

READER RESPONSE STRATEGY

Emeliya Sukma Dara Damanik
Pardamean
Maulida

Reader Response Strategy

UU No 28 Tahun 2014 tentang Hak Cipta

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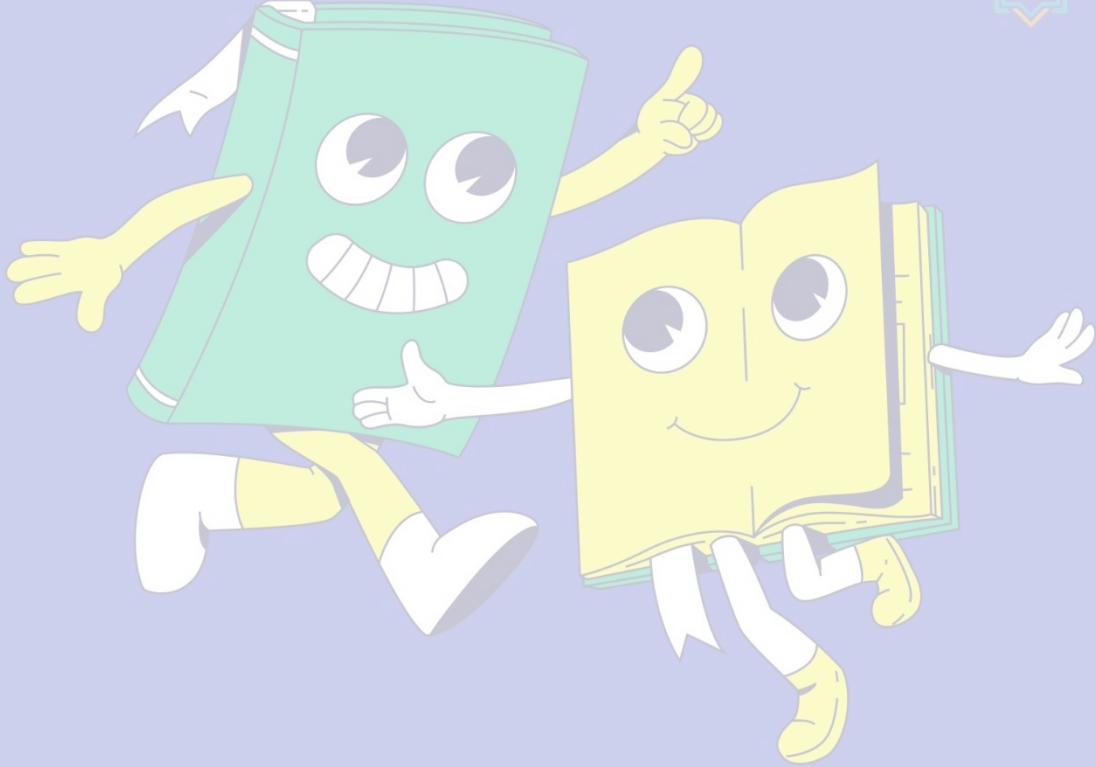
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Reader Response Strategy

**Emeliya Sukma Dara Damanik
Pardamean
Maulida**



YAYASAN PENDIDIKAN
CENDEKIA MUSLIM

Reader Response Strategy

Emeliya Sukma Dara Damanik, Pardamean, Maulida

Editor:

Arya Wiranda, Thareeq

Desainer:

Siska Wulandari

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YAYASAN PENDIDIKAN CENDEKIA MUSLIM

Perumahan Gardena Maisa 2, Blok A. 15, Koto Baru, Kecamatan Kubung,
Kabupaten Solok, Provinsi Sumatra Barat-Indonesia 27361

HP/WA: 0853-6336-7395

Website: www.cendekiamuslim.com

E-mail: cendekiamuslimpress@gmail.com

Marketplace: <http://store.cendekiamuslim.or.id/>



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Preface

بِسْمِ اللّٰهِ الرَّحْمٰنِ الرَّحِیْمِ

Alhamdulillahirabbil 'alamin, all praise and gratitude to Allah SWT, who has given His grace to the writers in completing the book. As the art of reading, literary works bridge readers to expressing their thoughts through various unpredictable responses. For this reason, this book entitled *Reader Response Strategy* hoped to be a brilliant solution in exploring the issue of reading literary work. This book contains several strategies that allow teachers or lecturer to prompt students' interaction in reading literary works through each strategy's response. It is essential to arouse students' literary appreciation of literary works.

For this chance, the writers would like to say massive thanks to everyone who gave their hard work to contribute in arranging this book. In this opportunity, they truly delivered the special thanks for my students addressing to all members as our best companions to arrange this work.

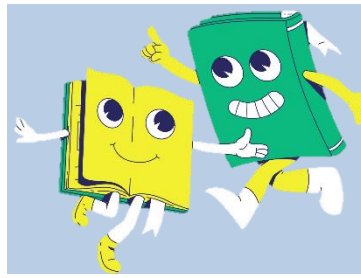
We welcome and respect any constructive criticism and suggestions for better writing of this book in the future. Hopefully, this book will be helpful for everyone who reads it.

Medan, July 2023

The Writers
Emeliya Sukma Dara Damanik, et al.

UNIT 1

Reading Response: Engaging



A. Engaging

1. The Concept of Engaging

The meaning of "engaging reading style" characterizes the written or spoken response that piques the reader's interest and keeps it throughout the paragraph. It is distinguished by the ability to connect with the reader personally, clear and succinct writing style, and effective use of language and imagery. An engaging reading style, according to experts, is crucial for effective communication and may significantly increase readers' understanding and retention of the information.

There are some followings of perspectives from expert stated about the engaging as a reader response strategy:

- a. Reader response tactics call on readers to make an effort to interact with the literature they are reading. The reader becomes fully absorbed in the work, anticipating events and experiencing the characters' emotions. They also disclosed an intriguing idea that would interpret the reader's feelings through the text with a high level of involvement. In other words, a reader's reaction indicates whether or not they have a better understanding of the content (Beach & Marshall, 1991).

- b. Reading literature is engaging when readers include their thoughts and imaginations along with their feelings, as stated in their statement, "Literature and the arts exist in the curriculum as a means for students to learn to express their emotions, thoughts, and imaginations" (Purves et al., 1990).
- c. Involved readers who immerse themselves in Rosenblatt's terminology engage in aesthetic reading. In order to comprehend the behaviour of the characters, the reader must appear to enter the book and live there. In order to comprehend, the reader may so respond emotionally effectively. For instance, when young reader reads the book Siti Nurbaya, what they see in their minds is a gorgeous, attractive, and intellectual Minang adolescent by the name of Samsul Bahri, or they visualize how delicious rendang Padang is in their minds (Kimtafsirah, 2013).
- d. According to a different expert, any reaction to literature will become evident to those studying it once the reader expresses it in a written or tangible form, namely an engaging response. It means that a reader's reaction to literature is never directly accessible; instead, it is always mediated through the form of representation to which the reader has access, such as talking, writing, and drawing (Marshall, 2000).
- e. In addition, studying literary reaction provided the potential to examine the roles and processes of emotion in a rich, nuanced, and ecologically valid way that may have been unavailable

elsewhere called an engaging response (Miall & Kuiken, 1994) .

- f. Meanwhile, an engaging response is viewed as a way to attract readers' feelings and emotional stability while reading literary works. This indicates the engaging response inviting the readers to feel or react what is the content of the text (Inderawati et al., 2013).
- g. Finally, an expert also mentioned that readers tend to give in to their feeling about literary works called as engaging. It will affect them to engage the content of the text by imagining and reflecting on what the characters feel to them (Rudy, 2008).

It can be inferred from the views expressed in the theories mentioned above that an engagement strategy is when the reader represents someone actively experiencing the literary text's emotional content. By comprehending the language used in a literary work, readers become involved in the work. As we all have emotions, we can understand how the main character feels when he or she is sad, furious, or disappointed about the conflict in the story. We can picture his quandary—having to endure suffering due to something he did not commit.

Engaging the readers tries to connect their emotions to the books they read. Readers get fully immersed in the book, conjuring up the events and experiencing the characters' perceptions. The phrase "readers are engaging with a text whenever they articulate their emotional reactionary level of involvement" refers to how readers constantly seek to express their feelings and thoughts about the literary

works they read. Prediction-making is a component of the engaging stage. According to Beach, in making predictions, readers construct the reading text to develop the story's content. To make predictions, readers connect to what they predict or suspect about the text and then match it with what they know from the concept of the story.

The engaging concept in reading response can be described when the authors of the text construct some specific question that involves readers' feelings and emotions about the story in literary work. These are the following questions to engage the readers:

- a. What do you feel about the character's emotions about the situation? Is that a good or bad sign?
- b. How would you do if you were the character? Explain it!
- c. Can you think about the things that happen to the character? Tell me more about it!

Based on the questions above, the questions try to stimulate the readers' sense of emotion and feeling. It indirectly affects the readers' understanding by bisecting the character's emotions in the story.

2. The Aim of Engaging

The purpose of using emotions in reading the reaction, such as 'engaging' to literature refers to how readers interact with and experience literary works on an emotional level. This entails a nuanced interaction between the ideas, characters, and events presented in the book and the reader's own experiences, convictions, and ideals. Readers can learn more about themselves and the world around them by actively

engaging with reading. Several aspects the readers aim in engaging response will explain include empathy, identification, catharsis, pleasure, and moral involvement.

Empathy is one method that readers might experience complex emotions through reading responses. The capacity to experience what another person experiences is understood as empathy sense. Readers can better comprehend characters' motivations and behaviors when they can relate to them emotionally. The world is seen through their eyes and heart (Hoffman, 2000).

Readers can also feel complex emotions through identification due to their reading response. Identification is the process by which a reader projects himself imaginatively into a character's situation (Rosenblatt, 1995). It refers how readers identify the problem reflection of the character's faced in the story. This creates a more immersive and emotional reading experience by giving readers the impression that they are personally experiencing the story's events.

Catharsis is a third way readers might feel intense emotions through reading responses. Catharsis is the purging of pity and fear that happens when one encounters a tragic occurrence (Aristotle, 1996). Readers can feel emotional relief When they can release bottled-up emotions and get a new perspective through literature. In other words, the readers in this phase attempt to release detained emotion to obtain the value of the story delivered.

Another aspect is pleasure. Pleasure in aesthetics reading is a fourth way readers might feel

complex emotions due to the reading response. A feeling of approval or admiration that results from taking in something lovely or well-made is what defines as aesthetic pleasure. Readers can feel joy and satisfaction when they can recognize the artistry of a piece of literature (Hume, 1757).

Moral involvement is the sixth way readers experience complicated emotions through reading response. It refers to the ability of recognizing and responding appropriately to the ethical dimensions of a situation (C. Nussbaum, 1990). When readers can relate to the moral themes and conundrums in a piece of literature, they obtain a deeper comprehension of ethical concerns and the ability to reflect on their values and beliefs. It is very crucial for the readers to analyze the moral value in reader's response through engaging strategy.

3. The Procedure of Engaging Response on Literary Work

The reader and the text are both involved in engaging with literature. There are several procedures in engaging of literary work includes responding, linking, and analyzing. Responding to a literary work must first comprehend its components and interrelationships. Secondly, making links between the tale and one's experiences or knowledge is one way to interact with literature. This may be achieved by posing queries, considering past events, and formulating potential future scenarios. Thirdly, analyzing the story's characters, location, storyline, and themes is another approach to interacting with literature. By looking at these components, readers

can better comprehend the tale and its underlying themes. It can be accomplished through writing, talking to people about the tale, or taking notes while reading.

Additionally, reading and discussing literature can involve creative endeavors like acting out passages from the book or writing fan fiction. With the help of these exercises, readers may investigate how they see the tale and interact with it more deeply. It is critical to approach literature with an open mind and a readiness to investigate novel concepts in order to interact with it successfully. Readers can get insightful knowledge about themselves and the world around them in this way.

4. The Strategies and Methods of Engaging Response on Literary Work

For improving the reading comprehension and critical thinking abilities, there is a variety of engaging reading response tactics that can be implemented. Summarizing, asking questions, making predictions, making connections, and assessing are a few of these techniques.

- a. Condensing a text's essential ideas into a shorter version is known as summarizing. With this technique, readers can pick out the necessary details in a text and remember them for subsequent use (Guthrie & Wigfield, 2000).
- b. Questioning entails posing inquiries regarding the text to aid comprehension or promote further thought. This tactic encourages readers to interact with the text and analyse its ideas (Vacca et al., 2014).

- c. Making intelligent estimates about what will happen next in the text based on prior information and hints is known as a prediction from the text. This tactic aids readers in maintaining interest in the content and preparing for potential future steps (Duke & Pearson, 2002).
- d. Connecting draws parallels between the text and the reader's personal experiences or previously read works. This method aids readers in comprehending the text and connecting it to their personal experiences (Palincsar, 1986).
- e. Analysing a text's advantages and disadvantages and developing an opinion about it constitute evaluating. This tactic aids readers in analysing the book critically and creating their interpretations of its themes (McKenna & Robinson, 2019).

After knowing several strategies above, several methods for learning the engaging response to the literature work also can be implemented for this case. These methods allow the students to pass effectively the three aspects of the reading process. The methods include a guide of anticipation, sentence starter strategy, KWL, tools of visual and conclusion framework (Sugiarti, 2019).

a. Anticipation Guide Method

Anticipation guide links the information students read and the student's comprehension. This method can be a right-wrong response they can select based on their previous background knowledge regarding the topic (Van de Weghe,

2009). Students should be aware of the reading process in this method. Look at the table below!

