CHAPTER I

INTRODUCTION

This chapter presents the background, the problems, the objectives, the significance and limitation of research.

1.1 BACKGROUND

Literary work is created by an author based on his thought or experience and will be enjoyed by readers. According to (Djojosuroto in Romadhon, 2015, p. 2) Literary work is a reflection of an author about life, it is combined with his imagination and creation supported by his experiences and observations. In the creation of literary work there must be a beautifulness that leads someone to read and enjoys them. The relation between reader and literary work are not only for entertainment or insight, but also can create a new thought which is a response from the reading. According to (Umar , 1985, p. 104) said that the author's work must has an impression that can not to be exist without reader response, which means the existence of the reader is the other side of the author's world who produces literary work. The various responses of readers in reading literary works from different ages will create new diversity of thoughts.

Reception theory is basically a study of the various responses and reactions of readers to texts. Various reactions of readers arrive because of the knowledge background and insight in every reader, such as sociological, psychological

background and the different era of readers when reading the literary work. According to (Jaus in Endraswara, 2011, p. 122), previous literary works are products of the old era that are related to contemporary literary works. Literary works can be meaningful depending on the reader. In the formation of meaning the reader will apply some of his knowledge and insight. The knowledge and insight will be created in a form named horizon of expectation.

A reader who has been reading novels and starts to open a new novel, he will make assumptions about what the novel contains and what should happen inside. According to (Jauss in Emzir and Rohman, 2017, p. 198) Horizon of Expectation is an objective system of expectations that appear for each literary work at the historical moment. It starts from pre-understanding of genre, the theme form of works that are already familiar to the reader and the contradictions between aesthetic and non aesthetic language.

Horizon of expectation Concept that becomes base of theory divided into 3 types (1) general norms that appear from texts that have been read by readers, (2) the reader's knowledge and experience of all texts that have been read before and (3) the contradiction between fiction and reality, for example, the reader's ability to understand new texts, both in the "limited" horizon of literary expectations and in the "wide" horizon of knowledge about life (Jaus in Jabrohim, 2017, p. 146).

According to (Jaus in Endraswara, 2011, p. 123) Reader's horizon of expectations are divided into 2 types namely (1) aesthetic and (2) non-aesthetic. aesthetic is the acceptance expectation in the form of structural elements of literary work itself such

as themes, plots, language style, it can be called an intrinsic element. While the non-aesthetic or extrinsic element ones are acceptance expectations in the form of the reader's attitude, experience and the reader's condition.

In conducting the research analysis Horizon of Expectation there are 3 methods of reception research that can be used: (1) Experimental literature reception approach; (2) Literary reception approach through literary criticism; and (3) Intertextual Reception research approach. Intertextual is the relationship between texts with others. According to (Kristeva in Endraswara, 2011,p.131) Intertextual is the presence of intertext is actually influenced by the fact that in a text there is another text.so that it can be interpreted that one text to another can be said to exist even if only a little, if there are many elements then there has been a significant reception.

Literary works that arise in the same theme background are related to each other. Abdullah S.P in (Samboja, Asep 2014) judged Hamka plagiarized Magdalena's novel by Mustafa lutfi, he said that Hamka plagiarized the theme, content and plot, Hamka only changed the setting and characters using local words. Hamka did not give a response for the accusation because Abdullah S.P his political opponent. But Hamka admitted that he was influenced by Manfaluti (Samboja, Asep (2014).

According to HB Jassin and Junus 1963 (in Samboja, Asep (2014) Hamka is indeed influenced by manfaluthi, he used the patterns and plots found in Manfaluthi's work, but he fill the story with his own themes and ideas. Furthermore, Pradopo In his dissertation said that the problem of Tenggelamnya Kapal Van Der Wijck is not a

plagiarism issue, but an Intertextual problem, namely the transformation from one text to a new text.(Samboja, Asep (2014).

In this research, the writer examined the background of how the novel entitled "Tenggelamnya Kapal Van Der Wijck " (afterwards abbreviated TKV) by Hamka (1938) was created using the reception theory and horizon of expectation concept by Jauss. The writer examined the Hamka's history as a writer of literary works and also as a reader, the historical background of Hamka as a writer, politician, religious figure, culturalist and also his confession that had read a novel entitled Magdalena by Manfaluthi (1892) which is an adaptation of the novel Sous Les Tilleuls by Alphonso Carr (1832). In this research the writer analyzed the research from Hamka's point of view as a reader response to the Magdalena novel and the writer of his novel "TKV". By analyzing the external factor (extrinsic element) of TKV such as reader's attitude, experience, knowledge, insight, background and history and also using intertextual reception research approach to compare the internal factor (intrinsic elements) between " TKV " novel and "Magdalena" such as themes, plots, setting and symbol. Based on the explanation above, the write interested in doing a comparative literature study of literary works research entitled "Hamka's Horizon of Expectation in Creating Novel Tenggelamnya Kapal Van Der Wijck (TKV)".

1.2 PROBLEMS OF RESEARCH

Based on the background above, the writer would like to answer the following questions:

1.2.1 What are the intrinsic or aesthetic factors of TKV by Hamka that related to Magdalena By Manfaluthi ?

1.2.2 What are the extrinsic or non-aesthetic factors of the novel TKV by Hamka related to the horizon of expectation Hamka as a reader response and the writer?

1.3 OBJECTIVE OF RESEARCH

Based on the problem statement above, the writer provides the following research objectives:

1.3.1 To find the Aesthetic factors of the novel TKV related to Magdalena By Manfaluthi.

1.3.2 To find the non Aesthetic factors of the novel TKV byHamka related to horizon of expectation Hamka as a reader response and the writer..

1.4 SIGNIFICANCE OF RESEARCH

In this research the writer hopes that this research can give good effect. there are benefits that can be taken namely theoretical and practical benefits:

1.4.1 Theoretically, the writer hopes this research can be useful and enrich the knowledge for the next writer as a reference to help their research in literature studies better.

1.4.2 Practically, the writer hopes this research can be useful to others as additional information and knowledge about reception theory with the horizon of expectation concept.

1.5 LIMITATION OF RESEARCH

Related to the topic as literature, the writer focuses on analyzing how the novel TKV by Hamka created using the reception theory and concept Horizon of Expectation by Jauss and the Intertextual approach research method.