

**THE RECEPTION ANALYSIS IN ERNEST HEMINGWAY'S  
*HILLS LIKE WHITE ELEPHANTS***



*A Thesis*

*Submitted to the faculty of cultural science Hasanuddin University in partial fulfillment of the requirements to obtain A Sarjana Degree in English Literature Study Program*

Written by

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**2020**

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THESIS

THE RECEPTION ANALYSIS IN ERNEST HEMINGWAY'S HILLS  
LIKE WHITE ELEPHANTS

By

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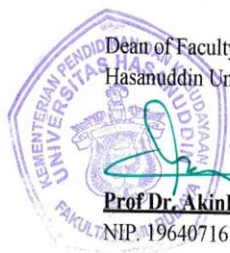
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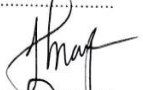




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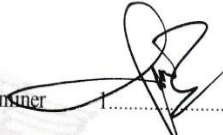

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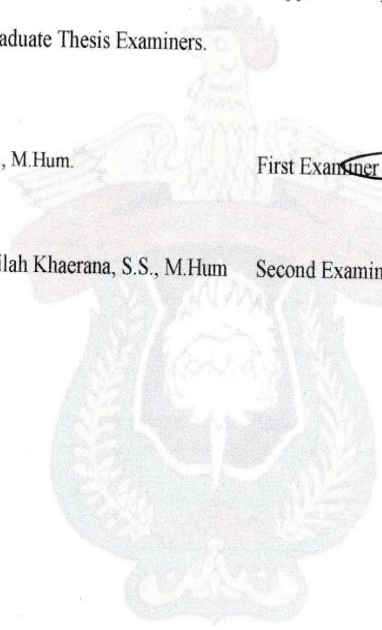
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## ACKNOWLEDGMENT

*Bismillahirrahmanirrahim*

*Alhamdulillah rabbil 'alamiin*, First of all, praise and gratitude to Allah *Subhanahu Wa Ta'ala*, the almighty God who has given the writer blessing, health, and guidance to complete this thesis. The writer would also like to send shalawat to the prophet Muhammad *Shallallahu 'Alaihi wa Sallam* for the unparalleled efforts and sacrifices to show the right path and spread the light of salvation to all mankind and universe.

In this opportunity, the writer would like to express deep appreciation and thankfulness to people who had supported and help the writer in finishing this thesis. **Thus, in this peace of paper, the writer huge gratitude is dedicated to the writer's beloved parents who have loved, advised, their greatest love and support, also moral and material support.**

During the time of working this thesis, the writer found many problems and made the writer down. However, those problems could be solved with the support and help by the people around the writer. Hereby, the writer would like to convey eternal thanks to:

1. **Dr.Abidin Pammu, M.A., Dipl. TESOL** as Head of English Department, **St. Sahraeny, S.S., M.AppLing** as Secretary of English Departement, and All of lecturers and academic staff of English

Department, Faculty of Cultural Sciences, Hasanuddin University, who have helped whether in lecturing and administration process.

2. **Dr. Abidin Pammu, M.A., Dipl. TESOL** and **Andi Inayah Soraya, S.S., M.Hum** as supervisors who have given their time to supervise and for their valuable ideas, suggestions, corrections, guidance and remarkable patience toward the completion of this thesis
3. Biggest thanks to her dearest parents, **Andi Jafar** and **Andi Bulda**, for their countless sacrifices and endless efforts to motivate, help, encourage, advice, and finance during her study.
4. **All Respondents** of English Department, thank you for your help in filling out the questioner, so that this thesis can be completed properly.
5. Special thanks to all her beloved friends, especially for Somai Lovers, TAKT, Extinction 2016, and KKN TEMATIK 102 Desa Pa'ladingang, for the prettiest experiences, togetherness, supports, and memories during her study.
6. Special thanks to Departmen Khusus Keputrian LDM al-Adab FIB Unhas, for the best experiences ever, guided, knowledge, and beautiful Ukhuwah which cannot be found anywhere. May Allah *Subhanahu Wa Ta'alla* keep us and *Istiqamah in Jannah*
7. Last but not least, the writer would also like to thank people who are not mentioned here. The writer have no valuable words to express her gratitude to have you, but inside her heart, you are precious.



