

CHAPTER I

INTRODUCTION

1.1 The Background of the Research

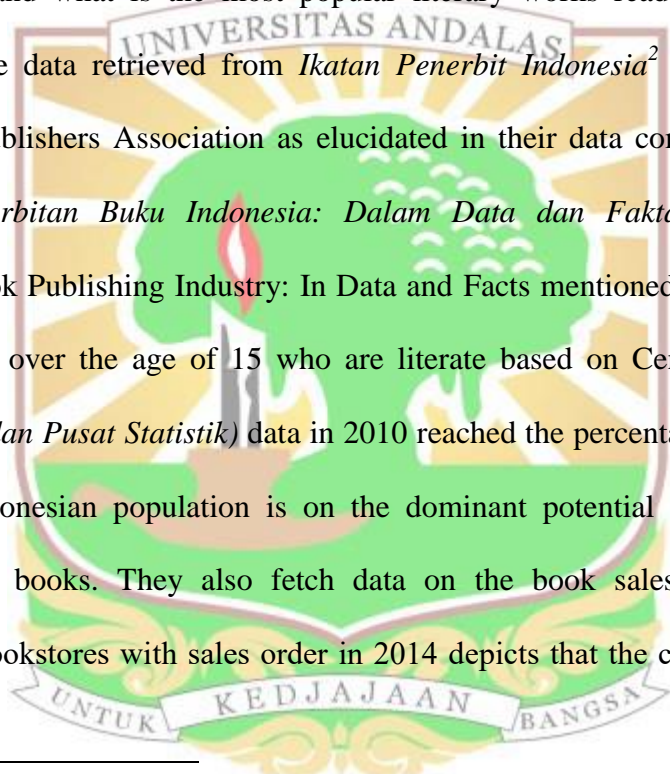
A couple of months ago, I was sitting with my fellow friends and lectures in the canteen and we were talking mostly about whether literary works really influence human life or not at all. We also spoke about one of the Indonesian government program since the beginning of 2010, precisely on January 14, 2010, the government through the Ministry of National Education ¹ – now Ministry of Education and Culture – launched the program "Cultural Education and Nation Character" as a national movement which is aimed to “build the nation’s character”. There are at least two questions arise there: do we have literary works that are popular enough among teenagers and children and yet has appropriate norm and value for this nation? Or they consumed more English translated books which provide them western or more universal value? This may or may not be appropriate for the government program.

Our discussion became even more exciting when another question arose whether the English literary works especially that have been translated into Bahasa Indonesia, popular and consumed by readers, both children, adolescents, and adults in Indonesia at this time, has answered the needs of the eastern or Asian values, the characters that are in line with the expectations and reality that exist in Indonesia. Then this question popped up in my mind, what reading that

¹ Pendidikan Karakter dan Peran Pemerintah - <http://www.infodiknas.com/pendidikan-karakter-dan-peran-pemerintah.html>

influence myself, and I am – as a kid who experiencing adolescence between 2000 until 2010 – I grew up with the Harry Potter series and so did my friends, then that give me an idea to really check whether they experience the same thing or not. I am influenced by the Harry Potter series, what about them?

Out of this curiosity, I was immediately encouraged to look up for some answers concerning the current condition of the book industry in Indonesia as well as to understand what is the most popular literary works read by Indonesian teenagers. The data retrieved from *Ikatan Penerbit Indonesia*² (IKAPI) or the Indonesian Publishers Association as elucidated in their data compilation book, *Industri Penerbitan Buku Indonesia: Dalam Data dan Fakta* translated as Indonesia Book Publishing Industry: In Data and Facts mentioned the percentage of Indonesian over the age of 15 who are literate based on Central Bureau of Statistics (*Badan Pusat Statistik*) data in 2010 reached the percentage of 96.07 %. Thus, the Indonesian population is on the dominant potential as a promising reader of the books. They also fetch data on the book sales ranking from *Gramedia*³ Bookstores with sales order in 2014 depicts that the children's books



² Ikatan Penerbit Indonesia – Indonesian Publishers Association (IKAPI) is the sole professional association of publishers in Indonesia that unites book publishers from Indonesia. IKAPI was founded on May 17, 1950 in Jakarta. The establishment of IKAPI was driven by the spirit of nationalism after the independence of Indonesia in 1945.

