

Reception of Digital Novel Readers (Role of Indonesian Readers in Wattpad Application)

Prima Gusti Yanti¹, Nini Ibrahim², Fairul Zabadi³, and Fauzi Rahman⁴

¹Universitas Muhammadiyah Prof. Dr. Hamka

²Universitas Muhammadiyah Prof. Dr. Hamka

³Badan Riset dan Inovasi Nasional

⁴Universitas Indraprasta PGRI

Email: prima_gustiyanti@uhamka.ac.id

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Abstract

Readers of digital novels have the opportunity to comment, suggest, or express hope on the novel's characters, settings, and storyline creation. Therefore, this study uses a qualitative descriptive method to determine the perception of digital novels' readers. The research data sources are from the novels on the Wattpad app with the most reader status from *Dosen Bucin*, *Still I Do*, and *Mantan Kakak Ipar Rasa Pacar*. A pragmatic approach was used to investigate readers' response through aesthetic reception Jauss on literary texts. Furthermore, different techniques were adopted to collect data, including watch notes and bibliography. The results show that the most dominant reception is in thesis 2, reaching 71.5% at the high level. Thesis 2 in Jauss reception implies that a literary work can awaken the readers' memory to create a special emotional attitude. In this context, the reader has a horizon of expectations at the content's beginning, middle, and end stages. The process of receiving the text is the reader's subjective impression.

Keywords: Readers' Reception, Digital Novels, Jauss Thesis

Abstrak

Dalam novel digital, pembaca memperoleh ruang untuk mengomentari, memberi usul, atau sekedar memberikan harapan dirinya terkait novel tersebut, baik itu tentang tokoh, setting, maupun alur karya itu. Tujuan dilakukannya penelitian ini adalah untuk melihat resepsi pembaca terhadap novel-novel digital. Penelitian ini menggunakan metode kualitatif deksriptif. Sumber data penelitian ini adalah Novel-novel dari Aplikasi Wattpad dengan status pembaca terbanyak dari 3 novel yang dipilih secara random yaitu *Dosen Bucin*, *Still I Do*, dan *Mantan Kakak Ipar Rasa Pacar*. Penelitian menggunakan pendekatan pragmatik. Pendekatan pragmatik digunakan karena dalam penelitian ini bertujuan untuk menelisik tanggapan pembaca melalui estetika resepsi Jauss atas teks sastra dalam Novel-novel di Wattpad. Teknik yang digunakan untuk mengumpulkan data dalam penelitian ini adalah simak catat dan studi kepustakaan. Hasil penelitian menunjukkan bahwa resepsi yang paling dominan terletak pada tesis 2. Dominasi ini mencapai persentase 71,5% yang berarti pada taraf yang tinggi. Tesis 2 dalam resepsi sastra Jauss memiliki makna bahwa sebuah karya sastra dapat membangunkan memori pembacanya sehingga menimbulkan sikap emosional khusus. Dalam konteks ini, pembaca memiliki horison harapan pada tahap permulaan, pertengahan, dan akhir dari

isi karya sastra tersebut. Proses penerimaan teks (proses pembacaan) merupakan kesan subjektif pembaca (Membangunkan kenangan pembaca dan muncul sikap emosional)..

Kata kunci: *tari, ilau, homogenisasi budaya, music, tradisional*

Introduction

The emergence of digital literature as an impact of digital technology development has become the characteristic of the main industrial revolution 4.0. Furthermore, technology communication development brings up various societal updates, including digital literature. Therefore, digital literature was born with the appearance of communication technology capable of pleasing people (Fukuyama, 2018; Osterman, 2012).

Digital literature in Indonesia started in 2000 with several European countries, such as Spanish, Slovak, Czech, and Dutch. It is written and read on a computer (Garcia-Roca, 2020), and the emergence of literary works increased sharply because of many new writers (Rajathi & Kalamani, 2020), and the previous publishing of literature requires various stages.

Readers' perspectives on digital literature add further nuances and are claimed to have created a new literary genre, which limits readers, writers, and critics. In the past, full authority was given over literary work (Wright, 2020). Currently, readers have entered the digital literature era with various methods to give instructions despite the collaboration of several writers. In Slovakia, between May and October 2009, the Slovak Novel competition was held, and a famous novelist, Evita Urbanikova, wrote a novel with an introduction and closing chapter. Viewegh invited readers to collaborate on the writing of a novel, which had 10 chapters (Piorecký & Malínek, 2020)

Similarly, the study above has been initiated, and the reader took an active role in reading. Reader response was acquired when a novel was already released. Unlike in the digital age, writers submit their work while writing still occurs. Therefore, readers of digital novels have the opportunity to comment, suggest, or express hope on the novel's characters, settings, and storyline creation.

