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The Representations of Children's Emotional Intelligence in the Structures of Stories Written by Children

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ABSTRACT

This research aimed to reveal the structures of stories written by children as representations of emotional intelligence. It used a qualitative approach and literary psychology. The design of the research was qualitative-descriptive with narrative analysis. The focus of the research was the structures of stories written by children as a means of expressing children's emotional intelligence. The data collection was carried out with the note-reading technique. This research used the data confirmability validation and data triangulation techniques. We used the data analysis techniques through two procedures. The first procedure was to analyze the data during the data collection process and the second procedure was to analyze the data after the data collection process. The research results showed that: (1) Story Facts: there were 11 children's stories that showed two emotional intelligence in the first and second levels and 29 children's stories that showed all five levels of emotional intelligence; all of the children's stories had chronological (straight) plots; The settings were divided into three categories: house as the social setting of family, school as the social setting of school, and playground as the social setting of friendship; (2) Story Means: there were six patterns of titles of the children's stories, there were two types of point of views namely the first and third person point of views, and the language styles were used explicitly and implicitly; and (3) Themes: there were two types of themes expressing emotional intelligence, namely the themes of emotional intelligence-personality and of emotional-intelligence-social skills.

Keywords: Emotional Intelligence, Narrative Structures, Children's Stories

INTRODUCTION

Children's stories are a type of literary work that has different characteristics from "adult" ones. The importance of the youth phase in the development of emotional and intellectual intelligences drives the emergence of various stories for children that are considered as a strategic tool to increase their intelligence and strengthen their characters. Although there is no definitive boundary between children's and adult's (parent) stories, most of us would agree that children's stories would contain simpler story structures compared to of adult's stories. Interestingly, when examined deeply, there is a "different phenomenon" between children's stories written by adult writers and the ones written by child writers. The point of view of a child writer would influence the story development and emphasize certain ideas.

In Indonesia, particularly, the most developing children's stories are written by adult or parent writers. Several studies on children's stories found dominations and ideologies that parents want to impose on children through stories (Qomariyah, 2014; Purbani, 2000; Sarumpaet, 2002). These were found precisely in children's stories written by adults. Studies on children's stories in other countries also show similar findings that the children's literary works produced are usually adapted to the intentions of parents as the writers (Coats, 2013; Templeton, 2019).

Based on the phenomenon above, this research focused on children's stories written by children. The point of view in them will certainly be different from the point of view in children's stories written by adult/parent writers. Although an adult writer will try to position himself/herself as a child when writing a children's story, the output will certainly not be the same as a children's story written directly by a child writer. The focus on children's stories written by children aims to understand the children represented by the stories they write. The existence of children will be felt more clearly in the stories written by themselves. Therefore, a research of the structures of stories written by children can be a means of revealing "children's ideology and phenomena". Goldmann & Boelhower (1981) stated that a literary work is a world (or structure) structured by the society.

Since the author is a member of a society, the conception of his world view is influenced by the structure of the society where the structure is created because of the dialectical and relational relationships between the author and the society.

Therefore, one can observe, assess, and understand children through the representations of child characters in literary works, one of which is by utilizing psychological studies through the perspective of emotional intelligence. The issue of emotional intelligence is important because it is considered as one of the parameters of one's success. The psychologist Daniel Goleman (1999, 2009, 2017) emphasized the importance of emotional intelligence as a primary skill that influences other abilities. Through emotional intelligence, a person's character, self-management, and social skills can be observed, which in turn will affect the stages of his life later.

In relation to literary works, emotional intelligence can be observed from how children understand and deal with problems, conflicts, or dilemmas that occur in their lives. Stories written by children involve their emotions, feelings, thoughts, and experiences expressed in a language appropriate to their emotional development. Structure of story is a unified element that has a relationship built through the stages of the writer's ethical and aesthetic experiences. Therefore, through the representations of children's emotional intelligence revealed in the structure of story, an understanding of the children's world and its emotional side can be observed.

Based on the issue above, an approach to understanding children's world is to examine their emotional intelligence. Their emotional intelligences are conveyed through the story means, a story-building structure. Therefore, reviewing studies that aim to reveal the representations of children's emotional intelligence in the structures of stories written by children are important to do.

LITERARY REVIEW

After tracking relevant writings, we found that studies on the emotional intelligence in children's stories are still rare, especially the ones that focus on stories written by children. Like the literary works that are outside the realm of Indonesian literature, children's stories are often considered insignificant and do not "count" in academic studies. Thus, some of the existing studies on them are still sporadic.

Most studies on emotional intelligence and literary works focus on the use of literary works in developing children's emotional, social, and intellectual intelligences. Literary works, hopefully, including children's stories, should also be considered by families and formal and informal institutions to develop children's emotional intelligence (Heath et al., 2017; Betzalel, N., & Shechtman, Z., 2017; Mohammaddzadeh et al., 2018; Qomariyah and Neina, 2018; McAdam, J. E., et al., 2020).