³ Gramedia Book Publishing Group, www.gramediainternational.com: 37.8% of market share; part of Kompas Gramedia Corporation (www.kompasgramedia.com); other members of this group included the most important bookstores chain in Indonesia (Gramedia bookstores), as well as television, newspapers, magazines, and printers. Gramedia has seven imprints. It is also active in the hospitality sector, and runs language and cultural centres. In 2015 it has 152,891 titles in print, of which 9,727 were front-list, and 143,164 back-list titles. It has 12,000 digital books.

positioned the first rank with total sales up to 10.135.778 copies followed by spiritual and fiction books in second and third rank. It appears that children's books make the highest sales contribution in terms of number of copies sold. In terms of income, children's books accounted for IDR 304 billion or roughly around USD 243 million (22.64% of total book sales in *Gramedia* Bookstores 2014).

Table 1.1 The Sales Ranking of Gramedia Bookstore in 2014



Peringkat	Jenis Buku	Eksemplar
1	Buku Anak	10.135.778
2	Buku Religi & Spiritual	3.421.197
3	Buku Fiksi	3.264.185
4	Buku Pelajaran/Sekolah	3.427.828
5	Buku Referensi dan Kamus	1.687.873
6	Buku Bisnis dan Ekonomi	954.045
7	Buku Pengembangan Diri	823.324
8	Buku Ilmu Sosial	720.519
9	Buku Psikologi	749.677
10	Buku Masakan	669.046

Source: *Industri Penerbitan Buku Indonesia: Dalam Data dan Fakta (2015)*

With the given fact, I was triggered to browse further on which children's books that sell the most and eventually I ended up looking at the *Gramedia* Bookstores' Official Facebook account⁴ as they posted their Top 10 books during 2017. In one of the top selling book classifications, there are the Top 10 Children

⁴https://www.facebook.com/pg/GramediaPublisher/photos/?tab=album&album_id=10156064620874923

Books with J. K. Rowling's *Harry Potter and The Sorcerer's Stone* Indonesian translated version rank third, but it is accounted as the most selling English translated children's books among others and *Harry Potter and the Chamber of Secret* Indonesian translated version catch up in the sixth rank.

In order to enhance the fact which children's books are most favored by Indonesian readers, I persist in scrutinizing the Internet and discover an online thread posted on Goodreads Indonesia Discussion⁵ by one of the users with a total of 137 responses⁶ asking on what are the English translated novels that they would recommend and which do they think are good out of any genre. Surprisingly, J.K. Rowling's *Harry Potter* series were mentioned 27 times and followed by Suzanne Collins' *The Hunger Games* Trilogy for 13 times. These obtained data and facts on the most popular and best-selling children's books based on the sales ranking and the online reader responses confirm that J.K. Rowling's *Harry Potter* series is undoubtedly the most prominent and consumed English translated children's book by Indonesian readers.

The ubiquity of the Harry Potter phenomenon offers an opportunity to examine how important and perhaps even shaping experience in the lives of countless around the world. Some grew up with the books, drawn out of the everyday lives of ordinary people merged into a world of fantasy and adventure.

⁵ Goodreads.com is ranked as the number 241 website in the world and the world's largest site for readers and book recommendations. Goodreads Indonesia was formed on 7 June 2007 by Femmy Syahrani and is intended for Indonesian language readers who want to discuss the books as well as efforts to collect books in Indonesian language.

⁶ <https://www.goodreads.com/topic/show/1449215-novel-terjemahan-yang-bagus-menurutmu?page=1>

Harry Potter series, has contributed to popular culture of the 20th century through its publication in over 200 territories, in 73 languages and have sold about 450 million copies worldwide (Scholastic Mediroom). It is the proof that this series is able to predispose the cultural life nowadays.

Further, this question emerges; what does it have to do with the Indonesian teenagers who grew up during 2000 to 2010? Plainly because today's teenagers will not yet show the impact of reading the *Harry Potter* series and the hype of its period in Indonesia in fact, was during 2000 to 2010. The *Harry Potter* series was hyped because not only it is English literary novel, but also translated into various languages and also adapted into movies.

