

**READER RESPONSE ANALYSIS ON THE PLOT TWIST OF
FLANNERY O'CONNOR'S *GOOD COUNTRY PEOPLE***

THESIS

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**DEPARTMENT OF ENGLISH LITERATURE
FACULTY OF HUMANITIES
UNIVERSITAS ISLAM NEGERI MAULANA MALIK
IBRAHIM MALANG**

2019

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THESIS

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**UNIVERSITAS ISLAM NEGERI MAULANA MALIK
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2019

APPROVAL SHEET

This is to certify that Muna Wahida Dzulhija's thesis entitled **Reader Response Analysis on the Plot Twist of Flannery O'Connor's *Good Country People*** has been approved by the thesis advisor for further approval by the Board of Examiners as one of the requirements for the Degree of *Sarjana Sastra* (S.S) in Department of English Literature, Faculty of Humanities, Universitas Islam Negeri Maulana Malik Ibrahim Malang.

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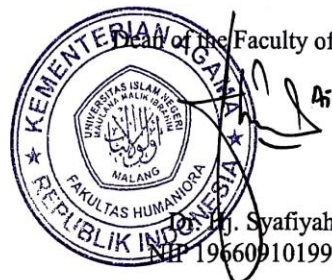
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MOTTO

“No two persons ever read the same book”

-Edmund Wilson-

DEDICATION

The thesis is proudly dedicated to:

My beloved parents H. M. Mujtahid and Binti Mas Aliyah, S.Pd

My lovely sister Hilma Rosyida Ulya

My lovely supportive little brother Hilwan Tamaro Hijazy

Thanks for your love, affection, and support given to me.

You are my Mi Casa.

STATEMENT OF AUTHENTICITY

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Malang, December 20, 2019

Writer,



Muna Wahida Dzulhija

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Bismillahirrahmanirrahim

My foremost thanks go to Allah SWT for my strength and health to carry this thesis. *Sholawat* and *salam* are always upon our prophet Muhammad who has guided us to the right way of life. Thereby, I can finish this thesis under the title “Reader Response Analysis on the Plot Twist of Flannery O’connor’s *Good Country People*” as the requirement to attain the Degree of *Sarjana Sastra* in Department of English Literature at UIN Maulana Malik Ibrahim Malang.

My sincere gratefulness is always conveyed to my advisor, Miftahul Huda, M. Pd, who has spent his valuable moment to read, evaluate, and always be patient to give advantageous suggestions for improvement of this thesis. For all of my lecturer who have given me their best for teaching me in this green university.

My gratitude is also presented for my beloved parents H. M. Mujtahid and Binti Mas Aliyah S. Thanks for prayers, loves, and affections to raise and educate me. May Allah SWT always safeguards dad and mom. For my lovely little sister and brother Hilma Rosyida and Hilwan Tamaro, thanks for loving and supporting me.

At last, I invite the readers' suggestion and criticism to make this thesis better. Moreover, this thesis is expected not only to be useful for the readers but also further researchers who study in the same area.

Malang, December 20, 2019

Muna Wahida Dzulhija

ABSTRACT

Dzulhija, Muna Wahida. 2019. **Reader Response Analysis on the Plot Twist of Flannery O'Connor's *Good Country People***. Thesis. Department of English Literature, Faculty of Humanities, Universitas Islam Negeri Maulana Malik Ibrahim Malang.

Advisor : Miftahul Huda, M.Pd.

Key words : Plot twist, Reader response criticism

The short story by Flannery O'Connor entitled *Good Country People* is a short story published in 1955 in O'Connor's short story collection *A Good Man Is Hard to Find*. After reading the story, can be known that this story ended with an open plot and there is plot twist in the conflict part. This ending creates multi-interpretation among the readers and those interpretations may bring up different answer. This response of the readers needs to be analyzed because the role of the reader cannot be omitted from their understanding in literature and the readers do not passively consume the meaning they find in literature (Tyson, 2006).

This study examined the short story *Good Country People* based on following problem: What are the responses of male and female readers on the plot twist of *Good Country People* by Flannery O'Connor. This study is literary criticism, means that the study of evaluation and interpretation of literary work. Then this study applies reader response approach by Wolfgang Iser to observes what responses are will be given by the readers after reads the story. There are two sources of data used, first is the short story *Good Country People*, and the second is responses given by male and female readers who have been previously selected under some criteria as Implied and Actual reader.

The study aims to observe the reader's responses to the plot twist in *Good Country People*. Overall the results of these research show that, the response given by the male and female readers to the plot twist are significant difference. These different responses are fully affected by their live and knowledge background, their personal understanding through the reading process on the story, also their own habit and experiment. X1 and Y1 as the pseudonym of the actual readers which consists of male and female readers are recognizing that *Good Country People* used plot twist in the conflict between main characters. Y1 says that the plot twist was surprising and makes the story more interesting. This response is opposite with X1's, he says that the plot twist is interesting but it is didn't surprise him with the ending of the story. Different responses given by X2 and Y2. X2 as the pseudonym of male implied reader says that the ending of the story didn't surprised him and he also didn't know there is plot twist which used in the story. X2 says that he already guessed that the ending Hulga was tricked by Manley. The last reader, Y2 as the female implied reader gives similar response with Y1's response. Y2 says that the ending was makes she surprise and she recognize that plot twist which makes the story exciting to read.

مستخلص البحث

ذوالحجة، مونا واحدة. 2019. تحليل استجابا للقارئ على قطعة تحريفية في قصة قصيرة *Good Country People* لـ Flannely O' Connor's. البحث العلمي. قسم اللغة الإنجليزية وأدبها، كلية العلوم الإنسانية، جامعة مولانا مالك إبراهيم الإسلامية الحكومية مالانج.

مشرف : مفتاح الهدى، الماجستير

الكلمات المفتاحية: قطعة تحريفية، تحليل استجابا للقارئ

يُكتب قصة قصيرة لـ Flannely O' Connor's بالموضوع *Good Country People* هي إحدى من قصة مجموعة لـ Flannely O' Connor's بالموضوع *A Good Man Is Hard to Find* التي نشرت في السنة الف وتسعمائة وخمسة وخمسون. بعد قرأت قصته، أن النهاية هذه القصة **بالنوع العُدّة المنفتحة** والقطعة التحريفية التي تستخدم في مخاصمة. هكذا النهاية، تطلع على أنواع التطبيق بين القارئ وتظهر أكثر التطبيق على المتنوع الاعتقاد. يجب تحليل الاعتقاد المختلف الذي قدمه القارئ لأن دور القارئ لا يمكن إزالته من فهمهم للأدب ولا يستهلك القارئ بشكل سلبي المعنى الذي يجدونه في الأدب (Tyson، 2006).

يبحث هذا البحث عن قصة قصيرة بالموضوع *Good Country People* ، وأسئلة البحث هي أي الاعتقاد الذي يُعطي للقارئ وللقارئة على قطعة تحريفية في القصة القصيرة *Good Country People* لـ Flannely O' Connor's. والمنهج البحث في هذا البحث هو النقد الأدب الذي تقويمية وتطبيقية على الأدبي. ويستخدم هذا البحث المنهج عند Wolfgang Iser ليلاحظ أي استجاب الذي يستخدم للقارئ بعد قراءة هذه قصة قصيرة. أما مصادر البيانات هذا البحث (1) قصة قصيرة *Good Country People* (2) استجاب من القارئ والقارئة يختارها بالمعيار قارئ الضمني وقارئ الحقيق.

ويهدف هذا البحث ليلاحظ الاعتقاد للقارئ على قطعة تحريفية في قصة قصيرة *Good Country People*. ونتائج هذا البحث أن استجابا يُعطي للقارئ وللقارئة على القطعة التحريفية يملك الفرق الهام. x^1 و y^2 هو الإسمان مستعارة للقارئ وللقارئة ليعرف أن قصة قصيرة *Good Country People* تستخدم قطعة تحريفية في الصراع بين الشخصية الرئيسية. نطقت y^1 أن قطعة تحريفية تعجبها وجعلت قصة

قصيرة اهتماما. يختلف هذا الاعتقاد من x^1 أن قطعة تحريفية اهتماما لكن لاتعجبه في النهاية. الاعتقاد مختلف يُعطي ل x^2 و y^2 . x^2 هو الإسم مستعارة من القارئ أن النهاية في قصة قصيرة لاتعجبه ولايعرفه كان قطعة تحريفية في قصة قصيرة. نطق x^2 أنه خرصت Hulga سينخدع Manley. القارئة الأخيرة، y^2 للقارئة مستعارة تعطي استجاب المتساوي بالاستجاب y^1 . نطقت y^2 أن نهاية في قصة قصيرة تعجبها وتعرفها أن جعلت قطعة تحريفية اهتماما للقراءة.

ABSTRAK

Dzulhija, Muna Wahida. 2019. **Analisis Respons Pembaca Terhadap Plot Twist dalam *Good Country People* Karya Flannery O'Connor's**. Skripsi. Jurusan Sastra Inggris, Fakultas Humaniora, Universitas Islam Negeri Maulana Malik Ibrahim Malang.

Dosen Pembimbing : Miftahul Huda, M.Pd.

Kata Kunci : Plot twist, Analisis respon pembaca

Cerita pendek yang ditulis oleh Flannery O'Connor berjudul *Good Country People* adalah cerita pendek yang diterbitkan pada tahun 1955 dalam buku kumpulan cerita-cerita pendek milik O'Connor yang berjudul *A Good Man Is Hard to Find*. Setelah membacanya, dapat diketahui bahwa cerita ini diakhiri dengan plot terbuka dan juga plot twist yang terdapat pada konfliknya. Akhir cerita ini menimbulkan berbagai interpretasi diantara para pembaca dan banyaknya interpretasi tersebut memunculkan berbagai macam respon. Berbagai respon pembaca ini perlu dianalisa karena peran pembaca tidak bisa dihilangkan dari pemahaman mereka terhadap sastra dan para pembaca tidak secara pasif mengonsumsi makna yang mereka temukan dalam literatur (Tyson, 2006).

Penelitian ini meneliti cerita pendek berjudul *Good Country People* berdasarkan rumusan masalah berikut: Respon pembaca laki-laki dan pembaca perempuan terhadap plot twist dalam *Good Country People* oleh Flannery O'Connor. Penelitian ini merupakan kritik sastra, yang berarti studi evaluasi dan interpretasi terhadap karya sastra. Selanjutnya, penelitian ini menggunakan pendekatan respon pembaca oleh Wolfgang Iser untuk mengamati respon apa yang akan diberikan pembaca setelah membaca cerita tersebut. Terdapat dua sumber data yang digunakan, yang pertama adalah cerita pendek *Good Country People*, dan yang kedua adalah respon yang diberikan oleh pembaca laki-laki dan perempuan yang telah dipilih sebelumnya dengan kriteria pembaca tersirat / Implied dan pembaca yang sebenarnya / Actual.

