, with other considerations, this approach tends to connect more between the writer and the literary work. If viewed from the perspective of the writer, then the research model conducted is an expressive approach. However, if viewed from the perspective of the work, then the research model conducted is an objective approach. The study of literary psychology involves analyzing literary works in terms of intrinsic elements, especially in character portrayal, because characters in stories always experience psychological symptoms (Semi, 1993).

Literary psychology, defined as the study of literature reflecting psychological processes and activities, serves as a vital tool in understanding human behavior. Through psychological literature research, scholars gain deeper insights into character traits, receive valuable feedback on character aspects, and analyze literary works concerning psychological issues (Minderop, 2010). This approach enriches our comprehension of complex human experiences, such as the profound process of loss. In tandem with the dynamic field of psychology, literary psychology illuminates how individuals navigate and cope with various life circumstances. Elisabeth Kübler-Ross's seminal research on the five stages of grief unveils a universal truth: grief transcends the confines of chronic or terminal illness, extending to those who mourn the loss of a loved one (Kübler-Ross, 1998). Hence, literary psychology not only deepens our understanding of the human psyche but also sheds light on the shared experiences that shape our emotional landscapes. Loss is a ubiquitous human experience triggered by various factors, such as death, job loss, relationship breakdowns, or other unexpected events (Pane & Olga, 2024).

Short story with the title "Maukah Kau Menghapus Bekas Bibirnya di Bibirku dengan Bibirmu?" by Hamsad Rangkuti is one of the literary works that will be analyzed in this research. This short story analysis will use Elisabeth Kübler-Ross's theory of loss which has five phases in the loss process, namely (1) denial phase, (2) anger phase, (3) offer phase, (4) depression phase, and (5) depression phase. reception. This short story tells the story of a woman who experiences the loss of a loved one. Do the phases of loss in literary works have similarities with the phases of loss in real life? The aim of this study is to analyze the phases of loss in the characters of the short story "Maukah Kau Menghapus Bekas Bibirnya di Bibirku dengan Bibirmu?" by Hamsad Rangkuti. The reason for selecting the short story "Maukah Kau Menghapus Bekas Bibirnya di Bibirku dengan Bibirmu?" by Hamsad Rangkuti as the object of this research is because it contains emotional feelings in the form of a loss event. Loss events are experienced by every human being in this world, although the causes may vary. The feeling of loss is a natural event in life and can be experienced by all individuals (Shear, 2012).

Previous research on loss theory was also conducted by Berliana, Ken, and Marta (2020) entitled "Forms of Loss and Stages of Grief in the Novel Lost by Rizal Afif and Nia Janiar". In this research, it was explained that from the results of the analysis it was found that there were several forms of loss experienced by each main character is Adrian & Aruna. There are two forms of loss, namely losing a mother and losing a friend. The difference with this research is that the object of analysis is a novel. Novels are literary works that are longer in form than short stories. So, the conflicts you get will be more numerous and complex, whereas in short stories the conflicts told are fewer and simpler. Apart from that, research on the short story "Maukah Kau Menghapus Bekas Bibirnya di Bibirku dengan Bibirmu?" This was also done by Afrillia, et al. (2023) with the title "Analisis Wacana Kritis: Representasi Gender dan Budaya pada Cerpen "Maukah Kau Menghapus Bekas Bibirnya di Bibirku dengan Bibirmu?" Hamsad Rangkuti's work. In this research, it was explained that the analysis used used the approach of Ruth Wodak and Sara Mills. This is different from the research currently being carried out, namely using Elisabeth Kübler-Ross's theory.

This research offers several benefits, especially for short story writers and further researchers. For writers, understanding the psychological nuances of the five stages of loss as described by Elisabeth Kübler-Ross can enrich their narrative techniques, allowing them to create more complex and relatable characters. By integrating these stages into character development, writers can create stories that have a deep emotional resonance with readers, offering them a more profound emotional experience. For researchers, this study provides a framework for analyzing emotional depth in literary characters, paving the way for further studies in psychology and literature. This study also opens a path for interdisciplinary research, combining elements of psychological theory and literary analysis to explore human behavior and emotional responses more comprehensively. As such, this research contributes to both literary criticism and psychological studies by showing how theoretical frameworks can be applied to understand and interpret human emotions in literature.