I was lead to find out that one of the Indonesian YouTuber, Andhika Wira R. K. also known as Skinnyfabs as what he prefers to be called, a 20 year old college student who became phenomenal because of his listening section video, recently explained⁷ that he learned English and British accent from the *Harry Potter* movies he watched during his adolescent years while fanboying the series as well. After his listening section video suddenly goes viral, his Instagram account is now invaded by followers. Some only monitors the video he made, but not infrequently also gave him a special request. Yes, from ordinary people, Andhika Wira is now turning into a social media influencer that provides educational content about English with at least 223 thousand subscribers and still will increase.

⁷ How I Learn British English-Skinnyfabs

<https://www.youtube.com/watch?v=qZ9S24WaXP4>

Then, there is Muhammad Iman Usman, a native of Padang, West Sumatra, who now is the Co-Founder and CPO of Ruangguru.com⁸, the largest and most comprehensive technology company in Indonesia, focusing on education-based services and has over 6 million users and has managed more than 150,000 teachers offering services in over 100 subject areas. The company was founded in 2014 by Belva Devara and Iman Usman, both of whom made it into the ranks of successful entrepreneurs under 30 years through the Forbes 30 under 30 for consumer technology in Asia. Iman is a graduate of Columbia University and has been a speaker in over 30 countries. Not to mention, he has won numerous global awards for his work and accomplishments. So how can he be where he is now? One precise answer. Harry Potter.

He was a Harry Potter freak⁹ since he was young, he practiced English because of Harry Potter, he started his business because of Harry Potter, he started running an organization because of Harry Potter, and so many other the first thing he did because of Harry Potter. Iman started one of his first businesses because of Harry Potter, he sold Harry Potter merchandise on his own site and he made his mother as his assistant. He did those things when he was only 14 years old. One must think that he was born with a silver spoon in his mouth. He did not. As he grew up in Padang, where the English were rarely spoken at that time, he had to learn English because he wanted to read Harry Potter earlier than others since it will take years for the local bookstore to provide him with the Indonesian translated version. So he started buying the English version and used an electronic

⁸ <https://ruangguru.com/>

⁹ Di Balik Kesuksesan-Agung Hapsah <https://www.youtube.com/watch?v=F0FAn3M0aLo>

dictionary to translate every word just in order to understand the meaning. And that was how he learned English. Iman's heroes are not Bill Gates, Leonardo da Vinci, Steve Jobs, or Nelson Mandela. His hero is simply a fictional character, Harry Potter.

This matter of fact is explaining a lot about the influences of reading the *Harry Potter* series not only to British people, but also to Indonesian children who grew up with the series. Andhika and Iman are only a few out of thousands or even million children in Indonesia who undergo the influence of the series whose life are now no longer ordinary one. Indeed, this has not been written, yet this fact does exist.

As Neumann (2006) correctly points out in his discussion of the Harry Potter phenomenon as a children's book in popular culture, academics have a responsibility to analyze why something becomes a phenomenon and why it makes sense. This is a point to be taken seriously within children's book to reveal the intricate and often perplexing ways in which children continue to introspect long after the act of reception, drawing parallels between relationships in their own lives and those they read about.

This is a compelling speculate to delve into the significance of the recognition of *the Harry Potter* series that does not only draw in children as readers but also people who helped enliven this particular prodigious children's book. I am more than delighted to investigate further on whether *Harry Potter* as a work of English literary work and its Indonesian translated version that in the reader's consumption in Indonesia in accordance with the behavior of society,

especially teenagers, is expected and given remarkable influences to them in their everyday lives. The phenomenon that there is an influence on the ability of the English language readers, certainly a lot of Indonesian read the translated version, which is why I limit the research on what values indirectly infiltrate the recesses of the hearts and minds of Indonesian teenagers who read the translation of the *Harry Potter* series. For further evaluation, I will conduct a research entitled “The Influences of Reading J.K. Rowling’s *Harry Potter* Series on the Life of the Indonesian Readers: A Reader Response Analysis”.