May Allah *Subhanahu Wa Ta'ala* always be with them and give His mercy, guidance, and blesses for them. Overall, the writer hopes this thesis can give a bit contribution to English Department students, also for the future study that related with this topic. The writer realize that this thesis is still not perfect. So, any suggestion or criticism will be very much appreciated for the improvement of this writing.

Makassar, 29<sup>th</sup> October 2020

Sincerely,

Andi Sarwindah

## ABSTRACT

**Andi Sarwindah.** 2020. *The Reception Analysis in Ernest Hemingway's Hills Like White Elephants* (supervised by **Abidin Pammu** and **Andi Inayah Soraya**)

The aims of this study are : (1) to describe the reader's response of the short story *Hills Like White Elephants*, and (2) to know the moral values that accepted by reader toward short story *Hills Like White Elephants*. This study is an literary receptions, about the reader's response to literary works.

This is an experimental research, using quantitative descriptive method. In this case the writer describes the data that have been obtained from the field in the form of a questionnaire containing questions about the reader's response toward short stories *Hills Like White Elephants*. Then the reader asked a question about the moral value of the short story. There are 20 respondents from English Department students, Faculty of Cultural Sciences, Hasanuddin University.

The results of this study indicate that, in responding to *Hills Like White Elephants* short stories, readers can respond from two aspects namely, intellectual and emotional aspect, each of which consists of five aspects. Reader's response to short stories has differences both in terms of intellectual and emotional. The most positive response in intellectual are language 90%, and characteristic 70%, and the most negative response in intellectual aspect are theme 45% and plot 74%. In the other hand the most positive response in emotional aspect are emotion 75% and interest 75%. Meanwhile, the most positive response by respondents between intellectual and emotional is the emotional aspect which has 4 (four) positive responses from 5 (five) aspects. The moral value of the story also has differences, the writer classifies it into several moral values, including, thinking before acting, loving yourself, respecting others, life is a choice, a mother's love for all time, and honesty.

**Keywords :** *Reader's response, Hills Like White Elephants, Moral Value*

## ABSTRAK

**Andi Sarwindah.** 2020. *Resepsi Analisis dalam cerpen Hills Like White Elephants karya Ernest Hemingway* (dibimbing oleh **Abidin Pammu** and **Andi Inayah Soraya**)

Tujuan dari penelitian ini adalah : (1) untuk mendeskripsikan respon pembaca mengenai cerpen *Hills Like White Elephants*, dan (2) untuk mengetahui nilai moral yang dapat diterima pembaca terhadap cerpen *Hills Like White Elephants* Penelitian ini mengenai resepsi sastra, tentang respon pembaca terhadap karya sastra.

Penelitian ini bersifat eksperimental, menggunakan metode kuantitatif deskriptif. Dalam hal ini penulis mendeskripsikan data yang sudah diperoleh dari lapangan yang berupa kuesioner berisi pertanyaan tentang respon pembaca terhadap cerpen *Hills Like White Elephants*. Selanjutnya pembaca diberikan pertanyaan mengenai nilai moral terhadap cerpen. Terdapat 20 pembaca dari mahasiswa Sastra Inggris, Fakultas Ilmu Budaya, Universitas Hasanuddin.

Hasil penelitian ini menunjukkan bahwa untuk merespon cerpen *Hills Like White Elephants*, pembaca dapat merespon dari dua aspek, intelektual dan emosional, yang masing masing terdiri dari lima aspek. Respon pembaca terhadap cerpen memiliki perbedaan baik dari segi intelektual maupun emosional. Respon paling positif di aspek intelektual adalah 90%, dan karakteristik 70%, dan respons paling negatif di aspek intelektual adalah tema 45% dan plot 74%. Sedangkan respon yang paling positif dari aspek emosional adalah emosi 75% dan minat 75%. Sedangkan tanggapan responden yang paling positif antara intelektual dan emosional adalah aspek emosional yang memiliki 4 (empat) tanggapan positif dari 5 (lima) aspek. Nilai moral terhadap cerita juga memiliki perbedaan, peneliti mengelompokkan menjadi beberapa nilai moral diantaranya, berpikir sebelum bertindak, cintai diri sendiri, menghargai orang lain, hidup adalah sebuah pilihan, kasih ibu sepanjang masa, dan kejujuran

**Kata Kunci** : *Resepsi pembaca, Hills Like White Elephants, Nilai Moral*

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## **CHAPTER 1**

### **INTRODUCTION**

This chapter consists of background of study, identification of problems, scope of problem, research questions, objective of the writing, and sequence of chapter.