A special study on emotional intelligence in a literary work was conducted by Sari and Ermanto (2018), entitled "Emotional Intelligence of Main Children in the novel Di Tanah Lada". Their ideas depart from a novel in which the story is narrated via the first-person point of view of a 6-year-old child. However, the writer of the novel is an adult. The purpose of the study was to reveal the emotional intelligence that existed in the main child character in the novel Di Tanah Lada. Using a descriptive qualitative approach, the study found that the main child character in the novel has five emotional aspects with a low level of emotion management, but he also can recognize other people's emotions or has high empathy. The emotional aspect of the main child character in this novel is largely influenced by the rough treatments he received from his father and the good advices from his mother and grandfather.

Another study examining children's literature with a psychoanalytic approach was carried out by Daley-Carey (2018). It discusses the subversive (or rebellious) potential of a text about the boundaries of children identity in contemporary children's and youth novels, Eimear McBride's A Girl is A Half-Formed Thing and Sonya Hartnett's Of a Boy, in his study entitled "Testing the Limits: Postmodern Adolescent Identities in Contemporary Coming-of-Age Stories". The results of the study prove that each novel provocatively challenges established ideas and shows symptoms of inherently genre change on identity issues.

Alkestrand, et al. (2018) utilized the perspective of cognitive psychology in children's fantasy stories in his analysis, A Cognitive Analysis of Characters in Swedish and Anglophone Children's Fantasy Literature. Alkenstrand focused on children's fantasy stories by examining aspects of the characters. Through the cognitive character analysis, it can be shown that the cognitive embodiment of each character from the intersectional subject positions would contribute to the development of the plot and the theme of the text.

Furthermore, Beauvais, C. (2019), in his article Is There a Text in This Child? Childness and the Child-Authored Text, discusses and compares texts written by children, both fiction and non-fiction, to the texts written by adults who are around children or who comment on the child texts. Beauvais concludes that by using Peter Hollindale's concept of childishness, it turns out that texts written by adults about children and those around children have a tendency to show themselves, including childish characteristics they want to see in children's texts. According to him, adult texts are more childish than child texts.

Emotional Intelligence

Child characters in literary works are children who are still in the development. One of important things to examine during their developmental period is

emotional intelligence. Several studies on emotional intelligence corroborate the important role of emotional intelligence in influencing a person's character and success (Alegre, 2011; Nazanin, 2011; Franco, 2011; Costa et al., 2013; Lear, 2016). These studies confirm that someone who excels and has high emotional intelligence possesses good self-management and social skills.

Daniel Goleman (2009, 2017) emphasizes the importance of personal intelligence or emotional intelligence which is a primary skill and an ability that broadly influences other abilities. Kaukiainen et al. (2019) add that other intelligences such as social and emotional intelligences will have a positive correlation with learning skills and strengthening children's character. Gardner (1983; 2003) describes them as interpersonal and intrapersonal intelligences.

Several definitions of emotional intelligence have been widely reviewed by experts. Mayer J. D. et al. (2004) define intelligence with physiological changes and various emotional thoughts (EQ) as a part of social intelligence, which involves the ability to examine one's social feelings towards other people and the ability to sort out and use information to guide thoughts and actions in facing various problems and achieving goals. Cooper and Sawaf (1998), Howes and Herald (1999), Martin (2003), Drigas and Papoutsi (2018) consider emotional intelligence as the ability to identify, understand, and use emotions positively and selectively to manage anxiety, communicate well, empathize, overcome problems, solve problems, and manage conflicts. Steven J. Stein and Howard E. Book (2004: 30) also define emotional intelligence as knowledge of good and bad feelings and turn them into good feelings. Suharsono (2004) and Lopes et. al. (2004) state that emotional intelligence works synergistically with cognitive skills. In other words, without emotional intelligence, a person cannot use his/her cognitive abilities optimally.

From the opinions of the experts above, it can be concluded that emotional intelligence is related to self-management on emotions and efforts to build social interactions. In this research, emotional intelligence refers to the components of emotional intelligence presented by Goleman (2009) which represent 5 stages: (1) self-awareness (recognizing self-emotions), (2) self-regulation (managing self-emotions), (3) motivation (motivating oneself and others), (4) empathy (recognizing other people's emotions), and (5) social skills (building relationships with other people).

Children Stories and Their Structures

Children's stories are basically children's depictions of an imaginary life (Lukens, 2003; Saxby, 1991). Children's stories are aimed at children, embedded with interesting and relevant themes (Lynch-Brown dan Tomlinson, 1998). Norton (1987) briefly explains that children's stories are literature that uses children as the child's point of view, the center of plot. Hunt (1991, 2004) states that children's stories are stories read by children that are specifically appropriate and interesting to children.