1.2 The Identification of the Problem

Issues, on what kind of reading that today’s generation used to read and what children’s literary works which are most widely sold as well as read by both teenagers and adolescence during the 2000 to 2010 period of time, triggered off a series of questions: Which English literary works or its Indonesian translated version become consumed and a favorite among all outstanding literary works between readers in Indonesia? Which English literary works or its translated version should be read to screen the development of the psyche or influence for the advancement of the reader's soul? What books that meet the demand of the eastern principles, the aspects that are in accordance with the intentions and the reality that remains in Indonesia? While trying to answer these questions, I was confronted with the given and proven data as well as facts that J.K. Rowling’s *Harry Potter* series unquestionably popular precisely for its fame and the breadth of its readers all over Indonesia.

But there is one question that evokes me the most, with *Harry Potter* series being read by millions of children and adults all over the world, making Harry Potter and his adventures a topic of households, classes, even thousands of book club conversations, does that mean the ever-changing magic of Harry Potter authentically demonstrates whether this series are capable to fulfill the stipulation of the eastern values and applicable yet relevant for children, adolescents, and adults in Indonesia and how far does the influences of reading this series has caused to its readers? Hence, I intend to examine this pivotal matter.

1.3 The Scopes of the Research

This research is going to focus on the *Harry Potter* Generation, those who grew up along with the release of the texts, films, and subsequently canonical expansions in Indonesia during 2000 to 2010. This research is hopefully going to be put into practice within the communities where readers develop and hone literacy skills that cultivate their moral and ethical frameworks to be more accepting of marginalized groups and individuals. These are the main points that need to be analyzed:

1. Reader's understanding, responses as well as their perceptions and the effects of *Harry Potter* series (the first four series).
2. The values of the *Harry Potter* series and whether the series is acceptable yet suitable for children, adolescents, and adults in Indonesia.
3. The positive influences of reading and growing up with the *Harry Potter* series through the years

1.4 The Objectives of the Research

I realize the question, “What does this research means for the research prospect and academic environment in English Department Andalas University?” needed to be answered. The excitement connected to the answer came from knowing that this research is going to be a tool as well as references which can be used by the academicians in teaching in order to foster a more humanistic focus by emphasizing the development of the personhood of the students as well as a subtlety for the Indonesian literary translation in selecting suitably English literary works to be translated into Bahasa Indonesia so that Indonesian readers could get the most of the values and generate the society’s critical literacy.

The conviction of finally choosing the *Harry Potter* series as the object of this research is because I grew as well with the series, not to speak of the facts and data that substantiate this exceptional yet remarkable children’s book. Hence, the other potential implication and the outcome of this study is the possibility of further research, reviewing the influences of reading other prominent literary works in Indonesia or other regions.

1.5 The Review of Previous Studies

As the starting point of research, I fetch several sources to be the comparators. Those sources consist of article, journal, undergraduate thesis and literary criticism that related to the object of this inquiry, the *Harry Potter* series, and the theory that is going to be implemented, the reader response theory.

The first critical review is written by Lauren Binnendyk and Kimberly A. Schonert-Reichl (2002), entitled Harry Potter and Moral Development in Pre-adolescent Children. They mainly explore the first four series of *Harry Potter*, arguing that the series were not merely a source of escapism and fantasy, but also can provide an impetus for children's social and moral development such as the depictions of the characters which represent particular stages in Lawrence Kohlberg's model of moral reasoning. They emphasize whether the stories are moral tales and given the fame, could the stories be used as a vehicle to promote moral development in pre-adolescent children. The Harry Potter stories possess a multifarious richness and depth that far transcend the discussion of morality as conveyed by Binnendyk and Schonert-Reichl at the end of their essay: "This describes just one issue of a multitude of issues for which the Harry Potter stories can be utilized for both understanding children and identifying ways in which to foster their development" (2002).