Penelitian ini bertujuan untuk mengamati respon pembaca terhadap plot twist dalam *Good Country People*. Secara keseluruhan, hasil dari penelitian ini menunjukkan bahwa respon yang diberikan pembaca laki-laki dan perempuan terhadap plot twist memiliki perbedaan yang signifikan. Respon yang berbeda-beda ini didapatkan dari pengaruh latar belakang pengetahuan dan kehidupan, pemahaman mereka pribadi terhadap cerita saat proses membacanya, juga kebiasaan dan juga pengalaman para pembaca. X1 dan Y1 merupakan nama samaran untuk pembaca actual yang berisi pembaca laki-laki dan perempuan dapat mengetahui bahwa *Good Country People* menggunakan plot twist dalam konfliknya antar tokoh utama. Y1 mengatakan bahwa plot twist nya mengejutkannya dan membuat cerita semakin menarik. Anggapan ini berbeda dengan milik X1 yang mengatakan bahwa plot twist nya menarik tetapi tidak membuatnya terkejut pada ending ceritanya. Respons berbeda diberikan X2 dan Y2. X2 merupakan nama

samara dari pembaca implied laki-laki mengatakan bahwa ending cerita tidak menejutkannya dan ia juga tidak tahu bahwa ada plot twist yang digunakan dalam cerita. X2 mengatakan bahwa dia sudah menebak Hulga akan ditipu Manley. Pembaca yang terakhir, Y2 sebagai pembaca implied perempuan memberikan respons yang serupa dengan respons Y1. Y2 mengatakan bahwa ending cerita mengejutkannya dan ia mengetahui bahwa plot twist lah yang membuat ceritanya menarik untuk dibaca.

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CHAPTER I

INTRODUCTION

This chapter presents background of the study, statement of the problem, objective of the study, scope and limitation of the study, significance of the study, definition of key terms, previous studies, and research method.

1.1 Background of the Study

The general definition of plot is one intrinsic element of literary work that describe the events to build a story. It is the central part and the foundation of a story because the plot relates one event to others in a pattern or a sequence. According to Klarer (1999), plot is the logical interaction of various thematic elements of texts which lead to a change of the original situation as presented at the outset of the narrative. He also states that through the plot, readers can understand the message and explicit or implicit moral values being conveyed by the author. The readers will get emotionally involved and feel connected with what they read.

To tell many events in a pattern or sequence, Klarer (1999) proposes four primary elements of a traditional plot, i.e., exposition or introduction, complication, climax, and resolution. Exposition or introduction is a presentation of the initial situation of a story. Exposition is disturbed by a complication or conflict which appears to produce and build the suspense. Complication or conflict can also create the excitement of a story. Complication eventually leads to a climax, that is the turning point of a story where everything converges. After the climax, the next

element is resolution of the complication. Resolution itself is the conclusion and the end of a story that may have a happy or tragic ending.

There is one literary technique that introduces a radical change in the direction or expected outcome of the plot in a work of fiction, known as plot twist (Filmmaker's Dictionary, 2000). Plot twist happens near the end of a story, and it may change the reader's perception of the preceding events, or introduce a new conflict that is placed in a different context. Lehrer (2011) says that revealing a plot twist to readers or viewers in advance is commonly regarded as a spoiler since the effectiveness of a plot twist usually relies on the audience not expecting it.

There are methods used to execute a plot twist, but in general, foreshadowing is commonly used by an author. Gaiman (2019) says that foreshadowing is a technique used by the author to create and build suspense, a feeling of unease, a sense of curiosity or a mark that things may not be as they seem which is a surefire way to keep the reader turning the page of that story. He also describes that the success of foreshadowing is subtle enough to surprise; the reader should not realize the foreshadowing itself until the actual event occurs later in the story. This is why foreshadowing is used to execute the plot twist, foreshadowing as a key tool for the author to build dramatic tension and suspense throughout the story before the unexpected development of the story occurs. A plot twist which used will makes the reader feels more interesting in reading literary works.

The literary work to be analyzed here is a short story by Flannery O'Connor entitled *Good Country People*. *Good Country People* is a short story published in

1955 in O'Connor's short story collection *A Good Man Is Hard to Find*. This story begins by describing Hulga Hopewell as the main character living with her mother in a small Southern community. Mrs. Hopewell in optimism named her daughter "Joy" at birth and is disappointed that her daughter changes her name to become "Hulga." Hulga has a Ph.D. in philosophy and rejects her mother's Christian values.

The plot of this story develops when the other character is added, a Bible salesman named Manley Pointer, known as a good country person. The story ends in an open plot type with the helpless Hulga watching the twisted figure of Manley Pointer. Followed by Mrs. Hopewell with Mrs. Freeman remarking on the sincerity of the young man, muses, "I guess the world would be better off if we were all that simple." "Some can't be that simple," Mrs. Freeman replies, "I know I never could." This ending creates multi-interpretation among the readers, like How could Hulga continue her life after that? What situation happens to Hulga before? What effects are given by Manley Pointer to the course of the story? And many more possible "mysteries."

Those questions may bring up different answers. The readers are allowed to give their interpretation and to answer what actually happens in the story. This response of the readers needs to be analyzed because the reader-response critics share two main beliefs about the important relation of the reader and the literary work itself. First that the role of the reader cannot be omitted from their understanding of literature and the second is that the readers do not passively consume the meaning presented to them by any objective literary text; instead, they actively make the meaning they find in the literature (Tyson, 2006).

Different literary critics deal with reader responses in their own way. Wolfgang Iser's phenomenological approach, for example, focuses on readers and their creation of meaning. Iser (1980) states that literary text needs the reader's imagination, which gives instinct for the reader to the next sequence of sentences they will read. Iser (1980) also considers "*set up between the power of the text to control the way it is read and reader's concretization of it in terms of his or her own experience which will itself be modified in the act of reading*" (in Selden, Widdowson, and Brooker, 2005). Reader response criticism thus gives the reader more influence in the meaning of the text compared to other critical literary theories. And, because of differences of reader's experiences, knowledge, beliefs, moods, and purposes for reading a text, they will interpret different meanings from their readings (Tyson, 2006).

Response is an answer, reaction, also everything said or done as a reaction to something that has been said or done (dictionary.cambridge.org). In this case, something that has been said or done means *Good Country People* story that has been read by the reader. The response given by the reader also different based on their different mindset and perspective. As a human being everyone is free to give a response, different response given depending on what are the concern is. It also can different depending on the gender of the reader; as male or female readers it is affecting their response towards the story.

Radway (1984) has an examination of the female reading process, and the result shows that for female readers reading is not a self-conscious and not a process in which they collaborate their thought with the author through their story itself.

Female readers tend to view their reading process as an act of discovery during which they glean from the information about people, places, and events not themselves in the book. This concept of female reading is found in Radway's (1984) essay entitled *Reading the Romance: Women, Patriarchy, and Popular Literature*. The point of her concept of reading is that female readers' reading process differs significantly from males' reading patterns.

On the other hand, Schweickart (in Davis and Womack, 2002) argues that male readers enjoy an easy sense of identifying the text in their reading process. Not like female readers, male readers view the text functions as a vital interconnection between the personal and the universal aspect. Perhaps, that many literary works have been written in an androcentric or male-centered style is the reason why male readers already feel a sense of connection between the text they read with the larger world in which he lives because of his privileged status of maleness. This difference of reading concept and process to a text may cause different understandings and responses of male and female readers to the storyline. Therefore, this study collects the responses of male and female readers on the plot twist in *Good Country People* storyline.

Good Country People has been analyzed in some research, such as Dan Yin's (2006) study entitled *The Irony Revealed by the Characters' Names in Good Country People* and Zhongming Bao & Juan Zhao's (2015) study entitled *A Freudian Psychoanalysis of Hulga in Good Country People*. The point which makes this study different from the previous ones is about the approach used and the specific topic analyzed. Many studies have analyzed the characters of *Good*

Country People but no studies analyze the response of the readers to the plot of the story. This study has both but with focus added to the plot twist in *Good Country People* story. Even though the previous studies are not directly related to this study, those can be references about the point of view, the concept, and the utilization of the same theory.

1.2 Statement of the Problem

Based on the background of the study, the researcher formulates the problem of the study as “What are the responses of male and female readers on the plot twist of *Good Country People* by Flannery O’Connor?”

1.3 Objective of the Study

This study aims to analyze the responses of male and female readers on the plot twist of *Good Country People* by Flannery O’Connor.

1.4 Scope and Limitation

This study focuses on the responses given by selected male and female readers of Flannery O’Connor’s *Good Country People*. This study is conducted to find out different responses given by the readers as the actual readers, who are considered familiar and get used to literary works, and the implied readers as they have different educational backgrounds, familiarity with the English language, but unfamiliarity with literary works. This subdivided might bring multi-interpretations or responses to *Good Country People*.

The future researchers can pay more attention to the varied backgrounds of the readers selected as the respondents. These various kinds of readers might bring different insight and multi-interpretations or responses to literary work.

1.5 Significance of the Study

Hopefully, this study will give both theoretical and practical contributions. Theoretically, the results of this study are expected to contribute to the theoretical development of literature related to the reader-response on the intrinsic element in literary work, i.e., plot. It is also hoped that this study will show the way how the theory of reader response by Wolfgang Iser is applied in literary studies.

Practically, the findings of this study can be used as the alternative reference for those who have the same focus of the study, i.e., the plot twist of *Good Country People*. The researcher hopes this study could be improved in the next studies.

1.6 Definition of Key Terms

The definition of key terms is provided to avoid misunderstanding of important terms used in this study. The key terms are defined as follows:

1. Plot twist is an unsuspected occurrence or turn of events in the story that completely changes the direction or outcome of the plot from the direction it was likely to go.
2. Reader response criticism is a literary theory focusing on the readers' reading experience of a literary work.

1.7 Previous Studies

There are some previous studies on *Good Country People* by Flannery O'Connor. The first one is Dan Yin's (2006) study entitled *The Irony Revealed by the Characters' Names in Good Country People*. The mere focus of this paper is on interpreting the irony revealed by the names of the characters to present the contradictions between the expectations and the reality in the story. The researcher applies the techniques of irony in discussing this story. The result of this study shows that the main character of *Good Country People*, Joy weak to put the meaning of her name into her dull life which just consists of her ambitions of study and the rejections to her environment. So she changes her name to gain her self-identity become Hulga.

The second is Zhongming Bao & Juan Zhao's (2015) study entitled *A Freudian Psychoanalysis of Hulga in Good Country People*. This study focuses on religious motifs and the character's grotesqueness, sin, and salvation. The researcher of this study applies the framework of new criticism, feminist criticism, violence aesthetics, and narratology. This paper specifically applies such Freudian concepts as libido, defense mechanism, and life-death instinct in interpreting the main character, Hulga in an attempt to shed light on Hulga's actions and minds as well as the author's motivations. The result of this study states that Freudian psychoanalysis plays an irreplaceable role in interrelating characters' actions and mental states, as well as in figuring out the author's writing motivations. Through the analyzing Hulga resort to defense mechanisms like psychological projection, denial, and displacement that we can see the reasons for her actions.

Another previous study is Riana's (2013) study entitled *Respons Pembaca Remaja terhadap Cerpen "Robohnya Surau Kami" Karya A.A Navis dan Implikasinya terhadap Pembelajaran Sastra*. This study aims to collect the response of teen readers in MAN 4 Jakarta towards the story. By distributing questionnaires and using the pragmatic approach the data was collected. This study has the result that the language and emotional involvement factors are the most interesting factors in A.A Navis's *Robohnya Surau Kami*.

