

HORIZON OF EXPECTATION TOWARD CHOPIN'S *THE STORY OF AN HOUR*



A THESIS

Submitted to a faculty of Cultural Sciences of Hasanuddin University in Partial Fulfillment of Requirement to Obtain Sarjana Degree in English Literature Study Program

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LEGITIMATION

THESIS

HORIZON OF EXPECTATION TOWARD CHOPIN'S "THE STORY OF AN HOUR"

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It has been examined before the Board of Thesis Examination on Friday, 14 Juni 2024
and is declare to have fulfilled the requirements.

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On June 20, 2024, the Board of Thesis Examination has kindly approved a thesis by Iqlima Riawan (F041201060) entitled *Horizon of Expectation toward Chopin's "The Story of an Hour"* submitted in fulfillment of one of the requirements to obtain Sarjana Degree in English Literature Study Program, Faculty of Cultural Sciences, Hasanuddin University.

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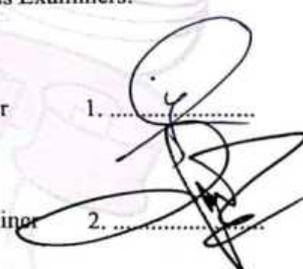


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The thesis by Iqlima Riawan (F041201060) entitled *Horizon of Expectation toward Chopin's "The Story of an Hour"* has been revised as advised during the examination on Friday, 14th of June 2024 and is approved by the Board of Undergraduate Thesis Examiners:

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Hereby, the writer declares that this thesis is written by herself. This thesis does not contain any materials which have been published by other people, and it does not cite other people's ideas except quotations and references.

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With reference to the letter of the dean of Faculty of Cultural Sciences Hasanuddin University No. 1325/UN4.9.1/KEP/2023 regarding supervision, we hereby confirm to approve the undergraduate thesis draft by Iqlima Riawan (F041201060) to be examined at the English Literature Study Program of Faculty of Cultural Sciences.

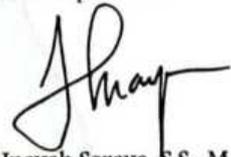
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Makassar, 25 April 2024

Best Regards,

Iqlima Riawan



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ABSTRACT

Iqlima Riawan. 2024. Horizon of Expectation toward Chopin's *The Story of an Hour*. (Supervised by M. Amir Pattu and Andi Inayah Soraya)

The aims of this research are (1) To describe the readers' horizon of expectation includes aesthetic and unaesthetic sense to the short story *The Story of an Hour*, and (2) To describe the influence of readers' horizon of expectation toward their response of the short story *The Story of an Hour*.

In this research, the researcher employs the reception analysis theory to investigate how readers respond to *The Story of an Hour*, using Jauss's concept of Horizon of Expectation as a framework to understand readers' expectations that shape their interpretation and responses. A quantitative descriptive method was employed to systematically analyze readers' responses.

Through this research, the researcher highlights a predominant positive response toward *The Story of an Hour*, with the highest percentage of positive responses in aesthetic sense, particularly found in elements such as plot and characters. Meanwhile, there is also a notable response towards its unaesthetic sense, specifically in perception of values; personal will and societal expectations. The results also demonstrate a strong correlation between readers' horizon of expectation and their response to the short story *The Story of an Hour*. This correlation underscores the dynamic interaction between readers' expectations and the text itself, enriching our understanding of how literary works are received and interpreted.

Key Words: *Horizon of Expectation, The Story of an Hour, Reader Response*



ABSTRAK

Iqlima Riawan. 2024. Horizon Harapan terhadap Cerita Pendek *The Story of an Hour* karya Chopin. (Dibimbing oleh M. Amir Pattu dan Andi Inayah Soraya)

Tujuan dari penelitian ini adalah (1) Untuk menggambarkan horizon harapan pembaca yang mencakup rasa estetika dan tidak estetika terhadap cerita pendek *The Story of an Hour*, dan (2) Untuk menggambarkan pengaruh horizon harapan pembaca terhadap respons mereka terhadap cerita pendek *The Story of an Hour*.

Dalam penelitian ini, peneliti menggunakan teori analisis resepsi untuk menyelidiki bagaimana pembaca merespons *The Story of an Hour*, dengan menggunakan konsep Horizon Harapan dari Jauss sebagai kerangka untuk memahami harapan pembaca yang membentuk interpretasi dan respons mereka. Kemudian, metode deskriptif kuantitatif digunakan untuk menganalisis secara sistematis respons pembaca.

