

CHAPTER TWO

THEORETICAL FRAMEWORK

This chapter focuses on any kind of theory and study that has existed previously to support research data. The writer will divide it into three main layers, namely previous studies, the review of theory used, and theoretical framework. In these three layers, the writer discusses how previous research produced findings that support this research, how the theory that the author uses is used in this research, and also how the author builds a theoretical framework in this research. As for the first layer, which is related to previous research, the writer highlights the findings of social issues in the novel *Convenience Store Woman* by Sayaka Murata by some other research. In addition, the writer also highlights other writers who discuss topics related to reader-response criticism. Therefore, from the findings, the writer will elaborate it with the chosen theory, namely reader-response criticism. This theory will be implemented on the chosen object or reader, then the findings will be the main material of this research. However, before entering this research further, the writer needs a firm grip on the theory that has been chosen. There is why the writer discusses the theories that the writer uses in the second layer. The second layer will discuss the theory that is the main basis for research and is used by the writer.

Although the theory used is single, namely reader-response criticism, the writer still feels the need to discuss it further regarding its basics, implementation, and use. In the

next discussion, the writer goes to the third layer which is related to the scope of the object that the writer takes. The scope of this object is directly related to the theory used by the writer. As for the scope itself, namely the work and the reader, the writer does not examine the work as a whole, but selects the issues contained in it. The results of the consideration of the selection process will later be elaborated with the next object, namely the reader. Thus to draw a main line from the scope of this research, the writer can divide it into three parts, namely social issues in the novel, the reader as object or participant, and reader-response criticism used to examine the correlation between both of them.

2.1 Previous Study

There are some other writers who had the same literary work and theories to analyze. First, an article entitled *The Problems of the Absence of an Inner Self and of Moral Education in Contemporary Japan Echoed in Convenience Store Human* (2020) by Sang-hyon & Jaejin. This study reveals the shortcomings in the character of Keiko Furukura. She found that these shortcomings made it difficult for her to place herself in the rules, norms, and normality in society. She has difficulty distinguishing right/wrong, and she cannot understand how to be normal in society. It was this deficiency that motivated her to imitate other people, so that she could get the normal label. This study contributes the example of analysis in normality issues while the gap exists in literary work.

Second, a thesis with title *Sociological Analysis of the Main Character Keiko Furukura in the Novel "Konbini Ningen"* (2020) by Lorena. This study reveals the existence of the main character Keiko Furukura by using sociological literature. The writer finds that there is an involvement between the situation of Japanese society which is represented in the novel through the main character figures. Furthermore, it is concluded that society labels Keiko as abnormal, because her actions are out of normal. That abnormal status also makes other people want to heal Keiko to become normal. This study also contributes to enlightenment in analyzing normality issues in literary works while the gap is given in literary works.

Third, an article entitled *Between Fact and Fiction in Dan Brown's The Da Vinci Code (2003): Reader Response Analysis* (2015) by Widodo. This article analyzes reader response strategies which are used by readers to respond to Dan Brown's *The Da Vinci Code* novel. The objective itself is to know the kind of reader response strategies that are applied by readers to respond to Dan Brown's *The Da Vinci Code*, to describe the dominant issues raised by the readers, and to know why the issues are problematic. While in the finding, the writer figured out that readers who drop responses about *The Da Vinci Code* novel in *amazon.com* used various reader responses strategies. The responses of the readers can be categorized on some strategies, namely textual reader-response strategy, cultural reader response strategy, and experiential reader response strategy. Thus, the writer found that a debatable problem about fact or fiction dealing with what the novel presented became the most dominant issue raised by the readers in

responding to Dan Brown's *The Da Vinci Code*. This study contributes as the example of analyzing by reader response theories from Wolfgang Iser and the gap exists in literary works.

Fourth, an article with title *Public Disappointment to Gillian Flynn's Gone Girl Novel (2012): Reader Response Theory (2019)* by Wahid. This article aims to identify the readers' profile to the *Gone Girl* novel, to describe the aspect of the reader's disappointment, and to explain why the readers express disappointment in their response. The writer also has categories the readers by three categories, namely reviewers by country, reviewers by gender, and reviewers by age. The writer found that most of the reviewers are from the United States (USA), while female reviewers dominate readers, and the most reviewers in the age 21 years until 30 years. In addition, the writer also mentions several findings, namely there are eight aspects that make the reader disappointed about this novel, the aspects consist of story, character and characterization, plot, writing style, theme, scenario, setting, and overall. Meanwhile, the reason why readers express disappointment in their response is because they get nothing about the novel.