Table 1. Anticipation Guide

Yes	Neutral	No	Statement
			1. The main character was poor to have mother like her
			2. The lady in the story deserved to be punished
			3.The father in the story was feeling proud to his son

b. Sentence Starter

A *sentence starter* is a technique that involves giving the first sentence. Following reading prose, pupils might finish the phrase using their past knowledge or new information. Using sentence starters encourages pupils to adhere to the train of thought that foreshadows the content or subject of the book they are reading (Van de Weghe, 2009). Additionally, sentence starters can help students recall earlier knowledge to better absorb new information from the material before them. The following are some sentence openers that are often employed to activate past knowledge in pupils to regulate reading objectives including from pre-reading and while reading (Olson & Land, 2007).

Table 2. Sentence Starter in Pre- and While Reading

Aims	Starting Sentence
Stimulating background knowledge	a. The story recalls me that...
	b. I have ever read...
Determine the purpose	a. I achieve....
	b. I prioritize....
Questioning	a. I am confuse that...
	b. How can....
Forecast	a. I assume that...
	b. I wish....
Drawing	a. I see in my mind...
	b. I can visualize this story...
Relating	a. I remember a story when I read....
	b. I can relate this...
Defining	a. In my point of view, this is...
	b. I can understand that...
Scanning	a. I need to put my eyes in
	b. I try to focus on the....
Explaining	a. I have to understand about...

c. KWLT

KWLT stands for "**Know, Want, Learn, Think**". KWLT maps students' knowledge of what they already know, what they still need to learn, and what they have learnt after reading a book. As they may combine their past knowledge with new knowledge before, during, and after reading, this KWLT technique is suitable for assisting students in appreciating writing. The KWLT chart is seen in the following.

d. Tools of Visualization

Using visual aids might help you organize your thoughts more clearly. Visual aids come in a wide variety. To explain the progression of events, teachers might utilize a timeline. Additionally, color-coding may be utilized to help kids focus better. For instance, while presenting instructions to students, teachers might provide three cards in a variety of colors. A yellow card indicates that the student must provide a reading summary. A blue card indicates that after reading, students must summarize the text's main points. Students must contribute thought-provoking quotations from the literature to receive a green card. Summary frames (Van de Weghe, 2009).

e. Frame of Summary

Several questions in summary frames must be addressed by pupils concerning the text-based activities. Some following questions to form a summary can be viewed below. (Hill & Flynn, 2006):

- 1) What information does the writer attempt to deliver to the readers?
- 2) What problems in the story does the writer appear in the story?
- 3) What is the conclusion about the story the writer attempt to convey to the readers?

Students can make inferences from the writing they read using examples of summary frames. The intended assertion may take the shape of the author's perspective on the issue under discussion, such as gender equity.

5. The Things Should Be Known of Engaging Response on Literary Work

- a. *What should the reader do before use engaging while response to literature story?*

The reader should follow a few procedures to make sure they are completely prepared to examine and comprehend the text before starting a response to literature activity. They should start by attentively reading the tale and focusing on the author's literary strategies, character development, and plot structure. They should also take into account the story's historical and cultural setting, as well as any pertinent biographical details about the author. To further grasp the story's themes and symbols, it might be beneficial to read critical interpretations and analyses of it from reliable sources.

- b. *What are the difficulties faced while engaging in response to literature story?*

Readers may have a number of challenges while writing a response to a literary work that may impair their comprehension and perception of the text. Finding the story's themes and symbols can be difficult since they may not be obvious at first or need a more in-depth investigation. Additionally, if the characters are from a different cultural or historical setting, readers may find it difficult to relate to them or understand their motivations. Dealing with the author's language and style, which may be intricate or employ strange literary approaches, is another challenge. Finally, readers may run against personal

prejudices or assumptions that make it difficult for them to see the tale objectively.

- c. *What is the media for readers to response through the story literature by using engaging style of reading strategy?*

Readers may have a number of challenges while writing a response to a literary work that may impair their comprehension and perception of the text. Finding the story's themes and symbols can be difficult since they may not be obvious at first or need a more in-depth investigation. Additionally, if the characters are from a different cultural or historical setting, readers may find it difficult to relate to them or understand their motivations. Dealing with the author's language and style, which may be intricate or employ strange literary approaches, is another challenge. Finally, readers may run against personal prejudices or assumptions that make it difficult for them to see the tale objectively.

- d. *What are the similarities of engaging reading response than the other reading responses strategy?*

A reading technique called engaging reading response includes actively engaging with a material to improve retention and comprehension. With this strategy, readers are encouraged to engage with the text by speculating, making predictions, and thinking back on their own experiences. The following are some ways that engaged reading response is comparable to other reading response techniques:

- 1) Active involvement: Engaging reading response, like other reading response strategies, calls for active interaction with the material. This implies that reading and responding to the material require active participation from the reader.
- 2) Critical thinking: Just like other reading response techniques, engaging reading response calls for critical thinking abilities. For readers to create judgments and draw connections, they must be able to examine and evaluate the material.
- 3) Personal connection: Active reading reaction, such as Encourages readers to form emotional connections with the text more than other reading response techniques. In order to relate their personal experiences to the text, readers should reflect on their own experiences.
- 4) Textual evidence: Just like other reading response techniques, engaging reading response calls for the use of textual evidence to bolster assertions and arguments.
- 5) Reflection: Like other reading response techniques, active reading response encourages readers to think back on their reading experiences. It is important for readers to think back on what they have learnt from the text and how it has changed how they view the world.

B. Short Story

After reading the theory of engaging, this section will provide a short story that relates to the exercise of engagement. Read the text carefully! The story provided, entitled “Putri Runduk” (Princess Runduk), comes from the city of Sibolga, Central Tapanuli, North Sumatra. Putri Runduk was a princess who ruled on the island of Mursala. Putri Runduk has a very beautiful face and a commendable nature that makes the rulers of other kingdoms enamoured of the beauty of the princess. One of them is a king who comes from the European Continent, but the princess already has a heart mooring, namely a grandfather from the land of Sorkam named Datuk Itam.

The Legend of Princess Runduk



The Obelisk of Princess Runduk

Source: (Malau, 2021)

Putri Runduk is a lovely princess whose beauty is famous throughout the country, even to the European Continent, so many kings and princes want to make her a consort, but unfortunately, Putri Runduk already has a heart link, namely a grandfather from the country of Sorkam named Datuk Itam.

Putri Runduk's relationship with Datuk Itam has been going well, but because of the considerable distance between the Mursala islands and Sorkam and the customs of the country make their relationship look less harmonious, but the hearts of the two of them are always adrift, like the saying "Far in the eyes, Close in the Heart". This is what caused the two lovebirds to communicate less with each other until one day, there was a disaster that befell Princess Runduk and the throne on Mursala Island due to the arrival of a King from a distant country whom the people of Sibolga believed to be a King from the European Continent named King Janggi.

Once in the royal garden on Mursala Island, Princess Runduk was seen daydreaming; it was noticed by her maid Sikambang. Princess Runduk sat dreamily and pensive. "O Princess, what is wrong? Why is your face gloomy?" asked Sikambang's maid. "Look at my lady, there are black clouds in the sky, and the sun does not show its face, as if whispering to me that something is going to happen in this country," replied Putri Runduk. Then Dayang Sikambang looked at the sky and saw black clouds that obscured the sky. Dayang sikambang also had a bad feeling but tried to comfort Putri Runduk by saying, "Akh, do not worry too much Princess, perhaps, it is just a hunch, maybe it will rain soon". Putri Runduk was silent for a moment, still with a worried look, then she said: "No, my lady,

my heart always whispers that something will happen in this country". Hearing the explanation of Putri Runduk, Dayang Sikambang thought of entertaining the Princess so that she would not be too anxious by saying, "Then what if we entertain the princess so that her face will no longer be sad"? "Alright dayang sikambang, you call the other dayang – dayang here" replied Putri Runduk. Dayang sikambang paid her respects by saying, "All right, princess, I will carry out the order immediately". Then Dayang sikambang passed from the presence of Putri Runduk, and not long after that, Dayang sikambang and the other dayang arrived at the garden, and they offered their worship by saying, "Our worship, princess, what can we do for you". Putri Runduk replied, "My ladies, hit the drum with your fingers, take your shawl and let us dance".

Immediately the dayang – dayang and danced the selendang dance; after finishing the dance, Putri Runduk clapped her hands while smiling at the beauty of her maids when dancing. When the dance performance was over, suddenly a bodyguard came. Princess Runduk, in a hurry, while offering worship, said, "Mercy, Princess, there is something that appears from afar" Putri Runduk was surprised and said, "What is it? Surprised, then said, "What is wrong, bodyguard? What do you see there? Tell the guard what is wrong. So you are in a hurry". Then the bodyguard answered the Princess' question by saying, "Mercy, Princess, in our waters, there is a ship stopped. I do not know who, from where and what they are here for". Princess Runduk was getting increasingly upset, and her heart was getting increasingly anxious. Immediately, she said, "Well, bodyguard, immediately you go there! Take the other guards and ask them who they are, where they are

from, and what they are for!". They are here!". Then the bodyguard bowed while saying, "Well, Your Highness, your orders will be carried out immediately." All right, Princess, I will carry out your order immediately". After the bodyguard of Putri Runduk's bodyguards passed. He invited his court ladies to leave the royal garden while saying "Dayang sikambang and other court ladies, let us immediately enter the palace my hunch says something bad might happen".

In another place, a ship stopped, then down came a king, complete with his bodyguard, with dashing steps entering the island of Mursala where Princess Runduk reigns. Their arrival was immediately greeted with the question, "o my lord, who is my lord? Where did you come from, and what are you here for?" the bodyguard's question was immediately answered by the King, who was none other than King Janggi while saying "Hi bodyguard! I am King Janggi of Europe. Tell your Princess I want to marry her and make her the consort of my country." The Princess's bodyguard was surprised to hear the King's words, and then the bodyguard said: "Sorry, my lord, sail to the other country, tie the horse with a rope. If you want to propose, first fulfil the country's customs." King Janggi was angry and arrogantly said, "Akh! You have too many customs. What I want is your princess, now tell your princess to come down to me immediately!". Seeing King Janggi's anger, the Princess's bodyguard got ready to block King Janggi and his bodyguards and said, "Sorry, my lord, Princess Runduk is a bastard princess, adored by people throughout the country. If you want our princess, first step over our dead body". Hearing the words of Princess Runduk's bodyguard, King Janggi became even angrier. Then he ordered his bodyguards to attack

the Princess' bodyguards while saying, "Well, if that is what you want, bodyguards! Take care of them so they know who I am, King Janggi, the ruler of Europe". Immediately King Janggi's bodyguards attacked Princess Runduk's bodyguards, and there was a battle between the two, causing the bodyguards of two to fall to the Earth.

Elsewhere on his throne, the Princess saw the incident and realized that she met a beautiful Princess, then King Janggi said: "Ha... hah ... you are the famous Princess Runduk? How beautiful you look, there is no doubt that many Kings and Princes want to snatch you. Indeed I am a lucky person to meet you". Princess Runduk ignored King Janggi's words as she said, "Sorry, my lord, just tell me who you are, where you come from and what you are here for." Hearing the Princess's question, King Janggi quickly wanted to announce his intention, then arrogantly King Janggi said, "I am King Janggi from the Land of Europe, coming here to marry the Princess". Hearing King Janggi's words, the Princess was stunned; she thought for a moment to find a reason to avoid King Janggi's intentions and goals because Princess Runduk was not willing to become King Janggi's consort as she said, "Well, my lord, if that is your wish, I have one condition, if the conditions have been fulfilled, I am willing to become a consort". Immediately King Janggi welcomed Putri Runduk's wish by saying, "Tell me immediately, what are the conditions". Princess Runduk proposed one condition, as she said. "Pull my country, until near Sorkam, within one night; if Tuan succeeds in closing my country to Sorkam, then I am willing to become Tuan's consort". Hearing the conditions proposed by Putri Runduk, Raja Janggi agreed because he felt sure he could fulfil the

conditions, laughing Raja Janggi said, “Hahaha ... hahaha ... how easy your conditions are Putri Runduk, let alone one night before dawn breaks, your country will be close to Sorkam”. Princess Runduk said, “Well, sir, do it! If you do not succeed, then leave my country immediately. While saying, “Ride a horse with a saddle, pull the wheel to Sibolga; if you have lost, please leave my country”. Hearing Princess Runduk’s words, King Janggi wanted to prove his words even more, so arrogantly King Janggi said, “Okay, beautiful Princess, I will prove my words”.

After that Raja Janggi carried out his words, by gathering all the energy and strength he had, Raja Janggi tried to pull Mursala Island to get closer to Sorkam, not long after Putri Runduk felt Mursala Island shaking, shifting, as if moving towards her, Immediately Putri Runduk felt afraid if Raja Janggi was really able to fulfill his conditions, secretly Putri Runduk entered her palace and said to her maids "O my maids, it seems that Raja Janggi is able to fulfill my conditions, while I don't like him, how can we prevent him?". ". Seeing the Princess's anxiety, the dayangs also thought while giving an opinion to the Princess as she said "Mercy Princess, what if we tokok lesung with a pestle, so that the cock crowed as if it was morning". Hearing the advice of her maid immediately Princess Runduk agreed as she said "Do it, O my maid, as a form of your devotion to me". Then the dayang took the mortar and pestle and hit it so many times that the chickens woke up and crowed loudly thinking it was morning. Suddenly Putri Runduk approached King Janggi and said "O mighty and gallant Mr. King Janggi, it turns out that you cannot fulfill my conditions, because my country has not yet met with Sorkam

while it is already morning". Hearing Putri Runduk's words, King Janggi was stunned and disbelieved, then he investigated and felt that there was an oddity, angrily King Janggi said "Akh, how can it still be dark, according to my estimation, it is still half the night". Princess Runduk tried to convince King Janggi, saying "why don't you believe me? Listen to the rooster crowing, a sign that morning is approaching". King Janggi was again stunned and tried to listen to the sound as best he could, but he still found something odd, so he angrily said to Princess, "You cheated Princess Runduk! It is not morning yet, but you deliberately woke up the chickens to crow as if it was morning". Putri Runduk was shocked and realized her situation as she said, "Tuan Raja Janggi, I do not want you if you want to inject me first conquer me". Putri Runduk was getting ready to fight, seeing that Raja Janggi was getting angry, then Raja Janggi said, "Okay if that is what you want". King Janggi attacked Putri Runduk, so there was a great battle between the two; after some time fighting, Putri Runduk felt unable to defeat Raja Janggi, suddenly Putri Runduk waved her shawl towards Raja Janggi, so Raja Janggi staggered. Putri Runduk used the opportunity to escape while carrying all her supplies consisting of Iron, Basket, Packed Rice, Spoon, Long Shawl, Talam, and a Piece of Coral while saying to her handang sikambang "Stay you, Dayang kambang! I will go far away and take care of my country". Seeing this, the Dayang sikambang was stunned, and they immediately screamed and cried, saying, "Princess....., Princess....., do not leave us."