Lukens (2003) categorizes children's literature into six types of sections: realism (narrative, animal, and sport realisms), formulas of fiction (mystery, detective, and romantic stories), fantasy, traditional literature (fables, folk tales, myths, legends, epics), poetry, and nonfictions (information books and biographies).

Children's stories have benefits that are relevant to social and emotional development, critical thinking skills, and interest in reading (or literacy) (Adugna, 2015; Menna, 2020; Caldwell, 2020; Seitenov, 2020). Children's stories can also be used to control oneself, identify, investigate, evaluate, and change perspectives to ensure a sustainable future, as well as to develop one's mentality and character, environment and community (Bradbery, 2013; Sari, L. K., & Onwuagboke, B. B. C. 2015; Budiharto, 2016; Hirsu L; 2020). Literature provides opportunities for children to start life in their surroundings and the wider world reasonably and as early as possible. Toha-Sarumpaet (2010) mentions that literature offers a wholeness that can move one's soul and feeling, and change him/her to be more sensitive.

Children's stories can serve as an educational tool that introduces morality, intelligence, and the surrounding environment to children. In this case, children's literature is not a mere artifact that reflects the current ideology with its values and morals, but also a representation of values that are considered important in the society (Yau, J. Ling C., 2015; Giovanelli, 2018; Deszcz-Tryhubczak et al., 2020). This gives birth to the notion that children's stories are literary works considered to be laden with values and ideology.

Furthermore, structures of children's stories refer to the structures of literary works in general. Story structure is a constant link between groups of symptoms (Van Luxemburg et al., 1991; Mieke Bal, 1985; Chatman, 1980). According to Hawkes (2003) who uses the definition of structure by Jean Piaget, structure is considered as a transformation system in which the system consists of elements consisting of three aspects of the concept of structure: the idea of wholeness, the idea of transformation, and the idea of self-regulation. A literary text is a unity of the various elements that make it up.

Stanton (1965) states that the building elements of a story consist of story facts, means, and themes. Story facts are the things that will be told in a story. Story facts include the plot, characters, and settings. The second element, the story means, is things that are used by the author in choosing and arranging the details of the story. With story means, it is possible to create meaningful patterns out of the facts to be told. The story means include elements of title, point of view, style, and tone. The third element, the theme, is the meaning, central idea, or basis of the story.

Based on the literature review above, how is the Representation of Children's Emotional Intelligence in the Structure of Stories Written by Children in Literature Review?

RESEARCH METHOD

Research Design

Based on the nature of research, this research used a qualitative approach. A research with a qualitative approach focuses on the general principles that underlie the manifestation of symptom units that exist in human's social life. It aims to understand human problems by building a complex, comprehensive picture. Williamson K (2008) states that a qualitative research relies on data in the form of text with detailed descriptions to discover unique, distinctive characteristics of a phenomenon. The aim of the qualitative approach is to analyze descriptive data in the form of language based on a context which is translated into words or sentences.

Participants

The object of the research consisted of material and formal objects. The material object of the research was children's stories written by children. The children in question were 10-12 years old who were in grades five and six of elementary schools.

Data Collection Tools

In addition, this research also used a literary-psychological approach. A literary-psychological approach is an interdisciplinary study between literature and psychology. The approach emphasizes the psychological side of the character, author, or reader. Supriyanto (2021: 60) states that literary works are born from the psychological process of its authors which depict the behaviors and personalities with various psychological conflicts of the characters. This perspective is used as the basis for a literary-psychological approach or psycho-criticism. This approach gave birth to psychological theories to understand literature, one of which is Daniel Goleman's theory of emotional.

Data analysis

In a research with a qualitative approach and literary psychology, the research method used is the narrative analysis. Stokes (2006) explains that in a narrative analysis, a text is analyzed thoroughly as an object, focusing on the structure of the story or narrative. Narrative analysis is a powerful method for analyzing texts. It can be used to examine a text and discover the ideology behind its literary structure.

The design of this research was descriptive-qualitative with narrative analysis as a phase of research to interpret and understand texts semantically, reflectively, and existentially. The semantic understanding phase was carried out through language and literature. After that, the reflective understanding phase was carried out with an interpretation that approached the ontological level, and the existential understanding phase was carried out based on the level of existence of the text itself. As a descriptive research, this aimed to depict its progression systemically, factually, and accurately regarding the facts being examined, namely the structures of the children's stories as the expressions of emotional intelligence. In that, this analysis was emphasized on the symbol reading, the meaning of content, and the structure understanding contained in the stories as literary texts in order to reveal and understand the representation of emotional intelligence.

FINDINGS

The focus of the research was the structures of stories written by children as a means of representing children's emotional intelligence. The structures of the stories include story facts, means, and themes. The research focus was intended to limit the scope of the qualitative research in selecting relevant and irrelevant data.