#### **A. Background**

Literary works and readers are an inseparable unity, because readers are the building blocks of literary work itself, in other words, literary works cannot be understood apart from the social context. Readers and literary works influence each other. Readers act as consumers who always try to devour the meanings and values contained in literary works. Literary works presented by the author in the readers' spaces carry a useful and entertaining mission.

The function of literature can be entertaining because it can touch all aspects of the reader so that it can give aesthetic meaning to literary connoisseurs. On the other hand, literature can also be useful in presenting knowledge, experience, and the feelings conveyed by the author to the reader as a reflection on the development of the socio-cultural life of the community. Every issue raised by the author in a literary work often makes the work meaningful and valuable, if it reaches the reader. The role of the reader is very important because the more the work is read and responded to by the reader, the more quality the work is considered.

The quality of a literary work can be identified through major themes that describe the various phenomenal problems that occur in society. Literary works usually describe the life of society that is idealized or experienced by the author. if it has reached the reader's hand.

The benefits of literature are basically as a means of communication between the author and the reading community. Literary works always contain thoughts, ideas, stories, and messages that are communicated to readers. To capture this, the reader must be able to appreciate literary work. The relationship between readers and literary texts is relative, literary texts always present uncertainty, while readers must be active and creative in determining the meaning of the literary text.

Literary works are closely related to readers because literary works are aimed at the interests of readers as connoisseurs of literary works. Besides, readers also determine the meaning and value of literary works, so that literary works have value because there are readers who provide value. Without a reader, the literary work will only become an artifact. This is related to Pradopo (2013: 206-207) said that,

Literary works have no meaning without readers responding to them. Literary works are considered to have value because some readers judge them. He further stated, from the past until now literary works have always received responses from readers, either individually or collectively or en masse.

In literature, the view which gives an important place to the reader in the communication process gives birth to a theory known as reception theory. This theory uses the role of the reader in interpreting literary works. When facing a



text, readers already have provisions related to the work they are reading. Segers (1978) state that :

It is this provision of knowledge that in turn provides the reader with a horizon of hope. In another expression, it can be seen that the reader's provision can be seen from the storehouse of knowledge and experience, as suggested by Iser with his term literary repertoire. The term repertoire is referred to as a reader's storehouse containing a set of social, historical, and cultural norms that are used in the reading process.

Literary reception is a literary analysis that uses the reader as the focal point. Literary reception can produce responses, reactions, or different responses from each reader. From these symptoms, it can be concluded that literary works are not things that have to have the same face or meaning at all times and places. According to Jauss (1974: 12; in Pradopo, 19: 185), *the first readers' appreciation of literary works will be continued and enriched through further responses from generation to generation*

People think that it is difficult because it requires field research. Abdullah in Jabrohim (2012: 119) states that *the study of reception could have some troubles to apply because it is complicated especially in choosing respondents, text, and theories*. Therefore, this kind of research is still rarely carried out, especially in the English literature department, even though the results of this study are interesting to note, such as differences in opinion regarding the various literary works of each reader based on the experiences of these readers.

Reception research can be carried out on all literary texts. The researcher chooses the *Hills Like White Elephants* short story with the consideration that, the short story tends to be dense and straightforward compared to other works of

fiction that are longer, and a little easier to reach by readers, in this case, the respondent.

The reason for choosing Hills Like White Elephant because first, the theme raised by this story allows the pros and cons of the reader with the cultural considerations raised. Second, this short story has an ending that makes readers have to draw their conclusions based on the dialogue between the two characters from the short story. Therefore, researchers believe that this short story is very interesting to analyze, especially to find out the reader's response.

Based on the reasons above, the researcher took the title “The reception analysis of Ernest Hemingway’s *Hills Like White Elephants*”.

## **B. Identification of the problem**

After describing the background, the writer would like to identify some problems, such as :

1. The theme raised in the story allows for the pros and cons of Indonesian readers.
2. There are several symbols in the story that are interesting to analyze.
3. There are several internal and external conflicts between the characters in the story.

## **C. Scope of the problems**

In this research, the writer limits the problem and focuses to analyze the theme raised in the story allows for the pros and cons of Indonesian readers.