Putri Runduk ignored the call of her maid, and she continued to run. Meanwhile, Raja Janggi realized his employment and immediately gave chase, so there was a chase

between Putri Runduk and Raja Janggi. Gradually Putri Runduk was getting tired and almost unable to run anymore, so her supplies fell one by one to the earth, namely when the Setrikanya fell. According to legend, it became Tarika Island, then fell the Basket, it became Baka Island, then fell back the packet of rice, it became Situngkus Island, fell the spoon, it became Sendok Island, fell back the Long Shawl, it became Long Island, then fell the Talam, it became Talam Island, and finally fell a coral that she was carrying, it became Karang Island.

After all her supplies fell, King Janggi was getting closer to chasing her almost. King Janggi could catch Putri Runduk, and Putri Runduk felt unable to run anymore, and immediately Putri Runduk threw herself into the sea. The place where Putri Runduk threw herself into the sea was known as Putri Island. When Putri Runduk ran to avoid the pursuit of King Janggi, she was always followed by her favourite bird. When Putri Runduk threw herself into the sea, the bird flew away as if it was afraid of the actions taken by Putri Runduk. The bird continued to fly in the sky while chirping loudly, until somewhere, the bird stopped, and by God's will, the bird was transformed into an island known by the people of Sibolga, namely Ungge Island.

Seeing that King Janggi was shocked, he stopped and looked into the sea and unexpectedly, by the will of God Almighty, King Janggi turned into a human-shaped stone that stood bent over as if looking into the sea.

In another place, precisely in Sorkam, Datuk Itam's territory, Datuk Itam was seen sitting on his throne surrounded by his hulubalang and court ladies. Datuk Itam is a Datuk who

came from Bengkulu and sailed across the sea until he arrived at an island known as Poncan Island, where Datuk Itam lived and settled to open a village. Sometime later, because the situation and conditions were not favourable for a better life, Datuk Itam moved to a country known as Negeri Sorkam. There he became a Datuk, and when he was sitting surrounded by his court ladies and hulubal, suddenly came a hulubalang facing him saying, “My lord, I heard the news, on Mursala Island where the Princess Runduk was enthroned there was a disaster”. Hearing the report of his hulubal, Datuk Itam was surprised as he said, “Catastrophe? What do you mean hulubalang!!!. The hulubalang carefully explained the news he had heard, saying, “According to the news, my master, Princess Runduk, has thrown herself into the sea, because she could not face a king who wanted to marry her forcibly”. Datuk Itam was dumbfounded, his heartfelt anxious as he said “King? Who is the King you are referring to, hulubalang, and where did he come from?”. Hulubalang again answered the King’s question by saying, “Daulat Tuanku, according to the news, the King is named Janggi from the Land of Europe”. Annoyed, Datuk Itam clenched his fist and said “How barbaric the king is, and now where is the king?”. Hulubalang again explained everything carefully while saying “Daulat Tuanku, according to the news the King has turned into stone”. Hearing all the explanations of his hulubalang, Datuk Itam was even more saddened with an upset feeling he said “ah, how unfortunate your fate is Princess Runduk, why don’t you give me news, while saying “Let my hulubal announce to all my country, Datuk Itam King of Sorkam and all his people express their

condolences for the disaster that befell Princess Runduk, the woman who became my idol”.

Immediately all the people of Sorkam carried out the wishes of the King as a sign of condolences. The story of Putri Runduk, which is a legend of Sibolga City, is remembered by making the names of the streets in Sibolga City, namely Jalan Putri Runduk, Jalan Janggi and Jalan Datuk Itam, which are located close to each other.

Adapted from: 'Legenda Putri Runduk'

Source: (Siregar, 2013)

C. Exercise

After reading the story of the legend of Princess Runduk, please answer some questions below related to the story to examine your understanding!

1. How do you feel that the main character is the *luckiest* girl at the story's beginning?

Answer: _____

2. Can you feel the distancing relationship is the challenge of the story? Please explain it.

Answer: _____

3. Do you feel that the arrival of King Janggi takes advantage of the weakest feeling of the main character while she has been left by her 'crush'? Explain it.

Answer: _____

4. Which side do you feel the character in the story makes you sympathetic? Tell us more about it.

Answer: _____

5. Can you imagine what would have happened with the main character if she had told her crush about the problem she was facing? Elaborate your idea.

Answer: _____

6. What kind of feeling do you get when the main character cheats on the character of King Janggi? How is it?

Answer: _____

7. Would you do the same with the main character when you were forced to marry someone you did not adore? Please explain it.

Answer: _____

8. How can you imagine if the main character responded positively to the proposal of King Janggi?

Answer: _____

9. Can you feel King Janggi's feeling of being rejected by the main character? Tell us more about it.

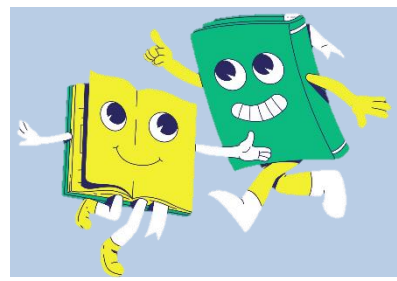
Answer: _____

10. How do you feel about the ending of the story? Is it the same as your expectation?

Answer: _____

UNIT 2

Reading Response: Describing



A. Definition of Describing

Describing is defined as giving details of a person, thing or event. The description presents the appearance of things that take up space, whether they are object, person, building or city. The purpose of the description is to convey what someone reads something looks like. He tries to get a picture with words.

According Citra Hardiyanti Ningrum (2018), Describing is a process reader describe the text in their own words, based on what the author says in the book. Use descriptive techniques to represent the characters and settings in your story. This is usually accomplished by compiling a list of adjectives used to characterize the setting, time period, or place of the story. This strategy usually involves some questions about details not revealed in the story.

Descriptions help readers visualize scenes and characters, and understand emotions and feelings through their imagination. Nuresa defines that (2016, p. 19)"Description is about the sensory experience of how something looks, sounds, or tastes. It is largely concerned with visual experience, although it also incorporates other sorts of perception. Explanatory text is text that reveals what a person or thing looks like, with the goal of describing and revealing a specific person, location, or thing based on our experience and senses.

Sudarwati (2007) also indicated that a description indicates what something appears like in order to describe a certain area, thing, or person. Descriptions are then utilized to offer details about tangible things such as persons, places, and stuff, according to Ploeger (2000). This strategy makes use of sensory language. Sensational words include: see, hear, smell, taste, and feel. Your word choice must be precise in order to generate the most accurate image possible. Sight, hearing, smell, taste, and touch are all part of it. You can generate a distinct, tangible image relating to the issue with the correct sensory components.

The authors highlight that descriptions provide details about physical entities such as persons, locations, or things based on various definitions proposed by some authorities. It used to create vivid impressions of people, places, things, or events. Using many flowery adjectives to create vivid images of characters, places, objects, etc.

The process of explanation is for the reader to elaborate or restate the information contained in the text. Readers describe the characters, features, setting, and plot of the story. This means retelling the story the reader has read and explaining the events that are considered important for understanding. When reading a literary work, various things are found in the same sentence. The student narrates, in at least three sentences, the part that caught his attention. Before that, I can elaborate on all the structural elements of the literary work, such as: Characters and their characterization, setting and plot.

A description can stand alone or be a component of another text type. A literary description must to adhere to a fundamental format. The structure of describing is a title or heading ought to come first in a literary description.

This will specify its subject matter. The introductory statement will appear in the introduction. This sentence serves as an introduction to the subject and could possibly provide some historical context or background

The description itself is found in the text's body. This literary description's body is divided into various paragraphs that each focus on a distinct aspect of the main theme. And the last The information from the description is summarized in the conclusion. Describing a concept in fair three sentences will assist you with what is called "conceptual thinking": Conceptual considering is the capacity to get it a circumstance or issue by distinguishing designs or associations, and tending to key basic issues. There is describing words in English is utilized to supply more particular data around an object's colour, shape, surface, measure, etc. This learning concept will cover the importance of portraying words and their utilization in sentences.

According to Citra Hardiyanti Ningrum (2018) the activities we can do when describing are jotting and listing. Jotting is a quick and easy way to record important events and behaviors. Jotting is similar to anecdotal notes but jotting is shorter than anecdotal notes and is more detailed about describing specific behaviors, not about the order of events. Jotting is usually recorded directly after the student observes or notes from what he/she remembers and can be a more detailed basis if needed. Meanwhile, listing is during the pre-reading and post-reading stages, students might develop a list to describe the environment, characters, characterizations, and language utilized by the text elements. They can also include some adjectives to describe the story's characters and environment.

B. Short Story

Keong Mas is a folktale from East Java written by Yudhistira Ikranegara and published in Surabaya Serba Jaya in 2008. The story tells of a sister's spite that led her to curse her sister's into a conch.

A Legend of The Golden Snail



The golden snail is known as Keong Mas in Indonesian. These Indonesian folktales tell of Princess Dewi Limaran who cursed a snail. His husband Raden Putra was grieving the loss of his beautiful wife. This fairy tale originated in East Java on the island of Java.

Prince Raden Putra married a princess named Dewi Limaran. One day, Dewi Limaran was walking in the palace garden. She saw a snail among the beautiful flowers. The princess asked one of her maids to pick it up and hoard it.

In fact, the snail was an ancient wizard disguised as a snail. The witch was angry. The witch cursed Dewi Limaran. The witch turned Dewi Limaran into a golden snail. Then the snail witch went to the river. The current carried Dewi Limaran, who was cursed as a slug, away from the palace.

At the edge of a vast forest lived a poor widow. Her only source of livelihood is fishing. One day was a very bad day because she didn't catch a single fish. She tried again and again. Then she cast her nets, but no one caught.

Finally, she pulled the net to go home. Suddenly the widow saw something shining below. It's just a snail. She picked up the snail and brought it back. Its shell shone like gold. The old woman had never seen such a snail before.

The widow put it in an earthen vessel that was in her house. Then she went to bed and soon fell asleep from exhaustion. When she woke up the next morning, she found an incredible accident. The widow saw the floor of her house being swept clean. She also noticed that there was food on the table.

The widow was shocked by this accident. She wondered who had done all this. The old woman thought she was dreaming. Actually, she wasn't sleeping. She's awake. She couldn't think of anyone who could be so generous to her.

A few days passed, then the widow has a plan. The next day the old woman took her basket and went out as usual. Soon the old woman returned to her hut and took shelter. After the widow took cover, she heard a soft movement in the earthen pot. She saw a snail slide out of her.

The snail grew bigger and bigger, and every now and then a beautiful young girl stood where the snail was. The empty shell fell to the ground behind the girl. Quickly the beautiful young women swept the floor of the house. This girl took out vegetables, eggs, rice, meat, etc. From the pot and start cooking.

After seeing this magical moment, the old woman realized that what she had caught was not an ordinary slug. She caught a beautiful girl who was under a spell. The widow understood something. She must destroy the grenade. The old woman knew what she used to destroy the grenade.

The widow silently crept into the empty shell. Then the old woman took the shell. She ran out of the cabin and threw her shell into the river. Now she only broke part of the spell. The rest still had to be broken before she could return to her husband.

Then the beautiful lady presented herself to the widow. "I pray to the gods that the prince will show the way," said the old woman. The king persuaded his beloved son to find a new bride. Raden Putra is the son of the king. Initially, Prince Raden Putra refused his father's request. Prince thought he could not leave his wife.

When the king repeated his request, Raden Putra accepted his father. The prince asked his father if he could find a bride. He set one condition: the bride must look like her ex-wife. An old faithful servant accompanies him on his journeys.

They went from town to town and from village to village looking for brides. One day, on their way from Raden Putra through a dense forest, they got lost and forgot the way. Finally, Raden Putra's group arrived at a large river. They saw there was a hut by the river.

The prince's party went to a small house. Ask permission to eat and drink. Warriors and princes are hungry and thirsty. They were very tired of being lost. The old woman warmly greeted Raden Putra and his soldiers. Raden Putra thought the food served by the old woman was extraordinary.

The widow told him that her daughter was cooking. The prince wanted to know if he could meet the old woman's daughter. The prince wanted to thank her daughter. The widow didn't care. Then she called her daughter to come out. A young girl appears. A beautiful girl knelt in front of the prince. The girl's head bowed in front of the prince.

When Raden Putra saw her, he was very surprised. Raden Putra noticed that the young woman looked like his ex-wife. His ex-wife is the princess of Dewi Limaran.

Raden Putra said, "You are the bride I am looking for!" He is screaming. But the girl shook her head and announced that she had made an appointment. If Raden Putra wanted to marry her, he had to receive a sacred gamel (Javanese orchestra) from heaven. This instrument can produce the sound of music without having to touch it.

Raden Putra wanted to try to get the magic tool. Prince went to the forest. Raden Putra meditated quickly and sincerely. After one hundred days of Raden Putra meditation, the gods granted his wish. The gods granted his wish.

On Raden Putra and Dewi Limaran's wedding anniversary, the sacred gamelan plays heavenly music. It was so beautiful and everyone who heard it was happier than ever. A young girl reveals her secret. She said she was Dewi Limaran (Limaran Angel) herself. Gamelan music breaks the spell of the evil witch. The old man was invited to live in this place. Now she has everything she wants. The curse left her forever.