Nicholas Tucker's The Rise and Rise of Harry Potter (1999) becomes the second review. Focusing on how Rowling spells the adult readers to the simplicities of the stories once they read when they were a child where it was less generally realistic and more concern with pleasing fantasies. He highlights the idea that in Harry's world, drugs, alcohol, and divorce or sexual activity of any kind is simply not a problem. Instead, difficulties arise from more remote, less instantly recognizable sources such as old-fashioned malicious teacher and the odd villain pushed on by a terrifying wraith with murderous intent. Furthermore, the research observes the effect of the wizarding world, which represents a most

agreeable fantasy where children and young readers like to share the imaginary experience of feeling exclusively different from others because they are too accustomed to their own essential ordinariness. Not to miss the idea that Harry himself grows older with every book and coping with every problem that arise while still trying to satisfy the young readers. At the end of the series, Harry will have to face up to the existence of adolescent questioning and uncertainty, whether in the field of morality, sexually, friendship or indeed over the problem of defining what exactly twentieth-century heroism truly consist of. In his conclusion, Tucker writes “The success of the Harry Potter series shows that the central need of humans, especially when they are young. To transcend reality in the imagination has not diminished since the early days of folktales and fairy stories” (1999).

The third review is Drew Chappell’s Sneaking Out After Dark: Resistance, Agency, and the Postmodern Child in J.K. Rowling’s Harry Potter (2008). The review began with Chappell stating the young adult protagonists in modernist children’s literature and dramatic literature often find themselves without adult support as they address social issues that are consequence of adult hegemonic institutions and ideologies. Chappell compares a modernist construction of childhood, exemplified by young protagonist such as Oliver Twist, Dorothy Gale in *The Wizard of Oz*, and Charlie Bucket in *Charlie and the Chocolate Factory*, against a more postmodern vision, apparent in J.K. Rowling’s *Harry Potter*’s series, and suggest that Rowling’s writing may be preparing young readers to critically engage with power structures in their lives and become architects of

their own agency. In Harry Potter's world, decisions regarding the rightness require making appropriate choices from within a given set of possible actions, some of them transgressive but nonetheless correct. These ideologies make Harry's world a confusing and dangerous place in which the construction of moral and ethical systems is an individual endeavor in negotiation with fellow students. Chappell strongly appointed that for children accustomed to earlier novels with clear ideas of right and wrong, the ambiguity might be unsettling, but it does parallel their own lived experiences in postmodern societies.

The fourth review is David L. Wallace and Tison Pugh's article Teaching English in the World: Playing with Critical Theory in J.K. Rowling's Harry Potter Series (2007) which employs the critical reading effect using popular culture texts that capture the reader's interest from reading as fans of reading as critics if they are given help to think deeply about how issues such as class, gender, sexual identity, and race operate in fiction. They believed that the construction of social class, gender, sexual orientation, and race in the Potter series appear to naturalized that they go unnoticed by many readers. Yet the texts instruct readers to see the wizarding world in a manner that normalizes consumerism, male dominance, LGBT absence, and racial tokenism as well as exposing the ideological weight of the texts in service of pedagogical goals enlightens the ways in which critical thinking and critical theory help readers to comprehend how texts and society function.

Harry Potter series has also been analyzed by some students of English Departments Andalas University. Nevertheless, none of them tried to conduct a

reader response analysis about the series. Mostly, the researchers carried out toward the *Harry Potter* series concern on the text based approaches. Novia Citra Valinca (2013) analyzed the series by using Helene Cixous's theory of feminism. Her thesis, The Reflection of Gender Equality in J.K. Rowling's *Harry Potter* Series: A Feminist Reading, focuses on comparing the image of women featured by Rowling through female characters such as Hermione Granger, Minerva McGonagall, Ginny Weasley, and Bellatrix Lestrange with patriarchal binary thought about the opposite sex of men and women. Valinca found that J.K. Rowling, through the series, tried to break the patriarchal view that put men and women on two opposite sides. Rowling featured female characters with complex traits; not only emotional, passive and become an object only, but developed as a figure capable of being rational, active and become the subject of perpetrator. Valinca emphasized that through this series, it can be seen that Rowling has created female characters with traits and attitudes equal to men.