The collection of children's stories written directly by the children was carried out in two elementary schools in grades five and six. 10 stories were taken from each class. Therefore, there were 40 children's stories in total. The formal object of the research was the structures of children's stories that represent emotional intelligence. The purposive sampling technique was used to sample the stories by considering the essential characteristics of the stories in order to make them representative. The data sources of children's stories in this research are described as follows.

Table 1

No	Titles of Children's Stories	No	Titles of Children's Stories
1	Lebah, Beruang Madu, dan Kancil (A Bee, A Honey Bear, and A Mouse Deer)	21	Anak Kecil yang Baik dan Sholeh (A Good, Devout Kid)
2	Joi Si Siput yang Sabar (Joi, the Patient Snail)	22	3 Mystery Heroes
3	Kucing Sang Penolong (The Helping Cat)	23	Aku dan Matematika (Me and Math)
4	Kelinci dan Kura-Kura (The Hare and The Turtle)	24	Berpetualang (My Journey)
5	Megaladon, Mosasourus, dan Paus Sperma (A Megalodon, A Mosasaur, and A Sperm	25	Super Ninja dan Naga Terakhir (Super Ninja and The Last Dragon)

	Whale)		
6	Pengalamanku di Rumah Mbah (My Experience at Grandpa's House)	26	Sepeda Ontel Milik Udin (Udin's Ontel Bycicle)
7	Monster Hutan (The Jungle Monster)	27	Saudara yang Saling Memiliki (Brothers for Each Other)
8	Ketakutanku (My Fear)	28	Petualanganku Bersama Sahabatku (My Journey with My Best Friend)
9	Tour Semarang – Kendal (Semarang-Kendal Tour)	29	Tantangan Kebebasan (Challenge of Freedom)
10	Jalan-Jalan ke Gunung Dieng (A Travel to Dieng Mountain)	30	Keadaan Sekitarku (My Surrounding)
11	Tour ke Pantai Cahaya (A Tour to The Beach of Light)	31	Jejak Pemuda Pembangun Desa (Traces of Young Men who Build the Village)
12	Sahabat Sejati (Real Friend)	32	Islamic Study Club
13	Saat Liburan di Rumah Mbah (Holidays at Grandpa's House)	33	Kerajaan Canterbury (The Canterbury Kingdom)
14	Pembajakan (A Piracy)	34	Detektif Keren dan Penjahat Misteri (The Cool Detective and a Mysterious Villain)
15	Monster Api (The Fire Monster)	35	Bisnis Kecil Anna dan Anissa (Anna and Anissa's Little Business)
16	Jangan Berhenti Mencoba (Never Stop Trying)	36	Mike, Seorang Detektif Handal (Mike, A Reliable Detective)
17	Hari Pertama Lina Puasa Ramadhan (Lina's First Fasting Day in Ramadan)	37	Ara Adik Kesayangan Kakak (Ara, The Beloved Sister)
18	Berlibut ke Jogya (Vacation at Jogja)	38	Misteri Kebun Tebu (A Mystery of Sugar Cane Garden)
19	Batu Api (The Fire Stone)	39	My Dream (My Dream)
20	Arti Sebuah Persahabatan (The Meaning of Friendship)	40	Tetap Berada di Jalurmu (Stay on Your Own Lane)

There are two types of data in this research: primary and secondary data. Primary data were obtained from quotations of words, phrases, sentences, and passages of text. The secondary data were obtained through literature reviews relevant to the research focus. The data collection technique was carried out with the reading-notetaking technique. The reading technique is an activity of reading with full attention and focus on the research object (Ratna, 2011: 254). Reading activity as a data collection technique was carried out in two phases of semiotic readings: 1) a reading comprehension which was carried out heuristically, i.e. reading deeply and comprehensively in order to understand the structures of the stories as representations of emotional intelligence, and 2) a critical-analytical reading which was carried out hermeneutically, i.e. reading with the intention of analyzing, interpreting, criticizing, and assessing structures in the children's stories.

Data sorting was carried out after the data collection phase was done. Several criteria were used as a basis for sorting. They were (1) the story structures that would represent the forms of the emotional intelligence of the child characters and (2) the meanings of the child's emotional intelligence contained in the story structures.

This research used data validation and triangulation confirmability techniques. The data triangulation technique was used to track dissimilarities between the data obtained from one informant and another in order to draw an accurate, precise conclusion. The technique involved triangulations of method, data source, and theory. In addition to the triangulation method, in a qualitative research where the main data is in the form of text, the validity of the data can also be assessed through two types of validity methods, namely internal and external validity methods. According to Creswell (2010, 299-300); Moleong (2011: 322), Alwasilah (2011, 140-142), internal validity relates the accuracy of the research design to the results achieved while external validity relates the degree of accuracy of research results that can be generalized or applied to other samples by providing a detailed, solid, and structured description.