The Wattpad platform is Indonesia's largest downloaded digital novel application, with over 100 million downloaders globally. Furthermore, the Wattpad platform has the highest amount of eBooks with interactive readers. This is in line with Zhao e.a. (2017) studies that connected a platform with the reader based on opinion and evaluation of the novel.

This study is to observe the reception to novels in the application Wattpad through the comments given to the reader. Meanwhile, the comments are grouped based on Jauss' thesis.

Several studies have carried out an analysis of reader reception and novels. In 2012, Jaroslav Vala (2012) wrote about poetry reader reception for students aged 12 to 15. The results show that the age of the students is directly proportional to their level of acceptance and understanding of a poem. Therefore, poetry has segmentation and polarization, with a simple rhythm to attract students' attention. The reader's reception depends on the reading load and mastery of the material. Yanti et al. (2021) researched digital novels to determine the forms of gender inequality from several novels. The results show that in digital novels with the theme of modernization, there are still many forms of gender injustice, even though the story's background and the characters are in the advanced era.

Eka Nuraini (2018) conducted a study that specifically discussed reader reception of digital novels with the topic “Resepsi Pembaca Pada Novel *Intelegensi Embun Pagi* Karya Dewi Lestari pada Komunitas Cyber Sastra.” The readers’ reception shows that the characters in the story are divided into several groups. However, the characters are not displayed well in the story. Concerning the limitations, the readers see the plot moving quickly, certain scenes have no shadows, and the story’s ending is also open-ended. The problem with the extra-aesthetic structure consists of the background and the theme. The physical background of the incident took place over two weeks with a negative depiction of the place. Meanwhile, the spiritual background indicated the presence of Buddhist elements. The themes are based on genres in the novel according to readers of science fiction, fantasy, action, and spirituality, where the issues raised are on self-awareness.

The study will focus on readers’ reception of digital novels, and Vala (2012) reported different results. Vala analyzed readers’ reception to poetry, unlike this current analysis which considered digital novel readers. Nuraini (2018) differed in the number of object studies, where a novel is discussed, and the feedback is related to the reader from community literature lovers. At the same time, the study will focus on feedback readers to several digital novels on the Wattpad application.

Method

This study uses the qualitative descriptive method, and the data sources are the novels on the Wattpad app with reader status. The three novels used for studying are *I Still Do*, *Mantan Kakak Ipar Rasa Pacar*, and *Dosen Bucin*.

The research data are in the form of readers’ responses or aesthetic reception of Wattpad novels. Meanwhile, the techniques used to collect data are watch notes and a study bibliography. The watch note technique differentiates data sources from others. The techniques literature is used for existing data sources selected and analyzed to fit with the theory used. The analysis used the reception of Jauss consisting of theses 1–7 (Jauss, 1983). The level range evaluation to results analysis can be seen in the following table.

Table 1. Range value and description

RANGE VALUE	DESCRIPTION
0-20	Very low
21-40	Low
41-60	Middle
61-80	High
81-100	Very high

Result and Discussion

Analysis results of three novels: *I Still Do*, *Mantan Kakak Ipar Rasa Pacar*, and novel *Dosen Bucin* show that almost the entire thesis was obtained from column available comments. Recapitulation of the analysis results can be seen in the following table.

Table 2. Recapitulation of Analysis Results Perspective Digital Novel Reception Jauss

Novel Title	Thesis 1	Thesis 2	Thesis 3	Thesis 4	Thesis 5	Thesis 6	Thesis 7
I Still Do	0 (0%)	245	17 (6%)	4 (1.41%)	0 (0%)	0 (0%)	17 (6%)

		(86.57 %)					
Mantan Kakak Ipar Rasa Pacar	0 (0%)	296 (89.96 %)	6 (1.82%)	0 (0%)	0 (0%)	0 (0%)	26 (7.9%)
Dosen Bucin	10 (1.44%)	390 (56.52 %)	150 (21.73 %)	20 (2.88%)	10 (1.44%)	0 (0%)	110 (15.94 %)
TOTAL	10	931	174	25	10	0	152
	0.76%	71.5%	13.3%	1.92%	0.76%	0	11.67%

Thesis 1

In the novel of *Dosen Bucin*, 1.44% of reception confirmed readers entered classification thesis 1. This result shows that the reception statement in thesis 1 is a very low category from the novel reader that confronts old literary works. The poor reception thesis 1 demonstrates that the nature of the room scope digital novel readers is still rudimentary, basic, and limited to generic things. In confronting old literary works with middle literature, digital novel readers should understand the historical works. There is only 1 reception reader in the novel *Dosen Bucin*, as follows.