The last previous study is Noor Rahmi's (2013) *Analisis Resepsi Pembaca Cerpen "Koroshiya Desunoyo" Karya Hoshi Shin'ichi (Studi Kasus Terhadap 15 Orang Jepang)*. This study aims to describe the response or reception of respondents to the short story and focuses on the reception of respondents to the elements in the structure builder of the short story *Koroshiya Desunoyo* by using the methods of reception, sociology of literature, and structuralism. The result shows although the story is short there are various types of messages that get by the respondents after answering the 28 questions i.e., don't trust other people easily, be more careful of cunning people, and don't judge someone just by their appearance.

The point which makes this study different from the previous studies is the approach used and the specific topic analyzed. If the previous study has analyzed the characters of *Good Country People*, but no study focuses on the response of the readers then, the others observe the responses of the readers but it was in different literary works. This study has both but with focus added to the plot twist in *Good Country People* story. Regardless of the fact that the previous studies are not directly related to this study, those can be references about the point of view, the

concept, and the utilization of the same theory. Therefore, the researcher picks the title of this study "Reader Response Analysis on the Plot Twist of Flannery O'Connor's *Good Country People*."

1.8 Research Method

Method refers to an organized and particular way to achieve the aim of doing something, in this case, means this study (dictionary.cambridge.org). The method formulates ideas and thoughts that are based on a scientific approach. In this part, the writer discusses the research design, data source, instrument, data collection, and data analysis.

1.8.1 Research Design

This study applies literary criticism as a literary work that becomes the main object to study. Literary criticism is the study of evaluation and interpretation of literary work. Klarer (1999) says that literary criticism refers to the literary interpretation of texts as well as their evaluation. This study analyzes the short story by Flannery O'Connor entitled *Good Country People*.

This study applies the reader-response approach to observe what responses are will be given by the readers after reads the story. According to Iser's (1978) view, the readers can be subdivided into 'implied reader' and 'actual reader.' The implied reader is the reader whom the text creates for itself and amounts to a network of response-inviting structures that predispose us to read in certain ways (general reader). Meanwhile, the actual reader receives certain mental images in the

process of reading; however, the response will inevitably be affected by the reader's experience (Selden, Widdowson, and Brooker, 2005).

The study aims to observe the reader's responses to the plot twist in *Good Country People*. The writer chooses reader responses approach by Iser because the theory relates to the study and can help the writer to analyze the reader's responses on the plot twist of *Good Country People*.

In this study the implied reader are students of ICP English class in the Department of Islamic Education UIN Maulana Malik Ibrahim Malang which considered as English user but unfamiliar with a literary works, while the actual readers are students in the Department of English Literature UIN Maulana Malik Ibrahim Malang which considered as an English user, familiar and get used to kinds of literary works. With this difference group of readers, the responses will be very diverse based on the background knowledge and experience of each reader.

1.8.2 Data and Data Source

The writer uses two sources of data. The first source is the short story *Good Country People* by Flannery O'Connor who was published in 1955 in her short story collection *A Good Man Is Hard to Find*. The secondary source is the male and female readers which have been previously selected under some criteria.

The respondents of this study are **two students**; one male and one female of the eighth semester in the Department of English Literature with Literary concentration selected by considering the gender and GPA (Grade Point Average) >3,00 as the actual readers, considered as an English user, familiar and get used to

kinds of literary works. Also **two other students**; one male and one female of eight semesters of ICP English class in the Department of Islamic Education which are also chosen by considering the gender and GPA (Grade Point Average) >3,00 as the implied reader considered as English users but unfamiliar with literary works.

These readers are divided by considering the gender to collect the response based on their experience and background in their specific gender towards the plot twist of the short story. Meanwhile, the aims in selecting the respondents by their GPA (Grade Point Average) >3,00 is to leveling all the reader's ability and understanding of selected literary works.

1.8.3 Instrument

The instrument used to collect the data in this study is an interview guide used during interviews session with the selected readers. This aims to get deeper answers and responses from the readers. It consists of five open questions generally about how the reader responses to the story of *Good Country People* shared with them, and other questions are added when the responses are weak.

The interviews included Semi-Structured Interview (SSI), which employs a blend of closed- and open-ended questions, often accompanied by follow-up why or how questions (Adams, 2015). This kind of interview aims to get larger and deeper answers and responses from the respondents but still focus on the specific terms.

1.8.4 Data Collection

The followings are steps to collecting the data in this study:

1. Choosing the respondents of actual and implied readers.

2. Distributing the text of *Good Country People* short story to the readers and asking them to read the whole story in one week.
3. The readers also researcher rereading the literary work to identify the plot twist to their own opinion.
4. Doing 30-35 minutes' interview to collect various responses of the readers after giving them time to read the whole story.
5. Making some notes of their responses regarding to the gender of the readers.
6. Categorizing the data related to the plot twist based on different responses given by the different gender of the readers.

1.8.5 Data Analysis

After collecting the data, the researcher analyzes them conducted based on the following steps:

1. The researcher identifies the data in the forms of actual and implied readers also regarding the gender of the readers.
2. The researcher carries out an in-depth analysis of the data by referring to the reader-response approach to answer the research question.
3. The researcher concludes the result of the analysis.

CHAPTER II

REVIEW OF RELATED LITERATURE

In this chapter, the researcher discusses the fiction, the plot as an intrinsic element of fiction, reader-response criticism by Wolfgang Iser, and gender differences in literary reading.

2.1 Short Story as a Fiction

Literary works divided into many genres and subgenres, while the general genres which anyone knows are poetry, prose, and drama. There is prose, the written equivalent of the spoken language made up as fiction and nonfiction writing (Rai Technology University, n.d.). Meanwhile, a popular form of literary works such as novels, mystery, and short stories includes a fiction. Hallet (n.d.) says in his essays entitled *Elements of Fictions* that,

“Fiction is defined as any imaginative re-creation of life in prose narrative form. All fiction is a falsehood of sorts because it relates events that never actually happened to people (characters) who never existed, at least not in the manner portrayed in the stories. However, fiction writers aim at creating legitimate untruths since they seek to demonstrate meaningful insights into the human condition. Therefore, fiction is untrue in the absolute sense but true in the universal sense.”

From this statement, it explains every work which written not based on a fact of an actual event such as history and biography is included as a fiction. It is also defining that fiction is the result of the imagination of the author that never existed but still valid in the universal sense.

The short story itself is a piece of prose fiction which defined as an invented prose narrative shorter than a novel, which usually deals with a few characters and aims at unifying the effect (Merriam Webster dictionary). Short story distinct from a novel, and the authors generally write it down from a set of literary techniques. According to Edgar Allan Poe (1896), in his essays *The Philosophy of Composition*, a short story should be read in one sitting, anywhere from a half-hour to two hours. The length of the story can range from 1,000 to 20,000 words.

Despite the brevity of a short story, it is a complete work of fiction generally exhibiting the standard literary devices. Poe (1896) considered that the duration of literary work to be a critically important consideration,

*"if any literary works are too long to be read at one sitting..."—
we lose the benefit of a single reading session — "...if two sittings
are required, the affairs of the world interfere, and everything like
totality is at once destroyed."*

He recognized that there was a particular thing in a single session of reading the literary works. And, the specific length of a work capitalizes in that specific quality. Poe (1896) says that a short story of a day makes it convenient and comfortable for the readers to enjoy great other stories at any time.

Poe (1896) also describes, because in the short story the events are described as a feeling and the imagination of the author, if the strength of the poetry is in diction, sentences, and typography then the strength of the short story is in the description of a kind event which is a combination of the characters, settings, and

the plot itself. A series of events formed the short stories, so good or bad a short story can be determined by the representation of the events described by the author.

A short story usually is written in narrative prose, which can be written in various types (Literary devices.net). A small cast of characters with the focuses on the single self-contained incident are the typical features of a short story. Although a short story is written in the narrative form, there must be fictional and contain distinct elements of plot in there. This point makes the differences between a short story and usual narrative, which can be as a thought of a personal story told in a narrative form, and it can be just used a particular point of view.

2.2 Elements of Fiction

Two elements consist of literary works; it is extrinsic and intrinsic elements. Extrinsic elements are things that build up, supports, and surround the whole structure of literary works itself (Klarer, 1999). But, these elements cannot be found inside the story. According to Wellek and Warren (1956) the authors individual subjectivity (his inspiration, life experiences, historical, cultural, also social background), the psychological states both the readers and the author itself, the world situations, and any other supporting facts are the kinds of extrinsic elements which consist in and cannot be separated from literary works.

Furthermore, intrinsic elements are the things that we can find it easily inside the literary works; it is the building blocks. Wellek and Warren (1977) in their *Theory of Literature* have to define intrinsic analysis as the interpretation and analysis of literary works themselves. According to *Understanding Prose* book by

Rai Technology University, there are five main intrinsic elements of fiction, includes the character, plot, setting, theme, and style.

The character itself is any person, personal, identity, or it also can be an entity whose existence placed on the function of character, which plays a role so the readers can understand the story. Usually, in fiction, characters are an imagination made by the author, while those characters are important elements in a story. There is also characterization besides the character. The characterization itself is the image of characters in the story, which is shown by interest attitude, emotion, and moral principle that is belonged to those characters (Stanton in Nurgiyantoro, 1994).

The second element is a plot, according to Klarer (1999), it is the logical interaction of various thematic elements of texts which lead to a change of the original situation as presented at the outset of the narrative. The characters inside the stories will carry out the plot. There is German critic Gustav Freytag (1863) introduced an analysis of plot known as Freytag's Pyramid. He described the typical plot of five-act play consisting of exposition, rising action, climax, falling action, and resolution.

Next is the setting; it is the locale and time of the story. Hallet (*Elements of Fictions*, n.d.) says that setting is all about where, when, and under what circumstances the story happens. Sometimes, setting referred to a context such as society beyond the immediate surroundings of the story. In a story, there must be

precise when it happened and when the state of the atmosphere, as well as the story progresses.

The fourth element is a theme; it is what the author is trying to tell the reader. The theme can be a revelation of human character, maybe started briefly or at great length, but is not the moral of the story (Hallet, n.d.). It is reflecting a statement about human condition/experience conveyed in a story. The theme also the main idea of a story, it becomes the source of the story itself. Meanwhile, in some longer stories such as novels usually, the central theme accompanied by other related themes to developing the storylines. How to know what themes have been used in a story requires an appreciation of different elements because the theme can be entrusted to the characterization of the characters, plot, even the setting (Kosasih, 2012).

Last, the main intrinsic element of fiction is style. Style is depending on the author's choice in the process of writing a story. It is also referring to the qualities that distinguish the works of one author from another's. From the dictions, it is formal or informal word choice, the sentence structure it is simple or complex, are the language abstract or concrete, the dialog of the characters in the story itself, until the last aspects are imagery which used by the authors (Hallet, n.d.).

2.2.1 Elements of Plot

The representative of real-life is portrayed in a plot. Through the plot, the reader can understand the story easily and get emotionally involved and feel connected with what they read. The character inside the story will carry out the plot,

so the character and plot itself are the interdependent critical concepts. Furthermore, there is called plot structure which defines as the sequence of events in a story that is consists of elements in a plot. Klarer (1999) proposes four primary elements of a traditional plot, begin from the exposition, complication or conflict, climax that is the turning point, and the last resolution.