Fifth, an article with title *EFL Learner's Literary Competence Mapping through ReaderResponse Writing Assessed using CCEA GCSE Mark Scheme (2021)* by Suprayogi, Samanik, Novanti and Ardesis. This study uses the Council for the

Curriculum Examinations and Assessment (CCEA) General Certificate of Secondary Education (GCSE) assessment scheme and a research framework in the form of seven reader response strategies by Beach & Marshall (1991) to describe the implementation of student literary competency mapping. The results of the research show that in the seven strategies, the students gave various responses and reflected their absorption of the story. Thus, this study concludes, that mapping using the seven strategies reader response and CCEA GCSE Mark Scheme can be an alternative way to map student competencies. This research is useful for the writer, because it uses the same strategy, namely seven strategies from Beach & Marshall (1991). The gap that exists is the reader who becomes the respondent.

Sixth, a thesis with the title *Students' Response To The 'Totto-Chan' Novel By Tetsuko Kuroyanagi* (2017) was made by Lopa. This research was conducted to find out the responses of readers, namely students; against the novel Totto-chan by Tetsuko Kuroyanagi. The author uses reader response as a theoretical basis and Beach & Marshall (1991) theory as a strategy to collect reader responses. Assisted by qualitative research, this study found that each student gave a different response according to the seven strategies, namely describing, engaging, conceiving, explaining, interpreting, connecting, and judging. This study applied the same theories using the seven strategies by Beach and Marshall (1991) theory and the gap is in literary works and respondents. This study also applied direct interview.

Seventh, a thesis with the title *Moral Value Reflected in "The Little Mermaid" by Hans Christian Andersen: A Reader Response Analysis* (2019) by Wijayanti. The research discusses the moral value and reader response toward *The Little Mermaid* by Hans Christian Andersen. From that, the writer would describe the moral value in the text and the reader's response. To collect data, the writer collects them from the text and from the response of the reader, while the open-question questionnaire is used to get the response from the reader. After making an analysis, the writer found that the entire moral value was based on Kinnier et al. and the Golden Rule. Meanwhile, the moral values that appear mostly mentioned from the text are respect and caring for others.

2.2 Reader Responses Approach

Reader response approach is critical theory that focuses on the reader through their comments, opinion, and interpretation are acceptable. It also means that the reader response theory is a theory which emphasizes the creative role of the reader (Carlisle, 2000). In another definition, this theory discusses the interaction of the reader with literary texts as a variable which influences and changes the texts and constricts meanings (Rosenblatt, 1978). Meanwhile, based on Amer (2003), this theory views the reading process as a transaction between the reader and the text in which the reader, with his past experiences, beliefs, expectations and assumptions, interacts with the perspectives in the text, and meaning is determined as the result of this transaction. Thus, reading, in this approach, is a reflective and creative process and meaning is self-contracted.

The basis premise of reader responses is that readers breathe life into texts through their prior knowledge and personal experiences (Larson, 2009). Therefore, the reader plays an important role in this approach, likewise in the application itself, the reader gives interpretation based on their backgrounds. In other words, every individual reader's responses are determined by their educational background and certain socio-historical context (Bennett & Royle, 2004).

2.2.1 Reader and Reception Theory

Reception theory is related to how the reader judges literary work in any given period. Hans Robert Jauss (1960) introduces the term 'horizon of expectations' to show the criteria readers use to judge the literary work or text. By this, the reader helped to decide how to judge a poem, novel, or short story. And yet, the original horizon of expectations only shows the value and meaning of the literary work, and does not show the final meaning of it. Thus, according to Jauss (1960), there is no universal impression of the interpretation of readers in different eras. The statement is in line with his opinion, that *"Literature does not stand alone and shows the same face to the reader in every period."* (Jauss, 1960). Differences in reader interpretation, in this case are also influenced by our own cultural environment (Selden, Widdowson, & Brooker, 2013). Meanwhile, according to Iser (1987), the text is presented as a potential structure that is concreted by the reader; and again, it relates to the values, norms, and experiences

of the readers and their extra-literary experiences. Therefore, because of the important role of the reader, Iser (1987) argues that the task of a literary critic is not only to explain the text as an object, but also its implications or effects on the reader.