Data 1

<i>Sumpah, abis nemu 4 cerita kaya gini, yg paling mending ini sih. Yg lain pada ga ada logis2 nya wkwk</i>	In the novel <i>Dosen Bucin</i> , the story narrates life-spiced students and lecturers and the romance between them. There are several similar stories to previous novels on a theme like this. The commenter compares this with similarly themed novels and gives a sensible evaluation.
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In the novel *I Still Do*, there is a percentage of 0 % of reception readers in thesis 1. The percentage proves that digital novel reader *I Still Do* enters a very low category in confronting past literature with the current. This proved that there are no reception data readers of the related novel in thesis 1.

Finally, in the novel "*Mantan Kakak Ipar Rasa Pacar*," the reception data percentage reader related to thesis 1 gets a percentage of 0% in the very low category. This proved that *Former* digital novel readers "*Mantan Kakak Ipar Rasa Pacar*" have no response to confront their previous literary works.

Analysis results to thesis 1 on these digital novels show very low value. Based on the results, there is one comment that came in category thesis 1 on the novel "*Dosen Bucin*," and there is no similar comment to those found in the novel "*Still I Do*" and "*Mantan Kakak Ipar Rasa Pacar*." This suggests that many digital book readers are inexperienced and cannot compare literary works. As common readers, they do not notice the novelty factors in some works. They read literary works from the actualization of self, looking for entertainment, and as means to release emotion/catharsis (Aristotle in Danyati, 2018).

Thesis 2

In the novel *Dosen Bucin*, thesis 2 is the reception that appears the most dominant, reaching 56.52%. This result shows that the novel circulating through the Wattpad app range score is awakening the readers' memory, causing a special emotional attitude. Based on the analysis that has been conducted, this novel reminds the memories of the readers who were students and alumni when undergoing lectures and thesis. In addition, thesis 2 also has a horizon of hope at the beginning, middle, and end stages of the content of the literary work, giving rise to impression subjectivity. Several examples from reception included readers thesis 2 are as follows.

Data 2

<p><i>Tahun 2019 kayak gitu, sampe telat mens 1 Minggu karna gak di ACC judulnya. Sekali di ACC besoknya langsung mens 😓</i></p>	<p>According to the readers' subjective evaluation, the story struggle to get ACC (approval) on thesis title very exhausting mind, health, and energy. This shows that the novel brings up memory experiences for the reader.</p>
<p><i>Bener bgt haha cilung aja jadi berasa makanan terenak karna efek udah di ACC dospem 😊</i></p>	<p>According to readers' subjective evaluation, the occurrence ACC title thesis by lecturer the guide on the novel raises someone's mood, which increases lust to eat. This was represented in the title of the experience moment ACC essay on life.</p>
<p><i>Iya berasa dapat hadiah yg sangat berharga kalau udah di acc judulnya 😊 soalnya kalau judul blm fix ya Allah galau kaya udah disakitin padahal gak ada yg nyakitin 😊</i></p>	<p>In this part, the reader compares empirical experience with the story that takes place in the novel.</p>
<p><i>Yah mengingatkan ku pada skripshit yang membuat tidur ku cuman 2jam terus langsung kerja huhuhu</i></p>	<p>In this part, the reader compares empirical experience with the story that takes place in the novel.</p>

Furthermore, in the novel *I Still Do*, readers' reception to this novel have a percentage of 86, 57% suitable with a statement in thesis 2. This is proven from all statements, and thesis 2 has the most receptions. Many readers feel suitability Among Street life with Street digital novel *I Still Do*. As in the section where readers react to a part of the story because they are moved by emotion or recall past experiences following the reception, suitable reader with statement thesis 2:

Data 3

<p><i>Bbeommeow : "Yang kayak gini yakin nggak suka?"</i></p>	<p>The novel tells how to figure Firza treats Taya's character by giving gifts to Taya in the form of a <i>flash drive</i> with carving initials named "N." According to a reader with the user name Bbeommeow, the behavior of a man like Firza is touching for a lady.</p>
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<p><i>Carolle06 : "Pertanyaan paling acu, bikin ambyar"</i></p>	<p>Storyline- This reveals the time Firza returns, licking the past with Taya, and the affections for him by asking, "Cannot move on from me huh, shit?" According to the reader with user name Carolle 06, this gives a flick emotion with subjective evaluation that thing could shake up heart a girl who ever keep feeling to someone.</p>
<p><i>Nisaharahap77 : "Hehehe ... ngaku aja deh taya kalo masih suka. Ntar nyesel"</i></p>	<p>The story tells Taya, who saw Firza and Elok currently in the canteen, then Taya dodged Mas Danny's question: he was jealous of Nice close _ with Firza. Despite avoiding Mas Danny's inquiry, Taya's character is depicted as being furious to see Firza with good reason. According to Nisaharahap77, Taya is more honest about her feelings that he still likes Firza than he recently recognized.</p>
<p><i>Popilestari0 : "Pasangan ini tuh uwu banget"</i></p>	<p>Explain how treatment works in the story. Such a Firza is excellent to Taya, who does not make Taya sleepy with treatment, but Taya again avoided treatment Firza. This is why Popilestari people ranked Taya and Firza as a nice couple.</p>
<p><i>Mikaa3012_ : "makanya jelasin dlu dong sm taya, bego."</i></p>	<p>Chapter 5 describes Taya's jealousy over Firza's proximity to Nice, albeit Taya misconstrued Firza's failure to explain the reality to Taya. This makes the user's name Mikaa3012 unhappy with Firza until he swears words on action Firza he considers no profitable.</p>