Exposition is the beginning of the story which introduces the characters and setting. In this part usually, the author also provides the description and the background of the story. Gustav Freytag (1863) introduced his analysis known as Freytag's pyramid, and he says after the exposition, there inciting incident part to describe as a single event usually signals the beginning of something will happen. And when the story builds and gets more exciting, it is called the rising action part. In this part, the events create suspense, interest, and tension in a narrative. Rising action also includes all decisions, the background circumstances, and character flaws.

Further is complication or conflict; it is the turning point where everything converges. This part often the most exciting event. Meredith and Fitzgerald (in Nurgiyantoro, 1994) say that the term conflict is something unpleasant which happened and experienced by the characters if they have the freedom to choose they would choose the events that occur them. This climax part could happen between the characters in the story, the main character and his environment, even a character with himself and his thought. Conflict itself can be defined as a series of social conflicts in real life which disputes by the author between the phenomenon of personal disagreement of the characters.

After that, there falling action as the events which happen as a result of the complication part, in this part the readers know that the story will soon end, which the end of the story itself known as a resolution. Resolution of the story tells how the characters solve the problem or conflict that happened before. According to Freytag's (1863) resolution also as the conclusion and the end of a story which may have a happy ending or tragic ending.

The literary device resolution aims as the solution to a complicated issue that happened in a story (Freytag, 1863). But the ending or resolution of a story itself can be as the 'close plot' which shows the real and clear solution issue of that story. Or it can be as the 'open plot' which shows the ending with no clues of what is going to happen next. These kinds of endings do not provide the real answer to the issue that occurs in that story. The author lets the reader imagining and answering what happens next in their interpretation.

By looking above paragraphs, it is shown that there are elements of the plot which recognize depending on a specific aspect or focuses. Plot makes the conflict which encourages the characters in the story to strive for their storyline (Literary devices.net). Also plot draws the reader into the character's lives and plot helps the reader to understand the choices that make by the characters in their life.

2.2.2 Types of Plot

Besides the plot describes above, there are four general types of plot structure. Anderson (2006) and Lukens (2007) states that plot structure is what way the story elements are arranged (modified by Kansas Reading Academy, 2010). The

author uses the plot structure depending on the needs of the story. It also depends on what kind of short story written by the author. From the simple one like a dramatic or progressive plot, there are an episodic plot, a parallel plot, and the last called a flashback plot structure. Chen (*The Elements of Literature*, n.d.) says a series of events in a story have to interconnect which every occurrence has a specific purpose. A plot structure is all about establishing the connection, suggesting causes, and showing relationships.

There are many sources that described types of plot in various numbers. Firstly, Anderson (2006) and Lukens (2007) states that there are four primary types of the plot (modified by Kansas Reading Academy, 2010). The first type is linear; it is the plot which constructed logically and not by coincidence. Second is episodic, it is the plot that features distinct episodes related to one another, but that also can be read individually. Third called cumulative plot; this is a plot with lots of repetition of phrases, sentences, or events with one new aspect added with each repetition. The last one called a circular plot; it is a kind of plot that shows the characters end up in the same place at the beginning of the story.

Moreover, based on Booker (2004) in *The Seven Basic Plots: Why We Tell Stories*, there are seven basic types of plot which have described. The first type is Overcoming the Monster; it is the plot that tells about the monster that threatening a community and involves a hero that has a magic weapon that must work against it. This type of plot usually also tells the monster that guarding a treasure or detained a prisoner like a Princess, who eventually escaped.

The second type of plot, which Booker (2004) describes called Rags to Riches. This plot type also involves a hero especially poor, miserable, and downtrodden hero but actually has the potential for greatness. Stories with this plot type tell us about the journey of that hero to his success. The example of this plot type is the story titled *King Arthur*.

The third type is Quest; this plot still involves a hero in his stories. The hero in this type of plot embarks on a journey to get a great prize which located far away. This plot also includes stories where the object being sought does not bring happiness. The example for this plot type is the story titled *Indiana Jones and the Temple of Doom*.

The next type is Voyage and Returns; this plot tells a hero in his journeys to the strange and unordinary world that seems strange but enchanting. The hero comes and feels trapped in that world, so he makes a thrilling escape back to his homeworld. The example of this plot type is the story titled *The Wizard of Oz*.

The fifth type of plot is Comedy; which has been described by Booker (2004) as,

“a story that takes place in a community where the relationships between people are under the shadow of confusion, uncertainty, and frustration. Sometimes this is caused by an oppressive or self-centered person, sometimes by the hero acting in such a way, or sometimes through no one’s fault. The confusion worsens until it reaches a crisis, and the truth comes out, perceptions are changed, and the relationships are healed in love and understanding (and typically marriage for the hero).”

Along with Comedy, there is Tragedy as the sixth type of plot describes by Booker (2004). It is the plot that tells about a story that the goal

of that story is not achieved, and the hero does not resolve the conflict clearly. He also says that this plot is close to the classic Tragedy (Greek, Roman, or Shakespearean). The example of this plot type is the story titled *Othello*.

The last type of plot that Booker (2004) describes is Rebirth. It is the plot that tells about a story that a hero trapped in a living death by a dark power or villain until he is freed by other character's loving act. The hero must be rescued by other characters to solve his problem. The example of this plot type is the story titled *Beauty and the Beast*, and *Sleeping Beauty*.

By looking at the above paragraphs, it is shown that there are various types of plot that recognize depending on a specific aspect of focuses that has been defined. Those that mentioned and explained above are general types of plot known among literary students.

2.2.3 Plot twist

Plot twist defines as one type of plot which introduces a radical change in the direction or expected outcome of the plot in a work of fiction (Filmmaker's Dictionary, 2000). The plot twist is a surprise development in a story (NY Book Editors, 2018). Through this plot type, the author could change the reader's perception of previous events also introduce the new conflict which placed in a different context. It could make the readers even guess what will happen after that. The major part of the enjoyment of plot twist in work not only comes from the

shock of surprise when the reader realizes it but also from looking back at the little bit early part which shows the hints of the twist in that narrative.

The method known used by the author used to execute the plot twist is foreshadowing to give the effect of suspending and surprising in the storyline. Foreshadowing in literature means as a literary device which an author provides an advance hint of what is to come later in the story (literarydevices.net). The author could use anything in the previous part of his work as a hint, such as a title itself or the characterization of his character. This method creates an atmosphere in a story and makes the readers more interested in reading the author's work.

Therefore, revealing a plot twist to the readers or viewers in advance is commonly regarded as a spoiler since the effectiveness of a plot twist usually relies on the audience not expecting it (Lehrer, 2011). According to NY Book Editors (2018), a good plot twist in a fiction forces the reader to think about it, even they away from that story. The reader also may still reminisce about the plot twist that they have ever read. There are seven types of plot twists, which also define by NY Book Editors (2018).

Anagnorisis – it is means as "discovery," happens when the protagonist suddenly recognizes something about him or herself or another character.

Deus ex machina – means "God out of the machine," it is the introduction of an unexpected event or person that solves the problem. Because it is artificial, it is rarely used in modern fiction.

False protagonist – when the main character is not the real main character. He or she is killed off early or unexpectedly.

Peripeteia – means "a reversal of fortune," typically from good to bad. The opposite of peripeteia is eucatastrophe where the things elevate from bad (very bad) to good.

Poetic justice – it occurs when a character is rewarded or punished for his or her actions. Poetic justice often used to deliver sweet payback to a villain.

Red herring – this plot twist is all about misdirection. The reader is following a false direction but does not realize it until it is revealed.

Unreliable narrator – it is someone who seems believable and trustworthy at first, but after a startling revelation is revealed to be untruthful.

Plot twist may appear anywhere within a story but are usually the plot twist effective after some careful setup or after some background description of that story. It is also should be believable and unexpected to make the reader more surprised also withholding information from the reader or misleading them with ambiguous or false information. It is also can be considered as the reason why usually plot twist appears near the end of a story.

2.3 Reader-Response Criticism

One's attitude starts the process of response because attitude is a person's tendency or willingness to behave to a particular stimulus. The response also interpreted as an attitude to the detailed understanding, judgment, influence or

rejection, like or dislike, to the specific phenomenon. Furthermore, Junus (1985) says that according to the literary reception approach, the text has meaning if the text itself already has a relationship with the reader. The text requires a response that not exist without the reader.

Reader response approach talking about how the reader's responses to the literary work. Every response given by the reader cannot be wrong because the responses are the result of the reader's interpretation based on their opinion and mind after they read the text itself. But every response which was given can be recognized and judged as an inadequate or less adequate response. Tyson (2006) says that reader-response theorists believe that even the reader and the text which was read are the same, but it was read on two different occasions. The response and meanings which produce will be probably different because so many variables contribute to the reader's experience of the text.

Klarer (1999) explains that the reader-oriented approach begins in the second half of the twentieth in literary criticism, and it concentrates on the relation between text and the reader. The important movements are reception theory, reader-response theory, reception-aesthetic, and reception history. This reader-oriented approach deals with the reader's point of view of the literary work itself. Reader response approaches assume that every text creates certain expectations, interpretations, and responses in the reader in every phase of reading. He also says that the hope of the readers plays a role in every literary work, but it is most evident in some genres.

Meanwhile, reader-oriented criticism has a perspective that the meaning of a text is never self-formulated before. The reader must act upon the textual material to produce the meanings. Because of the various ways which will use by the reader's role in constructing the meaning, the reader-response critics describe in more detail in their way how the actual relations of the text and the meanings which will produce should be. Some of them are Husserl, Heidegger, and Gadamer which determining that the meaning is known a 'phenomenology' (Selden, Widdowson, and Broker, 2005). Phenomenology claims to show that the underlying nature of both human consciousness and phenomena.

Tyson (2006) in *Critical Theory Today: A User-Friendly Guide* mentions that the reader-response critics share two main beliefs about the important relation of the reader and the literary work. First, the role of the reader cannot be omitted from their understanding of literature. Second, the readers do not passively consume the meaning presented to them by any objective literary text; instead, they actively make the meaning they find in literature. Based on this principle, the analysis and criticism about the reader's response to a literary work are evident.

As mentioned before, there are Husserl, Heidegger, and Gadamer as the theorist which determining that the meaning given by the reader to the literary work is known a 'phenomenology' (Selden, Widdowson, and Broker, 2005). Through this definition, the belief that the individual human mind is the center, and it is the origin of all meaning which produces. They also say that when the reader read a text, they inevitably merged with the real object of the reader's consciousness. The individual

human mind always in a situation and is therefore still historical. Although this history is not external and social it is personal and inward.

There is also a critic which directed to developing responses of the reader concerning the words of sentences as they succeed one another in time. He is Stanley Fish, the American critic of seventeenth-century English literature which developed this perspective. In his view, a reader is someone who possesses a linguistic competence that familiar with the syntactic and semantics knowledge required for reading. But according to Selden, Widdowson, and Broker (2005), in the ending Fish admits that his approach tends to privilege those texts which proceed in a self-undermining way.

An American critic who has derived approaches to reader-response theory from psychology is David Bleich. His way called subjective criticism, which based on the statement that every person's most important motivations are to understand himself. Bleich says (in Selden, Widdowson, and Broker, 2005) that reading is a process that depends on the subjective psychology of the reader. Another theorist is Michael Riffaterre which argues that competent readers go beyond ordinary meaning which produced after the reading process. Riffaterre only presupposes readers who have a specifically literary competence.