#### **D. Research Question**

Based on the discussion in this research the writer formulates some questions of problems as follows :

1. How does the reader's response to short story *Hills Like White Elephants*?
2. What kinds of moral values that accepted by reader toward short story *Hills Like White Elephants*?

#### **E. Objectives of the writings**

According to the statement of the problems, the writer would like to identify some answers, as follows :

1. To describe the reader's respond of the short story *Hills Like White Elephants*.
2. To know the moral values that accepted by reader toward short story *Hills Like White Elephants*.

#### **F. Sequence of chapter**

This writing is divided into five chapters. The first chapter is the introduction that consists of background, identification of problem, scope of problem, research questions, objective of study, and sequence of the study.

Chapter two consists of literature review which provides review of some previous study, theory of reception and moral.

Chapter three is research methodology that includes the methodology of the study, consisting of the method collecting data, method of analyzing data and procedure of research.

Chapter four is the central chapter which focuses on analysis Reception In Ernest Hemingway's *Hills Like White Elephants*

Chapter five is the closing chapter that consists of conclusion of the study and suggestion from the writer to the reader in order to give input to the same study.

## CHAPTER II

### LITTERATURE REVIEW

In this chapter, the writer would like to explain about the literature review that the writer uses in the research. This chapter consists of previous study, and theory of reception.

#### A. Previous Study

Previous study is one of the references which is used by writer to support this thesis. There are three previous study in this thesis. They were Widyanissa(2016), Agnes (2014) and Mandala (2013)

First is, Widyanissa (2016), in *Resepsi Pembaca Terhadap Cerpen "Remon" Karya Kajii Motojiro*. The research targets 20 exact Bachelor degree students of year 2014 Japanese Department in Faculty of Humanities of Diponegoro University. The research is executed by sociological approach of literature that includes conception element, uses, and influence in reading literary works. The results to be achieved in this research is to know how much respondents understanding of the short story "Remon" and to see the reception of respondents to the elements of the short story structure builder

Second is, Agnes (2014) in *Characterization in Ernest Hemingway's Hills Like White Elephants*. This study applies structuralism approach as the grounding approach, generic form, and roman Jakobson's metaphor, and metonymy as the theories that used to the identify each character's characterization through the text and dialogues. The result of this study presents playing indirect characterization.

Third is, Mandala (2013) in *Morality Ernest Hemingway's The Old Man and The Sea* focuses in form of morality in the novel. This study is qualitative research. The analysis is use pragmatic approach propose by Abrams. The writer quoted a dialogue and narration which reveal to get the detailed understanding on moral values found in the novel are courage, care, honestly, respect, and preverance. At last, there are eleven values are reveated through his appearance, and two values are revealed through how other character treat him.

Those of previous studies are different with this study. Widyanissa (2016) using the student response and short story as object reception but it was different short story, analysis, and characteristic of respondents because this research choosing English Department students as an object, Hills Like White Elephatns short story, so the finding is absolutely different, Agnes (2014) using the same work from Ernest Hemingway's *Hills Like White Elephants* but she focused on strukturalism approach, and the writer use reception with synchronic method, so the finding is different. While Mandala (2013) using the same work from Ernest Hemingway but different tittle and he focused on pragmatic approach by abrams, and the writer use reception with synchronic method by Wolfgang Iser, so the finding is different.

## **B. Theory of reception**

According to Pradopo (2013: 108), *literary receptions can briefly be referred to as a genre that examines literature which is based on reader's reactions or reader's responses to literary texts*. Readers as the givers of meaning are variables according to space, time, and socio-cultural groups. This

means that literary works are not the same in reading, understanding, and evaluating throughout time or in all certain groups of society.

Literary reception is basically an investigation of the reader's reaction to the text. Teeuw (1984: 150) translated *rezeptiona esthetic* as "literary reception" proposed by Junus (1985: 1). Reception can also be translated as "aesthetic reception". According to Junus (1985: 104), *The literary reception, a text has meaning only when it has a relationship with the reader. The text an impression that cannot exist without the reader.*

Reception research exists because literary texts are unstable, and change according to the nature of the reader. This shows that literary texts are dynamic. Literary text will be meaningful depending on the reader, because the meaning depends on how the reader concretizes literature. In concretizing literature, readers usually apply a number of experiences.

In Iser's view, literary reception should focus on implicit readers and not concrete readers. The implicit reader is an institution in the text that allows the communication of the text and its readers to occur. Iser put forward his theory in his book *The Act of Reading: A Theory of Aesthetic Response* (1978). According to him, no one can deny the existence of readers in literary works. Therefore, observing the reader's response is an essential study.