Thesis 2 in the novel *Mantan Kakak Ipar Rasa Pacar* had 89.96% in the very high category. This demonstrates that Former digital novel reader *Mantan Kakak Ipar Rasa Pacar* has many readers who provide feedback on how they react to the Street wake-up narrative feeling. Furthermore, the plot could interest readers by giving reception to those who fluctuate the novel. This is consistent with several examples reception readers in the novel *Mantan Kakak Ipar Rasa Pacar*:

Data 4

<p><i>Syirrahari : "Stop skenario ini... terlalu banyak sorry yang keluar dari mulut jigongmu. Aku sampe pingsang gegara bacotan krokodil bau kentut"</i></p>	<p>The story narrates that Hana's character is cheated on by her boyfriend. Even though Hana feels the relationship should end, Dewa begs to give him a second</p>
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	opportunity. Hana is steadfast in her refusal to place a chance before Dewa.
<i>Widjan : “Adek lagi patah hati jadi berasa nemu oasis di tengah lahan tandus kan”</i>	In the novel, Hana’s character has a shattered heart due to a trip to Bali and meets Tama, her ex-older brother-in-law. The first time seeing Tama, Hana feels stunned by her good looks. Therefore, readers with the username Widjan believe Hana appears lonely in the middle field due to their broken heart, but meeting Tama is like meeting an oasis in the middle field desert.
<i>_Keenan_ : “Rambutnya yang diacak-acak, hatinya yang porak-poranda”</i>	Hana frequently misbehaves in close quarters with Tama and abruptly messes up hair in the middle of their conversation, making Hana even more uncomfortable. This leads a reader with the name Keenan to believe that even though Tama not only messed up Hana’s hair, but also Hana’s heart.
<i>QueenLalia : “Gue sih risih kalo jadi si Hana wkwk”</i>	Tama is invited to stay in the same house as Hana for as long as Hana is still in Bali, even though Hana has never been in a location with other men outside his father. The user, QueenLalia, responds by saying she worries about having to be with another man.
<i>Ppanime6 : “Yang lain baper gua malah nggak jir”</i>	According to the plot, Tama and Hana are the characters who will communicate by messaging. Many readers remarked that they were touched by Hana and Tama’s discussion message. However, a reader made a subjective evaluation that he did not moved with the discourse but became amused by the message.

Analysis result to thesis category 2 on digital novel shows the score reception is high enough. In the novel *Dosen Bucin*, thesis 2 is in the reception category of the medium, in contrast to the novel *Still I Do*, and the novel *Mantan Kakak Ipar Rasa Pacar* became in the reception very high category. This demonstrates that the design sequences in the narrative can stimulate the emotional reader’s attitude and bring up seasoned empirical readers. The comments show that they relate events in the novel to real-life experiences. The reader watches the narrative proposed by the novel’s author while immediately recalling the stories that appear in the novel. Literary works do not emerge from empty culture and describe public life (Juodeika, 2022; Saltarelli, Saltarelli,

2012; Boyd, 2018; Kissova, 2015). Mimesis is the most dominant appearance among readers of digital novels.

The analyzed novel of thesis 2 stated the similarities between the contents of written works and real life situation. What is portrayed is a copy of the real world, yet the reader senses something real. According to Aristotle, literature builds the world and sanctifies man's soul as a tool of catharsis (Danyati, 2018; Wahyuningsih, 2017; Wulandari, 2015). Plato and Aristotle are two philosophers of great Greek that could not be released from mimetic theory. According to Abrams (Ratna, 2013:70), a mimetic approach is a primitive aesthetic in the views of Plato and Aristotle. Plato stated that the basic consideration is the world of experience, and literary work cannot represent the real truth but only as an impersonation.

Thesis 3

In the novel *Dosen Bucin*, there is a 21.73% reception confirmed by readers following thesis 3 Jauss. This result shows a very low reader reception in support of the horizon. The readers do not notice aspects of hope including meeting, exceeding, or even denying expectations of the story read. In the story, readers have expectations about the middle account. The results obtained from thesis 3 can be seen in the following example.