We carried out the data analysis techniques through two procedures. The data were analyzed during and after the data collection process (Miles dan Huberman, 2009; Miles, Huberman, & Saldana, 2018; Sugiyono, 2014, Matthew B Miles et al., 2014; Satorres-Ferrándiz, 2021). The first procedure was carried out with the following steps; (a) children's stories written by children were identified; (b) the data were presented in matrices; and (c) conclusions and verification were drawn. The second procedure was carried out with the following steps; (a) the data were collected, (b) the data were sorted and grouped, (c) the data, in the form of words, phrases, clauses that contain emotional intelligence in children's stories, were interpreted; and (d) the data were presented in the form of classification, display, descriptions, and so on, and (e) conclusion or verification of data and results on the

structure of the stories written by child writers as a means of representing children's emotional intelligence were carried out.

RESULTS AND DISCUSSION

A literary text is a unified structure of various elements that make it up. Hawkes (2003) states the concept of structural unity, in essence, forms the literary autonomy. According to Stanton (1965), the building elements of fiction (or story) include story facts, means, and themes. Story facts are things that will be told in a work of fiction. They include characters, plot, and setting. The second element, the story means, is used by the authors to select and arrange the details of the story. The story means include the title, point of view, style, and tone. The third element, the theme, is the meaning, the central idea, or basis of story.

Story Facts

Characters in Children's Stories

The structure of a children's story that is the focus, the source, and the center of the story can be observed in the characters (Bunanta, 1997: 124). Through characters and their activities, the emotional intelligence of children can be observed and understood by the readers. In children's stories, the characters are children. The characters in children's stories that are the center or the focus of the storytelling are the main characters. They are the ones who experience various problems and events in the story (problematic heroes). The main characters behave with tendencies to act with physiological changes and various thoughts to solve various problems that arise in their lives. In children's stories written by children, there are variations of the main characters as a source of storytelling which shows five levels of intelligence. There are 11 children's stories that show the first two emotional intelligences, self-awareness (recognizing one's own emotions) and self-regulation (managing self-emotions). The other 29 children's stories show five levels of emotional intelligence, namely (1) self-awareness (recognizing one's own emotions), (2) self-regulation (managing self-emotions), (3) motivation (motivating self and others), (4) empathy (recognizing other people's emotions), and (5) social skills (building relationships with others). One of the children's stories that show three emotional intelligences is Aku dan Matematika (Me and Math). The child character who shows the five intelligences are found in the story Anak Kecil yang Baik dan Sholeh (A Good, Devout Kid).

The Main Character "I" in "Aku dan Matematika" (Me and Math)

The main character keeps trying to listen to the math lesson and do the assignments even though he doesn't understand the teacher's explanation.

Being aware of one's deficiencies as a form of recognizing one's emotions is the first aspect of emotional intelligence. When the character keeps trying to solve the math problems, there is a second emotional intelligence, managing one's emotions.

Rafi, The Main Character in "Anak Kecil yang Baik dan Sholeh" (A Good, Devout Kid)

The main child character tries to help a grandma who cannot cross the road on her own. Because of it, he receives punishment for being late. However, the punishment does not make him sad.

The child character shows the first and second levels of emotional intelligence that are related to self-identification as a child who must keep his discipline. The second intelligence is expressed by the main character when he finds a problem (a grandma trying to cross a road) and decides to help. The third level is self-motivation. The main character's ability to motivate himself can be observed from his optimism in life, controlling impulses and being consistent in what he does. The character also possesses the intelligence of recognizing other people's emotions (empathy, the fourth emotional intelligence) and of interacting well with their friends (the fifth emotional intelligence).

Plot of Children's Stories

Based on the analysis results on the plots of the children's stories, the plot has a single criterion that is to provide a simple chronological sequence of events. There are no double plots that might complicate the readers' understanding towards the stories. The simplicity of the plots that are done chronologically is reflected in the aspects that build them. The initial events always describe characters, objects, and events or circumstances. The pattern that the plot builds in the children's stories is as follows. Firstly, the initial event (orientation) introduces characters and their problems. During this orientation phase, the basic elements in the story are also shown, such as the time of incident, the setting of place, and the atmosphere. Secondly, the middle event, the conflict, whether it will be personal, between characters, or environmental, is emerged. During the middle event, the main characters try to resolve conflicts that are related to themselves and/or other people. From here, the main characters' efforts to resolve the problems represent the emotional intelligences possessed by them. Lastly, the final event shows the same pattern, where the conflicts are resolved by the main characters who use their emotional intelligence for managing their emotions properly. In the final event, the data on children's stories written by children show the same data, i.e. the main characters who are able to control their emotions so that in the end they are fulfilled, happy and peaceful because they have done the good deeds. This shows the final stage of the conflict resolution with a proper emotional control.