C. Exercise

1. Based on the story "legend of the Golden Snail", how many characters are in the story?

Answer: _____

2. From the story "legend of the Golden Snail" what was the main idea of the third paragraph?

Answer: _____

3. Describe the main obstacles or challenges that the main characters go through during their journey and how they overcome them!

Answer: _____

4. Can you describe the moments of conflict or fierce competition that arise due to the presence of Snail Emas in the story?

Answer: _____

5. How does the quest for the Golden Snail test the bonds of friendship and loyalty between the characters?

Answer: _____

6. How will the main character's perspective and worldview develop during their quest?

Answer: _____

7. What are the main moral or ethical dilemmas faced by the main characters in the story, and how do they deal with them?

Answer: _____

8. What is the moral or lesson that readers can take from "Legend of the Golden Snail"?

Answer: _____

9. Based on the story "Legend of the Golden Snail", could you determine the structure of the story?

Answer: _____

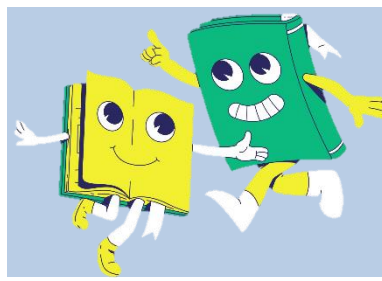
10. Could you give a description about the end of this story?

Answer: _____



UNIT 3

Reading Response: Conceiving



A. Definition of Conceiving

Conceiving research that focuses on conceiving explores readers' descriptions or conceptions of texts, which function as necessary prerequisites for further explanation and interpretation (Hillocks & Ludlow, 1984). While much research has focused on individual differences among readers, many studies have discovered highly similar perceptions of the same text among groups of readers (e.g., Hansson, 1973, 1985). Researchers have begun to explore how readers use personal constructs (Kelly, 1955) in responding to literature. For example, Miall (1985) found that readers apply certain sets of constructs (i.e., "ignorance/knowledge," "enduring/not enduring") to interpret poetry. Readers who had difficulty defining their initial emotional reactions had difficulty generating and defining these constructs. In another study of personal constructs and responses to literature, adolescents applied their constructs for death to their responses to novels (Mauro, 1983). Thus, personal constructs formed from experiences in the real-world shape readers' responses in the fictional world.

Readers also differ in their conceptions of literary characters. For example, as readers shifted focus from story development to character relationships in response to *The Tempest*, their perceptions and judgments of characters became increasingly more complex (DeVries, 1973). College students were significantly more likely than high school students to conceive of characters' acts in

terms of social and psychological phenomena (as opposed to physical behaviors) and characters' goals in terms of long- range (as opposed to short-term) consequences (Beach & Wendler, 1987). Readers with a large interpersonal construct repertoire tended toward more elaborate and complex interpretations of the actions and behaviors of literary characters than readers with a smaller construct repertoire (Hynds, 1985).

Conceiving is compiling, understanding, and containing. Conceiving is also a popular religious site as the nearby darbar is reputed to answer prayers from couples having difficulties conceiving children. Conceived as an alternative primary school, with a focus on the arts and an emphasis on parent participation. Sukma Ghina (2020). There are definition of conceiving according to the experts:

1. According to Farida Rahim, reading comprehension is one of the reading exercises that helps readers understand the concepts, words, and ideas that the author has written and transmitted.
2. Marohaini (1999) asserts that students need to be capable of reading comprehension. beginning with young children and ending with college students. Since reading comprehension is what will aid in understanding. There are three essential components that reading comprehension processes must have. The three points, according to Gillet and Temple, are knowledge, comprehension of the text's organization, and behaviors involving the discovery or pursuit of meaning.
3. According to Nurhadi, reading comprehension is a reading activity that focuses on the language used by the author and understands the pictorial symbols of

the scriptures. Where are the symbols with informational content? That is, the reader is expected to understand the message or phrase conveyed by the author.

In fact, the symbol in question isn't really a symbol. Symbols of words and languages used by the author. The symbol in question is therefore more of a metaphor. Especially when reading novels, many sentence symbols are understood by the reader. In fact, many word symbols appear not only in novels, but also in reading materials such as textbooks and motivational books.

4. According to Rubin, reading comprehension is a complex cognitive process. Where, when someone reads, it's not just oral or mental. But cognitive ability also plays an important role. This cognitive role will later influence information storage.

It also affects the process of understanding, analyzing and determining one's point of view on an issue. Speaking of abilities, Rubin also says that there are four levels of knowledge. Namely, literal understanding, interpretive understanding, critical understanding, and creative understanding.

5. According to Burns, reading comprehension is an important form of reading. Read critically to evaluate the reading being read. Usually done by comparing ideas contained in the document. Did you know that critical reading requires active reading skills and the ability to research the truth.

In reading comprehension, besides critical reading, there is also creative reading. Creative reading is an activity that requires critical thinking and imagination. At least these two things will help develop emotional abilities as

well as intellectual abilities. This ability, if trained, will of course help enrich knowledge, insight, and interpretation. In addition, it will also help the reader to be more critical in researching and developing the topic or topic under discussion.

1. The aim of conceiving

Readers are able to comprehend and interpret the story's characters, environment, and language. Students use their understanding of social behavior and cultural context to comprehend characters in this assignment. Kimtafsirah's view (2003:7) that comprehension of texts cannot be isolated from an awareness of social behavior and cultural background which are reflected in the text also lends support to understanding of characters. Students can comprehend the behavior of characters that are not from their culture, for instance, when they read books with backgrounds and cultural customs that differ from their own.

2. The strategy of conceiving

There are 4 effective reading strategies in conceiving:

a. Previewing

Previewing is a reading technique that involves understanding the content of a particular work without reading the content of the text. The preview can provide an overview and find what to read and what not to read. Overview of the technical steps of reading:

- 1) Read the title.
- 2) Read the summary (if any).
- 3) Read the main sentence of each paragraph.
- 4) Pay attention to diagrams, pictures, tables, etc.

b. Skimming

Skimming is a technique of reading a small amount of an entire text. Unlike preview, because this technique reads the text content. The main advantage of skimming is the ability to grasp the main ideas quickly. Even if you read quickly, you should read it in order from the summary to the bottom of the page with the conclusion.

c. Scanning

Scanning is a technique of skimming documents for the purpose of getting an overview and finding specific information. This technique is used when it is necessary to find specific details about a topic for a given task. You should look for topic-related words in the text by searching the page in the chapter title or subtitle, or within the text itself.

d. Detailed reading

Detailed reading is an intensive reading technique that focuses on important passages such as main chapters, books, poems, and pages to fully understand the reading material. This playback technique is usually the last step after previewing, skimming, and scanning. When using this technique, it is desirable to read many times and save important and detailed documents.

3. The Things Should Be Known of conceiving Response on Literary Work

When it comes to conceiving a response to a literary work, there are several things that should be kept in mind:

- a. Pay attention to your initial emotional and intellectual reactions
When you first encounter a piece of literature, take note of how it makes you feel and what thoughts and ideas it triggers. Pay attention to the questions that arise in your mind and how you connect with the characters and themes of the work.
- b. Allow yourself to be open and receptive
Don't be afraid to let go of your preconceptions and allow the literary work to affect you in a deep and profound way. Be open to new perspectives and to having your ideas challenged and expanded upon.
- c. Consider different response strategies
As mentioned earlier, there are different response strategies that can be applied to literary works. Consider the ones that resonate with you and that you feel can help deepen your understanding and interpretation of the work.
- d. Engage with the text on multiple levels:
When reading a literary work, engage with it on multiple levels - emotional, intellectual, and even physical. Pay attention to the form and structure of the work as well as its content. Consider how the language and imagery used by the author contribute to the overall impact of the work.
- e. Reflect on your response
After engaging with a literary work, take time to reflect on your response. Consider how it has changed or expanded your understanding of the work and what new insights you have gained. By reflecting on your response, you can continue to

deepen your appreciation and understanding of the work over time.

B. Short Story

Roro Jonggrang

Once upon a time, in Prambanan Village, there was a kingdom led by Prabu Baka. He had a very beautiful daughter named Roro Jonggrang. Once upon a time, Prambanan was defeated by the Pengging Kingdom led by Bandung Bondowoso. King Baka died on the battlefield. He was killed by Bandung Bondowoso who was very powerful. Bandung Bondowoso then occupied the Prambanan Palace. Seeing the beautiful daughter of King Baka, Roro Jonggrang, his desire arose to marry Roro Jonggrang.

Roro Jonggrang knew that Bandung Bondowoso was the one who killed his father. Therefore, he made sense to reject it. Then, he put forward the conditions for 1,000 temples and two deep wells. Everything should be done overnight.

Bandung Bondowoso agreed to Roro Jonggrang's requirements. He asked his father for help and mobilized the spirits of spirits to help him on the appointed day. At four in the morning, only five temples were left unfinished and the two wells were almost finished. Knowing that the 1,000 temples were almost finished, Roro Jonggrang was scared. "What must be done to stop it?" he thought anxiously at the thought of having to accept Bandung Bondowoso's proposal, who had killed his parents.

Finally, he went to build the girls in Prambanan Village and ordered to light torches and burn straw, beat pestles in mortars, and sprinkle fragrant flowers. The atmosphere was

bright and boisterous. A burst of red flashed across the sky in an instant. The rooster was crowing in response. Hearing that sound, the spirits immediately left their work. They thought it was morning and the sun would soon rise. At that time there was only one temple that had not been made.

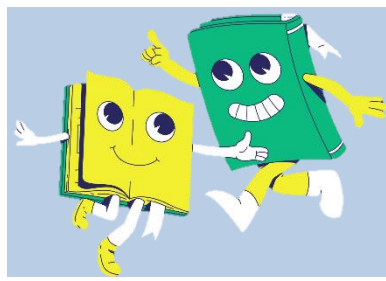
Bandung Bondowoso was very surprised and angry to realize that the attempt had failed. In his anger, Bandung Bondowoso cursed Roro Jonggrang to become a statue to complete an unfinished temple. The Roro Jonggrang statue stone is placed in a large temple room. Until now, the temple is called Roro Jonggrang Temple. Meanwhile, the surrounding temples are called Sewu Temples (Thousand Temples) even though their number has not yet reached 1,000.

C. Exercise

1. What advantages can you get when understanding a text?
2. What is the main idea of paragraph?
3. Who is the main character in the legend of Roro Jonggrang?
4. What were the conditions put forward by Roro Jonggrang so that the prince would not marry her?
5. How did the prince almost succeed in fulfilling the conditions put forward by Roro Jonggrang?
6. Why did Roro Jonggrang ask the whole community to light a fire and pound rice at night?
7. What happened to Roro Jonggrang after the conditions put forward were not met?

UNIT 4

Reading Response: Explaining



A. Definition of Strategy of Reader's Response on Literary Work

Literary works are creative creations that utilize humans and their lives as objects and language as their media (Semi, 1988:8). Literary work is one of the works of art as well as being part of culture. As a result of art, literary works contain elements of beauty that can cause feelings of pleasure, enjoyment, emotion, attract attention and refresh the mind of the audience. The issue of human life with all its aspects becomes the focus of discussion in it. Thus, literary works become an important aspect of knowing humans in their era. In other words, literary works can also be seen as a reflection of human life, as a response to human life, and as an evaluation of human life because literary works also describe the level of desire of a culture, the prevailing picture, and the level of life that has been achieved by a society. at one time and the hopes that are aspired.

Barr (1991) in his book Handbook of Reading Research puts forward a lot of research that focuses on readers' responses. In research conducted by Hansen it was found that engaging "includes" the reader is more passively responsive to optimistic poetry and the emotions of literary texts affect their emotions. While Shedd found that the attitude of the reader greatly influences his emotional participation in the engaging strategy. Therefore, readers with positive attitudes toward

literary texts show higher emotional inclusion than those with negative attitudes. The attitude of a reader's interest in literary texts tends to lead him to a higher level of emotional and intellectual application, according to research conducted by Purves. There are many other studies in Barr's book that focus on one of the seven reader responses proposed by Beach and Marshall (1990).

Furthermore, responding to literary works verbally (in writing) has long been done by people with various techniques and methods. The reader's response strategy is the choice of many people to express their feelings about the work they are reading. Beach (1993:15) states that the reader's response strategy emerged as a reaction to the New Criticism approach which strongly emphasizes text-oriented structuralism. The popularity of reader responses as an approach or method of teaching literature according to Hong (1997) is "a result of a reevaluation and reclaiming of sorts." In the 70s and 80s, natural literary reading theories attracted the attention of academics because they focused on the role of the reader and they tried to answer questions about the role of the reader and the process of reading literary works. This strategy arises because of people's dissatisfaction in appreciating literary works by applying a structuralism approach. Even so, the existence of this approach is still very much needed in the reader's response strategy. In other words, the structuralism approach is part of the reader's response which is included in the describing strategy.

According to Beach and Marshall (1991:28) the reader's response strategy consists of seven strategy namely:

- a. Include (engaging): Readers always try to include their feelings towards the literary works they read. Readers

immerse themselves in the text, imagining what is happening and feeling what the characters in the story are feeling.

- b. Detailing (describing): The reader details or re-explains the information contained in the text.
- c. Understanding (conceiving): Readers begin to understand the characters, story setting, and language used in a story and interpret it.
- d. Explaining: The reader tries to explain as best he can why the character in the story takes an action.
- e. Connecting: Readers connect their experiences with what happened to the story characters.
- f. Interpreting: Readers use the reactions, conceptions, and connections they form to articulate themes.
- g. Judging: The reader gives his opinion about the text of the story, the writer of the story or the plot of the story.