Data 5

<i>Gapaham samsek</i>	Based on the thesis, the perception of comments show that readers do not understand the context of a story in students' life. This thing implies the story presented no fulfill hope.
<i>Sumpah gw kek orang linglung baca cerita ini</i> 😞😭	According to the reader's perception, the story leaves the reader perplexed. This indicates the story is delivered to the reader rather than the following hope.
<i>sukaa banget sama cerita ini padahal baru part awal lanjut kali yaa</i>	Perception shows that the reader gets satisfaction from the story of <i>Dosen Bucin</i> . Therefore, the story is presented under the expectation of the reader's hope.
<i>Gausah pke bhsa inggrs, w mles buka2 google</i>	Based on the thesis, I hope the reader uses English terms that make the reader confused. Therefore, the story is presented according to the reader.

In the novel *I Still Do*, the percentage reception among suitable readers with thesis 3 is about 6%. Existing percentage findings fall into a very low group, demonstrating that readers from the digital do not already support, or go beyond, or even deny the horizon of readers' expectations. Following a few examples and an explanation, reception arriving *I Still Do* digital novel reader in thesis 3:

Data 6

<p><i>Ukikluardi : “Wah.. Peribahasanya luar biasa”</i></p>	<p>Chapter 6 tells that Danny and Taya are suspicious. For example, Firza approached Taya only to eliminate the students who approached him during the course. The questionable item that Taya thought was even impossible until Firza requested him to marry, like expecting a cow to develop a breed by laying eggs, or in other words, it is impossible!</p> <p>According to user UkikLuardi, the sentence “like expect cow develop a breed with lay eggs, or impossible!” is a very good proverb, a line in this novel that is beyond the horizon of hope reading user name UkikLuardi.</p>
<p><i>Rupajelita : “Basi banget cewe modelan gini di wattpad”</i></p>	<p>In the story, the character Cantik hits Taya to make Taya stays away from Firza. In contrast, Cantik is younger Taya.</p> <p>According to reader Rupajelita, characterizations are stale for being told on the Wattpad site.</p>
<p><i>Shiwangsa: “Baru prolog dan sdh excited...let we see...”</i></p>	<p>The story prologue section narrates the beginning between Taya and Firza. The beginning of the tale in this prologue piques the interest of user name shiwangsa to read Street’s story next. Therefore, the story’s beginning also piques the reader’s attention with a shiwangsa account.</p>
<p><i>Dekifa13 : “Kenapa sih ceritanya selalu penuh dengan miskomunikasi dan jaim gaje, pengen firza yang to the point gitu dan teges, jangan taya mulu yang kesannya jadi overthinking”</i></p>	<p>The story of the real Firza and Taya depicted each other. However, Firza asked about Taya's feeling, who had prestige for confessing her feelings. This causes a reader named Dekifa13 to be dissatisfied with the novel’s plot, as though he had cornered one of the characters’ figures.</p>

In the next novel *Mantan Kakak Ipar Rasa Pacar*, there is a 1.82% reception among incoming readers in category thesis 3. This shows that a suitable reception reader with thesis 3 enters the very low category, and readers do not fully focus on how Street, the story of this novel, could meet the horizon of hope. Following spelled out several examples reception *Former* novel reader, *Mantan Kakak Ipar Rasa Pacar* are suitable with thesis 3:

Data 7

<p><i>NovieSofanie0: "Suka banget gaya bahasa ceritanya... Hana bikin gemes."</i></p>	<p>Hannah's boyfriend named Dewa cheated on her. She quickly understands that Dewa is not a good guy. According to the reader with the user name NovieSofanie plot this good, with cognition plot is under the horizon of the reader hope.</p>
<p><i>RismaFauziyah833 : "Cerita ini sangat bagus"</i></p>	<p>Chapter 15 discusses Hana and Tama being themselves and enjoying love in a place. However, everything changed when Tama called, and someone provided Hana with an article with an available photo. According to the reader with the user name RismaFauziyah833, this is very good and can be concluded from the reception.</p>
<p><i>My_Rose95: "Suka banget sama ceritanya ternyata sudah cetak. Stok masih ada ga?"</i></p>	<p>Reader with user name My_Rose95 already read chapter 21. However, several chapters have already been removed from this work due to their inclusion in the version book. Therefore, the reader wants to buy a version book from the digital novel of <i>Mantan Kakak Ipar Rasa Pacar</i> to continue reading some deleted chapters. This novel provides the reader with a suitable horizon of expectations.</p>
<p><i>Devylina07 : "Ebooknya naik harga kak, Cuma karna aku suka ya sudahlah gapapa"</i></p>	<p>The reception reader explains that he liked the story's plot from the novel <i>Mantan Kakak Ipar Rasa Pacar</i>. Although the price of this novel's digital books has risen, this is not an issue because people are eager to read the entire story.</p>

The analysis result for thesis 3 is very low on the novel *Dosen Bucin, Still Do*, and the novel *Mantan Kakak Ipar Rasa Pacar*. In this thesis, the reader did not receive enough digital novel stories based on the hopes that they expected. Expectations on these three theses imply that a tale can fulfill, exceed, or even deny expectations to what they read. At this level, a partial layperson puts high hopes for their novels read. They read novels as ingredient entertainment and enjoy every page-by-page story presented while feeling emotions and meanings from every part of the middle of the novel conflict read.