Melalui penelitian ini, peneliti menyoroti respons yang dominan positif terhadap *The Story of an Hour*, dengan persentase tertinggi dari respons positif dalam hal estetika, terutama ditemukan dalam elemen-elemen seperti plot dan karakter. Sementara itu, terdapat juga respons yang mencolok terhadap aspek tak estetika, khususnya dalam persepsi nilai-nilai yang terkandung dalam cerita; kehendak pribadi dan harapan masyarakat. Hasil penelitian juga menunjukkan korelasi yang kuat antara horizon harapan pembaca dan respons mereka terhadap cerita pendek *The Story of an Hour*. Korelasi ini menegaskan interaksi dinamis antara harapan pembaca dan teks itu sendiri, yang memperkaya pemahaman kita tentang bagaimana karya sastra diterima dan diinterpretasikan.

Kata Kunci: *Horizon Harapan, The Story of an Hour, Respons Pembaca*



CHAPTER I

INTRODUCTION

This chapter consists of background of study, identification of problems, scope of problems, research questions, objectives of the research, and sequence of chapters.

1.1 Background

In the realm of literature, the existence of the reader plays a significant role in the production of literary works. Readers are not mere passive recipients; rather, they assume an active role in imparting meaning to literary texts. The presence of readers enriches and can even alter the interpretation of a work. When the reader is interested with a literary work, they will bring their own experiences, knowledge, and personal values, uniquely shaping their understanding of the text. It is crucial to delve into the concept of the reader's existence as a dynamic element coexisting with literary works, in order to lead diverse interpretations, shaping the meaning of a literary work beyond the author's original intent, so the active engagement of readers transforms literature into an interactive experience. However, a reader may not always know the author's intentions, to some extent, it does not matter. The meaning of a literary work is not solely determined by the author's intentions; rather, it is co-created through the interaction between the reader and the text. This acknowledgment emphasizes the subjectivity and diversity of reader interpretations, highlighting the active role readers play in shaping the significance of literary work during the reading process.



The dependence of literature on various aspects opens opportunities for diverse interpretations based on the reader's perspective. For instance, literature, as a part of broader historical and cultural contexts, becomes a lens through which the author's experiences and habits are presented. Readers, drawing from their own backgrounds, may find implied or explicit meanings in a literary work. To grasp the essential role of readers in the production of literary works, one of the fundamental concepts is literary reception. This theory focuses on how readers respond to and interpret texts, serving as a key to understanding the intricate relationship between the reader and the literary work. With literary reception, we gain insights into the various ways readers influence and mold the meaning of a text, this theory highlights the interactive aspects of literature, emphasizing the collaborative exchange between the text and the reader's interpretation. In addition, the text may convey varied meanings or interpretations to the same reader based on the ambiance in which it is read. The reader's experiences at that particular time can influence their perception of the text. It is important to emphasize that despite potential differences in interpretation, the intention and meaning of the text remain consistent.

One form of a literary work is a short story, although this form was not distinctly recognized before the 19th century but over the years, short story has evolved into a unique modern genre, despite short prose fiction being almost as old as language itself. Short story is containing plots, settings, characters, even moral lessons that differ because short stories focus more on bigger or smaller events and evoke strong feelings from their readers. Therefore, the reasons of researcher chose



short story as the research object is grounded in practical considerations. First, their brevity makes them accessible to a wide audience, increasing the potential importance and interest of the research findings for various people. Second, the often ambiguous endings of short stories offer multiple interpretations, aligning well with reception theory's emphasis on exploring how individuals make sense of and derive meaning from this literary form.

The Story of an Hour is one of standout and captivating short story that the researcher discovered, the narrative is rich with nuanced themes, including freedom and the complexities of human emotions. These themes create a diverse canvas for readers to interpret, offering a concentrated yet diverse experience, allowing for a detailed exploration of their responses and interpretations. The story begins with the news of Mr. Mallard's death in a train accident, leading his wife, Mrs. Mallard, to feel an unexpected sense of freedom and independence. She envisions a future where she can live for herself. However, the story takes a tragic turn when her husband returns home unharmed, causing Mrs. Mallard tragically passes away. The brevity of the story allows for a focused examination of how readers interpret and engage with the layers of meaning embedded in *The Story of an Hour*.