Thiska Septa Maiza (2013), in her undergraduate thesis A Structural Analysis on Fantasy Genre: A Case Study on J.K. Rowling's *Harry Potter* Series, thrashes out the story structure of contemporary fantasy through the *Harry Potter* series. In this study, she used the theory of narratology from Tzvetan Todorov, which states that each narrative story must have five patterns, namely Equilibrium, Force, Disequilibrium, Force, and Equilibrium. From this research, she gets a general pattern from the *Harry Potter* series that represents fantasy stories. Starting from the safe life of the main character, then some disturbances begin to come to change the condition of the main character. Along with his

friends, the main character tries to deal with those problems. In the end, the main character can get rid of the disorder and bring peace back to the different circumstances. Maiza concludes that although this pattern has been used by fantasy stories that appeared before the *Harry Potter* series, the popular novel resulted in the pattern reappearing. The pattern is also used by later fantasy stories and *Harry Potter* series also gives effect to other fantasy stories in terms of characterization and its settings.

For its relevance to reader response theory, I take the seventh review, an analysis of Carol L. Moutray *et al* (2001), titled Students Explore Text, Themselves, and Life Through Reader Response which argued that when students make personal connections to a text, they reveal their own cultural backgrounds and individual uniqueness which means that they are no longer separate from the text. They reviewed approximately 3,600 letters, some written voluntarily and others written as assignments by students in grades seven and eight from public, private, and home schools in 36 states. The students wrote letters to an author, living or dead, to express their reactions to literature. They were asked to honestly explain how the book made them think or feel about any of the following: characters, content, themselves, their lives, or their experiences. Their analysis is concerned with the satisfaction in reading that improves when students gain awareness of their own involvement with the text and what the work has to offer. By helping students see themselves, their lives, and the world, reader response acts as a vehicle for students to gain knowledge while experiencing self-growth and self-awareness. They continue to convince that as students discuss life

experiences in connection with the literature, they have the opportunity to heighten their understanding of themselves and their place in the world. Hence, they conclude that in the end, students become not only more interested in reading, but also more reflective individuals capable of assessing and analyzing daily situations and difficulties in life.

A journal, titled Towards a Culturally Situated Reader Response Theory by Wanda Brooks and Susan Browne (2012) is the last review of this research. They provide illustrative participant data examples which illustrate the four cultural positions middle grade students in their research assumed when responding to salient textual features embedded in African American children's novels. Their theory suggests that because a range of cultural positions factors into students' meaning making, they should mine texts more carefully for cultural milieu as well as find acceptance with a broader range of literary interpretations. Their line of research examines the ways literary interpretations are influenced by readers' ethnic backgrounds as well as the cultural milieu embedded in the stories they read. They rather intend to depict the ways readers culturally position themselves when engaging with the texts. They also demonstrate how various features and passages from a multicultural book call forth certain types of positioned responses. They concluded that students need to locate the cultural access points that will enable a story to resonate and become meaningful for them.

Having read and collate those eight reviews of previous studies, I intent to build a distinguishing research on Rowling's *Harry Potter* series using the reader response theory. The previous studies concentrate on the legitimate reasoning why

Harry Potter entitled to the phenomenon crowned by its readers, as of the impetus for children's social and self-development, and the utility of fiction and storytelling to learn about oneself and the social world. Previous researchers have not been able to demonstrate the direct influences of the *Harry Potter* series on a particular real society and how the values in the *Harry Potter*'s narrative play a role in shaping and improving the reader characters. Conversely, this research is inspired and concerned about whether *Harry Potter* series are acceptable yet suitable for children, adolescents, and adults as well as the influences of reading and growing up with the *Harry Potter* series through the years.

1.6 Theoretical Framework

Reader-Response Criticism

Reader-response criticism has received serious attention since the 1960s, when Norman Holland formulated the theory in *The Dynamics of Literary Response* (1968). The German critic Wolfgang Iser in his book *The Implied Reader* (1974) argued that in order to be an effective reader, one must be familiar with the conventions and codes of writing. Stanley Fish, an American critic, goes even further; arguing in his book *Is There a Text in This Class?* (1980) that there may not be any "objective" text at all. Fish mentioned that no two readers read the same book, through readers can be trained to have relatively similar responses to a text if they have had relatively similar experiences.