METHOD

The approach used in this study is descriptive qualitative. Since the data used in this study are not statistical in nature, it falls under the type of qualitative research. Litosseliti (2018) stated that qualitative research is used to investigate structures, patterns, and understandings relevant to the research question (Saefudin et al., 2023). Descriptive research itself is a solution aimed at solving current problems. The implementation of this descriptive method is not limited to data collection but also includes analysis and interpretation according to the meaning of the data (Surakhmad, 1994).

The data sources for literary research are texts of novels, novellas, short stories, dramas, and poems (Siswantoro, 2010). In the context of this study, the data source is the short story titled "Maukah Kau Menghapus Bekas Bibirnya di Bibirku dengan Bibirmu?" by Hamsad Rangkuti. From this short story, the researcher will analyze it using a psychological perspective with the theory of loss by Elisabeth Kübler-Ross. The data used in this study are quotes that can support and be classified according to the theory of loss.

This methodology allows for a careful examination of the texts, focusing on descriptive presentation and interpretation of the results through the lens of Kübler-Ross theory. The data collection techniques include: (1) reading the short story thoroughly and repeatedly, (2) studying the theory of loss by Elisabeth Kübler-Ross, (3) quoting parts of the short story that can be used as research data, and (4) classifying the data according to the theory of loss.

Although statistical data validation techniques may not be applicable due to the qualitative nature of this research, steps were taken to ensure the validity and reliability of the data. Triangulation was used by verifying quotes from the short story with Kübler-Ross theory and ensuring consistency in interpretation. Additionally, peer review and expert consultation were conducted to validate the fit of the data with the chosen theoretical framework. The data analysis process involved several steps aimed at uncovering insights about loss in the context of the short story. Initially, the short story was read thoroughly, followed by an in-depth exploration of the Kübler-Ross theory to establish a theoretical foundation. Relevant quotes were then extracted from the text, and each quote was analyzed and classified according to the stages of loss outlined in the theory. This classification process facilitated the identification of patterns and themes related to the experiences of loss described in the narrative.

RESULTS AND DISCUSSION

Results

Based on the analysis conducted in the short story entitled "Maukah Kau Menghapus Bekas Bibirnya di Bibirku dengan Bibirmu?" by Hamsad Rangkuti in 1998, which was then included in a collection of short stories in 2016, there are two stories written in the short story. The two stories have one thing in common, which is that they depict feelings of sadness and separation. The emotional elements found led to an analysis using Elisabeth Kübler-Ross's theory of loss. According to Elisabeth Kübler-Ross's theory of loss, there are five phases that are experienced sequentially and gradually, namely the denial phase, the anger phase, the bargaining phase, the depression phase, and the acceptance phase.

1. Denial Phase

Denial is a natural response to a painful event or situation. In the short story entitled "Maukah Kau Menghapus Bekas Bibirnya di Bibirku dengan Bibirmu?" by Hamsad Rangkuti, the first part describes a female character. The woman is described as being in a state of mind and feeling that she cannot accept the situation she is in. Here is a quote from the short story.

"Semua yang ada padaku yang berasal darinya, akan kubuang ke laut. Sengaja hari ini kupakai semua yang pernah dia berikan kepadaku untuk kubuang satu per satu ke laut. Tak satu pun benda-benda itu yang kuizinkan melekat di tubuhku saat aku telah menjadi mayat di dasar laut. Biarkan aku tanpa bekas sedikit pun darinya. Inilah saat yang paling tepat membuang segalanya ke laut, dari atas kapal yang pernah membuat sejarah pertemuan kami." (Rangkuti, 2016).

The quote from the short story describes the female character's experience of a breakup with her lover. She is still in disbelief that their relationship is over.

As a form of denial and self-defense, the woman stands on the edge of a sailing ship and tries to take off all the things she was given by her lover, throwing them into the sea.