Readers of novels among teenagers carry out the process of reading by dominant and adding insight. Teenagers who read popular novels on this digital device like to read since they find it enjoyable. While reading this, they have an emotional

attachment and often discuss it with friends (Intan, 2019; Noor, 2017; Saidin & Ahmad, 2015).

Thesis 4

In the novel *Dosen Bucin*, thesis 4 is the same as 1, which is not too dominant/visible. Perception of the reader in thesis 4, novel *Dosen Bucin* only around 2.88%. This result shows that readers of *Dosen Bucin* digital novels do not notice or understand history at the decision of the times. Therefore, capable readers balance reading with formal history understanding. The reader can cross borders by being receptive and equipped to contribute critically to a literary work.

Data 8

<p><i>"I don't know, and I don't care either," lbh tepat pake either</i></p>	<p>Based on a critical reader's thesis that contributes to a literary work, commentary demonstrates that the reader makes comments regarding the grammar written in the novel.</p>
<p><i>"imo, 'kayaknya' lebih cocok kalo buat cerita daripada 'keknya', soalnya ini bukan chatting xixi"</i></p>	<p>Based on the thesis contribution of a critical reader to literary work, the commentary provides suggestions regarding the grammar written in the novel.</p>

In the novel *I Still Do*, the incoming reception in thesis 4 only amounted to 1.41% in a very low category. Reception readers in the digital novel *I Still Do* take a lot of notice of the history development. However, there are several incoming comments categories following thesis 4:

Data 9

<p><i>AsihPertiwi : "Kak Fio....dan anak khayalan sya adalah fiori heheh tp masih jauh masih dlm perencanaan 😊 karena masih ngikut aturan pemerinta 2 anak skrg cukup lah ya hihhi. Sy bukan introvert apa ya lebih ke ga suka keramaian kali ya,tp se ramai apapun klo bareng keluarga fun dan oke oke z tuh tp emng sy g punya temen bisa diitung lah, teman yg bener² temen tuh ga ada...g tau z jd yg dekat tuh keluarga. Suka cerita kaka mulaidari daru,zul dan ini otewe firza hehe. Semoga kak fio sehat dan bahagia selalu ya"</i></p>	<p>The reception gave the reader the name of user AsihPertiwi and explained that she already follows the authorship development of the novel. Readers also like novels written by the writer.</p>
<p><i>Dan537 : "hay kak salam kenal juga... aku rahmi emak2 punya dua anak. Aku udah lama sih follow kakak cerita yg bikin aku follow kk ceritanya lalita.. ttp semangat"</i></p>	<p>The reader gives reception to the novel <i>I Still Do</i> by following all development authorship in other novels.</p>

<i>dan ttp jaga kesehatan y buat kakak dan keluarga”</i>	
<i>Sri_wartiniii : “Hai kak, salam kenal. Aku udah lama follow kakak dan baca semua cerita kakak. Gak tau kenapa, suka banget sama anak-anak kakak.</i>	In the reception of <i>I Still Do</i> novel the reader introduce herself. Therefore, novels written are accepted. The writer constantly brings unique content to the story.

In the novel *Mantan Kakak Ipar Rasa Pacar*, the reception of suitable readers with thesis 4 is 0% in the very low category. This demonstrates that there is no reception from Former digital novel reader *Mantan Kakak Ipar Rasa Pacar* to illustrate how potency creation could actualize in comprehending the reader based on the decision of the times.

Analysis result of thesis 4 on digital novels shows a very low readership reception. Furthermore, in the novel *Mantan Kakak Ipar Rasa Pacar*, no identified single comment indicating reception in category thesis 4. According to Jauss’s thesis 4, a reader should comprehend the context of legal history of the past, events history, choice history, and connect it to object middle reading directed by readers (Rodriguez, 2013; Muslimin, 2020). This is more pronounced than the share of digital books in that the reader does not recognize historical components incorporated in something works. Beginner readers in context do not have the skill to judge literary works, and their comparison with occurrence can only impact the story (Putri e.a., 2020; Andriyani & Piliang, 2019).