2.3.1 Wolfgang Iser's Reader Qualification

Wolfgang Iser was known by his reader-response approach which believes that meaning is not an object to be found within a text, but the meaning is an event of construction that occurs somewhere between the text and the reader. In his essays

entitled *The Implied Reader* (1974) says that Iser follows the phenomenological theories by Husserl and Ingarden (IJLET, 2017). Iser formulates two aspects of literary work that is an artistic and aesthetic pole. The creative pole itself was created before by the author, and the aesthetic pole is realization accomplished by the reader during the reading process.

They're called as gaps or indeterminate elements in the literary text that should be filled by the active participation of the readers. The meaning itself evolves through the convergence of the text and the reader, and it is as the active reader fills the gaps by exercising their imagination. In fitting the gaps, the readers should be aware of the texts, so it is potential to generate various meanings based on the interpretation of the different readers. About the gaps itself, “...*Iser wishes to grant the reader the power to fill up at will the blanks in the text or whether himself regards the text as the final arbiter of the reader's actualization*” (Selden, Widdowson, and Broker, 2005).

It could say that Iser's phenomenological approach is to theorizing the reader's response to the text itself as well as for the various activities involved in the act of critical interpretation (Davis and Womack, 2002). When a text meets the reader, it will bring the existence of literary work itself. While, in Iser perception, a literary work does not as the representation of an object, but it refers to the other literary world by selecting certain norms, value systems, or world views also the effects on the reader. The experience of reading will differ according to the reader's experience.

Wolfgang Iser subdivided the reader into the implied reader and the actual reader. The background and kinds of the reader community itself give the impact to the meanings and responses given by the reader. This thing which probably adds more multi-interpretation among readers. Mambrol (2017) says that *“Iser suggests that reading is a temporal and nonlinear activity, a process of aesthetic recreation that is dialectic and continually interrupted by expectation, defamiliarization, contradictions, and disillusion.”* So the result of meanings which produce by the reader as the conclusion of their reading process. Along the process of reading, the meanings and responses of the readers can change depends on which part they have read.

Implied reader means who was established by the text itself; the text creates it. In other words, the implied reader means the reader who was targeted before, during the process of writing, by the author. According to Iser (1974), *“an implied reader is a hypothetical figure who is likely to get most of what the author intended.”* It means that when the author writes the literary work, they do it with a specific reader community targeted in their mind. Also, the author believes that those readers will understand and appreciate the story and the meaning behind it which the author has written.

Next, the actual reader means the reader who receives certain mental images in their process of reading. They are the reader whose responses are influenced and determined by their experiences, perception, and background. Iser (1974) says that the actual reader is the reader who may eventually manage to get through the literary work itself. The actual reader has a problem in trying to understand clearly the

complexity or thing such as the metaphors which the author has used in their work. By looking at the definition above, the implied and actual reader are two very different types of readers which will give various responses to a literary work.

Furthermore, in Iser's essays entitled *The Act of Reading: A Theory of Aesthetic Response* (1978) he observed that "*one task of a theory of aesthetic response is to facilitate intersubjective discussion of individual interpretation.*" This is why Iser's concept says that there called gaps in the literary work that should be filled by the reader. Iser also describes that there called 'articulated reading moments' means the interaction which happens between a reader and a text is not a reflection of any given reality.

2.4 Gender Differences and Literary Reading

Reader response criticism focus on the act of reading itself, also in terms of many different ways in which the readers respond to literary work. There is a lot of aspects that could affect the reader's reading process which also affects the reader's interpretation of a literary work. So reader-response criticism provides the models for understanding the reading process itself. It is consisting of a mechanism for exploring how the construction of literary works shares in the production of meaning (Davis and Womack, 2002).

There is a significant difference reading process also the constructing of the meanings by the gender of the readers. Many criticisms have approached the reader-response theory which includes attention to differences between male and female reading processes and the result of interpretation after reading it. Some of them are

Janice A Radway (1984) has an examination of the female reading process which the result shows that for female readers reading is not a self-conscious and not a process which the readers collaborate they thought with the author through the story itself.

Female readers tend that their reading process is an act of discovery during which they glean from her information about people, places, and events, not themselves in the book. This concept of reading community contained in Radway's (1984) essay entitled *Reading the Romance: Women, Patriarchy, and Popular Literature*. The point of her concept of reading is, the female readers reading process is differ significantly from masculine reading patterns.

On another side, Patrocinio P Schweickart (in Davis and Womack, 2002) argues that male readers enjoy the natural sense of identification of the text in their reading process. Not like female readers, for male readers, the text functions as a vital interconnection between the personal and universal. Perhaps, many literary works have written in androcentric or male-centered be the reasons why the male readers already feel a sense of connection with the larger world in which he lives because of his privileged status of maleness.

There also Luce Irigaray says in her work entitled *An Ethics of Sexual Difference* (1993) that,

"genuine notions of sexual difference between the masculine and the feminine - as well as between their highly contingent outlooks and perspectives – will only occur after the advent of an ethical revolution in which men no longer control the nature of discourse and speech acts." (Davis and Womack, 2002).

This difference reading concept and process to a text or story - between male and female readers, cause different understandings and responses to the storyline. Therefore, this study collects the responses of male and female readers to the plot twist which happens in *Good Country People* storyline.

CHAPTER III

FINDINGS AND DISCUSSION

This chapter presents an analysis of the plot of Flannery O'Connor's *Good Country People* short story and analysis of reader responses about it. The first part will explain how the plot that was going; the second part will describe the response of the reader about the plot twist.

***Good Country People* by Flannery O'Connor**

Before analyzing the plot and reader responses of *Good Country People* short story, the writer firstly describes the main point of this story, like who the author of this story, what the story is about, and who are the main characters that appear and build the whole story is. The writer will give a brief explanation of all about this story.

Good Country People is one of the stories written by Flannery O'Connor in her short story collection *A Good Man Is Hard to Find* published in 1955. She is an American fiction writer who has published about two novels, and thirty-two short stories. In this, O'Connor's collection consists of ten tales in the various title, and the majority of her stories was talk about violent scenes that make the characters have a spiritual change. Her stories also commonly in Catholicism, which related to life and death stories.

This story tells about a thirty-two-year-old woman named Joy / Hulga is the main character who lives her life with an artificial leg. She is a nihilist, someone who believes in nothing, and it was contrary to the beliefs of her mother and other

people around her. However, she is a well-educated woman who had taken a Ph.D. in philosophy. She just doesn't have any practical life skills, which makes her through a hard time relating to people around her. She believes that she is a genius and better than everyone else around her, especially her mother.

Next, the character who opposes Hulga as the protagonist in this story is Manley Pointer. He is the antagonist, which at the beginning of this story, he claims himself as good people who sell the Bibles. He is controlling and playing Hulga and Mrs. Hopewell for fools with his excellent image as a Bible salesman. At the end of this story, Manley is the character that turns the clichéd beliefs of the unsuspecting Hulga and her mother against them. Actually, from the beginning, he meets Mrs. Hopewell, his ability to influence and manipulate the other's minds by persuading them to buy the Bibles he sells is very clear.

The last main character in this story is Mrs. Hopewell as Hulga's mom. She is not a wrong person, but her beliefs and worldview are contrary to her daughter. She is skeptical about Hulga's philosophical tendencies but also sympathetic toward Hulga's live. She is beliefs that "good country people" meaning rural people who work hard and are honest. She is in a good relationship with her employee, which is also her tenant named Mrs. Freeman and her family.

This story was set in 1955 four days before O' Connor release it, and in the beginning, most of the half of this story is set in Mrs. Hopewell's kitchen. It can conclude that *Good Country People* is the story about love, life, beliefs, social class, and also identity as a human being. This story shows the ways the characters

identify themselves and others. Through their different worldview -especially between Hulga and her mom, are they included as the “good country people” or not.

3.1 The Plot’s Elements of *Good Country People* Short Story

This part will describe in detail the plot of *Good Country People*. There are four elements of a traditional plot, begin from the exposition, complication or conflict, climax that is the turning point, and the last resolution. In this part, the researcher will describe every single type of plot element in *Good Country People* short story.

Exposition

As previously explained, exposition is the beginning of the story, which introduces the characters and setting. Exposition is the first step that builds by the author to tells their stories. Start from this element, we as the reader can find out the background information about the characters, settings, events, or other components of the story that we try to understand. The exposition itself comes from the Latin Language, in which the literal meaning of this word is "a showing forth" (Literary devices.net). It can be concluded that, to make the story makes sense Exposition elements in the plot are a must in every work.

As explained before that Gustav Freytag (1863) introduced his description of exposition as the part which follows by inciting incident to the reader, and to make it work, several ways are using by the authors to present exposition in a story. The most common way is starting it by the monologues that introducing the reader

to the conflict to taking them straight to the story. Another common technique used to present the exposition is by some dialog that was written between the character, and this way is useful because the author could encounter the reader to the situation that happens in that story. The author of the story also can start it by writing the protagonist's thoughts about his/her life or a narrator's explanation of past events (literarydevices.net).

In *Good Country People* short story, the exposition is present by Flannery O'Connor through a narrator's explanation about Mrs. Freeman's facial expressions toward the world of *Good Country People* short story. As the character that has a significant role in this story, the description of Mrs. Freeman's facial expressions is encountered the reader to Mrs. Freeman's characterization, though, and the situation that she must face. Next, the reader is drawn by the narrator's explanation about the setting where Mrs. Freeman arrives; that is Mrs. Hopewell's kitchen. The author continues developing the exposition by present Mrs. Hopewell's thoughts about worldview and her daughter. Last, the author describes what they are all doing at that stage.

“BESIDES the neutral expression that she wore when she was alone, Mrs. Freeman had two others, forward and reverse, that she used for all her human dealings. Her forward expression was steady and driving like the advance of a heavy truck. Her eyes never swerved to left or right but turned as the story turned as if they followed a yellow line down the center of it. She seldom used the other expression because it was not often necessary for her to retract a statement, but when she did, her face came to a complete stop, there was an almost imperceptible movement of her black eyes, during which they seemed to be receding, and then the observer would see that Mrs. Freeman, though she might stand there as real as several grain sacks thrown on top of each other, was no longer there in spirit.” (*Good Country People*: 1)

“They carried on their most important business in the kitchen at breakfast. Every morning Mrs. Hopewell got up at seven o’clock and lit her gas heater and Joy’s. Joy was her daughter, a large blonds girl who had an artificial leg. Mrs. Hopewell thought of her as a child though she was thirty-two years old and highly educated. Joy would get up while her mother was eating and lumber into the bathroom and slam the door, and before long, Mrs. Freeman would arrive at the back door.” (*Good Country People*: 1)

Complication / Conflict

Complication is the element of the plot that is any aspect of the story that occurs when the characters must work through, overcome, or resolve to move forward to the next stage (study.com). This element is the begins of the major conflict that leads to the next element that is Climax. As Klarer (1999) proposes, before complication or conflict is a part when the excitement of a story happens. The description of the conflict itself is a dramatic struggle between two forces in a story, and it is a problem the main character in the story needs to solve. Conflict makes the character and also the storyline itself develop.