An interesting thing in children's stories written by children is the fact that in their efforts to resolve conflicts, children can solve them on their own without the help of others most of the times. This is slightly

different from children's stories written by adults, which mostly feature "adult figures" as "guides or saviours" who are always there to help child characters solve their problems.

In the 40 children's stories written by children, the plots are built chronologically and with clear patterns. The writers tell the stories with a clear chronology between the links of events.

Settings of Children's Stories

In children's stories, setting is related to a place or location that accompanies the world of children when they interact. It is also related to the main character. In relation to the pattern of emotional intelligence contained in the setting, the setting is divided into two categories, the place and social settings. The place setting is locations where the events occur while the social setting is the social life that surrounds the child character's activities. The place and social settings form the whole settings in which events take place. There are three types of settings in children's stories. They are described as follows.

House as Social Setting of Family

House is the setting most included in children's stories because it is the first place for a child to know the world. Through interactions with family members such as father, mother and siblings, a child gets to know his/her role broadly, be it as a child, brother, sister, or his position in other social settings. Children's stories that are set in houses include "Ara, Adik Kesayangan Kakak" (Ara, The Beloved Sister), "Keadaan Sekitarku" (My Surrounding), and "Saudara yang Saling Memiliki" (Brothers for each other). The interactions that result in the emergence of conflicts among family members in houses as the setting show that the houses depict the patterns of interactions and problems faced by children in family life realistically.

Schools as Social Setting of School

School is a place setting with interactions at school as its social setting. All activities and interactions between characters make schools as a social setting. In other words, the location in which events take place is the place setting, while the activities and interactions and their contexts within it are the social setting. Children's stories set in social places and schools present various events with conflicts and solutions embedded in them that surround the social life of children at schools. Examples of children's stories with schools as the place and social settings are "Sepeda Ontel Milik Udin" (Udin's Ontel Bycicle), "Islamic Study Club", and "Sahabat Sejati" (Real Friend).

The data above show that interactions between friends at school are the most dominant interactions in the school setting. When examined, the patterns of the interactions lead to two things, the associative interaction pattern, i.e. interactions that are constructive and useful; and the dissociative interaction, i.e. deconstructive interactions because they create conflict for one person or between people. In this principle, any relationship pattern is bound to be prone to conflict, but the resolution efforts made by the child characters in the stories reflect their emotional intelligence. A person's awareness of the various problems he/she encounters, especially if he/she is a child, will certainly cause frictions and influences for themselves and others.

Playgrounds as Social Setting of Friendship

Playgrounds serve as the place and social settings. The place setting is the location where the children gather and play together (for example, the yard, the street, the river, the rice fields, the forest, the beach, and so on). The social setting is the social interactions among children who have the characteristics of being happy with playing activities and gathering with peers. In relation to the management of emotional intelligence, the playgrounds in children's stories are the place setting where events occur and the social context that causes conflicts and problems to emerge, as well as the children's efforts to solve them. The conflicts that appear in the playgrounds the most are in detective (investigation of cases) and adventure fantasy stories. Children will be positioned as one of the main characters who have super powers and have the duty to eradicate crime and unrighteousness in certain places. The stories that cater to these criteria are "Tetap Berada di Jalurmu" (Stay on Your Own Lane), "Bisnis Kecil Anna dan Annisa" (Anna and Annisa's Little Business), "Pengalamanku di Rumah Mbah" (My Experience at Grandpa's House), "Misteri Kebun Tebu" (A Mystery of Sugar Cane Garden), dan "Detektif Keren dan Penjahat Misteri" (The Cool Detective and A Mysterious Villain).

Story Means

Titles of Children's Stories

In children's stories, the essence of the story which is included in the title contains problems or events experienced by children. Based on the analysis of titles in the data of children's stories written by children, five patterns of titles were found as follows.

The First pattern includes a character's name or a character's name followed by an adjective word in titles. A title of story that use names of its characters means that the title serves as the identity of the story by using names of one or several main characters who experience events or conflicts being told (problematic characters). These characters, with their thinking skills and emotional power, express emotional intelligence in dealing with personal conflict or conflicts caused by others.

The second pattern includes a name of an event in titles. An event that is included in a story title becomes a conflict faced by the main character. In addition, the

name of the event is also related to an event or series of events that result in certain conditions and are experienced by the main character. The events experienced by children cannot be separated from the child characters who like to play, learn, and try new things, and think about things that are imaginative in nature.

The third pattern includes a name of an object in titles. A story title with a name of an object makes the object the identity of the story. In addition, the title with the name of the object can also refer to the problems experienced by the characters in children's stories. The object is narrated to be the centre of the problems faced by the main characters who experience conflicts and are inclined to act with physiological changes and various thoughts.