Iser (1978: 20-21) states that :

literary works have two poles, namely artistic and aesthetic poles. The artistic pole is the author's pole, and the aesthetic pole is the realization that the reader gives. Correct actualization will occur when there is contact between the literary text and the reader. Literary research should reach to the reader's acceptance interaction of literary texts. Verbal aspects in literature are incomplete if they are not linked to the reader's reception.

Reception theory does not only understand the form of a literary work in its historical context with respect to its understanding. Theory demands that an individual work becomes part of a series of other works to find out its meaning and historical position in the context of his literary experience. At the historical stage the reception of literary works of literary history is very important, the latter manifests itself as a passive reception process that is part of the author. Subsequent understanding can solve the forms and moral problems left by previous works and in turn present new problems.

The experience of the intended reader indicates that the text of a literary work offers various effects to various readers in terms of experience in each period or era of reading. Multiple readings over different time periods will show different effects. The reader's experience will create a harmonious orchestration between the reader's new response and the text that brings him to the reader's reading activity. In this case, the history of literature does not depend on the organization of literary facts but is built on the literary experience that readers have over previous experiences.

Pradopo (2013: 209) states that, *This reception method examines the responses of each period, namely the responses of a literary work by the readers.* Multiple readings over different time periods will show different effects. The reader's experience will create a harmonious orchestration between the reader's new response and the text that brings him to the reader's reading activity.

Pradopo (2007: 210-211) suggests that:



Reception research can be carried out in two ways, namely synchronic and diachronic. Synchronic research is a reception research on a literary text within a period. This study uses readers who are in one period. Meanwhile, diachronic research is a reception research on a literary text that uses the readers' responses in each period.

In the research, there are two types of reception, synchronous reception, and diachronic reception. The first form examines literary works concerning contemporary readers. A group of readers, for example, responds, both sociologically and psychologically, to a novel. A more complicated form of reception is the diachronic response of the reader because it has involved readers throughout history. Diachronic reception research thus requires adequate documentary data. According to Ratna (2009: 167-168),

Synchronic receptions are literary receptions related to contemporary readers. In this case, a group of readers at the same time respond to a literary work psychologically or sociologically. Diachronic reception is a form of reception research involving readers throughout the ages. This diachronic reception research requires highly relevant and sufficient documentary data.

Literary reception research in relation to readers in the field is experimental towards literary readers. This method is used to obtain an overview of readers' responses to literary works. This kind of reception research is synchronous. Therefore this research is synchronic reseption.

### **1. Synchronic reception.**

Reception theory does not only understand the form of a literary work in its historical context with respect to its understanding. Theory demands that an individual work becomes part of a series of other works to find out its meaning and historical position in the context of his literary experience. At the historical stage, the reception of literary works of literary history is very important, the

latter manifests itself as a passive reception process that is part of the author. Subsequent understanding can solve the forms and moral problems left by previous works and in turn present new problems.

Reception research with the synchronic method is literary reception research that uses contemporary readers' responses, meaning that the readers who are used as respondents are in one time period. Reception research with this method can be done by analyzing the responses of contemporary readers using interview techniques and questionnaire techniques. Therefore, this synchronous reception research can be classified into experimental research.

Pradopo (2003: 211) state that :

In synchronous reception research, there are generally the same norms in understanding literary works. But with the difference in the horizon of expectations for each reader, readers will respond to a literary work in different ways. This is due to the educational background, experience, and even the ideology of the readers themselves.

In synchronous reception research, there are generally the same norms in understanding literary works. But with the difference in the horizon of expectations for each reader, readers will respond to a literary work in different ways. This is due to the educational background, experience, and even the ideology of the readers themselves. This synchronous reception research uses the responses of readers over a period of time. This study can use reader responses in the form of articles, research, or by distributing research questionnaires to readers.

According to Endraswara (2008: 126), the work process of literary reception research is synchronous or experimental research, at least taking the following two steps:

- a. Each individual reader or group who has been determined, is presented with a literary work. The reader is then asked questions both orally and in writing. The answers obtained from these readers are then analyzed according to the form of the questions given. If using a questionnaire, written research data can be formulated. While the research data, if using the interview method, can be analyzed qualitatively.
- b. After asking the reader a question, then the reader is asked to interpret the literary work they read. The results of this reader's interpretation were analyzed using qualitative methods.