Kate Chopin as an author of *The Story of an Hour* has brilliance exploration of the complexities of human emotions and societal expectations within the confines of a short story. Katherine O'Flaherty or known as Kate Chopin is a New



cultural interpreter, she was well known as a local colorist and woman who even published more than a hundred stories, essays, and sketches in

literary magazines. *Encyclopedia Britannica* stated, in the late 20th century there was an increasing interest in Kate Chopin because her work overshadowed the feminist literary theme of women's freedom. The researcher interest in the issues raised by Chopin in her most works makes this research will be conducted using one of Kate Chopin's short stories entitled *The Story of an Hour* that published in 1894. Some sources state that this work was written during a period of rapid development of American life in 1890, while the assumptions of the readers of this work were written with the aim of encouraging readers to rethink the boundaries of marriage.

In this research, the researcher uses literature students as the sample. Literature students have specialized knowledge in analyzing and interpreting texts, making them particularly suited for this research. This choice aims to capture responses and interpretations that may not be evident among general readers. The selected sample is expected to offer a valuable perspective that aligns closely with the research objectives and enhances the quality and relevance of the findings.

The Story of an Hour try to conveys a strong message about the importance of protecting individual freedom and independence, which has ambiguous element that makes readers will interpret the story based on what they know and the extent to which they are familiar with types of literature, so the researcher is interested in knowing whether aesthetic and unaesthetic sense are positively received in readers' responses, aiming to unravel the relationship between these elements and the overall

response. This exploration seeks to shed light on how the senses of aesthetic



and unaesthetic contribute to the readers' horizon of expectation toward *The Story of an Hour*.

1.2 Identification of the Problems

After depicting the background of study, the writer intends to identify several problems, such as:

1. The defense mechanism of the stage of grief which is conducted by the main character of *The Story of an Hour*.
2. The exploration of symbolism in the short story and its varied interpretations among readers.
3. The portrayal of societal norms and values in *The Story of an Hour* and its impact on readers' perceptions.
4. The role of gender perspectives in shaping readers' reactions toward *The Story of an Hour*.
5. The exploration of feminist perspectives on the portrayal of marriage and independence in *The Story of an Hour*.
6. The consideration of the psychological effects of societal expectations on the characters.
7. The influence of readers' horizon of expectation toward *The Story of an Hour* regarding an aesthetic and unaesthetic sense.



1.3 Scope of Problems

Based on several problems that are mentioned, the limits and focus that the writer decides is to analyze the influence of readers' horizon of expectation which include aesthetic and unaesthetic senses toward their response of *The Story of an Hour*.

1.4 Research Questions

The writer constructs some questions that related to the problems, as follows:

1. How are the readers' horizon of expectation in aesthetic and unaesthetic senses toward *The Story of an Hour*?
2. How does the horizon of expectation influence the reader's response toward *The Story of an Hour*?

1.5 Objectives of the Research

In accordance with the problems construction, the writer intends to present several answers, as follows:

1. To describe the readers' horizon of expectation includes aesthetic and unaesthetic sense to the short story *The Story of an Hour*.
2. To describe the influence of readers' horizon of expectation toward their response of the short story *The Story of an Hour*.

1.6 Sequence of the Chapter



s thesis is divided into five chapters. The first one is the Introduction composed of background, identification of the problem, scope of the

problem, research questions, objectives of the research and sequence of chapters. The second chapter consists of Previous Study, Reception Analysis Theory, and Jauss' concept about Horizon of Expectation. Chapter three of this thesis provides an explanation of the methodology, including methods of research, source of data, method of collecting data, method of analyzing data, and research procedure. Next, chapter four is a vital part of this thesis where the researcher will analyze and describe the result of data that obtained from the questionnaire which was already answered by the respondent of this research. Finally, chapter five concludes the thesis with research conclusions and the suggestion for future research.



CHAPTER II

LITERATURE REVIEW

In this chapter, the researcher would like to explain about the literature review that the researcher uses in this research. This chapter consists of previous related studies, theory of reception, and concept of horizon of expectation.

2.1 Previous Related Studies

To support research that has in-depth and maximum analysis results, the inclusion of relevant research results is needed. The use of reception theory and the use of Chopin's short story as an object in the analysis of literary studies has been widely done before, here are some research results that were found to be relevant to this current research.