B. Short Story

Lake Toba

Lake Toba is a tecto-volcanic lake with a length of 100 kilometers and a width of 30 kilometers, located in North Sumatra Province, Indonesia. The story of the legend of Lake Toba begins with an orphaned young man named Toba. He was a farmer. Sometimes he also fished in the river near his house to sell at the market. One day, he was fishing in the river and not long after, his fishing hook was eaten by a fish. He picked it up and sure enough, Toba caught a big golden fish. Toba brought it home. Arriving home, suddenly the fish he brought turned into a beautiful woman and said, "Sir, I am someone who got a curse from God for breaking the rules. I will turn into anything when someone touches me. Please sir,

give me a place to stay". Toba, who was still dumbfounded, agreed to the beautiful woman's request for help. They got to know each other and eventually Toba fell in love with her. Toba married the beautiful woman and she officially became his wife. They passed their days happily. One day, the wife became pregnant. She conveyed her pregnancy to Toba, her husband. The wife also put forward a condition to Toba and Toba must comply with the condition. The condition was that whatever happened later when their child was born, Toba must never call his child a fish child. No matter how angry Toba was with his son, he could not scold his son by mentioning his mother's origin.

Toba agreed to these conditions. One day, the child was born. It turned out that his wife gave birth to a boy. Toba was very happy with the birth of his first child. Toba also gave his son the name Samosir.

Samosir grew up to be a healthy child. Unfortunately, Samosir was a bit lazy. Even when asked for help by his mother to take food to his father's field, Samosir often refused. Until one day, Samosir was forced by his mother to deliver lunch to his father. With a lazy face and a reluctant walk, he left for the field. But on the way, Samosir felt very hungry and he decided to stop for a moment to eat the lunch he brought. In fact, the provisions were actually for his father. Toba, who was tired of working from morning and felt very hungry, finally opened the lunch Samosir had brought. Toba was shocked and angry when he saw that his lunch was just leftovers.

Samosir explained that on the way to the field, he felt so hungry that he decided to eat his father's lunch. Toba, who was hungry and couldn't contain his emotions, finally got angry

with Samosir and said, "You son of a fish!". Samosir who heard Toba's words was very surprised by his father's words. He ran home crying. When he got home, Samosir told him about himself breaking the rules or conditions of his wife. Toba's wife was of course very sad and disappointed because her husband had broken the promise required by his wife. Moments later, Samosir and his mother disappeared. Then the land that Toba stepped on spouted large water to form a lake. The lake was named Lake Toba. Then the small island in the middle which is believed to be the place where Samosir and his mother disappeared was named Samosir Island. In this lake it is also believed to live a magical golden fish which is the incarnation of Toba's wife.

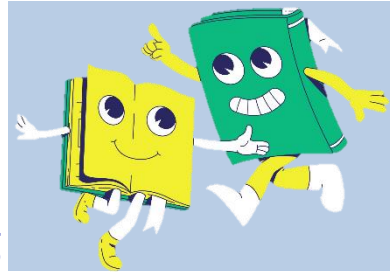
C. Exercise

1. why is it called lake toba?
2. Who is the woman who is Toba's wife?
3. Why was Samosir scolded by his father and called a fish child?
4. Why did Samosir and his mother suddenly disappear?
5. What happened after Samosir and his mother disappeared?
6. The setting of this story is in.....
7. Why does his father angry with his son?
8. Have you ever heard the similar story?
9. What have you learned after reading this story?
10. Do you find the moral lesson from this story?



UNIT 5

Reading Response: Connecting



A. Strategy of Readers Response on Literary Work

Written to determine the effect of Reader Response Strategy and Reading Interest on students' reading comprehension in texts. The research data were obtained from reading comprehension tests in narrative texts and students' reading interest questionnaires (Elva Utami, 2014). The results of this study indicate that, when compared to small group discussions, which are typically utilized by teachers to teach reading, the Reader Response Strategy has a considerable impact on students' comprehension of what they have read. There was no evidence of a connection between teaching techniques (reader response and small group discussion procedures) and students' interest in reading and their comprehension of what was being read. Reader Response Strategy-taught students with strong reading interest comprehend narrative texts more fully than those who receive instruction in small group discussions. Reader Response Strategy instruction is superior to small group discussion instruction for students who are not interested in reading.

A teacher must be able to perform a variety of roles in order to educate in the classroom. In order to improve efficacy and efficiency in the teaching and learning process, teachers also need to be able to select the appropriate strategy. The goal is to be able to observe the reader's response and evaluate the teacher's part in using the Readers technique to teach reading. Teachers and students should benefit from this Readers Strategy by

having a better understanding of the material. From earlier research undertaken by a number of researchers and specialists, this has been advised and demonstrated. One of the ways that can make inactive pupils active and learning enjoyable is this one (Khoirunnisa, 2018).

As a language model, there are some general strategies for readers to respond to literary works:

1. **Active reading:** Engage with the text actively by paying attention to the characters, plot, themes, and writing style. Take notes, underline important passages, and ask questions as you read.
2. **Interpretation:** Literary works can be interpreted in multiple ways. Try to understand the author's intended meaning and also look for your own interpretations based on your personal experiences, cultural background, and knowledge.
3. **Analysis:** Analyze the literary work by examining different elements such as symbolism, imagery, figurative language, and tone. Try to understand how these elements contribute to the overall meaning of the work.
4. **Contextualization:** Consider the historical, social, and cultural context of the literary work. Understanding the context can help you to better understand the themes and issues raised in the work.
5. **Reflection:** After reading the literary work, take time to reflect on what you have read. Think about how the work has affected you emotionally and intellectually. Consider how it relates to your own experiences and perspectives.
6. **Discussion:** Engage in discussions with others, such as book clubs, to gain different perspectives and interpretations of the literary work. This can help you

to deepen your understanding and appreciation of the work.

Overall, the key to responding to a literary work is to engage with it actively, interpret it thoughtfully, analyze it deeply, and reflect on it personally.

Connecting Strategy

If we want to understand a text, we have to think hard because we don't only translate the words read in the text, but we also have to get the meaning conveyed by the author in the text and that's not easy. Connecting is a reading comprehension strategy that involves relating what is being read to what is already known (schema, or background knowledge). This strategy involves reading and deep understanding of the text.

Reading connection and thus help teachers make visible to their students what it is that experienced readers and writers do when they make meaning from and with texts. Lauded by students and professors as a clear and straight-forward book, this new edition includes plenty of material about teaching the writing process and responding to literature, and provides new and improved lessons and activities that help students learn specific strategies.

The reading connection has its origin in native language contexts. In the 80's, some scholars had considered reading and writing as similar cognitive processes in which readers/authors interact with the texts. For example, Tierney and Pearson (1983) believed that "at the heart of understanding the reading/writing connection one must begin to view reading and writing as essentially similar processes of meaning construction. In the same vein, noted that "reading, responding, and composing are

aspects of understanding, and theories that attempt to account for them outside of their interactions with each other run the serious risk of building reductive modules of human understanding.

Making connections allows English language learners to comprehend texts using information that is already familiar. Consider allowing English language learners to make connections to texts in their first language to assist them in compartmentalizing what they know and what they learn. “Making Connections”. This strategy encourages students to connect the information they get from the text with themselves, with other texts they have read, and with the facts around them. The teacher can start the lesson by activating background knowledge and then students give an example of how to use this strategy. Result of the connections made are used as an aid for students to better understand reading so it is hoped that the use of this strategy can also improve students' reading comprehension abilities.

Harvey and Goudvis (2007:17) state that readers cannot understand what they read without connecting information from the text with what they already know. In simple terms, it can be said that connecting background knowledge with the text that has just been read is a must for readers when they want to understand the text, and making connection strategies helps them to develop their understanding. Making a connection strategy is very necessary for readers to understand a text. This strategy trains us to understand the text because it will bring new information to what we already know. When readers do this, they engage more with the text and at the same time their reading comprehension improves. There are three

types of connecting that will help readers to increase their understanding.

(Harvey and Goudvis, 2007: 92-97) The first connection is a text-to-self connection or (T-S) (Harvey and Goudvis, 2007: 92). In this case, readers will relate the information they find in the text they read with their personal experiences. Readers can relate characters, issues, and events to themselves.

The second connection is a text-to-text (T-T) connection. According to Harvey and Goudvis (2007: 96-97), the purpose of this connection is to connect ideas and themes across texts. Some of the things that might be included in the text-to-text connection are comparing the personalities and actions of the characters, comparing story events and plot lines, comparing lessons, themes, or messages in stories, finding common themes, writing styles or perspectives in one's work. single author, comparing treatment of common themes by different authors, and comparing different versions of familiar stories.

The final connection is text-to-world or we know as (T-W). This connection demands background knowledge of the reader on the topic discussed in the text. Harvey and Goudvis (2007: 100) state that the readers will benefit from their background knowledge because it will make it easy for them to connect text issues with the world. When they are used to connecting texts with the world, the information they get from texts can be compared with real life situations.

Students relate read-aloud texts to themselves (life experiences), to other texts (read in any situation), and to the world (current and historical events). Students can monitor their understanding and apply learning to their

own lived experiences by making connections. The method improves comprehension by enhancing metacognitive skills and deeply engaging pupils in the reading process.

1. Choose a Student Text or a chapter to read aloud. Display it in a prominent location.
2. Make a list of personal connections that you will model when you read the text.
3. Explain the three sorts of text-to-self, text-to-text, and text-to-world connections.
4. Read aloud the text. Model one of the three types of connections using the Think Aloud approach. Highlight connections that contribute to your understanding of this specific text. Explain why some of those connections are more helpful in understanding the text than others.
5. Use guiding questions to encourage pupils to make their own connections.
6. Make a three-column chart to keep track of all three sorts of text relationships. Display examples of links in the classroom for students to look at.

So as for other strategy, the connecting strategy for a reader's response to literary work is to use a combination of different strategies to gain a deeper understanding and appreciation of the work. For example is like.

1. When writing and reading, use the same terminology. When creating fiction, students should apply literary analysis terms such as character, location, story, theme, and so on. When reading nonfiction, students should employ writing characteristics such as ideas, structure, voice, word choice, sentence fluency, and conventions. Using a consistent terminology throughout the language arts curriculum not only

- avoids confusion, but also helps students identify themselves as writer-readers and reader-writers.
2. When writing and reading, use the same graphic organizers. The graphic organizers that students use to gather details before writing can also be used to assess details after reading. If students use a Venn diagram to prepare to write a comparison-contrast essay, have them use a Venn diagram to assess a comparison-contrast essay as well. After all, graphic organizers are mind maps—methods of making ideas concrete. Using the same method to synthesize and analyze ideas helps kids comprehend that reading and writing are two sides of the same coin.
 3. Write the forms you read and read the forms you write. Plan your reading and writing time so that they compliment one another. Write short stories if you enjoy reading them. Expository essays should be read before writing them. Each activity builds on the previous one. A student who has read William Blake's "Tyger! Tyger!" may like it, but the student who has written "Wombat! Wombat!" in satire understands the poem from the inside out—and will never forget it. Use literature to demonstrate writing techniques.
 4. Show writing techniques through literature. Use literature to demonstrate the characteristics, concepts, skills, and approaches that students employ when writing. Introduce passages from short stories that use this strategy, for example, when you want pupils to learn how to create narrative tension. Then, lead a conversation about how the authors accomplish their goals. When teaching about responding to criticisms, choose editorials that do so

and analyze how the responses improve the writers' arguments.

5. Use writing to experiment with literary methods. When pupils are required to employ literary approaches in writing, they internalize the concepts. So, if you want kids to comprehend a literary technique like foreshadowing, have them write a paragraph on it. To teach kids about symbolism in literature, have them construct their own symbols and utilize them in a short piece of writing.
6. Be the link. However, the best reading and writing integration in your classroom comes from you and your students. Programs can only take you so far. They are collections of models and assignments, but it is you and your students that bring the language-arts community to life. If the books get in the way, put them in a corner and sit down with your pupils to write and read, read and write. Words are your allies.

One effective strategy is to engage in active reading, which involves reading the text attentively and thoughtfully, taking notes, and asking questions as you go along. Another strategy is to analyze the work by breaking it down into its component parts, such as plot, character, theme, and setting, and examining how they contribute to the overall meaning of the work.

Contextualization is also important, as understanding the historical, cultural, and social context in which the work was written can provide insights into its meaning and significance.

Interpretation is another key strategy, as readers must formulate their own interpretations based on their personal experiences, cultural background, and knowledge, as well as the author's intended meaning.

Finally, reflection and discussion are important strategies for connecting all of these other strategies, as they allow readers to deepen their understanding of the work and engage with it on a personal level. By using a combination of these strategies, readers can gain a richer and more nuanced appreciation of literary works.

B. Reading Short Story

Below is the story of *Bawang Merah* and *Bawang Putih*. *Bawang Merah* and *Bawang Putih* is a popular fairy tale in Indonesia originating from Riau. This story tells of two beautiful sisters who have very different and contradictory traits and temperaments, as well as about a stepmother who is unfair and favoritism.

Bawang Putih and Bawang Merah

Once upon a time in a village, there was a lady who had two daughters. Their names were *Bawang Merah* and *Bawang Putih*. *Bawang Putih*'s dad had passed away a long time ago. *Bawang Putih* was a very good girl. She was kind, hardworking, honest, and always did what she was told.

Bawang Merah was not like *Bawang Putih*. She was lazy, mean, and always wanted nice things. She was also very greedy. *Bawang Merah*'s mother always let her do whatever she wanted and never made her do any chores. *Bawang Putih* had to do all the chores like washing clothes, cooking, and cleaning the house by herself. *Bawang Merah* and her mother just sat around and did nothing. Whenever they wanted something, they would just tell *Bawang Putih* to get it for them.

One day, *Bawang Putih* was doing her chores and washing clothes for her stepmother and stepsister. But, she

didn't know that a piece of cloth from her stepmother's clothes got washed away in the river. When Bawang Putih found out, she felt very sad and worried. She was afraid that her stepmother would be angry and blame her for the missing cloth. She thought that she might get punished or even get kicked out of her house.