Basically, the reception is categorized into two intellectual aspects covering the literary system that forms the literary work plus the language aspect. Meanwhile, the emotional aspects includes the mental processes that occur in the reader when reading a literary work, such as the attraction or surprise experienced by the reader. Based on the method used by Segers (1978) using a questionnaire which is divided into two question categories, namely to measure the intellectual and emotional aspects. To analyze this study the writer divide it into intellectual and emotional aspects.

### **a. Intellectual Aspects**

Intellectual aspects consist of structure, language, characterization, theme, and plot.

#### 1) Structure

Dealing with literary works the reader will be faced with an imaginative life structure mediated by language, the literary structure itself. According to Abrams in Jabrohim, (2001: 167) *literary structure is the arrangement, affirmation and description of all material and elements that are components of literary works and constitute a beautiful and precise unity.*

Teeuw (1984: 154) explains that:

Structure is a stage in research that is difficult to avoid. This is because structural theory aims to uncover and explain carefully, thoroughly, in detail, as deeply as possible relating to all aspects and aspects of literary works which together produce a comprehensive work.

Thus it can be concluded that a literary work is a unified and complex unit.

Thus it can be said that in the analysis of literary works it refers to the identification of the elements that make up the totality. Atmazaki (1993: 124) summarizes it as follows :

- a) Literary work has a structure, which is a unified and systematic unity.
- b) Every element in a literary work is interrelated and functional or interrelated
- c) The overall value of a literary work is formed based on the value of its elements.

d) The elements in a literary work do not have their own meanings, but these elements together form a comprehensive meaning. Or in other words, the meaning of the elements of a literary work is not the meaning of the literary work, but only the meaning of the element itself.

## 2) Language

Literary work is a discourse that has its own peculiarities. An author with his creativity expresses his ideas by using language by utilizing all available media in the language. Luxemburg et.al (1990: 105) argue that *language style is something that gives a text characteristic. Text in a certain turn can stand a kind of individual that is different from other individuals.*

Language is one of the most important elements in a literary work.

Nurdiyanto (2002: 272) states that,

Language in this literary art can be equated with color paint. Both are elements of materials, tools, and facilities that contain added value to be made into a work. As one of the most important elements, language acts as a means of expression and delivery of messages in literature.

Language style is the author's way of expressing his thoughts and feelings through distinctive language in the form of words and sentences, with the aim of beautifying the language or making language attractive, and able to impose meanings that touch the intellect and emotions of the reader.

According to Keraf (1981: 115)

A good language style must contain three elements, namely honesty, courtesy and attractiveness. He said that in terms of this style, we recognize two terms, namely "rhetorical language" (rhetorical device) and "figure of speech". Rhetorical language or style and class language is a deviation from language.

### 3) Characterization

Character is someone who is mentioned in the story or in the novel. Character in literature is very important in the story because it is make the story to keep moving. Without character, the story cannot be called as literary work. Related to this, Abrams (1999:32-33) described that *characters are the person in a dramatic or narrative work, endowed with normal and qualities that are expressed in what they say, the dialogue and what they say, the dialogue and what they do in actions.*

In the story, the author usually appears in two ways, namely by direct or indirect character. Laurence Perrine (1987: 66) states that:

An author might bring up characters in the story either directly or indirectly. In direct presentation of a character, the author will tell the character's manifestation in a straightforward and straightforward manner in the story about what the character looks like. Meanwhile, an indirect presentation is when the author shows the reader about the character only from his behavior and actions. We can only describe the character only from the words and thoughts of the character or it can also be known from what people say about the character's form.

### 4) Theme

Stanton, (1965: 37-42) states that, The theme is an aspect of the story that is aligned with the “meaning” of human experience. Many stories that describe and analyze events or emotions experience by humans such as love, pain, fear, maturity, confidence, human betrayal of oneself, or even old age. The most effective way to identify the theme of a work is to observe carefully every conflict in it. Theme is the main idea which is the basis of

the story, the author's view of life, the problems or problems that dominate a literary work as well as a series of values that build the basis of a literary work formulated and compiled by the author in a literary work. Harison (in Esten, 1984: 22) states that: a good theme is a theme which is a human problem that is broad, deep and can truly be felt and accepted as a human problem.