Because of the importance of the reader and the implications of the reader or their interpretation of the text, the process of reading a literary work occupies an essential place. Moreover, Rosenblatt (1978) maintained there are two primary types of reading, namely efferent and aesthetic. Efferent reading is also called informational reading. The purpose of efferent reading is to learn new information or how to complete a procedure, or we can say that efferent reading does not call for a variety of interpretations. Meanwhile, aesthetic reading is not concerned with what people learn or remember about a text. The primary purpose of aesthetic reading is for readers to immerse themselves in a text and simply enjoy the reading experience (Graves et al., 2011). In addition, Rosenblatt (1978) believed that literature was written to provide an aesthetic experience for readers because literature invites readers to consider their diverse cultures, background knowledge, and personal experiences when analyzing texts. Rosenblatt explained, “A novel or a poem or a play remains merely ink spots on paper until a reader transforms them into a set of meaningful symbols”. In the field aesthetic part, Wolfgangser believes that literary work always has some “blank” in them, so only the reader can fill the “blank” from the literary text (Ghandehari, 2012).

2.2.2. Readers Response Strategy

In order to know the response from the reader, we can do some activities regarding collecting their responses. One of the activities is giving some questions to them. However, we need to consider what kind of questions we are given. Therefore, according to Louis (2006:188) there are six questions that draws on subjective reader response theory, it's about how the interaction of the text and reader for creating the meaning, the phrase by phrase analysis of the text or the key position of longer text, and then tell about the experiences that built by the text, how our interpret a literary text to show that the reader's response is analogous with the topic of the story, make the responder to explain the identity of the theme of the text that given by the author, then, ask about the body of criticism that published about the text about the critics who interpreted the text or reader experience produced by that text, last is the reading activity by conducting your study using a group of real readers.

Nevertheless, this research using strategy from other experts, namely Beach & Marshall (1991). Based on their strategies, there are seven types of strategies to conduct research toward responding to the reader, and later become seven categories of questions reflecting the seven strategies (Beach & Marshall, 1991 in Suprayogi, Samanik, Novanti and Ardesis, 2021). These seven strategies consist of:

- 1) Describing

Describing becomes the first strategy which means that the reader responds to all the intrinsic details of elements in literary works. Part of the intrinsic element that starts from the character, both major and minor; characterization, including the physical and psychological states of the characters; setting, both place and time; and the language style or style of the work. Against all these elements, readers give their opinion by redrawing what they have got.

2) Engaging

Engaging relates to how readers relate themselves to the story or characters in the story. This connection effort usually uses their feelings, imagination, and thoughts. In this way, they try to enter part of the story, or become part of the story itself by feeling what the characters are feeling. This feeling also applies to their imagination and thoughts, because readers use these two things to enter the story, in addition to understanding it with their feelings.

3) Conceiving

Conceiving is still related to engaging points, but the reader considers several elements based on certain social behavior in society and the cultural backgrounds they have. In this case, the reader begins to think about the causes and effects of the moments, fragments, and developments of the story itself. This process is also related to their

understanding of the complexity of the characters, the background of the story, and the language and style of language used in the story.

4) Explaining

Explaining means the reader interprets the character based on the reason when the character does something. Usually, the explaining process is divided into two points, namely the character's action and the approval of the action. Thus, characterization plays a role, because that is what determines all forms of action throughout the story. If the characterization is from the plain character, then it can be ascertained that it determines the actions he takes. In addition, responding to this, the reader's approval also plays a role. Hence, they will give their opinion regarding whether or not they agree with every action taken by the characters in the story, and they also have reasons behind their agreement.

5) Connecting

Connecting means the reader's attempt to connect their experiences with the experiences of the characters in the story. This process of connecting can also be done with an intertext process when they remember a story, then relate it to the work they are reading. Further, there are six points related to this process, namely social life, culture, religion, film, other stories, and their experiences. In practice, the reader will be asked to relate the six points to the story or literary work being read.

6) Interpreting

Interpreting is concerned with the process by which readers create the main big idea based on their responses, concepts, and connections to the work. This process requires the reader to interpret the big idea of the story based on the symbolic meaning, theme, or certain events in the story. In this process, readers are required to be sensitive and think clearly, because this interpretation process makes an important point of their comprehensive understanding.

7) Judging

Judging means the reader gives an assessment or interpretation of the literary work read. In this process, they use personal opinion to analyze the work or text. They also make judgments based on thoughts and expectations. In addition, morals are another element that is judged by them, besides the story plot. Thus, the judging process becomes an essential element because readers interpret literary works with their personal opinions, expectations, and beliefs.