Bawang Putih was very worried about the missing cloth and she worked very hard to find it. She walked along the river and asked everyone she met if they had seen the cloth. But, no one had seen it. She kept walking until she reached a part of the river that flowed into a cave. She was surprised to find an old lady living inside the cave. Bawang Putih asked the old lady about her stepmother's cloth. The old lady knew where it was, but she said that Bawang Putih had to help her with some work first. Bawang Putih was happy to help and she cleaned and tidied up the cave. The old lady was very happy with her work.

In the afternoon, Bawang Putih said goodbye to the old lady and the old lady gave her back the missing cloth and also offered her two pumpkins as a reward for her help. One pumpkin was big and the other was small. Bawang Putih was not greedy and she chose the smaller pumpkin.

When Bawang Putih returned home, her stepmother and stepsister were very angry because she was late. Bawang Putih told them what had happened and showed them the small pumpkin that the old lady had given her as a reward. But, her stepmother was still angry and took the pumpkin and threw it on the ground. "Crack!" the pumpkin broke, but something amazing happened, inside it was gold, diamonds, and precious gems. They were all very surprised. But, because her stepmother

and stepsister were very greedy, they were still angry with Bawang Putih for choosing the smaller pumpkin. They said that if she had chosen the bigger pumpkin, there would have been even more gold, diamonds, and precious gems inside it. Bawang Merah saw how Bawang Putih found a pumpkin with gold and jewels, so she wanted to try too. She made her stepmother's cloth disappear and went to the river asking people if they saw it. She finally got to the cave where the old lady lived. Unlike Bawang Putih, Bawang Merah was lazy and didn't want to help the old lady. She even demanded the old lady to give her the big pumpkin. The old lady gave her the big pumpkin and Bawang Merah was very happy and brought it home. She imagined all the gold, diamonds, and precious gems that would be inside it. Her stepmother was also happy to see her. They both were excited to open the big pumpkin.

But, when they opened it, instead of gold and precious gems, out came snakes and other venomous animals. They both ran away scared. They understood their bad behavior and apologized to Bawang Putih. Bawang Putih, who was kind-hearted, forgave them.

Adapted from: 'Bawang Merah dan Bawang Putih'

Source: (Local Folklore, 2020)

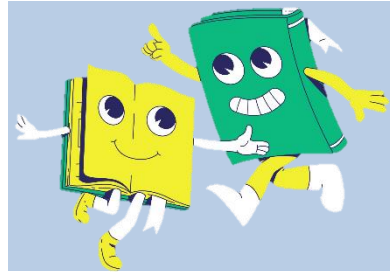
C. Exercise

1. What does the story remind you of?
2. Can you relate to the characters in the story?
3. Does anything in this story remind you of anything in your own life?
4. How is the brotherly relationship between shallots and garlic?

5. What causes shallots to dislike garlic?
6. Do you think the death of Bawang Putih's father was happiness for Bawang Merah and her mother?
7. What can we learn from this story?
8. What lessons can be drawn from the story above if it is related to today's era?
9. Do you think the punishment that was given to Bawang Merah and her mother was deserved because of the bad treatment of Bawang Putih?
10. Do you think Bawang Putih's patience while serving her mother and stepsisters made her have a very happy life afterwards?

UNIT 6

Reading Response: Interpreting



A. Strategy of Readers Response on Literary Work

The reader reaction technique is primarily based on the idea that a literary work takes region in a mutual relationship among the reader and the text whilst the reader demystifies literature and hyperlinks it to his/her person experience. Emotional reactions that grow out of this reciprocal bond can consolidate school room preparation (Bleich, 1975). Rosenblatt's (1978) transactional view affirms that readers are enjoy developers and the textual content is an activating stimulus and serves as a guide, a regulator, a blueprint, and an road for interpretation. put another manner, the textual content activates the reader's early studies regarding his/her studies with literature and with his/her life; publications for the choice, rejection and order of what comes forth; and regulates what should be added to the reader's attention.

Beach (1993) offered different views to explain the act of studying; first the reader engages in a textual reaction of a textual content which holds the perfect and typical that means but not protected through the reader. And, the reader has been acculturated into reading, into coping with introduction of which means, and into unveiling the that means in the textual content. ultimately, the reader's responses are influenced via the context. put very baldly, attractive readers within the construction of which means ensures readers and the contexts

surrounding them to turn out to be as vital because the texts to the literary transaction.

The premise at the back of this theoretical attitude is to acculturate the reader into analyzing the textual content with an essential eye for proper interpretation or commonplace judgment. In reader reaction principle, the reader creates meaning from the textual content from both a cultured or efferent stance (Schieble, 2010). Aesthetic responses offer readers a continuum for getting to the experience of reading. The readers are predicted to explore a range of feasible meanings (Purves, 1993).

Within the method of meaning creation, learners sell questioning abilities, experience other cultures, speculate at the notions and develop their expertise of them, elevate interpretive capabilities and refine their innovative competencies in writing (Oster, 1989). However, instructors and curriculum have a strong influence on response. Instructors have a profound effect upon supporting or hampering reader reaction in discussions of literature. Educational approaches hired with the aid of teachers and selection of literature impinge upon the nature of learner reaction. Hickman (1981) purported that numerous elements controlled by way of the instructor in school room settings have a bearing upon learner responses:

1. Accentuating the calibre and relatedness of titles for classroom use
2. selecting literature-based substances on the level of beginners to assure that they input the textual content
3. Giving a gist of literary texts to recapitulate the anxiety of discussions and activities

4. presenting recommendations, encouraging high aspirations, affirming the free of literature, acknowledging flexibility in time and space, and catering for materials to reconcile inexperienced persons and literature look at
 - e) Invigorating gaining knowledge of with the aid of permitting freshmen to ponder literary texts in depth and emerge as makers of meaning.

Reader-response idea is based on an effort to illuminate the connection among the reader and the text. The underlying idea is that “literary texts frequently include social dilemmas and conflicts. Such analyzing demands private responses from readers” (Yang, 2002, p. 50). In order for readers to make sense of these literary texts, the idea tends to focus on a range of different roles readers should adopt when they are engaged within the manner of analyzing. Reader reaction principle is grounded upon the assumption that during a studying level in readers act a element as a great deal because the text to make an interpretation.

Reader reaction theory rejects new grievance, which is based at the concept that that means is solely generated via the text, and can handiest be observed by way of advanced analytic competencies. with the aid of privileging them as experience builders in trying to construct that means, reader reaction concept considers readers as lively dealers who deal with the advent of which means. As part of their engagement with texts, readers endeavor to arrive at an interpretation through drawing on their background information and experiences. on this procedure, readers count on a noticeably energetic function in meaning creation. In focusing at the mutual relationship between the text and the reader, reader

reaction idea posits that meaning can be negotiated only after the convergence between the reader and the textual content. In other phrases, a literary text is brought into lifestyles through a transactional technique, in which a reciprocal bond between the textual content and the reader is created due to the fact "the literary work cannot be absolutely identical with the text, or the realization of the text but in reality ought to lie halfway between the 2" (Iser, 1972b, p. 269).

Interpreting of works of literature is the method of thinking about their details for you to see how the info interconnect and what thoughts they carry. Interpretation requires us to be energetic instead of passive readers. when we study purely for satisfaction, we are normally "passive," letting the paintings wash over us, no longer seeking to figure it out. but whilst we interpret, we want to pay near attention to the potential meaning of details. keeping in mind the version of writer-paintings-reader, we are able to consider the author as the use of literary gadgets to manipulate our emotions and our ideals. As interpreters, we must be alert to authors' wiles. can we trust the thoughts authors try to foist on us?

The following are strategy the way to be active interpreting readers:

1. Get the records straight. the primary, most essential step in interpreting some thing is to look without a doubt what's within the work, its "facts." For a few works, this is easy to do; the details in them are on hand and understandable. but for other works, getting the facts directly won't be so easy. The poetry of seventeenth-century poets like John Donne and George Herbert is notoriously dense and requires near study to recognize. Modernist and submit-

Modernist authors including T. S. Eliot, Virginia Woolf, James Joyce, Thomas Pynchon, and Toni Morrison appoint progressive strategies that difficult to understand the de- tails in their works.

2. The language of Chaucer and Shakespeare isn't pretty our language. To apprehend it we need to depend upon glosses (definitions) that editors regularly region at the lowest of the page. In quick, we every so often ought to paintings tough simply to understand the information of literary works. whilst we read, then, we need to look up words we do now not know. We should tune down allusions (to myths, the Bible, historical and biographical events). We should read works slowly and more than as soon as.
3. Connect the work with yourself. For each people, the maximum impor- tant meanings of works of literature will rise up from our own expe- rience and beliefs. this doesn't mean that the reasons humans value amazing authors like Sophocles, Sappho, Virgil, Dante, Shake- speare, Goethe, Emily Dickinson, and George Eliot are unimportant. Such motives are a part of our cultural background. now not to be interested in them is to deny ourselves the awareness of that history. Even worse, to care most effective approximately our own "meanings" is to reduce ourselves off from the relaxation of humankind. but, that stated, until we will connect a piece of literature to our very own experiences and interests, it'll no longer stay for us.
4. Develop hypotheses as you study. As John Ellis (1974) says inside the her e-book, when we study works of literature, even for the primary time, we generate ideas about them. The "hypothesis" strategy makes this motion intentional and constant. As you

study, improve questions on what the information imply: Why does a particular individual act the manner she does? What ideas does a man or woman espouse? Why does the writer keep the use of a particular picture? rhyme scheme? metrical pattern? As you read, do not sense that you have to provide final solutions to these ques- tions. Plan to come back back to them later. Such questions and tentative answers get us thinking, assist us choose up important details that pop up later, and make reviewing the work less difficult.

5. Write as you read. Writing generates thoughts and allows us think creatively. by setting principles in our personal words, we make them our very own and embed them in our memory. if you very own copies of works of literature, write in them: underline passages, circle phrases, draw ar- rows from one passage to some other. in the margins, write questions, summaries, definitions, subjects the author addresses, and tentative in- terpretations. If some thing is repeated in a work, be aware wherein it first seems ("see page xxx") and make comparisons later. Such notations help us generate ideas about what we're analyzing. while we assessment, our markings highlight crucial places within the paintings and lead us to synthesise information.
6. Learn from the interpreting of others. Although we read alone, interpreting is most fruitful as a shared activity, something we do with others. Knowing what others think helps us decide what we think. One critic wrote that even blurbs on book jackets helped him get his bearings in a work. By learning from the insights and knowledge of others, we place ourselves

in a dialogue with them. We listen, agree, disagree, share, and thereby clarify what we believe. Interpretations by professional critics are readily available in books and articles. But equally stimulating are the ideas of people we know- friends, classmates, teachers, colleagues. These people are often nearby, ready to share what they think.

7. Analyze works of literature. to research is to look at the "parts" of something and find out the relationships among them. evaluation is a effective, important strategy for producing and communicating interpreting of whatever, not just literature. If, as an example, you sell computers, you'll do it better if you may analyze them recognize how they work and what they are able to do, as a consequence what they "suggest" (how, as an example, they are able to help your clients). The identical is genuine for deciphering literature. being able to research literature facilitates us see how each "element" contributes to the meaning of a work.

B. Short Story

The Story of Batu Menangis

Once upon a time in a very long time ago, in the highlands of West Kalimantan province there was a hill located far from settlements with many residents, there lived a widowed woman with a poor life. In her life, the woman was accompanied by the presence of her only daughter whom she loved very much named Darmi. Since being left by her father, the life of the mother and her daughter, Darmi was so difficult because her father left them both without any inheritance. However, the mother, was able to take care of Darmi very well, the mother

worked in rice fields and also in other people's fields, becoming a laborer to make ends meet.

Her daughter grew up to be a very beautiful girl. The girl had a beautiful stature and was also slender, her long hair was so soft, dense, and flowed beautifully to the tips of her ankles in a curling style to the edge. Her hair was also enhanced by the presence of neatly combed bangs along her forehead with a soft smoothness like sandalwood. However, behind the beauty of her face and appearance, her nature and heart were unable to match her beauty.

The difference between heart and behavior was very different. The girl was far from good, she was very lazy and also spoiled and selfish, everything she wanted had to be realized. She never cared about the situation and condition of her mother. Whereas her mother always tries to fulfill all the wishes of her child, even in difficult conditions. Every day her mother struggles just to find a bite of rice. Unlike her mother, the girl was lazy and never wanted to help or just lighten her mother's burden. She can only preen every day, keeping her appearance beautiful.

Darmi Never Helped Her Mother's Work

Mom often invited Darmi to help her work in the fields or in the fields, but Darmi always refused her mother's invitation.

"My daughter, what if you help mom in the fields? I need help," invited the mother. "There is no way I can work in the fields, I know the fields are dirty and also very disgusting, later my beautiful nails can be no longer beautiful just because of the mud," Darmi's answer was always said every time her mother asked her for help "Don't you want to help or just feel sorry for mom?" asked her mother again.

"The work in the fields is only suitable for mom, I can't work in a dirty place like that. You're already wrinkled and ugly, there's nothing to improve your appearance and no one wants you, so there's no need for you to complain about the work in the fields that is only suitable for you!" shouted Darmi.

Darmi Always Takes Wages from Her Mother's Work

Even though her son never helped her, her mother was still diligent in going and working in the fields. Every time she finished working, Darmi often approached her and asked for money from her mother's work to fulfill what she wanted.

"Have you come home from work? Where is the money from work?" asked Darmi.

"You've been paid, but you shouldn't take this money because it's for our daily needs," explained the mother. "I have to look pretty, I've run out of powder, I have to buy a new one." Even though she was upset that her daughter could only make demands, the mother still gave her the money she earned from her work to please her daughter.