The fourth pattern includes a name of place in titles. The name of place as a title indicates the location where the events and conflicts take place. It is in this place that social interactions between child characters and other characters occur. Various events and conflicts that occur as well as children's efforts to resolve these conflicts are centred or sourced from a certain place. Therefore, as a source of events that will occur, a place is used as a title, depicting the content of its story.

The fifth pattern includes a name of event or object, followed by a name or alias of the main character in titles. This title combines the events and objects with the names or alias of the characters. This type emphasizes that the title contains two interesting parties that have shared conflicts. This type of title discusses an event or object that becomes the problem faced by the main character.

The sixth pattern is metaphorical. A metaphorical title is a title whose form can be idioms or comparative expressions that depict emotional intelligence of the main character.

Below is a table consisting of the patterns of the titles of children's stories written by children.

Table 2

No	Name of character/name of character followed by adjective word(s)	Name of event	Name of object	Name of place	Name of event or object followed by name or alias of character	Metaphorical
Titles of children stories						
1	Detektif Keren dan Penjahat Misteri (The Cool Detective and a Mysterious Villain)	Pengalamanku di Rumah Mbah (My Experience at Grandpa's House)	Batu Api (The Fire Stone)	Keadaan Sekitarku (My Surrounding)	Aku dan Matematika (Me and Math)	Tetap Berada di Jalurmu (Stay on Your Own Lane)
2	Ara Adik Kesayangan Kakak (Ara, The Beloved Sister)	Ketakutanku (My Fear)	My Dream	Misteri Kebun Tebu (A Mystery of Sugar Cane Garden)	Sepeda Ontel Milik Udin (Udin's Ontel Bicycle)	Arti Sebuah Persahabatan (The Meaning of Friendship)
3	Super Ninja dan Naga Terakhir (Super Ninja and The Last Dragon)	Tour Semarang-Kendal (Semarang-Kendal Tour)	Tantangan Kebebasan (Challenge of Freedom)	Kerajaan Canterburry (The Canterbury Kingdom)	Bisnis Kecil Anna dan Annisa (Anna and Anissa's Little Business)	Saudara yang Saling Memiliki (Brothers for Each Other)
4	Mike Seorang Detektif Handal (Mike, A Reliable Detective)	Jalan-Jalan ke Gunung Dieng (A Travel to Dieng Mountain)	Islamic Study Club		Petualanganku Bersama Sahabatku (My Journey with My Best Friend)	Sahabat Sejati (Real Friend)
5	Lebah Beruang Madu dan Kancil (A Bee, A Honey Bear, and A Mouse Deer)	Tour ke Pantai Cahaya (A Tour to The Beach of Light)			Jejak Pemuda Pembangun Desa (Traces of Young men who Build the Village)	Jangan Berhenti Mencoba (Never Stop Trying)
6	Joy Si Siput yang Sabar (Joi, the Patient Snail)	Saat Liburan di Rumah Mbah (Holidays at Grandpa's				

		House)
7	Kucing Sang Penolong (The Helping Cat)	Pembajakan (Piracy)
8	Kelinci dan Kura-Kura (The Hare and The Turtle)	Berpetualang (My Journey)
9	Megaladon, Mosasaourus, dan Paus Sperma (A Megalodon, Mosasaur, and Sperm Whale)	Hari Pertama Lina Puasa Ramadhan (Lina's First Fasting Day in Ramadan)
10	Monster Hutan (The Jungle Monster)	Berlibur di Jogja (Vacation at Jogja)
11	Monster Api (The Fire Monster)	
12	3 Mysteri Hero (3 Mystery Heroes)	
13	Anak Kecil yang Baik dan Sholeh (A Good, Devout Kid)	

Based on the types of title described, there are six patterns of selecting titles in children's stories written by children. They are based on 1) name of character, 2) name of event, 3) name of object, 4) name of place, 5) name of event or object followed by name or title of character, and 6) metaphorical expression. The variations in titles of children's stories written by children show their creativity.

The uniqueness of the titles and the contents shows how children's ways of thinking are not limited by space and time. Some titles describe worlds far from their reach. Such stories are of fantasy. High creativity encourages children, as authors, to imagine events, characters, and settings that are very different from what they find in everyday life. This can become a difference between children's stories written by children and the ones written by adults. Most children's stories written by adults focus more on everyday life, filled with didactic and practical elements. Such stories involve parents more and their "contribution" in children's lives.

Point of View

Point of view is considered as one of important and decisive elements of fiction in the study of narrative structure. Examining the point of view will certainly unravel the meaning of a perspective and how a child is imaged. Todorov (1985) and Chatman (1980) state that two different points of view make the same event different. All aspects of an object are determined by the point of view that presents it.

In selecting point of view for their stories, child writers certainly consider form and presence because the point of view will affect how the story is presented.

There are two patterns of point of views in children's stories. They are the first-person and third-person point of views.