There are two main types of conflict in literature; it is internal and external conflict (Olivares, 2018). Internal conflict means that this is happening within the character's mind. It also can define as the struggle between opposing emotions or forces of urge that should be resolved by a character itself. Whereas external conflict is the conflict that happens between two characters or more, and it is coming from outside forces caused by the main problem. Olivares (2018) also mentioned that conflict could occur between these following four categories; Man Vs. Nature, Man Vs. Man, Man Vs. Self, and the last Man Vs. Society.

The conflict that happens in *Good Country People* short story is introduced through the action and dialogs between Mrs. Hopewell and her daughter Hulga also her servant Mrs. Freeman. O'Connor builds the conflict by describing the actions of each character when they gather in one place (Mrs. Hopewell's kitchen) through the dialogs between them. In contrast, the three of them are though and self-absorbed people with strong-willed and very different judgments. The dialogs between Mrs. Hopewell and Mrs. Freeman get by with platitudes, and there is Hulga, which just irritated by two women, especially her mother.

The complication in *Good Country People* story that leads to the next element, Climax, is the part when the author was entering another main character that is Manley Pointer as the Bibles salesman. The author tells that Manley comes around selling his Bibles to Mrs. Hopewell the day before, though, and before he left Mrs. Hopewell's house, Manley and Hulga talking to each other outside the home. This situation makes Mrs. Hopewell and Mrs. Freeman surprise and wondering what Manley and Hulga talking about. This situation becomes more complicated because of Hulga did not give any answer to his mother.

“Joy had been standing in the road, apparently looking at something in the distance, when he came down the steps toward her, bent to the side with his heavy valise. He stopped where she was standing and confronted her directly. Mrs. Hopewell could not hear what he said but she trembled to think what Joy would say to him. She could see that after a minute Joy said something and that then the boy began to speak again, making an excited gesture with his free hand. After a minute Joy said something else at which the boy began to speak once more. Then to her amazement, Mrs. Hopewell saw the two of them walk off together, toward the gate. Joy had walked all the way to the gate with him and Mrs. Hopewell could not imagine what they had said to each other, and she had not yet dared to ask.” (*Good Country People*: 8)

Climax

Next is the most important element of the plot in the story, which is the climax. This part is defined as the main problem of the story. Many sources claim that climax is the highest point of tension in a plot of the story. Climax itself derived from the Greek word *klimax*, which means 'ladder'. It is shown that the process of reading is like climbing a ladder with climax as the top. Climax also can define as the conflict faced during the most dramatic or crucial part of the story.

Another function of climax is to help readers understand the situation of the previously rising action to the point in the plot where the conflict reaches the peak of the story (literarydevices.net). Usually, when the readers read the climax part of the story, they were had to mentally prepare for the next plot's element that is the resolution of the conflict in that story.

The climax that happens in *Good Country People* short story is where the plot is twisted. If the reader pays attention to complication part before, Hulga was the one who was standing in the road and wait for Manley after dinner to talk to each other. It seems like Hulga was the one who tries to attract and seduce Manley until they make a promise to meet up again. She believes that Manley, as the Bible salesman, is a good country people, a Christian who believes in God, which is contrary to herself. This thing makes Hulga more attracted to Manley.

But different things happen, not as Hulga had imagined. When she goes to meet Manley he is not waiting in the same place has been promised, Manley pops out from his hiding place along with his valise and surprises Hulga. This part of this

story shows that O'Connor tries to give a clue (foreshadowing) to the readers that the next action might not be quite as they seem. After meeting each other, Hulga and Manley meander to the barn, and at that place, situations escalate, and things change quickly. Manley becomes kissy and pushes Hulga to prove their love declaration by persuading her to show her artificial leg.

In the end, Hulga proves her love shed her artificial leg, and unexpected thing happened. Manley reveals that inside his suitcase consists only with two hollow Bible and other strange items for a Bible salesman to carry. It is contained a pocket flask of whiskey, a pack of cards, and a small blue box with printing on it (condoms). Manley steals Hulga's artificial leg and carries it with his suitcase. Hulga panics with all that happen quickly, and also the readers of this story. The readers wondering, is Hulga could resolve her situation by herself? Or is Manley going to hurt Hulga more physically? What will happen next?

“He stopped and pointed, with a smile, to the deck of cards. It was not an ordinary deck but one with an obscene picture on the back of each card. “Take a swig,” he said, offering her the bottle first. He held it in front of her, but like one mesmerized, she did not move. Her voice when she spoke had an almost pleading sound. “Aren't you,” she murmured, “aren't you just good country people?”. (*Good Country People*: 14)

Resolution

The last element of the plot called resolution. According to Freytag's (1863) resolution also as the conclusion and the end of a story, which may have a happy ending or tragic ending. Resolution is the part of the story's plot where the main problem is resolved, or if the problem can't solve, at least it is worked out. He also

says that resolution aims as the solution to a complicated issue that happened in a story. These elements presented in the final after the falling action of the climax that occurs in a story.

Considering that resolution is the end of all sequences of the event in a story, the resolution required to wrap up the whole story in the right way. But the resolution of a story itself can be as the 'close plot', which shows the real and apparent solution issue of that story. Or it can be as the 'open plot' which shows the ending with no clues of what is going to happen next.

The resolution that happens in *Good Country People* short story is presented following Hulga's panic and surprised situation after she knows what kind of people Manley is. Manley packs up his belongings, including Hulga's artificial leg, and leaves Hulga alone at the barn. But before he does, he lets Hulga know that he tricks her. He also says that Hulga can't catch him because Manley Pointer is not his real name, and he used different names at every house that he tricked. At that time, Hulga also can't see Manley clearly because, in the beginning, her glasses got in Manley's pocket. Hulga just saw his blue figure struggling successfully over the green speckled lake.

“I've gotten a lot of interesting things,” he said. “One time I got a woman's glass eye this way. And you needn't to think you'll catch me because Pointer ain't really my name. I use a different name at every house I call at and don't stay nowhere long. And I'll tell you another thing, Hulga,” he said, using the name as if he didn't think much of it, “you ain't so smart. I been believing in nothing ever since I was born!” and then the toast-colored hat disappeared down the hole and the girl was left, sitting on the straw in the dusty sunlight. When she turned her churning face toward the opening, she saw his blue figure struggling successfully over the green speckled lake.”
(*Good Country People*: 15)

3.1.1 Types of Plot

This part will discuss the type of plot in *Good Country People* short story. Many sources present various opinions about how many types of plot in a story exist is. But several prominent theories that familiar and used by the authors are the one states by William Foster Harris (1959) in *The Basic Patterns of Plot* and Christopher Booker (2004) in his book entitled *The Seven Basic Plots Why We Tell Stories*. Harris (1959) says there are three types of plot those are; happy ending, unhappy ending, and tragedy. However, as the title in his book Booker (2004) describes that there are seven types of plot.

Types of plot in *Good Country People* story conclude as the plot with tragedy based on Harris (1959) theories. He states that the plot in a story is a tragedy if the main character attempts to do something marked by excessive pride, overweening ambition, or there is another character flaw, and that outcome seems preordained by fate (Nicol, n.d.). Based on this definition, it is clear that the plot of *Good Country People* which shows Hulga, a character with her excessive pride as the highly educated woman around her circle. Hulga's overweening ambition about she tries to seduce Manley first because she thought he is an innocent Bible salesman, which easy to scam. Though in the end, Hulga was the one that was tricked by Manley.

The tragic plot presents in the final part of the story, which finished with the scene of Hulga left by Manley alone in the barn with her artificial leg and her glasses being stolen. It is followed by the view of Mrs. Hopewell and Mrs. Freeman

digging up the onions in the back pasture, and they saw Manley across the meadow without knowing the condition of Hulga at all.

“When all of him had passed but his head, he turned and regarded her with a look that no longer had any admiration in it. “I’ve gotten a lot of interesting things,” he said. “One time I got a woman’s glass eye this way. And you needn’t to think you’ll catch me because Pointer ain’t really my name. I use a different name at every house I call at and don’t stay nowhere long. And I’ll tell you another thing, Hulga,” he said, using the name as if he didn’t think much of it, “you ain’t so smart. I been believing in nothing ever since I was born!” and then the toast-colored hat disappeared down the hole and the girl was left, sitting on the straw in the dusty sunlight. When she turned her churning face toward the opening, she saw his blue figure struggling successfully over the green speckled lake.” (*Good Country People*: 15)

“Why, that looks like that nice dull young man that tried to sell me a Bible yesterday,” Mrs. Hopewell said, squinting. “He must have been selling them to the Negroes back in there. He was so simple,” she said, “but I guess the world would be better off if we were all that simple.” Mrs. Freeman’s gaze drove forward and just touched him before he disappeared under the hill. Then she returned her attention to the evil-smelling onion shoot she was lifting from the ground. “Some can’t be that simple,” she said. “I know I never could.” (*Good Country People*: 15)

The types of *Good Country People* plot could have a different type when it analyzed using Booker's (2004) theories. Those seven types of schemes are Overcoming the Monster, the Quest, the Voyage and Return, Rags to Riches, Rebirth, Comedy, and Tragedy. If the previous story defines the type of plot by focusing on how the ending of the plot, Booker's (2004) theories explain this by more focusing on the list of conflicts in that plot and conclude it in an underlying storyline.

The first type is Overcoming the Monster; it is the plot that tells about the monster that threatening a community and involves a hero that has a magic weapon

that must be against it. This type of plot usually also shows the monster that guarding a treasure or detained a prisoner like a Princess, who eventually escaped. From this description, it is clear that *Good Country People* story is not this type of plot because the story is not talking about that.

The second type of plot, which Booker (2004) describes called Rags to Riches. This plot type also involves a hero, especially poor, miserable, and downtrodden hero but has the potential for greatness. Stories with this plot type tell us about the journey of that hero to his success. This type is also not the type of plot in *Good Country People* story because this story doesn't tell Hulga's journey (as the main character) to her success in schools.

The third type is Quest; this plot still involves a hero in his stories. The hero in this type of plot embarks on a journey to get a grand prize which located far away. This plot also includes stories where the object being sought does not bring happiness. This is clear that *Good Country People* story is not this type of plot.

The next type is Voyage and Returns; this plot tells a hero in his journeys to the strange and unordinary world that seems odd but enchanting. The hero comes and feels trapped in that world, so he makes a thrilling escape back to his homeworld. *Good Country People* story is not this type of plot.

The fifth type of plot is Comedy; it is clear that *the Good Country People* story is not this type of plot. Along with that, Tragedy is the sixth type of plot describes by Booker (2004). It is the plot that tells about a story that the goal of that story is not achieved, and the hero does not resolve the conflict. From this

definition, *Good Country People* story could be said as this type of plot because, although it is not explained clearly what the goal of this story is, in the end, *Good Country People* story tell about how Hulga can't resolve her conflict with Manley either Mrs. Hopewell as her mother.

The last type of plot that Booker (2004) describes is Rebirth. It is the plot that tells about a story that a hero trapped in a living death by a dark power or villain until another character's loving act frees him. From this description, it is clear that *Good Country People* story is not this type of plot because the story is not talking about trapped in a living death by a dark power.

Based on the descriptions of two prominent theories about the type of plot above, the result known that *Good Country People* story is the story with the type of plot called **Tragedy**. Even though the description of tragedy in both theories slightly different, but the whole story of *Good Country People* still meets the conditions.