Another example of the denial stage in the short story "Maukah Kau Menghapus Bekas Bibirnya di Bibirku dengan Bibirmu?" is found in the characters of a middle-aged man and a young woman. The young woman has feelings for the middle-aged man she idolizes, but he rejects her advances. She is in disbelief and unsure of what she believes. Here is a quote from the short story.

"Aku lima empat dan kau dua-dua. Itu tidak mungkin."

"Mungkin."

"Aku Datuk Meringgih dan kau Siti Nurbaya, dalam usia. Apa yang memaksamu?"

"Entahlah. Aku pun tak tahu." (Rangkuti, 2016)

The quote above describes that the middle-aged man feels uncertain about what the young woman believes. The significant age difference between them, 54 and 22 years old, reflects the man's rejection and doubt. He uses the analogy of Datuk Meringgih and Siti Nurbaya, a couple with a similar age gap, as a form of denial to prevent them from being together. The young woman also doesn't understand what makes her believe that they can be together.

2. Anger Phase

The next stage after denial in the grieving process is anger. When someone realizes they are experiencing sadness in their life, they may begin to express the anger they feel about their situation. The anger stage in the short story "Maukah Kau Menghapus Bekas Bibirnya di Bibirku dengan Bibirmu?" is depicted in the first part through the female character's feelings of anger towards her lover due to the end of their relationship. Here is a quote that illustrates this anger:

"Apa pun yang berasal darinya, tidak boleh ada melekat pada jasadku, saat aku sudah menjadi mayat, di dasar laut. Biarkan laut membungkus jasadku seperti kain pembungkus mayat. Biarkan asin airnya menggarami tubuhku tanpa sehelai benang penyekat." (Rangkuti, 2016).

The quote describes the anger of a female character due to a breakup. She expresses her desire to be free from any belongings given to her by her ex-lover, even after her death at the bottom of the sea. This anger is further emphasized by the following quote.

"Wanita yang telanjang itu mengangkat sebelah kakinya melampaui terali, bersiap-siap membuang dirinya ke laut." (Rangkuti, 2016).

This quote further clarifies the anger of the female character, portrayed by her removing all the clothes and belongings from her ex-lover that were still attached to her body. She prepares to jump from the ship as a form of her anger as well, since there is nothing left to fight for.

Then, in the second part of the short story "Maukah Kau Menghapus Bekas Bibirnya di Bibirku dengan Bibirmu?" which features a young female character and a middle-aged man, there is an argument between the two, as shown in the following quote.

"Bekas ini akan kubawa pulang dan akan ada yang menghapusnya. Bagaimana denganmu?"

"Akan kutunggu bekas yang baru di bekas yang lama, darimu."

“Apakah itu mungkin?”
“Mungkin.” (Rangkuti, 2016)

The quote highlights the disagreement between the young woman and the middle-aged man, indicating the young woman's anger towards him. The man's words only reinforce her belief and determination to wait for his return. Her anger is evident in her assertive responses to his questions.

3. Bargaining Phase

The next stage in grief and loss is when someone reaches a stage where they make bargains with God regarding their current fate. They still hold hope that the events befalling them can be diverted and turned into something favorable.

Then, in the short story "Maukah Kau Menghapus Bekas Bibirnya di Bibirku dengan Bibirmu?" the bargaining stage is depicted in the first part, where the female character begins to negotiate the feelings, she is experiencing. The following excerpt illustrates this stage.

"Sebelum melompat, dia menoleh ke arahku. Seperti ada sesuatu yang tebersit di benaknya yang hendak dia sampaikan kepadaku, sebelum dia melompat mengakhiri ombak." (Rangkuti, 2016)

The quote suggests that before the woman truly plunges into the depths of the sea, a dialogue occurs in her mind. A dialogue between the heart and mind that makes her think of something else.

“Ternyata tidak segampang itu membuang segalanya,” katanya. “Ada sesuatu yang tak bisa dibuang begitu saja.” Dia diam sejenak, memandang bercak hitam di kejauhan samudra. Dipandangnya lengkung langit agak lama, lalu bergumam, “Bekas bibirnya. Bekas bibirnya tak bisa kubuang begitu saja.” (Rangkuti, 2016).