Mario Klarer in his book, *An Introduction to The Literary Studies*, offer a sufficient understanding for readers about reader-response theory which was developed in the 1960s as a reaction to the dominant position of text-oriented new

criticism. Further, Klarer mentioned that reader-response theory focus on the effect of a text on the recipient or reader and that is why this theory is obviously opposed to new criticism's dogma of affective fallacy, which demands an interpretation free of subjective contributions by the readers. This approach examines the readership of a text and investigates why, where, and when it is read. Besides, it is also exploring the certain reading practices of social, ethnic, or national groups which many of these investigations also deal with and try to explain the physiological aspects of the actual reading process. It is aimed at revealing certain mechanisms which are employed in the transformation of the visual signs on paper into coherent, meaningful text in the mind of its reader (87).

According to Tyson, reader-response theory, which did not receive much attention until the 1970s, maintains that what a text is cannot be separated from what it does. Tyson elucidated in *Critical Theory Today: A User-Friendly Guide*:

Reader-response criticism is a broad, exciting, evolving domain of literary studies that can help us learn about our own reading processes and how they relate to, among other things, specific elements in the text we read, our life experiences, and the intellectual community of which we are a member (169).

Additionally, while reader-response theorists share the belief that the role of the reader cannot be omitted from our understanding of literature and that readers do not passively consume the meaning presented to them by an objective literary text; rather they actively make the meaning they find in literature (170).

Kirszner and Mandell in their book *Literature: Reading, Reacting, Writing* (2010) employ that reader-response theorist believe in the importance of recursive reading, which means that reading and rereading with the idea that no interpretation is carved in stone. A second or third interaction with the text may well produce a new interpretation. The changing view is particularly likely when the rereading takes place significantly later than the initial reading (2048).

Transactional Reader-Response Theory

This research is however going to use the transactional reader-response theory, which often associated with the work of Louise Rosenblatt, to delve into the connection between the readers and the text. In her significant texts *Literrature as Exploration* (1933) and *The Reader, The Text, The Poem: The Transactional Theory of the Literary Work* (1978), Rosenblatt clearly explained as we read a text, it acts as a stimulus to which we respond in our own personal way. The response influences such as feelings, associations, and memories happen as we read. This will determine the way in which we make sense of the text as we move through it as well as the literature we've come across prior to the reading, the sum total of our acquired knowledge, and even our prevailing physical condition and mood (Tyson, 173).

Rosenblatt then distinguished different kinds of reading with her term “reader’s stances” or the “mental set” where the reader may be seeking information, direction for action, seeking some logical conclusion which will narrow the reader’s attention to building up the meanings, the ideas, the directions to be retained; attention focuses on accumulating what is to be carried away at the

end of the reading. Rosenblatt termed this as *efferent* stance. On the other hand, if the readers quest a story, a poem, a play, their attention will shift inward, it will center on what is being created during the actual reading. Hence, a much broader range of elements will be allowed to rise into consciousness and those objects or referents stir up of the personal feelings, ideas, and attitudes as well the very sound and rhythm of the words will be attended to. Through these ideas and feelings, a new experience is shaped and lived through. This stance is what Rosenblatt defined as *aesthetic*.