The first related study by Kusuma, (2015) analyzed *The Story of an Hour* in her thesis entitled "Liberal Feminism Values in Kate Chopin's Story of an Hour". This research uses a qualitative descriptive method with a structural approach that focuses on the content of liberal feminism reflected by Mrs. Mallard as the main character. The aims of this study to answer three problems. First is what is the character and characterization of Louis Mallard? Second is what is the conflict experience done by Louis Mallard? And the last is what are the liberal feminism values found in Chopin's Story of an Hour. The results of this study stated that the liberal feminist values of Mrs. Mallard in this story can be seen from her feelings

found out that her husband died.



second related study by Azizah (2020) analyzed *Malory Towers* in her titled "Horizon of Expectation of Children's Ideal Future in 1946

Represented in Enid Blyton's Malory Towers". This research using qualitative descriptive method and employed Reader-Response approach especially a concept from Hans Robert Jauss, Horizon of Expectation. This research focus on how children's characters in Enid Blyton's Malory Towers formed by the participation of British role of ideal future and and how today's perspective of British ideas in 1946. The researcher concluded that there are some similarities and differences of British ideas in 1946 and today's perspective. The ideas in this research are the idea of British education system and boarding school. Furthermore, all the ideas have a good aims for children's future.

The third related study by Sarwindah (2020) using reception analysis in her thesis entitled "The Reception Analysis in Ernest Hemingway's Hills Like White Elephants". Researchers use a synchronous method that uses respondents derived from one period, and a quantitative descriptive method from the data obtained in the results of the questionnaire. The aims of this study are to describe the reader's response of the short story Hills Like White Elephants, and to know the moral values that accepted by reader toward short story Hills Like White Elephants. This study is a literary reception, about the reader's response to literary works. The results of this study state that in responding to a work, intellectual and emotional aspects will affect the acceptance of the literary work.

The fourth related study by Hanifah (2020) analyzed *The Story of an Hour* in her thesis entitled "The portrait of women in Chopin's Short Story: The Story of an



his study uses a descriptive method of analysis with the use of a geneticism approach, and the aims of this study is to describe the Portrait of

Woman that is reflected in a short story *The Story of an Hour*. In this case, the writer shows how the portrait of American woman was reflected in these short stories. The results of this study revealed that the portrait of a woman is depicted in the short story *The Story of an Hour*, as of only stayed at home and did not do the work they wanted this causes women at that time to be unhappy.

The five related studies by Aliko et al., (2023) analyzed *Pride and Prejudice* in their journal entitled 'Intended Reader Perception over Mrs. Bennet's character in Jane Austen's Novel *Pride and Prejudice*.' This research employs a qualitative research method, utilizing literary reception theory to collect primary data. This approach involves synchronic analyses through participant responses. The findings indicate diverse reader responses to Mrs. Bennet's character, considering her roles as a woman, wife, and mother. The study also highlights the significant influence of gender, religion, environment, specific traditions, space, and time on reader responses. Furthermore, it reveals that readers' reception of Mrs. Bennet's character is shaped by their experiences, horizon of expectations, aesthetic distance, and the temporal and spatial context in which they read.

Based on some of the research that was already mentioned, it was found that previous studies had similarities in the use of literary reception theory and in the use of the short story *The Story of an Hour* as the object of research. Starting from the analysis carried out by Hanifah (2020) and Kusuma (2015) both use the object of the short story *The Story of an Hour* but with different theories, Hanifah (2020)



nism theory with a genetic structuralism approach while Kusuma (2015) liberal feminist values with a structuralism approach. Then for several

other studies conducted by Azizah (2020), Sarwindah (2020), and Alikı et al. (2023) using research objects that are different from the objects used in this study but with the same approach. Azizah (2020) uses the novel *Malory Towers* with a horizon of expectation approach, Sarwindah (2020) uses the novel *Hills Like White Elephants* with a literary reception theory that focuses on the synchronic method, then Alikı et.al (2023) uses *Pride and Prejudice* on analyzing the responses of readers toward Bennet's character in *Pride and Prejudice*. While this research will focus on how the horizon of expectation in aesthetic and unaesthetic senses influences the response of the reader which will be analyzed from the results of collecting respondent answer data in response to *The Story of an Hour* by Kate Chopin.

2.2 Theory of Reception

Consideration of reception studies initially arose as a reaction against the tendency toward denying the reader's role in interpreting a literary work. The shift in interest from structure towards reader responses can be seen in many different places and from different backgrounds. According to Mukarovsky in Jauzz and Benzinger (1970:11), aesthetic experience is precisely determined by the tension between the structure of the literary work as a sign and the subjectivity that depends on the social environment and the historical standing of the perpetrator because the literary work functions as 'langue' and transforms into 'parole' for the respondent, although it is not entirely and never comprehensively, it can be understood that the evolving dynamics of interpreting literary works, emphasizing the significance of

1 response within a broader social and cultural context.