In the quote, after the female character falls silent for a moment and remembers that there is still something left, namely the traces of her ex-lover's lips on hers, she expresses what she is thinking to the journalist in front of her. After the woman's strenuous efforts to resist her sadness, it turns out that in the end, she needs to have feelings of acceptance and openness, as she says that her ex-lover's lip marks cannot just be discarded easily.

In the second part of the short story, between the young woman and the middle-aged man, there is a reality that unavoidably needs to be accepted by both of them. This stage is depicted in the following quote.

“...Tanganku kau pegang dan aku merebahkan kepala ke bahu dalam udara dingin Kayutanam. Semua itu akan menjadi kenangan. Besok kau akan pulang dan aku akan kembali ke kampus.” (Rangkuti, 2016).

Based on the quote above, it is evident that they will soon part ways. The situation they have been going through together with the man in front of her will soon end. Everything they have experienced together will only remain as beautiful memories in her life story. No matter how much effort they put in between them, they know that everything will be in vain that they come from different places and are brought together by chance and then deepened with a feeling of comfort. No matter how hard they try to negotiate with God, in the end they have to let go of each other.

4. Depression Phase

The next stage that is experienced by a person who is in grief and loss will go through a stage where he feels at the lowest point and helpless. In the short story "Maukah Kau Menghapus Bekas Bibirnya di Bibirku dengan Bibirmu?" in the first part, the female character who broke up with her boyfriend experiences the stage of depression which is described in the following passage.

Dia berpaling ke arahku. Tatapannya lembut menyejukkan. Lama, dan agak lama mata itu memandang dalam tatapan yang mengambang. "Maukah kau menghapus bekas bibirnya di bibirku dengan bibirmu?" katanya dalam nada ragu. (Rangkuti, 2016)

From this quote, the woman realizes that there is something left in her, namely the traces of her ex-lover's lips on her lips. With a feeling of doubt and a deep gaze, the woman uttered an unexpected sentence to the reporters in front of her. The choice of a very narrow decision and not thinking long shows the woman's deep sadness. The feeling of depression is clearly described in the explanation of the female character's gaze, which shows despair that she really wants to erase everything that is still related to her ex-boyfriend.

"Aku tersentak mendengar permintaan itu. Sangat mengejutkan, dan rasanya tak masuk akal diucapkan olehnya. Permintaan itu terasa datang dari orang yang sedang putus asa. Kucermati wajahnya dalam lensa kamera yang mendekat." (Rangkuti, 2016)

From this quote, it is clearer from the camera lens of the reporters that the woman's face is desperate for what she is experiencing at this time. The woman seems to have no way home and back. The woman considers asking someone else to be the best option to get rid of the memory of her ex-lover's lips on her lips.

Then in the second part of the short story "Maukah Kau Menghapus Bekas Bibirnya di Bibirku dengan Bibirmu?", the young female character and the middle-aged male character are described as having doubts and uncertainties. This stage can be seen in the following passage.

"Aku Datuk Meringgih dan kau Siti Nurbaya, dalam usia. Apa yang memaksamu?"
"Entahlah. Aku pun tak tahu." (Rangkuti, 2016).

In this dialogue passage, it is depicted that the man no longer has any other way to sway the young woman's feelings towards him. The man provides an example of metaphor that he hopes the woman could reconsider. However, the woman is unaware of the basis for her choice to persevere. The meaningless and aimless answer indicates the presence of a confused and directionless.

5. Acceptance Phase

In the last stage of Elisabeth Kübler-Ross's theory, which someone will experience in grief or loss, is the stage of acceptance. At this stage of acceptance, the person feels that their life is shattered and they cannot find a cure to restore their feelings. It takes a lot of time and a long process to reach this stage. Sometimes people have a hard time reaching this stage and end up in death. However, the highest level of grief itself is accepting what one has experienced with sincerity. Therefore, in the short story "Maukah Kau Menghapus Bekas Bibirnya di Bibirku dengan Bibirmu?" the female character in the first part is depicted as accepting what she has experienced. This is described in the following quote.