Thesis 5

The reception reader in the novel *Dosen Bucin* does not even see thesis 5 materialize. According to the analysis of the findings, just 1.44% of the receptions for this work featured thesis 5. Therefore, few readers of this digital book grasp the growth of literature as a literary phenomenon. Innovation is very decisive as an academic work that is understood against the background of other literary works. There are few critical assessments of innovation stories in literary works on digital book readers. The following is an example perception of digital literature in thesis 5.

Data 10

<i>Sumpah, abis nemu 4 cerita kaya gini, yg paling mending ini sih. Yg lain pada ga ada logis2 nya wkwk</i>	The Comments show appreciation for the reader-related innovation in thesis evaluation and criticism of literary works. Readers evaluate that this novel was better than the previous with the theme of a similar story in previous novels.
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Reception readers to thesis 5 do not appear in the novel *I Still Do*. This shows no reception highlighting the story from evolution or previous incident in earlier literary works.

In the novel *Mantan Kakak Ipar Rasa Pacar*, reception is a suitable reader with 0.3%, which implies very low. The result explains that the reception reader does not highlight how the plot of the story. This is the evolution that exists from Street story’s

previous literary works. However, there is one reception highlighting reader _ evolution, namely:

Data 11

<p>Nayfaeuu: “Sudah kusuma astaga sedihnya seperti cerita Matahari Setengah Lingkaran. Pesan undangan di gebetan”</p>	<p>In the scenario, Hannah believes Tama will marry another girl and orders the invitation to be designed for Hana, who has emotions for Tama. The reader emphasizes how the storyline of the story character who orders an invitation to the person you like is an evolution of plot from another story, Sun Half Circle.</p>
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The analysis result of thesis 5 shows very low reception from the digital readers’ novels *Dosen Bucin*, *Still I Do*, and *Mantan Kakak Ipar Rasa Pacar*. Thesis 5 classifies readers’ understanding of the history of literature as the evolution of a literary phenomenon that produces innovation. Understanding this literary innovation, in the end, will bring up attitudes and thoughts critical of the reader, causing the reader to object to the reading. Therefore, the Wattpad digital novels still have a very low understanding of the history and phenomena of literature. The critical comments offered as element assessment/criticism of something works have not materialized. Furthermore, the ability to critique literary works is a skill that most readers lack. To analyze a literary work, the reader needs to be familiar with the draft literary philosophy, literary history, and literary studies (Turaeni, 2019; Pradopo, 2021). Remember that maintaining digital novel reading by lay readers involves catharsis. Thus it is evident why reception is important with five low values.

Thesis 6

Thesis 6 confirmed the reader’s acceptance of digital novels and discussed perspective synchronic in understanding literary works. The diachronic perspective is a historical understanding of the homogeneity of literary works seen from the chronology of events and their environment. This shows that digital novel readers come to the stage of understanding synchronic and diachronic when reading literary works.

In the novel *I Still Do*, there was no existence reception suitable reader with thesis 6. This proves that the reader from the digital novel *I Still Do* does not highlight how relationships build the plot of the story.

The novel *Mantan Kakak Ipar Rasa Pacar* continues in the same way as earlier works, and suitable reception reader of this novel with thesis 6 get percentage 0 %. The absence of a reception reader demonstrates that the digital novel reader does not have many highlights on how evolution connects ancient and new literature.

Thesis 7

In the novel *Dosen Bucin*, thesis 7 shows a 15.94% reception reader yield. This means understanding readers’ digital novels as a unique history of social existence throughout the ages. The reader of *Dosen Burcin’s* novel is still not optimal in perceiving the social function of literature as the horizon of life expectancy, understanding of the

world, and the influence on social behavior. The concept of *imitationaturae* says that literature represents a previously existing reality. Therefore, several receptions show that their literary works could impact lives daily.

Data 12

<i>Allahuakbar baru capt 1 udah ada beban. Mana bebannya sama lgi gue jg pas mau setor judul 🤔. Tpi blom tau mau judul apa yaallah. Do'a in gue napa</i>	Readers in the comments show that they get impact from the literature.
<i>Kok jadi males kuliah njirrr..</i>	The comment shows the effect of a novel that affects the spirit reader in undergoing lectures. Possibility reader is a student medium on or student early level.
<i>Gue lagi belajar ini dong, buat laporan proposal penelitian, berasa kek gue udah mau skripsian padahal baru semester 3, disuruh cari judul terus kerjain bab 1 2 3 4 🤔</i>	This demonstrates the book reader's cause-effect relationship, which makes it appear in the position of the middle character going through the script. However, readers are just the beginning of the semester of college.