#### 5) Plot

Plot refers to the events, scenes, and actions. E.M. Foster (1927:62), an English novelist and critic described plot as the cause-and-effect. Thus, in a novel, the flow determined by the cause-and-effect. Plot is sequence of events that connected in a story by the cause-and-effect. Based on these connected events, there was a story. In between the beginning and the story, there is plot.

Mario Klarer (1998: 15) argues that *the plot is the logical interaction of various thematic elements of a text which leads to change of the original situation as pretended at outset of narrative. The story line becomes very important because every event from conflict to the climax of a story is contained in the story line.*

Klarer (1998: 42) also states that:

There are four elements that are usually contained in each storyline. The first element is exposition; Exposition is an element where a story begins to introduce the conditions that exist at that time and the characters who play a role in it. Usually it is the main character who describes the initial atmosphere in the story. The second element is complication; Complication is an indication of problems that start and will appear in the story. Next up is the climax (climax); the climax is when the main character faces or gets into a serious and complicated

problem; then the character is required to solve the problem he is facing. Then the last element is resolution; Resolution is when the character succeeds in overcoming an existing problem or the problem that arises is gradually resolved and conducive.

## **b. Emotional Aspects**

Emotional aspect which include of, emotion, interest, authenticity, joy, and ability to believe.

### 1) Emotion

The thing that stands out that is often poured into literary works is psychological elements of human beings, which concerns various feelings such as sad, happy, angry, or afraid. These feelings are often considered as an expression of human emotions. According to Frieda (1993 :381–403), *Emotions are the result of human reactions to specific situations. Emotions is an intense feeling or reaction aimed at someone or events*

### 2) Interest

Interest in something is caused by taste, interest, and attention to an object. The object can be in the form of objects of physical and spiritual needs. One needs spiritual reading material, for example reading literary works. According to Crow & Crow (1972), *interest is something that has a relationship with movement that will support someone to be attracted to an object, in a particular person or activity. It can also be a fairly effective experience that may start from the activity itself. Interest can be started from a habit that is often done.* Meanwhile, according to Rast Harmin and Simon (in Mulyati, 2004: 46) states that in this interest there are main things including:



- a) There is a feeling of pleasure in oneself that pays attention to certain objects.
  - b) There is interest in certain objects.
  - c) Activity of certain objects.
  - d) There is a tendency to try to be more active
  - e) These objects or activities are considered functional in life.
  - f) Tendencies are direct and influence individual behavior.
- 3) Authenticity

In the process of creating a work, an author cannot be separated from his involvement with other existing texts. This causes the influence of other texts into the literary text it produces.

as argued by Barthes (Eagleton, 1983: 137) *all literary texts are interwoven from other literary texts, not in the ordinary sense that this text shows elements of influence, but in a more radical sense, namely that every word, phrase or part is re-creation of other works that precede or surround it.*

Routman (1991) states that, *Authentic literature refers to narrative and expository texts that are written in the original, natural language of the authors. These texts are not written with a controlled vocabulary or rewritten to achieve a particular score according to a readability formula.*

Authentic literature presents wonderfully exciting stories (narrative texts) as well as vast arrays of information (expository texts). This literature also includes secondary sources such as textbooks that use many primary sources as a basis for developing various points of view. As Norton (1991) notes

when discussing authentic literature: "Literature entices, motivates, and instructs. It opens doors of discovery and provides endless hours of adventure and enjoyment"

#### 4) Joy

Joy, as a concept, has been treated at length in fields such as literature and theology, comparatively little work in psychology has been devoted to studying it. Lazarus (1991) states that,

Joy is a pleasant state that shares conceptual space with other positive emotions such as gladness, elation, happiness, and, to a lesser extent, amusement. Feelings of joy arise in circumstances appraised as safe, familiar, and requiring little personal effort. Joy is the pleasant state experienced when people have made progress toward important personal goals, especially when that progress is better than expected

As a mood, joy is the state in which one is potentiated to experience joy, but it is not as stable or as long-lasting of a state as a disposition. As a disposition/trait, joy involves having a low threshold for having joyful experiences and experiencing joy more frequently across a wider variety of circumstances.

#### 5) Ability to believe

A belief is an attitude that something is the case, or that some proposition about the world is true. In epistemology, philosophers use the term "belief" to refer to attitudes about the world which can be either true or false. To believe something is to take it to be true.