“Aku hampiri wanita itu. Orang yang membawa selimut itu berlari ke arah kami, menyelimuti kami dengan kain yang terurai itu. Di dalam selimut kukari daun telinga wanita itu.” (Rangkuti, 2016)

From the quote, the woman can return to a more stable condition. Being approached by the journalist she asked to help remove her ex-lover's lip marks, and being covered with a cloth brought by someone else. The female character does not resist what others do when covering her. In that event, the woman has been able to go through the process of letting go of what happened in her love story. Her failed relationship, due to the decision of one party, triggered deep sadness. However, the woman has found a way to let go of whatever her lover has given and done to her. She also shows the initial steps to accept a new person into her new love story.

Then, in the second part of the short story, there is a stage of acceptance between the young woman and the middle-aged man, where they both accept the reality that they have to part ways and go back to living their lives separately. This stage of acceptance is depicted in the following quote.

“Kami turun dari puncak bukit itu berpegangan tangan. Dia memegang erat jari-jariku. Dan, aku memegang erat jari-jarinya. Seolah ada lem perekat di antara jari-jari kami.” (Rangkuti, 2016)

In this quote, the stage of acceptance shown by the two characters is to use the remaining time until tomorrow comes. They accept that they will part ways in a matter of hours. After tomorrow comes, there will be no one to accompany the days like before. The tight grip of their hands remains unbroken as they walk along the peak of the hill. It is as if they are ready for what will happen soon, that they will be separated by distance and time.

Discussion

The short story “Maukah kau menghapus bekas bibirnya di bibirku dengan bibirmu?” by Hamsad Rangkuti has a different background but still the same feeling of loss. It can be seen that in the short story the author describes event after event that corresponds to the stages of feelings of loss in a person in accordance with the theory of Elisabeth Kübler-Ross that has been shown in the previous results. There is a similarity in the structure of the short stories when viewed from the point of view of the characters. Whether it is in the first or second story, the female character who experiences feelings of loss says “Maukah Kau Menghapus Bekas Bibirnya di Bibirku dengan Bibirmu?” (Kurniawan, 2017).

As in the first stage, the female character denies the loss she has experienced. A denial is done unconsciously as a response in temporary self-preservation (Yuanti et al., 2023). Denial is actually a form of self-defense to reduce negative emotions and then understand the situation (Gani, 2022). This stage will continue to be felt when the person left behind still sees the relics of someone who has left them, for example clothes, vehicles, shoes, and so on (Setiawan, 2009). Therefore, the first step that is always done by someone who feels sadness or loss will take action that removes items that can trigger the return of memories of someone who has died.

Then in the second stage in this short story is anger, where the author also gives a picture of anger to each character in two different points of view. Anger is a reaction to an obstacle that causes the failure of an effort or action (Hayati & Indra, 2018). At the time of actual anger, it contains feelings of annoyance, sadness, and confusion mixed together (Gani, 2022). This has been shown in the quotation previously reviewed that the character in the

story raises his angry attitude in accordance with the conditions of the loss he experienced. The angry attitude that was raised became a direct form of protest for the incident, the stages of anger expressed in this short story are described as anger towards others for being abandoned.

After passing through the stages of denial and anger in the feeling of loss, it then passes through the bargaining stage. This phase is the weakest defense phase in an individual against painful reality. After the anger begins to fade, and feelings of guilt or regret arise and are usually accompanied by thoughts of “kalau saja...” such as “kalau saja saya sadar sebelumnya...” and so on (Seputro, 2022). In the bargaining stage, a person actually knows that whatever he negotiates with his god is futile and only further clarifies the pain in his feelings, in the end everything experienced needs to be accepted gracefully (Gani, 2022). In the short story, the author also implies that the characters in it go through the stage of bargaining with different forms of situations.

Then next is the stage of depression. This stage is said to be depression because most of those who experience it are characterized by feelings of isolation in their social world, then express feelings of hopelessness in their lives, and feel that there are no more valuable things in their lives so that they will cause the desire to end their own lives (Riyadi et al., 2022). The short story is described by the author implicitly in the second story and explicitly in the first story. In the first story, which is described as jumping from a sailing ship, it becomes a very explicit description of how the character is in the stage of depression. This stage is something that is easy to see and read when someone feels sad, which makes the person actually need the support of the surrounding people to be able to return to living his life normally after feeling a loss (Utami, 2023).