2.3 The Construction of Normality

2.3.1 The General Concept

The term of the construction of normality begins with an explanation of other things related to the creation of the term. There is a connection between this term and the creation of norms and rules in society. The existence of these norms which later or becomes the basis of normality, with the opposition called abnormality. According to Sophie Freud (1999) there are three notions related to normality, first normality in terms of averages or constructions that are imagined or imagined. This understanding refers to normality when assessing a person's ability or intelligence, for example when we call a person's ability as a normal person's ability, or average, then he is categorized as normal. Second, normality is related to a person's physical and psychological state. People who have complete limbs, minds that are considered healthy or not crazy, are seen as normal people. Meanwhile, another definition, and this is the third one, refers to the normality of conventional behavior formed by a particular society. The notion of normality allows two dichotomies, they will be considered normal when they behave well, are not strange, and do things that are accepted by society; whereas, it is considered abnormal when it shows signs of being reprehensible, deviant, perhaps even illegal (Freud S, 1999).

The formation of this normality occurs because members of society exchange ways of life, values, and rules which, in Durkheim's (1973) language, are called collective consciousness. In addition, the emphasis on normality related to social norms in certain

societies, and social norms that are part of collective consciousness also become the forerunner of the construction of normality. There are certain actions and statuses created by an individual's relationship with other individuals, and when done within a certain period of time, shared from generation to generation, it becomes normality. For some people, this normality becomes something that must be fulfilled because it becomes part of the community itself. However, normality also has the opposite, namely abnormality, or Junko words called *Make'Inu* (Loser) refers to two term labels in Japanese society context, namely *Kachi'Inu* (Winner) and *Make'Inu* (Loser). This kind of abnormality will always exist to be a differentiator, and that distinction becomes the basis for reconstructing social norms which, in this case, is normality. This reconstruction process is also a sign that, as Syristová (2010) said, normality can be seen as an endless process of creating society and the world around it. In other words, the construction of normality is dynamic, it can change from time to time.

2.3.2 Different Perspectives on Normality

Normal construction for women can be seen from various perspectives. Community and cultural backgrounds sometimes influence the various existing perspectives. The following are various perspectives of normal construction in women seen from three major groups, namely Asian, European and American women.

Dinca, Floricel, & Zottu (2017) stated the twelfth century, during the Heian era Japanese women could own and manage property in their own land, starting with the Shogunate period the status of women in Japan declined until the end of the Second World War. In the second half of the twentieth century, there were several reforms and the situation of women in Japanese society has improved. It should be stressed that although the number of female employees increased from year to year, the number of women occupying managerial positions in Japan is still quite low compared with other developed countries. During the twentieth century the economic landscape of Japan changed and influenced the creation of specific market strategies and raised the standards of Japanese quality production. Yet even if Japanese women are working or not, in recent decades there is an increased tendency in their preferences for luxury brands that turned Japan into a place where many luxury brands attract a good part of their earnings annually. It remains to be seen how the current economic climate will affect the Japanese woman's concern to develop professionally, just as the effect of this conjecture on female predilection for luxury brands.

Moreover, in contemporary Japanese society, there is one normality that shapes women lives. According to Sakai Junko (2006), There are two terms that shape normality in society. The term is called *Kachi'Inu*, which means winner; and *Make'Inu*, which means loser. *Make'Inu* refers to the labeling of those who are unmarried at the age of 30; and, even if they are married, but do not have children. On the other hand, *Kachi'Inu* is a label for those who fulfill this normality: married at the age of 30, already have

children, and also, have a steady job (Junko, 2006). In practice, this labeling is not fully approved by everyone. However, the label is still used today to measure or shape normality in society towards women's lives in Japan.

On the other hand, American society has strong roots of independence among society. As stated by Kitayama and Uskul (2011) contemporary American culture offers a number of practices designed to achieve the overarching cultural values of independence such as self-promotion, self-expression, strong leadership, and so on. This culture makes norms to meet the demands of society as happened in the context of Japanese society, and does not apply in America and other Western countries, including in Europe. Society sees that the choice to marry and have a successful career lies entirely with the individual. Individuals are in control of their wants, desires, and life choices.

Therefore, if there are members of society who are unmarried or have good careers at the age of thirty, the labels of abnormal or abnormal are not assigned to them. In addition, the more individual side relates to the liberal culture that exists in society. Therefore, when compared to normality in Asia, especially in the context of Japanese society, there are significant differences. In the context of American and European society, normality that shapes individuals, especially women, is not a problem for them.