3.1.2 Plot Twist

There are seven types of plot twists, which also define by NY Book Editors (2018). Those are Anagnorisis, Deus ex machina, False protagonist, Peritepeia, Poetic justice, Red herring, and the last Unreliable narrator. This part will discuss the type of plot twist that presented in *Good Country People* story.

A plot twist is a surprise development in a story (NY Book Editors, 2018). A good plot twist in a fiction forces the reader to think about it, even they away from that story. The reader also may still reminisce about the plot twist that they

have ever read. After reading *Good Country People* story, the reader certainly notices that there is a plot twist used by the author, which gives the readers an unexpected ending.

The first type is Anagnorisis; it is means as "discovery," which happens when the protagonist suddenly recognizes something about him or herself or another character. This is clear that *Good Country People* story is not this type of plot twist because from the beginning until the end of the story, Hulga is still Hulga, although she had changed her name before.

The second type of plot twist, which by NY Book Editors (2018) describes, is Deus ex machina means as "God out of the machine," it is the introduction of an unexpected event or person that solves the problem. Because it is artificial, it is rarely used in modern fiction. From this description, it is also clear that the type of plot twist that occurs in *Good Country People* story is not this type because there is no unexpected event or person that solves the problem.

The third type is the False protagonist; it is happening when the main character is not the real main character. He or she is killed off early or unexpectedly. Apparently, *Good Country People* story does not use this type of plot twist. Even at the end of the story, Hulga was told in a tragic situation, the protagonist and the center of the story are still her.

The next type called Peripeteia; means "a reversal of fortunate," typically from good to bad. The opposite of peripeteia is eucatastrophe were the things elevate from bad (very bad) to good. From this definition, *Good Country People*

story could be said to use this type of plot twist because, in the beginning, Manley Pointer as the character of Bible salesman introduced in the right way. Manley knew as the one who becomes the representative of the title of this story, as an innocent Bible salesman or good country people. But after the conflict, the readers showed what kind of people Manley is.

Not only the readers, Hulga, as the main character also surprised because at first, but she is also the one who wants to seduce and trick Manley. But in the end oppositely Hulga and her mother Mrs. Hopewell, who was tricked by Manley from the beginning.

“Her face was almost purple. “You’re a Christian!” she hissed. “You’re a fine Christian! You’re just like them all – say one thing and do another. You’re a perfect Christian, you’re...” (*Good Country People*: 15)

“I’ve gotten a lot of interesting things,” he said. “One time I got a woman’s glass eye this way. And you needn’t to think you’ll catch me because Pointer ain’t really my name. I use a different name at every house I call at and don’t stay nowhere long. And I’ll tell you another thing, Hulga,” he said, using the name as if he didn’t think much of it, “you ain’t so smart. I been believing in nothing ever since I was born!” and then the toast-colored hat disappeared down the hole...” (*Good Country People*: 15)

The fifth type of plot is Poetic justice; it occurs when a character is rewarded or punished for his or her actions. Poetic justice often used to deliver sweet payback to a villain. *Good Country People* story is not this type of plot twist because there is no reward or punishment to the character in this story.

Along with that, Red herring is the sixth type of plot twist describes by NY Book Editors (2018). This plot twist is all about misdirection. The reader is

following a false direction but does not realize it until it is revealed. From this description, this type of plot twist is a little mismatch with the one used in *Good Country People's* story.

The last type of plot twist called Unreliable narrator; it is someone who seems believable and trustworthy at first, but after a startling revelation is revealed to be untruthful. From this definition, *Good Country People* story could be said also use this type of plot twist because, in the beginning, Manley Pointer introduced in a very good way. But after he makes a promise to meet again with Hulga and on the day of the meeting, he did not appear at the promised place; he becomes untrustworthy.

Based on the description and analysis above, it can conclude that there are two types of a plot twist which describe by NY Book Editors (2018) which use in *Good Country People* story. The first one, called **Peritepeia**, and the second type is the **Unreliable Narrator**. The description of both types of plot twists was suitable for the author's use in the story.

3.2 Responses of the Readers to the Plot Twist

This part will describe the response of the readers after reading *Good Country People* stories. The response focused on the storyline and the plot twist in this story. This is needed to be analyzed because response also interpreted as an attitude to the detailed understanding, judgment, influence or rejection, like or dislike, to the specific phenomenon. In this case, response also become a proof that

every piece of literary works could be interpreted in many different ways considering by the understanding of the audience.

In order to get various responses, the respondents; in this case the readers were divided in several group. However, they different live background and knowledge will affect their responses. To protect the personal information and make it easier to mention, in the next paragraph respondents will be given a pseudonym. This pseudonym follows the chromosome code for male and female in biological sciences. For male readers the pseudonym is X and for female readers the pseudonym is Y.

The readers are not only divided by their gender, but also follow Wolfgang Iser's reader qualification as Actual and Implied readers. Actual readers mean they who receives certain mental images in the process of reading; however, their response will inevitably be affected by the reader's experience (Selden, Widdowson, and Brooker, 2005). The pseudonym to these Actual readers is (1). The opposite, for Implied readers whom the text creates for itself and amounts to a network of response-inviting structures which predispose them to read certain ways; the pseudonym for these readers is (2).

The reader's response collected by an interview in five general questions about how the reader responses to the *Good Country People's* plot and story included their reasons and background which makes them respond like that. All of the questions listed below are the main questions given to the readers but, some follow up questions were added through the interview process. These main

questions were selected in aims to get larger and deeper answers from the readers based on the reason.

3.2.1 What's your opinion about the plot? Could you recognize the type of plot used in the story?

First question related to the main topic of this study; plot. This question aims to determine the reader's response to the plot of the *Good Country People* story, the type of plot, and certainly the plot twist. From this question the researcher get responses that almost entirely similar. Both actual and implied readers can find out what type of plot used by the author in *Good Country People* story but most importantly, their responses to the plot twist have significant differences.

Based on the response of the readers, it can be concluded that all the readers both actual and implied also male and female agree that the plot, the relation of time, and the sequence of events in *Good Country People* story easy to understand. It is because, although the setting and time in the story is change, it was described very well from the beginning until the end of the story. Even the situation between the characters also explained well so the readers can understand the context more.

Y1 says that although the exact time sometimes not mentioned, the chronology of the time was described by referring to what activities usually are done at that time. The plot follows the movement of the characters without reversing the context. Even there is little narration shows when the character was remembering what happened before, the storyline still forward without a flashback. She also says that the reason of this answer is because before *Good Country People*

story she had read one other story which has similar writing style. That 'remembering' narration which shows doing by the character does not affect the plot of whole story.

But there is one reader Y2, says that the time when Mrs. Hopewell starts remembering the things in the past is a little confusing. When the story begins to tell her thoughts about her daughter Hulga, and Mrs. Freeman has gone through the sequence of events become complicated if the reader does not give more attention when she read it. So in the end to decided how the plot of *Good Country People* story she was a little confused to summed up the whole. This response also followed by her reason that she was not accustomed to read a whole story of literary works. Usually she will prefer to watch the film rather than read the story or the novel. She also used to determine whether the story of a film is interesting or not to watch based on reading the synopsis only.

About the plot's type of story, there is a different answer that appears between the actual (1) and implied (2) reader. Both X1 and Y1 as the actual readers are recognizing that the plot is chronological type with open plot in the ending. They also added that this ending makes the readers can discuss their different opinions about what will happen to Hulga after being left alone without her artificial leg in the barn.

X1 and Y1 also already know that the author of the story uses a plot twist through Manley's character, which makes the conflict in the story more interesting, but they can't recognize which type of plot twist it is. This situation happens because

both the readers are unfamiliar with the kinds of the plot twist. Both X1 and Y1 didn't know that plot twist had several types. X1 adds that the use of plot twist is commonly found in many stories and films which he had read and watched before.

The last, Y1 says that this plot twist is surprising her, because she totally unexpected about the real characterization of Manley Pointer. Meanwhile X1 says that he was not surprised and had guessed what Manley would do to Hulga. When asked what his reason for this statement was, he says that since the start narrative when Mainley was introduced in the story he felt that there would be a character development about him.

The implied reader's responses X2 and Y2 say that the story also uses a chronological plot. They agree that it is seen through the tidy sequence of events in the whole story. About the ending of the story, they X2 and Y2 say that it was a close plot, and the story ends in the situation of sadness and confusion experienced by Hulga.

One of the implied readers; Y2 aware that there is a plot twist uses by the author which make the conflict is exciting and shocking when she read it, but the readers also can't recognize which type of plot twist it is. Y2 also says that even she never learned specifically about plot twist, she was familiar with plot twist from movies that she usually watches as her hobbies. The last reader X1 can't identify the plot twist; he just says that the conflict is exciting but did not surprise him, he also adds that he had guessed that character Manley was not a good person and the antagonist of this story.

3.2.2 Could you find the hints which show the ending of the story given by the author?

Second question related to the aspect that allow the readers guess about the conflict that will occur in *Good Country People* story. This question aims to find out whether the foreshadowing done by the author is success. From the responses, it can be concluded that the readers can find out the foreshadowing but it was found in different part of the story.

Based on the response of the readers, the hints that showed by the author about the ending are founded. Through the clues, the readers know that the conflict will happen between Hulga and Manley. All readers say that because from the first time Manley meets Hulga, both of them showing that they have an interest in each other. Y1 continue that there is a condition that Manley forgot their promise, both Y1 and Y2 say that the hints which show the conflict will happen to start from:

“She set off for the gate at exactly ten o’clock, escaping without drawing Mrs. Hopewell’s attention.,... When she reached the gate no one was there.”
(*Good Country People*: 10)

But the fact that Manley who turn back tricked Hulga still unexpected for the female readers. It is because starting from the first time, the one who takes a step trying to seduce is Hulga. She lied about her age. Y2 adds that even the author describes in detail what Hulga imagine toward Manley.

“During the night, she had imagined that she seduced him. She imagined that the two of them walked on the place until they came to the storage barn beyond the two backfields and there, she imagined, that things came to such a pass that she very easily seduced him and that then, of course, she had to reckon with his remorse. True genius can get an idea across even to an

inferior mind. She imagined that she took his remorse in hand and changed it into a deeper understanding of life. She took all his shame away and turned it into something useful.” (*Good Country People*: 10)

X1 and X2 give their different responses about the hints. Both of them say that the hints that shows Manley is not a good person and an innocent Bible salesman has been shown since the beginning when the author introducing Manley’s arrival to Mrs. Hopewell’s house. X1 says that in this part he recognizes that Manley is someone who’s good at talking and persuading Mrs. Hopewell so he allowed into her house although initially rejected. Part of the story which X1 talking about is;

“Mrs. Hopewell!” he said and grabbed her hand. “I hope you are well!” and he laughed again and then all at once his face sobered completely. He paused and gave her a straight earnest look and said, “Lady, I’ve come to speak of serious things.” “Well, come in,” she muttered, none too pleased because her dinner was almost ready. He came into the parlor and sat down on the edge of a straight chair and put the suitcase between his feet and glanced around the room as if he were sizing her up by it. Her silver gleamed on the two sideboards; she decided he had never been in a room as elegant as this. (*Good Country People*: 5)

X2 point to different parts that he believed shows him that Manley try to attract and seducing Hulga. X2 also says that in this part he notices that Manley trying to attract Hulga’s attention with the story of his life. Manley wants show to Hulga that they are in the same situation.