The First-Person Point of View. The first-person point of view usually uses pronouns "I" or "We". In simple terms, when using the first-person point of view, the child writers seem to be the main characters in their stories. In addition, the child writers make their stories flow through the main characters. Feelings, thoughts, and events of the character "I" are described through the story. Therefore, in stories with the first-person point of view, child writers will become the centre of consciousness of their stories.

Based on our analytical review, there are 12 children's stories that use the first-person point of view. With the first-person point of view, the writers seem to 'enter' the stories as the main character/central figures in the stories (the first-person central). The thoughts, feelings, behaviours, or events that the character "I" acts are described in the stories. It also applies to when the main character experiences a conflict and tries to resolve it, the perspective of the main character in viewing the conflict and the efforts made to resolve the conflict illustrates "the wish of the writer of the children's story".

The third-person point of view. The third-person point of view usually uses the pronoun "he", "she", "they", or name of character. When building a story, the author's decision to choose 'who' will tell the story determines 'what' is in a story. The point of view distinguishes who determines the grammatical structure of the narrative and who tells the story. Who tells the story is so important. In determining what is in the story, different storytellers will also see things

differently. In these children's stories, there are 28 children's stories that use the third-person point of view.

Language Style in Children's Stories

In this research, the use of language style is related to the representations of emotional intelligence in children's stories through its sentence units. These sentence units are oriented towards expressing emotional intelligence, whether conveyed implicitly or explicitly. This is to understand how the writers express emotional intelligence in their children's stories, so that the writer's style of language can be collectively identified. The language style was done in two ways, namely as follows.

Explicit language style that represents emotional intelligence. Explicit language style in sentences is used when emotional intelligence in children's stories is represented directly; the authors take actions that represent their emotional intelligence through sentence units. Emotional intelligence is directly shown by the behaviours of the main characters. The patterns of representation are; (1) the direct description of the child characters; (2) the child characters' self-awareness because they realize the consequences of their mistakes; and (3) advice from other figures, such as parents, siblings, and friends. The patterns of representation can be seen directly from the actions of the characters that show emotional intelligence. Emotional intelligence is mostly conveyed explicitly in the end after the child characters experience meaningful events.

Implicit language style that represents emotional intelligence. The implicit language style is used when the emotional intelligence in children's stories is represented indirectly. The writers convey the plots by disclosing emotional intelligence indirectly through sentence units. The style of language that represents emotional intelligence can be identified through the attitudes and actions of the main characters in dealing with their emotional conflicts.

In writing stories, child writers have the tendency of not conveying didactic patterns and teaching directly. Thick didactic patterns are found in children's stories written by adult writers. Some of children's stories, written by children, besides using the ideas around their daily experiences, actually fall into the fantasy category, indirectly disclosing their emotional intelligence. This confirms that the view of children as writers is more flexible and independent. Child writers want to show their existence as children who also have emotional intelligence.

Theme of Children's Stories

A representation of the theme from the aspect of emotional intelligence is based on the fact that children's stories, written by child writers, are written to communicate their world as well as provide readers with an understanding upon them. One of the dominant information is the conflict resolution, both explicitly or implicitly, that organizes the elements of children's stories. Themes in children's stories written by children from the aspect of emotional intelligence consist of the themes of (1) emotional intelligence-personality and (2) emotional intelligence-social skills.

The theme of emotional intelligence – personality is the theme of emotional intelligence in children's stories related to self-management, i.e. the unity of heart, speech, and action that shows self-awareness and good self-management. The abilities to manage emotions and to solve problem are also included the emotional intelligence – personality. The main conflict of children's stories with this theme is the integrity of children as a person who has a role and high awareness of self-confidence, emotional management, and conflict resolution.

The theme of emotional intelligence – social skills is related to the importance of having emotional intelligence to build social relationships with other characters as the main idea of story. In establishing social relationships, characters can overcome personal problems and avoid becoming egocentric with social considerations of humanity. Thus, the theme of emotional intelligence – social skills in children's stories emphasizes emotional intelligence as the main conflict that occurs in social relations. The existence of other characters, events, other people's advices, hopes and desires to help others, makes a person possess emotional intelligence.

Conclusion

The research results show that there are three structures that represent emotional intelligence. They are story facts, means, and themes. The findings yield that on: (1) Story Facts: there are 11 children's stories which represent the first and second two emotional intelligences, while other 29 children's stories represent the five levels of emotional intelligences; all children's stories have chronological (straight) plots; the settings are divided into three categories, namely house as the social setting of family, school as the social setting of school, and playground as the social setting of friendship; (2) Story Materials: there are six patterns of titles of children's stories; the point of views used in the stories are the first- and third-person point of views; language style are conveyed explicitly and implicitly by the child writers, and (3) Themes: there are two types of themes that represent emotional intelligence, namely the themes of emotional intelligence-personality and emotional intelligence-social skills.

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