Darmi and Her Mother Go to the Settlement

Once upon a time, the mother took her only daughter down the hill to the village where many settlements were crowded with residents to shop for all kinds of needs. The village was located in a very far location from her house. Without any vehicles, they had to walk a long distance to get to the village, which was quite tiring. As usual, the selfish girl walked in a very luxurious and beautiful outfit. The luxurious clothes and beautiful makeup, she deliberately used to attract the attention of everyone who saw her. The girl wanted to be the center of attention and also wanted to be admired by everyone.

Her old mother had a very different condition from her daughter. While carrying a basket of groceries, her mother was dressed in a very dirty and shabby manner. Although they walked side by side, no one realized that they were both mother and daughter. That's because the differences were so vast and striking and they came from such a remote area. When they arrived at the village, everyone couldn't stop staring at the girl. The young men were also mesmerized by her beauty. As if insatiable, the young men were unable and dared not take their eyes off the girl for even a second.

However, with the presence of her mother, who was dressed in a dirty and disheveled way, everyone wondered who was following the beautiful girl. In the crowd, the girl became the center of attention of the young men. Until finally, there was a young man who came over and ventured to greet the beautiful girl.

Darmi was ashamed to admit her mother

"O beautiful girl, who is the woman who walked behind you and followed you all the way? Is she your mother?" the young man asked curiously. The girl with an annoyed look, fixed her standing position in a haughty style and replied, "No," she said so arrogantly. "It's obvious, no need to ask, this woman is my maid." Like being struck by lightning, the mother's feelings were hurt and painful. But the mother still tried to hold back from all the hurt her son gave her. Darmi and her mother then continued their journey. With the same conditions where Darmi walked ahead of his mother. Not long after, there was another young man who greeted Darmi while teasing the girl. "Hi sweet girl. Who is that woman walking behind you? Is she your mother?" the young man asked.

"Of course not, do we look like mother and daughter? Does that filthy woman deserve to be my mother?" Darmi shouted. "She is a slave," she continued.

Mother prays for Darmi's punishment

The mother felt hurt again, but she kept trying to contain herself and her anger. But along the way that's what her son did. Darmi always referred to her mother as a maid and was ashamed to acknowledge her mother's existence.

Because the insults kept repeating, and the mother continued to feel hurt. Finally the mother stopped by the side of the road, she prayed sitting on her knees while crying because she saw her son's cruel behavior.

"Why did you stop mom? asked Darmi

However, despite asking repeatedly, the mother did not answer her question. The mother then prayed, "Yes, God! I beg forgiveness for my weak and helpless self. I can no longer bear this suffering. I am unable to face my daughter's haughty attitude. O God, please give a proper punishment to my daughter! Punish my disobedient daughter! I beg you, O God!"

By the will of the Almighty God. The sky suddenly became cloudy and dark. Lightning flashed in every corner of the sky, as if showing great anger. Heavy rain came pouring down on the surface of the earth. Slowly Darmi's body became stiff, and could not be moved. Darmi who felt it became panicked and started screaming.

"Mom, what's wrong with my body? Why can't I move my legs?" she asked while screaming in panic. The mother did not answer the question and saw how her son's body slowly hardened. "Sorry mom, forgive Darmi, Darmi promises never

to repeat Darmi's mistakes, sorry mom, sorry!" Darmi exclaimed.

Darmi Turned to Stone

However, all Darmi's apologies were too late, "rice has become porridge". The punishment for Darmi's disobedience cannot be forgiven. Slowly, little by little Darmi's body turned into stone. From toe to head Darmi's body was getting harder. Before her son turned into stone, the mother could see her daughter crying while begging for forgiveness. With her own eyes, finally the mother saw, Darmi turned into stone, other people who were there also witnessed the incident.

After Darmi turned into stone, the sky became bright and sunny again. Darmi, who had turned into a stone, was put to the side of the road and leaned against the cliff. Because people knew about the incident, the stone became a legend and was nicknamed the crying stone.

C. Exercise

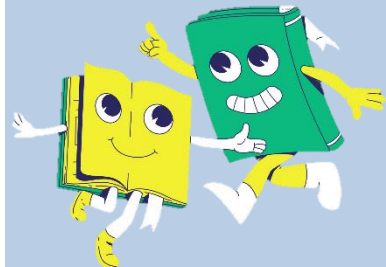
1. How does the symbolism in the story of the crying stone above contribute to the overall meaning of the story?
2. How do the characters develop throughout the story of the crying stone, and what is the importance of this development in the story?
3. How important is the setting in relation to the plot and characters in the story?
4. What message does the writer want to convey in the story of the crying stone to the readers?
5. What is the importance of the narrator's point of view in the story of the crying stone above?

6. How do different cultural influences affect the interpretation of the story of the crying stone?
7. What type of conflict is there in the story of the crying stone, and how is it resolved?
8. How does the point of view affect the reader's understanding of the story?
9. How does the writer use parables to increase the reader's understanding of the story of the crying stone?
10. What is the significance of the ending of the plot, and how does it relate to the theme of the story of the crying stone?



UNIT 7

Reading Response: Judging



A. The Concept of Judging

People detest criticism because of its negative implications in common usage. A "critic" is typically seen as a negative someone who seems to exist primarily to point out flaws and uncover issues. But the word has a deeper meaning. Its origins may be traced back to the Greek term *Kritikos*, which means to decide or judge. In its purest form, a critic is just someone who provides an educated opinion or judgment regarding the significance, worth, accuracy, or artistic merit of anything (Fard, 2016).

It is important to remember that criticism is not always negative; it may be constructive and beneficial. Individuals and organizations can benefit from careful and educated criticism. Criticism may assist improve and hone artists' work and give insights into the work's themes, symbolism, and significance in the worlds of literature, the film industry, painting, and other creative areas. Constructive criticism may also help individuals find areas for progress and handle difficulties in a positive manner in personal and professional relationships. Criticism, by offering precise comments, may assist individuals in learning from their mistakes and making beneficial improvements. Therefore, while criticism may have negative overtones in common usage, its actual purpose is merely to develop an opinion or make a judgment. Constructive criticism may be a useful tool for personal and professional growth and advancement.

Literary criticism, according to Matthew Arnold, a nineteenth-century literary critic, is "a disinterested endeavor to learn and propagate the best that is known and thought in the world." Literary criticism is implicit in this description as a disciplined activity that strives to describe, examine, analyze, justify, interpret, and assess a work of art. This discipline, Arnold would say, is forced to create aesthetic and methodological standards on which the critic might evaluate a text (Bressler, 1999).

In analyzing a literary work, Matthew Arnold's definition emphasizes the significance of being neutral and unbiased. He contends that literary criticism entails not just knowing about what is regarded as the greatest in the world, but also spreading it to others. Arnold also emphasizes the disciplined aspect of literary criticism, implying that it is a methodical and rigorous activity that includes activities like describing, examining, analyzing, justifying, interpreting, and assessing a work of art. Furthermore, Arnold contends that the discipline of literary criticism must develop aesthetic and methodological principles for evaluating texts. This suggests that literary criticism is an organized and rational process that adheres to particular standards and principles, rather than a question of personal taste. Overall, Arnold's concept of literary criticism emphasizes the significance of impartiality, discipline, and methodical judgment in literary interpretation and evaluation. It also implies that the objective of literary criticism is to promote a work of art to others as an example of the greatest that is known and thought in the world, rather than just comprehend and enjoy it.

1. The aims of judging

Literary criticism is the study of how to understand, analyze, and evaluate works of literature. Literature is most usually characterized as works of literature that have endured over time due to their remarkable craftsmanship and strength in dealing with issues of timeless and universal appeal. Poems, tales, novels, plays, essays, memoirs, and other works fall under this category (Fard, 2016). It describes literary criticism as the study, interpretation, analysis, and evaluation of literary works such as poetry, tales, novels, plays, essays, and memoirs. Literary works are sometimes characterized as written works that have lasted the test of time because they address universal topics, display outstanding creativity, and have an enduring impact. Literary criticism attempts to elucidate the fundamental ideas and themes of a literary work while also assessing its efficacy and influence. Literary critics utilize a variety of ideas and methodologies to study and interpret works of literature, including historical, biographical, psychological, feminist, and structuralist approaches.

Literary criticism studies help readers get a greater knowledge and appreciation for literature and its relation to human experience. It also enables readers to obtain insights into the cultural, social, and historical circumstances in which literary works were formed, as well as a deeper understanding of the writer's perspectives and worldviews. In essence, literary criticism is the act of assessing and interpreting literary works in order to comprehend and appreciate their meaning and relevance in the context of human experience as a whole. It is a field

that gives vital insights into the complexity of literature as well as a framework for evaluating and comprehending how literary works reflect and affect our view of the world.

On the other side, the act of making a critical judgment or evaluation of anything is referred to as judging. In literary terms, judging entails examining and evaluating a work of art, such as a book or a poem, based on its artistic and aesthetic aspects. The purpose of literary judgment is to comprehend and interpret the work's meaning and significance and to express this comprehension to others. Formalism, structuralism, psychoanalytic critique, feminist criticism, and postcolonial criticism are some of the methodologies used in literary criticism (Kelly, 2019). In literature, judging entails examining and evaluating a work of art based on its artistic and aesthetic aspects. The purpose is to comprehend and interpret the work's meaning and relevance, and to transmit this comprehension to others. Literary criticism takes many forms, including formalism, structuralism, psychoanalytic critique, feminist criticism, and postcolonial criticism.

In a constitutional common law society like ours, the goals of a judge, the context in which legal judgments are produced, the form of legal judgments, and the justification of excellent legal views are all distinct from the goals, context, form, and justification of literature (Keyes, 2007). In some respects, the process of assessing literature differs fundamentally from the process of judicial judgment. A judge's goals in a legal environment, for example, are to assess guilt or innocence, interpret laws, and enforce legal rights

and responsibilities. Literary criticism, on the other hand, seeks to analyze and interpret a work of literature, as well as to investigate its topics and literary methods and to comprehend its cultural and historical context.

Furthermore, the context in which legal decisions are made differs significantly from that of the literature. Legal decisions are rendered inside a complicated legal framework comprised of legislation, precedents, and constitutional principles. Legal decisions must be supported by evidence, argument, and legal reasoning, and they must adhere to established legal procedures and norms. Literary judgments, on the other hand, are formed in a more open and flexible framework. Literary criticism lacks a strict set of principles and methods, and literary judgments are frequently subjective and susceptible to interpretation. Literary criticism is more concerned with examining a work of literature's aesthetic merits than with defining legal rights and duties.

The format of court decisions differs significantly from that of literature. Legal decisions are usually written in formal, technical language, and they must be precise, succinct, and rationally constructed. They must include a comprehensive analysis of the legal problems at hand, as well as mention relevant legal authority and facts. Literary judgments, on the other hand, are written in a more expressive and creative style and may include figurative language, symbolism, and other literary methods to communicate meaning. Literary criticism is frequently focused on a work's aesthetic merits rather than its logical or technical features.

Finally, in a constitutional common law society like ours, the justification of "good" legal views is founded on a complex interaction of legal principles, social norms, and political concerns. Legal decisions must be justified in terms of their consistency with established legal concepts and constitutional standards, as well as their influence on individual rights and public policy. In contrast, the justification of "good" literary opinions is based on a more subjective and interpretive approach. Literary criticism must justify its judgments based on the artistic merits of a work of literature, its cultural and historical context, and its impact on readers and society (Gibson, 2012).

Judging literature and legal judgments are different in terms of their aims, context, form, and justification. Literary judgments strive to analyze and understand a work of literature, whereas legal judgments aim to determine guilt or innocence. Literary judgments are more subjective and susceptible to interpretation, whereas legal judgments are formed inside a complicated legal framework. Literary judgments are more expressive and imaginative than legal decisions, which are expressed in a formal, technical manner. Legal opinions are justified by legal principles and constitutional conventions, whereas literary opinions are justified by aesthetic merits, cultural and historical background, and influence on readers and society.

Basically, to judge a literary work, assess its topic, story, characterization, setting, style, tone, symbolism, and literary techniques. It is critical to assess how the author uses these aspects to

successfully express their message or tale. The historical and cultural environment in which the piece was produced must also be considered. However, judging a literary work is a subjective process that is dependent on the individual reader's interpretation and evaluation of these elements.

2. The strategy for judging of literary work

How does the "reader" provide meaning to the literary work he reads in order to provide a reaction or response to it? The response could be passive. That is how the reader can understand the work or see the aesthetic essence in it. Or perhaps it is also active, as that is how he makes it happen. As a result, the concept of literary reception has a broad range of applications (Junus, 1985).

A literary work is a text that allows readers to interpret it in a variety of ways. Junus refers to it in confusing terms. As a result, there is a yearning to discover the 'real meaning'. The need to grasp the meaning of a literary work leads to the realization that understanding can be obtained through the author (Junus, 1985). According to this viewpoint, a literary work can find its meaning when the reader directly asks the creator.

Assessment can be understood as an example of the worth of literary works based on the analysis and interpretation performed. The structure of literary works that determines the direction or style of literary criticism is known as analysis, interpretation, and evaluation. Orientation of literary works published on, including general works of literature: nature (life), readers, writers, and literary works.

The reader is related to the literature intended by the author when crafting his literary work. Wellek and Warren (1956) suggest that readers play an important role in the world of literature. Scientific works or aspects Without readers, the function of literature in works becomes meaningless. As a result, a work without a reader is nothing more than a collection of manuscripts. The existence of literary works reaches the reader and cannot be isolated from the existence of publishers or the media. The reader is considered the monarch of literary production. In the world of literature, the author serves as a link for the development of the world of literature for his readers.

In essence, every reader of a literary work plays the function of "critic" since he can determine whether or not the literary work his readers are reading is fascinating. It is scientific or not, whether it is written or not. The scientific literary globe. Its existence aids the advancement of literary studies. Literary studies is no longer solely concerned with the text, but also with its exterior factors (readers, writers, and social elements). Furthermore, when judging a work, the "judge" is the reader. If no one reads a literary work, the purpose of literature is meaningless in the work. The sociology of literature is divided into three categories, according to Wellek and Warren (1956). In the sociology of literature, there are three classifications. One of these is the Sociology of Readers and the Social Influence of Literary Works, which addresses the impact of literary works on society, particularly their readers, and the extent to

which the reading community is influenced by the literature they influence Read.