The final stage is acceptance of loss. From the results of the analysis carried out, it was found that there was a feeling of acceptance in the two stories in the short story. In this acceptance process, it is characterized by self-acceptance of objects or other people in his life and then trying to make peace with the circumstances that cause him to feel sad (Riyadi, et al, 2022). In this short story, the author describes the stages of acceptance with different backgrounds. In the first story, the character who is clearly described by the author needs support from others and in the second story the author describes the acceptance of the character with both of them accepting the conditions they will experience. At this stage, although it seems that they have achieved a great sense of calm, they still need support from those around them so that someone who feels lost still feels the support of others and feels easy to go through (Utami, 2023).

The results of this study are a support for previous research that has analyzed loss theory in a written work. The results of this study also show that not only in short stories but also in a novel that shows that every human being who experiences loss has negative emotions or sadness which makes the main factor is the feeling of loss that makes him blame himself for a long and deep period of time so that it can eventually trigger depression which causes negative behavior. Even the worst impact of someone who experiences a loss event is depression which leads to suicide (Aritonang, 2023). However, basically humans have felt unstable emotions, therefore the process of self-acceptance and forgiving a situation is needed to be able to return to running a new life (Yuanti et al., 2023). Then from the results of this study also explain that the feeling of loss is not only in the situation of someone's abandonment in a death situation, but the form of loss can be experienced by anyone and any situation that brings up the impact of negative feelings on each individual and everyone has a different period of time to feel better and be able to accept the feeling of loss (Berliana et al., 2020). This research makes a new color in the discussion of Elisabeth Kübler-Ross's theory of loss in interpreting the stages of feelings of loss in someone who is left behind.

Researchers argue that the feeling of loss will always be felt by every human being in this world. Although the conditions of loss are different as depicted in this short story by Hamsad Rangkuti has a different background, the feeling of loss is the same, making it a lesson that in the end we should not drag on in prolonged sadness. With the existence of written works that describe a loss, it is very helpful for many parties to be able to feel sincere again and return to their lives. Then even though the author neatly describes a feeling of loss in his essay, suggestions from researchers for the author of this short story can provide a little more clarity from the changes in the background of the two stories in the short story.

CONCLUSION

Based on the research results from the analysis of the short story “Maukah Kau Menghapus Bekas Bibirnya di Bibirku dengan Bibirmu?” by Hamsad Rangkuti, it can be concluded that there are five phases of loss experienced by the female character in the story, namely 1) denial phase, 2) anger phase, 3) bidding phase, 4) depression phase, and 5) acceptance phase. Elisabeth Kübler-Ross's theory of loss does not only occur in everyday life, but in a literary work in the form of a short story, the theory of loss can also be experienced by the character.

Based on the in-depth exploration conducted on Hamsad Rangkuti's short story “Maukah Kau Menghapus Bekas Bibirnya di Bibirku dengan Bibirmu?”, it becomes clear that this narrative beautifully captures the five stages of loss experienced by the main female character. As the story progresses, we witness her journey through denial, anger, bargaining, depression, and finally, acceptance. This intricate portrayal not only reflects the complex layers of human emotions, but also highlights the universality of Elisabeth Kübler-Ross' theory of loss, which transcends real-life scenarios into the realm of literature.

This short story written by Hamsad Rangkuti tells the story of a character who has emotions in accordance with real life. Each phase experienced by the characters in the story is a description of someone who experiences loss. These phases are natural and will appear when humans experience loss in any form. Thus, humans do not need to be too immersed in this emotionally charged situation.

This encourages short story writers to dive deeper into the emotional landscape of their characters, infusing their narratives with psychological depth and authenticity. By embracing the complexities of grief and loss, writers can craft stories that resonate strongly with readers, evoking empathy and understanding. Moreover, for future researchers, delving into the intersection of literature and psychology opens up rich avenues of exploration. Comparative analysis across different literary works and cultural contexts offers valuable insights into human experience, exposing the ways in which storytelling shapes and reflects our understanding of emotional processes.

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