The developments in the approach of systematic literary perception were only made in the late part of the 60s in West Germany mainly through two figures, Hans Robert Jausz and Wolfgang Iser. And this approach only gained widespread worldwide attention in the late 70s. This slow development can result from language barriers. Junus (1985:7) states “Because at first, the idea of literary reception was written in German, a language that was more limited in distribution than English at that time.”

Literary reception theory emphasizes the important role of the reader in interpreting a literary work, and considers the reader as an active part in the process of reading and interpreting a literary work. Several important figures who pioneered the theory of literary reception such as Hans Robert Jauss through his book *Literary History as a Challenge to Literary Theory*, Jauss discussed the importance of the relationship between the reader and the text, then there is Wolfgang Iser who developed the theory of literary reception, focusing on the concept of "implied reader"; the reader envisioned by the author in creating his work, and Stanley Fish develops in emphasizing the significance of interpretive communities in literary reception theory. According to him, readers read a literary work in a group that has the same norms.

Endraswara (2013:118) mentioned that text is not the only object of research; the presence of literary reception opens up opportunities for research that can also



ibed to readers, aligning with the rationale of literary purpose created to
sted to readers. Additionally, the orientation of this research will uncover

(a) what the reader does with literary works, (b) what literary works do with their readers, and (c) the boundaries of the reader's task as a meaning giver (Endraswara, 2013:121). This reinforces my conclusion that readers play an active role in making their own conclusions based on their experiences especially with literary text.

Using reception analysis generally uses two types of reception methods, namely synchronic and diachronic. According to Pradopo, diachronic research is the reception of a literary text that uses the responses of readers on each period. While the synchronous reception of a literary text during one period which this research uses the readers who are in one period (Pradopo, 1995:210). Reception research employing the synchronous method entails studying the responses of contemporary readers, implying that the readers surveyed belong to the same time period. Such research can involve analyzing these responses through interview and questionnaire techniques. Therefore, this Synchronous reception research can be classified into experimental research.

When using synchronous method, the following of the steps in applying literary reception are to determine the source of research data (literary texts and readers as respondents), then data collection can be done by interview techniques, or questionnaires and the last is data processing by parsing and analyzing it according to the problem statement. Although this research uses a synchronic method by taking of respondents from one period, the existence of a horizon of

on can trigger differences in reader response, so for the analysis of reader points to short stories will be focused on aesthetic and unaesthetic sense



which the reader enable to interactively explore the way a story unfolds, and the researcher would analyze the influence of aesthetic and unaesthetic sense as a part from horizon of expectation toward readers' responses.

2.3 Jauss' concept; Horizon of expectation

The concept of horizon of expectation was pioneered by Hans Robert Jauss, Jauss in his book entitled *Toward an Aesthetic of Reception*, Jauss et al., (1982:26) explains that the contemporary reader's horizon of expectations is shaped by their current experiences and influenced by their literary, professional, social, and cultural background as well as literary traditions. In essence, the horizon of expectation provides a framework for exploring the evolving nature of reader responses and interpretations in the context of literary reception.

According to Jauss in Jaiswal (2015:286), the text is not a static monument with a singular meaning; instead, it generates varied impacts on different readers and undergoes changes over time. He underscores the dialogic nature of a text, where the ongoing interaction between the reader and the literary work shapes the philological understanding of the text. Building on Jauss's insights, I believe that reading is similar to a conversation with words, and this ongoing exchange shapes our deep understanding of the text. It's interesting to note that different cultural backgrounds and personal experiences can further influence how we interpret and connect with the text.



layer of normative aesthetic and literary experiences over time defines expectations and norms for the reception of any new literary work. The

foundational concept in Reception Theory, the Horizon of Expectations, denotes the collective set of expectations through which readers interpret a text. This theory posits that individuals within a given culture share a mutual understanding of what is deemed possible, probable, or impossible within the context of the text. Zhang (2013:1412) emphasizes the importance of a shared 'horizon of expectations' in facilitating mutual understanding. This concept enables individuals from diverse cultures to communicate effectively, as they possess similar expectations for various things, even if they use different languages.

According to Jauss in Endraswara (2013:123), the horizon of expectation can be divided into aesthetic and unaesthetic senses.

1. Aesthetic sense

A Sense of aesthetic refers to the reader's positive expectations of a literary work, which is associated with the structure of the text, such as plot, character, setting, themes and writing style. For instance, the readers' expect the work to exhibit innovative and aesthetically pleasing qualities, such as a compelling plot that develops consistently and characters that are well developed.