The novel *I Still Do* found reception readers with a provision like a 6% of thesis 7 in a very low category. Some examples from reception readers who believe that Street, the story of this novel, is similar to daily life may be found on the chart below:

Data 13

<i>Hallohdhya : "dampak cowok baik ke semua perempuan"</i>	Firza has numerous student fans in the tale figure, one of whom thinks it is great to be a lab assistant. Taya was informed of the situation as a result of this. Firza threatened the problem when he had a connection with the student alone. However, the reader identifies several reasons why many students are fascinated by Firza.
<i>Wintersweetness : "Pacar bukan dilabrak iya. Jd inget temenku pernah dilabrak sm mantannya pacar dia. Disamperin ke kampus anjirrr!!! Gua gatau kan yak gue ajak pergi krn saat itu emg mau buru2 pergi dengan santai eh eh udah ajak aja yukyuk kita mau kesini. Trs temen gue yg duluan duluan trs gue ttp kekeuh ayuk ayuk buru ajakin aja gpp WQWQWQ" (15 September 2021) (Chapter 6)</i>	Figure Beautiful advised Taya to avoid Firza. Beautiful, however, is no longer a Firza lab assistant. The readers relate the story of his acquaintance, who is in the same situation as Taya. Her ex was hit, despite having a bond but running into other people.
	The story is told to Tama, Hannah and Citra. However, Tama undid the intention

	<p>after being aware that he could not do it to Citra.</p> <p>Reader Anti Pelakor feels carried away by the story's true experience. Brother was also someone who did Things like Tama, but the brother did not want to follow in his footsteps.</p>
<p><i>Anti_Pelakor : "Abang aku juga kaya gini, tapi dia enggak mau kalau aku kayak dia"</i></p>	<p>The story tells figure Firza by profession as head of department major technique electro.</p> <p>This carries the reader away because of the character Firza, who recalls working with the head of the department of technology electronics on campus.</p>
<p><i>Cho_cocone : "Jadi ngebayangin kepala departemen teknik elektro di kampus gue 🤔" (Prolog)</i></p>	<p>In the story, Taya became the best graduate but had a poor score in math. However, according to the reader with the user name Humans who like to read the value, Taya was in a good category.</p>

Analysis result to thesis 7 also shows very low value. Thesis 7 in literary reception on perspective Jauss should describe social existence throughout the ages. Digital novel readers at the level are still not optimal in perceiving the social function of literature as the horizon of life expectancy, understanding of the world, and its influence on the social behavior reader. Therefore, several receptions show that their literary works read could impact lives daily. In some readers (no significant), literary works have been given impact in the form of addition enthusiasm, decline spirit, until impact other social in life daily based on the stories. A motivating story will give impact motivation to the reader, while a suggestive story about fear/worry also impacts the reader's mood every day. This thing shows two of the functions of literature *dulce et utile*. Those literary works are presented to the middle Public as "pleasant" and "useful" means (Qurani, 2022; Nahdhiyah ea, 2022). Literary work does not exclusively serve as a story of consolation pain, comfort for the reader, or a means for vent emotions. It can also give the reader positive benefits and contributions to daily life (Sukirman, 2021; Herfanda, 2018).

Conclusion

A study was conducted to generate a response from the audience at a literary reception. Therefore, this research focus on assessments of the reader in digital literature to receive an immediate recognition and appraisal through comments.

Based on the results of three digital novels released by the Wattpad application, namely *Dosen Bucin*, *Still I Do*, and *Mantan Kakak Ipar Rasa Pacar*. The most dominant response is found in thesis 2, and domination reaches 71.5% at a high level. Thesis 2 in Jauss literary reception means that academic work can awaken the reader's memory. In this context, the reader has a horizon of expectations at the literary work's beginning, middle, and end stages. The process of receiving the text is the reader's subjective impression.

Based on Jauss' literary reception, part comment leads to the reader's attitude toward the novels before real-life experience. These digital books arouse readers' subjective impressions, bringing up emotional attitudes such as wrath, grief, happiness, and enthusiasm. Feeling emotional is stimulated because the experiences are relevant, and it becomes a wish.

Aside from thesis 2, which is sufficient, many people discovered thesis 3 and 7 with a low proportion. Readers of digital books are also seen indicating their achievement expectations for the novels they have read. Furthermore, impressions and disappointment are visible when expectations are met or even exceeded.

Thesis 7 arises from the reader's remark, and the theory of this concept is based on reality. Literary works in this thesis are based on daily life, and it is capable of influencing social reader behavior. Comments on the digital book reader based on thesis 7 Jauss demonstrate that there is an effect of reading on the reader. In addition, digital novels impact the reader's decision when facing the same situation. For example, the novel Dosen Bucin, which depicts challenging student moment guidance, impacts readers in college. Direct or indirect literary works will impact the embodied reader's psychological, ideological, and sociological factors.

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