“He who locest his life shall find it,” he said simply and he was so sincere, so genuine and earnest that Mrs. Hopewell would not for the world have smiled. He prevented his peas from sliding onto the table by blocking them with a piece of bread which he later cleaned his plate with. She could see Joy observing sidewise how he handled his knife and fork and she saw too that every few minutes, the boy would dart a keen appraising glance at the girl as if he were trying to attract her attention.” (*Good Country People*: 7)

3.2.3 What is your opinion about the title *Good Country People*? Does it conclude the whole storyline?

Next, the third question is related to the whole storyline of this story with the title. This question aims to observe the responses of the readers to the title of *Good Country People* story. Does the title represent the storyline and suitable or not.

Based on the response of the readers, it can be concluding that all readers both actual and implied agree that the title *Good Country People* can deduce the whole sequence of events presented in the story. X1 says that the information about good country people is available from the beginning to the end of the story. Y1 added that the author has described in detail the characteristics of the people referred to good country people in that story. It is presented through the narrative description in every character's actions and thoughts.

The same opinions also occur about what kind of people that included as a good country people who tried to tell by the author. All the readers say that good country people which meant by the author are the people who believe everything that happens in their life is something that has been determined. Y2 explained based on her understanding in the story that good country people live their lives full of sincerity to whatever has happened and understand that lives must continue. All the readers give similar reason like that. So it can be concluding that both Actual and Implied readers; X1, X2, Y1, and Y2 says that good people meant by the author in

this story are all characters around the main character, Hulga. i.e., Mrs. Hopewell, Mrs. Freeman, and her daughters.

“Mrs. Hopewell liked to tell people that Glynese and Carramae were two of the finest girls she knew and that Mrs. Freeman was a lady and that she was never ashamed to take her anywhere or introduce her to anybody they might meet. Then she would tell how she had happened to hire the Freemans in the first place and how they were a godsend to her and how she had had them four years. The reason for her keeping them so long was that they were not trash. They were good country people.” (*Good Country People*: 1)

“Mrs. Freeman always managed to arrive at some point during the meal and to watch them finish it. She would stand in the doorway if it were summer but in the winter she would stand with one elbow on top of the refrigerator and look down at them, or she would stand by the gas heater, lifting the back of her skirt slightly. Occasionally she would stand against the wall and roll her head from side to side. At no time was she in any hurry to leave. All this was very trying on Mrs. Hopewell but she was a woman of great patience. She realized that nothing is perfect and that in the Freemans she had good country people and that if, in this day and age, you get good country people, you had better hang onto them.” (*Good Country People*: 2)

3.2.4 What would you do if you become Hulga in *Good Country People* story?

Fourth question related to the responses the readers to the situation experienced by the main character in this story Hulga. As is well known this story ends in the situation of sadness and confusion experienced by Hulga. The researchers try to observe what the readers would do if they become Hulga.

Hulga is the main character who has a strong personality. She is a nihilist, someone who believes in nothing, and it was contrary to the beliefs of her mother and the people around her. However, she is a well-educated woman who had taken a Ph.D. in philosophy. She just doesn't have any practical life skills, which makes her through a hard time relating to people around her. She believes that she is a genius and better than everyone else around her, especially her mother.

After all the sadness thing experienced by Hulga, based on the reader's opinion it can be concluded that, several changes could be made by Hulga to her personality which can prevent her from Manley's trick. The reader agrees if they become Hulga in the situation that showed in the ending of *Good Country People* story, Y1 and Y2 say they will seek help immediately to get out from that barn, met her mother, apologized for all the things she had done in the past, and quickly changes her wrong though and personality toward people around her to establish a better relationship than before.

X1 and X2 gives different responses, if they become Hulga in *Good Country People* story, he will always to be vigilant and do not easily give trust entirely for people who are good at talking. X1 adds that he will build better relation with his mother although he has different views about life from his mother. He also adds the reason is because highly educated is meaningless if your relationship with your family especially your mother is bad.

3.2.5 What messages can you get after reading *Good Country People* story?

Last question related to what messages the readers could found after read *Good Country People* story. The responses that has been collected prove the reader's level of understanding to the story they read. Everyone could capture different messages, but the outline of *Good Country People* story is the same.

There is various answer obtained from this question about the message contained in *Good Country People* story. Y1 says that from the main character Hulga, she learned that a highly educated person should not be arrogant and respect

other's opinions, especially the people around us as a family. Y2 says that this *Good Country People* story teaches us that judge other people based on their appearance and image is prohibited. Based on X2's response this story also shows the readers always to be vigilant and do not easily give trust entirely for people who are good at talking. The last reader; X1 cites the message contained in the last part of *Good Country People* story;

“Mrs. Hopewell and Mrs. Freeman, who were in the back pasture, digging up onions, saw him emerge a little later from the woods and head across the meadow toward the highway. “Why, that looks like that nice dull young man that tried to sell me a Bible yesterday,” Mrs. Hopewell said, squinting. “He must have been selling them to the Negroes back in there. He was so simple,” she said, “but I guess the world would be better off if we were all that simple.” Mrs. Freeman’s gaze drove forward and just touched him before he disappeared under the hill. Then she returned her attention to the evilsmelling onion shoot she was lifting from the ground. “Some can’t be that simple,” she said. “I know I never could.” (*Good Country People*: 15)

From this part, X1 revealed that the lives of every person are different, and it is good to respect each other and not underestimate or making prejudice.

3.3 Different Responses to The Plot Based on Gender

The description of the reader's response to the *Good Country People* story above noted that even the readers read the same story each person gives different responses. This is because the response also interpreted as an attitude to the detailed understanding, judgment, influence or rejection, like or dislike, to the specific phenomenon.

Wolfgang Iser subdivided the reader into the implied reader and the actual reader (Selden, Widdowson, and Broker, 2005). Because the different responses given occur from the differences background and mindset that each reader has. The

background and kinds of the reader community itself provide an impact on the meanings and responses given by the reader.

Furthermore, other aspects could affect the reader's reading process, which also affects the reader's interpretation of a literary work. The significant differences are the reading process, even the constructing of the meanings by the gender of the readers. This becomes evident by the different responses given by male and female readers to the plot twist that happened in the conflict of *Good Country People* story.

Based on the responses given by male readers; X1 says that the plot twist in the conflict between Hulga and Manley is exciting, but it does not surprise them when they were reading it. He knows that Manley will do somethings fishy to Hulga when they at the barn. X2 also says that the promise to meet again with Hulga shows bad intentions that he has planned. It is suspicious because Manley, from the beginning, he meets Hulga, had to pay more attention to her artificial leg, and he looks very interested in Mrs. Hopewell's story about her daughter.

These responses above prove Patrocinio P Schweickart's judgments (in Davis and Womack, 2002) that those male readers enjoy the natural sense of identification of the text in their reading process. For male readers, the text functions as a vital interconnection between the personal and universal. He explains that many literary works also cause this to have written in androcentric or male-centered. That's why male readers already feel a sense of connection with the larger world in which he lives because of his privileged status of maleness.

It is different from the responses collected from female readers; Y1 and Y2. Based on their responses, the plot twist in the conflict between Hulga and Manley is interesting and surprise them when they are reading it. They think Manley will be tricked by Hulga because, in the beginning, the one who takes a step trying to seduce is Hulga. From the first meeting, she lied about her age.

Hulga is interested in seducing Manley because she thinks Manley is an innocent Bible salesman, which means that he is good country people. She believes if she success attracted Manley, she could prove to people around her that good country people do not exist. Y2 adds, even the author describes in detail what Hulga imagine toward Manley. So the fact that Manley who turn back tricked Hulga still unexpected and shocking for both of them.

These different responses prove that the reading process of male and female are very different. Janice A Radway (1984) stated that for female readers reading is not a self-conscious and not a process that the readers collaborate they thought with the author through the story itself. Female readers tend that their reading process is an act of discovery during which they glean from her information about people, places, and events, not themselves in the book. That's why the female readers reading process is differ significantly from masculine reading patterns, and the result shows that the responses given by them after read the same story are also different.

CHAPTER IV

CONCLUSION AND SUGGESTION

This part will conclude the finding of the discussion in the previous chapter and suggestions for the reader.

4.1 Conclusion

Based on the results of the study, it can be found that there are significant differences in the responses given by the readers to the plot twist in *Good Country People's* story by Flannery O'Connor. The respondents of this study are selected male and female readers divided by Implied and Actual readers based on Wolfgang Iser's reader-response approach. The responses collected by an interview with the readers in which the instrument used is an interview guide.

Overall the results of these research show that, the response given by the male and female readers to the plot twist are significant difference. These different responses are fully affected by their live and knowledge background, their personal understanding through the reading process on the story, also their own habit and experiment.

X1 and Y1 as the pseudonym of the actual readers which consists of male and female Actual readers are recognizing that *Good Country People* used plot twist in the conflict between main characters. As the Actual reader, it can be known through their response and understanding that both of them was familiar with the definition of plot twist and get used in read and analyze the literary works. Meanwhile about the type of plot twist, both Actual readers didn't know at all. The

female Actual readers; Y1 says that the plot twist was surprising and makes the story more interesting.

This response is opposite with X1's, he says that the plot twist is interesting but it didn't surprise him with the ending of the story. He adds that from the beginning read the story he has guessed that Manley is the antagonist of this story. This guess based on his personal experience who has read many other literary works that have similar plot to this story.

Both X1 and Y1 as Actual readers adds that the character development which happened in character Manley is the point of the plot twist in this story. The female readers Y1 adds her own analysis that, actually the conflict in *Good Country People* story not only happens between Hulga and Mainley. The conflict also come up between Hulga and her mother Mrs. Hopewell which shows in the flashback narrative in the beginning of the story. But still the main conflict that bring the plot of the story to the climax is the appearance of Manley.

Different responses given by X2 and Y2. X2 as the pseudonym of male Implied reader says that the ending of the story didn't surprised him and he also didn't know there is plot twist which used in the story. X2 says that he already guessed that the ending Hulga was tricked by Manley. This statement based only on his personal guess during his reading process and, when asked about the plot twist he says that plot twist usually will be more give an impact to the audience if it in the form of a movie.

The last reader, Y2 as the female implied reader gives similar response with Y1's response. Y2 says that the Mainley character development was makes she surprise and she recognize that plot twist which makes the story exciting to read. She also says that the term of plot twist actually very familiar with her because her hobby is watching movies but, about the detail definition and many types of plot twist she didn't know at all.

4.2 Suggestion

Based on the conclusion before, the writer wants to point out that plot twist and reader response is an interesting topic to be discussed because it is familiar to appears around us. It can be found after we finish reading to a literary work, or every time we enjoy a story by watching a movie. Therefore, the writer hopes that there will be more research regarding plot twist topics. The writer also suggests the reader to:

The first is to develop this topic by analyzing other aspects that closely related to a plot twist to get further understanding. The second, to be a reference for other researchers to examine more about the different responses, were given by the readers after reading a literary work. The future researchers can pay more attention to the varied backgrounds of the readers selected as the respondents. And the last is the future researcher also can apply another theory relates to the discussion to get more information about analyzing this story.

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