- Plot structure: A reader's understanding of plot structure can impact their expectations for how the story will unfold. According to Teacher's Literature Companion in Rahman (2017:3), the plot can be defined as the series of events or actions within a story. Furthermore, the detailed exploration of emotions, expected plot twists could also contribute to the positive reception of the among respondents.



- **Character:** a reader's understanding of the characters can impact how they sympathize and connect with the story. Tevdoradze (2021:74). argues that a fictional character can stimulate readers' imaginations, by understanding the motivations, emotions, and actions that is crucial for readers when forming responses to the story. Therefore, it can become personal biases which affect their judgment of the clarity and well-development characters throughout the story based on their background.
- **Theme:** a reader's understanding of the themes can guide their expectations for what the work is trying to say, people may have differing levels of agreement toward the themes because sometimes what resonates deeply with one person may not have the same impact on another so, it impacts their agreement with the themes portrayed in the story, as they may relate more closely to themes that mirror their own concerns or even experience.
- **Setting:** a reader's understanding of the setting can impact their expectations for the tone and atmosphere of the work, it can happen because individuals possess different levels to perceive and imagine the setting described in the story. Based on their understanding toward crucial things provides in setting.
- **Writing Style:** a reader's understanding of writing style can related to readers existing knowledge or literary preferences. Some readers may prefer more challenging or experimental writing styles that require deeper engagement and interpretation. According to Calafato & Simmonds (2022:3), each type of text



ts own unique writing style. Some, like classic novels, might use complex language, while others, like graphic novels, rely on images to help tell the story.

In conclusion, a reader's understanding of the structures of literary works can shape their expectations and response of the work. While this prior understanding can provide a useful framework for interpreting and analyzing a work, it can also result in biases and limit different responses. Therefore, it's important to approach a work with an open mind and be willing to consider different meanings and perspectives.

2. Unaesthetic sense

While the sense of unaesthetic refers to the expectations that readers bring to a literary work which is associated with the reader's background and experience. Mailloux (1982:168) stated that those expectations are shaped by the reader's understanding of the genre, their familiarity with similar works, and their ability to distinguish between poetic and practical language.

The reader's genre preferences and perceptions of the values portrayed in a story profoundly influence their horizon of expectation regarding a text. For example, individuals inclined towards romance may approach a narrative with specific anticipations related to themes of love, relationships, and emotional conflict. Zaharias (1986:65) supports this notion, highlighting the role of genre in shaping reader responses. She demonstrates how readers' familiarity with and preferences for particular genres affect their emotional and cognitive engagement with texts.



Regarding the perception of values in a short story, Nussbaum (1990:190)

how literature can prompt readers to contemplate and engage with ethical

values. She emphasizes the role of perception in the reading process, suggesting that readers' interpretations of literary texts are influenced by their ethical sensibilities and emotional responses.

Similarly, individuals with strong cultural ties to specific contexts may interpret a text differently based on their cultural background. According to Endraswara (2013:124), readers' social and cultural aspects, such as values, norms, beliefs, and life experiences, collectively form their "horizon of expectation." Additionally, active engagement with literary works, such as participating in discussions or analyses with peers or scholars, can further influence readers' interpretations.

Through dialogue and discourse, readers may gain new insights, challenge their preconceptions, and deepen their understanding of the text. Coles-Ritchie (2013:7) research validates this, showing that literature communities facilitate critical thinking and deep reflection among participants, leading to greater awareness and understanding. However, the level of participation in book discussions within a community also fosters critical thinking and analysis.

In conclusion, the role of the reader has been specifically highlighted in a form of investigation that merits particular attention. According to Iser, readers are not merely passive recipients but actively engage by filling in the gaps inherent in a literary text, as emphasized (Iser, 1998:18). While the reader's comprehension

is heavily influenced by historicity, encompassing the historical society in which they live and their personal past experiences. A literary work can be viewed as a



unique historical entity, possessing its own connections to the broader historical context. The reader's genre preferences, perception of values, cultural context and the engagement with literary work plays a significant role in shaping reader's horizon of expectations which it can create biases and limit potential responses of the text.

In *Encyclopedia of Contemporary Theory of Literature*, Jauss shows the system or structure of expectations that a reader brings to a text. The works read may contradict some horizons of expectation. If the reader's expectations are not 'disappointed' or violated, then the text will be second-class; If it breaks the horizon, it will be high art, although a work can break the horizon of his hope but still not be recognized as great (Makaryk & Irena, 1993:15).