Reader-response criticism is a literary theory that focuses on the reader's experience of a text as the most important factor in evaluating the work. This approach considers the reader's subjective response to a literary work to be just as valid as the author's intentions or the objective qualities of the work itself.

Some strategies for using reader-response criticism to judge a literary work include: They are, Analyzing reader reviews, Considering personal responses, and Analyzing reader expectations.

a. Analyzing reader reviews

Analyzing reader review has become a common approach for determining how a certain work is perceived and interpreted by its audience. Readers today have more options than ever to voice their thoughts and engage in debates about the books they love (or hate) thanks to the growth of online book clubs, social media, and review websites like Goodreads and Amazon.

We may learn a lot about how readers interact with a book and what it means to them by evaluating the varied replies and viewpoints. Here are some examples of how analyzing reader reviews can provide information:

- 1) Identifying themes and motifs: We may acquire a better understanding of the primary ideas and concepts that the book examines by evaluating the language and imagery used by readers to describe their experiences with a particular work. For example, if many readers characterize a

work as "heartwarming" or "uplifting," this might imply that the book is about themes of hope and perseverance.

- 2) Understanding audience reception: Analyzing reader evaluations can help us understand how various groups of individuals react to a specific work. Readers come from a diverse set of backgrounds and experiences, and their reactions to a work might reflect this. We may acquire a more nuanced picture of how a book is interpreted by different populations by evaluating these diverse replies.
- 3) Following the reception of work through time: As more people connect with it and share their thoughts, we may notice altering patterns in how the work is viewed and understood. A work that was first disregarded by reviewers, for example, may grow increasingly popular over time as people find its hidden value.
- 4) Understanding cultural context: Analyzing reader evaluations may also reveal how a specific work is understood within a larger cultural context. For example, if a book ignites controversy or a heated debate online, it may indicate that the literature is addressing serious social or political concerns. We can acquire a better grasp of how a work fits into wider cultural debates and conversations by examining these exchanges

Reading reader analyses can offer insightful information about the reception and interpretation of a given work by its audience. Publishers, writers, and literary academics who seek to comprehend how a specific work affects readers and society at large might find this knowledge to be helpful.

b. Considering personal responses

Examining how you personally responded to a piece of literature might help you understand how the book affected you and what it meant to you. Personal reaction is a potent instrument for assessing the significance and worth of a literary work since it is arbitrary and particular to each reader.

You might start by asking yourself questions such, "What emotions did the work evoke in me?" when you are looking at your own response to a literary work. Did the characters or the story have any resonance for me? Has the text affirmed or questioned my values or beliefs? What did I think of the work overall? You can get a better understanding of your personal relationship with the book by thinking about these reflection questions.

A literary work's place in your larger cultural context might be better understood by looking at how you personally responded to it. One way to tell if a literature is referring to bigger social or cultural themes that are important to your own life is if you can relate to the experiences of the characters in that novel. Alternatively, if you find the text to be

inaccessible or difficult to relate to, this may indicate that the author is speaking to culturally distinct experiences or viewpoints.

It is important to note that personal response is not the same as literary criticism. A personal response is a subjective, emotional reaction to a text, while literary criticism involves a more objective analysis of the text's themes, motifs, language, and structure. However, examining your own personal response can be a useful starting point for deeper analysis and can provide valuable insights into the impact and value of a literary work (Guerin, 2012).

Therefore, considering how you personally responded to a piece of literature can be a helpful method to gauge its significance and worth. You may obtain a better understanding of your own relationship with the book and its meaning to you personally by thinking back on your emotional response, seeing what resonates with you, and taking into account how the text fits into your larger cultural context.

c. Analyzing reader expectations

A critical component of literary analysis that can provide insightful information about how a work is seen is the examination of reader expectations. Different elements, such as genre, cultural background, individual experiences, and socio-political context, have an impact on readers' expectations. These assumptions can influence how a reader reacts to a piece of literature and how they understand its themes and messages (Culler, 2002).

Readers of a horror novel could anticipate being scared and upset, whereas readers of a romance novel might anticipate finding a love story with a happy conclusion. Similarly to this, readers from various cultural backgrounds might have expectations and values that differ from one another and affect how they read (Eagleton, 2011).

Writing for a specific audience may be crafted with the aid of an understanding of reader expectations. Writers may produce works that are more engaging, relevant, and effective for their target audience by taking into account the numerous aspects that influence reader expectations (Fish, 1980).

Analyzing reader expectations is useful for literary critics as well. They can acquire insights into how a work is seen by various readers and how it may be received in various circumstances by studying how various aspects impact reader expectations (Rosenblatt, 1994).

3. The Things Should Be Known of judging Response on Literary Work

There are various significant factors to consider while judging a literary work. Judging a work of literature necessitates a thorough examination of its different aspects and features. Readers can construct a well-rounded appraisal of the work's qualities and influence on its audience by studying these characteristics.

Literary analysis is an important factor to examine. The storyline, characterization, setting,

topic, symbolism, and language usage of a literary work should all be considered. Each of these elements is important in defining the overall meaning and impact of the work. Understanding the author's objectives and evaluating the work's literary quality require assessing the coherence, depth, and complexity within these aspects.

In addition to the various aspects, the author's writing style should be evaluated. This includes looking at how they employ language, imagery, metaphor, and other literary strategies. A talented author may attract and fascinate readers by using vivid descriptions, emotive language, and a variety of storytelling strategies. The efficiency of the author's writing and their ability to express their ideas and emotions are critical factors in appraising their literary work.

Originality and inventiveness are also important considerations when evaluating a literary work. A work of extraordinary literature should convey novel ideas, views, or narrative approaches. It should be innovative and distinct from other works in its genre or area. Readers may appreciate the author's ability to bring new thoughts and ideas to the table by examining the work's originality and inventiveness.

A literary work's concept and message should also be analyzed. Consider the author's thematic depth and the fundamental message or aim. Examine if the piece communicates its intended concepts successfully and whether they resonate with the reader. A well-crafted work of literature may elicit thinking, elicit emotions, and give social criticism that engages the audience on several levels.

Another important part of literary judgment is character development. Character depth, complexity, and growth all contribute greatly to the overall quality of a piece. Readers may judge whether the characters feel real and fully-rounded by assessing their authenticity and relatability, as well as their behaviors and motives. Evaluating intriguing character arcs and their influence on the whole plot allows the author's competence in generating credible and memorable characters to be assessed.

A literary work's storyline and structure are equally important variables to evaluate. Examine the structure of the narrative, including the pace, coherence, and overall plot arc. A well-crafted story should captivate the reader, with exciting twists and turns that keep the reader interested throughout. Evaluating the story's resolution is equally vital, since it should deliver a satisfactory and meaningful finish.

Consideration of a literary work's critical reception might reveal useful information. Reading expert evaluations or scholarly papers about the work you're assessing will provide you with new insights and interpretations. Scholars, professionals, and respectable reviewers frequently provide insightful analyses and critiques that can help you comprehend the material better and make better decisions.

It is also essential to understand the historical and cultural context in which a literary work was composed. Consider the influences, movements, or events that may have impacted the author's perspective and the work's historical importance. This contextual awareness can assist readers in

appreciating the relevance of the work as well as the author's contributions to the literary environment.

When evaluating a work, it is helpful to compare it to others in the same genre or literary tradition. Readers can more easily assess the work's merits and shortcomings by studying how it compares to comparable works. This comparative approach enables a more nuanced evaluation and helps situate the work within a larger literary debate.

Moreover, while evaluating a literary work, personal response should not be overlooked. Reading is a very subjective activity, with each reader bringing their unique set of emotions, experiences, and preferences to the table. Consider your emotional involvement, intellectual stimulation, and general satisfaction with your employment. Your own reaction as a reader is important and can influence your evaluation of the work.

When judging a literary work, it's essential to approach the task with an open mind and consider multiple aspects and perspectives. By considering the elements of literary analysis, the author's writing style, originality, theme and message, character development, plot and structure, critical reception, historical and cultural context, comparisons, and personal response, readers can form a comprehensive judgment of a literary work's merits and its impact on its audience.

B. SHORT STORY

The following text is the very famous folklore of Indonesia titled Malin Kundang. Malin Kundang is a folklore based in west Sumatra, Indonesia. It is well-known in Indonesia and

is often used as an example of people's deep moral message. West Sumatra was also famous for its culture and tradition, making the story of the famous Malin Kundang an important part of their cultural heritage. This story has been told and handed down from generation to generation, and to this day is still remembered and appreciated by the people of Indonesia.

Malin Kundang

Once upon a time, on the north coast of Sumatera lived a poor woman and his son, who called Malin Kundang. His Father eventually died, and his mother lived alone as a poverty-stricken old woman.

Malin Kundang grew up as a skillful young boy. He always helps his mother to earn some money. One day, Malin Kundang decides to go overseas and promises to come back.

After several years had gone by, Malin Kudang finally decided to return to his village. He arrived wearing fine clothes and traveling on one of his ships. Someone arriving in such splendor was uncommon to the villagers, so many of them went down to the harbor to view the sight.

After several years had gone by, Malin Kudang finally decided to return to his village. He arrived wearing fine clothes and traveling on one of his ships. Someone arriving in such splendor was uncommon to the villagers, so many of them went down to the harbor to view the sight.

One of the villagers recognized Malin Kundang from a scar that he had received while playing as a child. Upon recognizing the mark, the villager went to tell Malin Kundang's mother that her son had returned. Excitedly, she went to the shore and recognized her son the minute her eyes fell on him.

When the older woman called him her son, he refused to believe that he had such an old woman as a mother. His disbelief was heightened when his wife questioned why he had not told her that he had an elderly, poor mother.

In an alternate translation, Malin Kundang was on the ship with just his crew. When his mother attempted to embrace him, he was too embarrassed by her ragged appearance to acknowledge her and instead, had one of them carry her away.

Distraught and finally realizing her son's wickedness, Malin Kundang's mother gave up on her son's acknowledging her and prayed to her god to punish her son for his behavior.


The day after his mother's prayer, Malin Kundang sailed out of the village. Shortly thereafter, the ship was met by a violent storm. Malin Kundang believed the storm was his god's and nature's ways of punishing him for his mistreatment of his mother.

He felt guilty about his behavior towards her, asked for forgiveness, and began to pray. However, his repentance was too late, for the ship was destroyed at sea. But, in some translations of the tale, Malin Kundang was turned into coral. In other, the ship, the crew, and he become rock formations that are still standing.

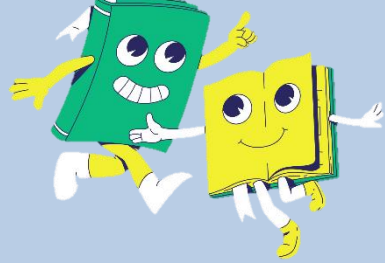
C. Exercise

Answer the following questions based on your opinion!

1. How can a reader's personal values and beliefs affect their judgment of a literary work?
2. In what ways does genre influence a reader's expectations and judgment of a literary work?
3. How can cultural background impact a reader's response to a literary work?

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4. How can knowledge of literary techniques and devices influence a reader's interpretation and judgment of a work?
 5. What role does the author's intention play in a reader's judgment of a literary work





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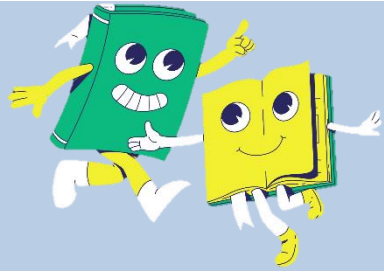
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About The Writers



Emeliya Sukma Dara Damanik, born in Rantauprapat, September 26, 1981. Graduated S-2 program Linguistik Terapan Bahasa Inggris from Universitas Negeri Medan. Now, she is a lecturer at FITK UINSU. Active in writing journal and participating in international/national seminary.

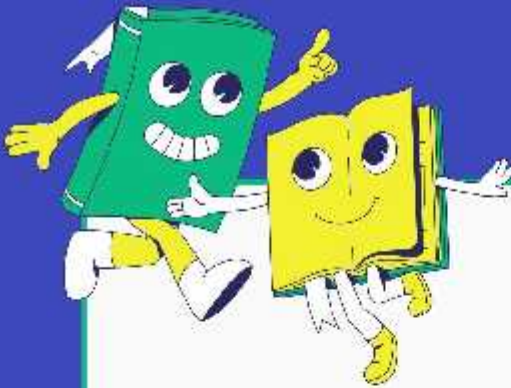


Pardamean. The man who was born on March 6 , 2001 in Sibuhuan, Padang Lawas Regency, is a student at the Islamic State University of North Sumatra. At UINSU, he is currently studying at the English Education Department, Faculty of

Tarbiyah and Teacher Training. He is a student of class 2021, which is currently in semester V. He is class president of TBI 3. A class leader who is able to protect all members of his class.



Maulida. This woman who was born in June 2003 is from Tanjungbalai, North Sumatra. Graduated from one of the high schools in Tanjungbalai, namely SMA Negeri 2 Tanjungbalai. And currently she is a student from Islamic State University of North Sumatra, Faculty of Tarbiyah and Teacher Training, English Education Department semester V in class TBI 3.



This book is written to help readers related to How the "reader" gives meaning to the literary work. Thus, the reader should give a reaction or response to it. That response may be passive. That is how the reader can understand the work, or can see the aesthetic nature in it. It may also be active through realizes it. It has been known that literary work is different than the other scientific writing. Because of literary coded in the use of language style. The meaning of each word and sentence cannot be interpreted literally and ambiguous. Therefore, it needs strategy to see response or reaction of student when they are reading a literary work. The reader's ability in responding means that they understand to the text that they are reading.