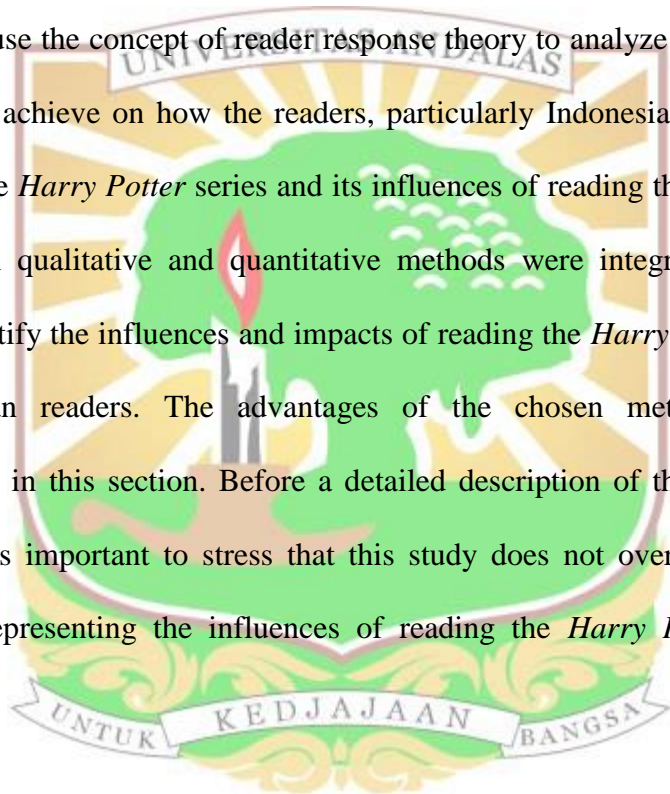
Further, Rosenblatt explained that in *aesthetic* reading, we as the readers respond to the very story or poem that we are evoking during the transaction with the text. She added that in order to shape the work, we draw on our reservoir of past experience with people and the world, our past inner linkage of words and things, our past encounters with spoken or written texts. We listen to the sound of the words in the inner ear; we lend our sensations, our emotions, our sense of being alive, to the new experience which, we feel, corresponds to the text. Rosenblatt believes that is how we, as the readers, participate in the story, we identify with the characters, and we share their conflicts and their feelings.

Rosenblatt also emphasized that at the same time there is a stream of responses being generated. There may be a sense of pleasure in our own creative activity, an awareness of pleasant or awkward sound and movement in the words, a feeling of approval or disapproval of the characters and their behavior. She employs that we may be aware of a contrast between the assumptions or expectations about life that we brought to the reading and the attitudes, moral

codes, social situations we are living through in the world created in transaction with the text. Any later reflection on our reading will therefore encompass all of these elements. Eventually, she added, our response will have its beginnings in the reactions that were concurrent with the evocation, with the lived-through experience (Rosenblatt, 22-47).

1.7 The Methods of the Research

I will use the concept of reader response theory to analyze this research in order to fully achieve on how the readers, particularly Indonesian, perceive and response to the *Harry Potter* series and its influences of reading the series. In this research, both qualitative and quantitative methods were integrated through a survey to identify the influences and impacts of reading the *Harry Potter* series to the Indonesian readers. The advantages of the chosen methods are also acknowledged in this section. Before a detailed description of these methods is presented, it is important to stress that this study does not over generalize the findings as representing the influences of reading the *Harry Potter* series in Indonesia.



1.7.1 Research Methods and Design

A survey questionnaire and interview questions were designed as the research instrument to collect the data, with several considerations that will be discussed later. The first step is collecting the data by conducting a survey using a mixed method, both questionnaire and in-depth interview. The questionnaire and in-depth interview included both open-ended and closed-ended questions.

Therefore, this research used qualitative and quantitative approaches in order to compensate for the limitation of each method. Both qualitative and quantitative methods will be used to analyze the data collected.

1.7.1.1 Mixed Methods Research

Mixed methods research is defined as a combination of qualitative and quantitative methods conducted for broad purposes and to achieve a greater depth of understanding (Dornyei, 2007). However, these methods have been implemented in order to gain better understanding of a complex phenomenon by integrating the values of numbers from the quantitative data and the richness of meanings from the qualitative data. Dornyei (2007) emphasized that by applying these methods, the strengths of both methods can be combined in this research study. To put it altogether, the strengths of one method minimize the weaknesses of the other method.

A survey was chosen as the methods to collect both - qualitative and quantitative data – questionnaire and in-depth interview for this research. Through the combination of the data and the survey, it is expected to be better triangulating the research findings in this study.

1.7.1.2 Survey

A survey has been employed for data collection. There is consideration of several factors in this regard. First, the nature of the sample and the distribution. The sample is widely distributed geographically, since the respondents' places of staying are spread in many regions in Indonesia. Second, the time constraints to

collect the data. Besides, the speed of collecting responses within a short time, a broad range of target respondents that can be gathered with a lower-cost, and the ability to download the results immediately are a few of the advantages of this survey. In this respect, I assumed that the target respondents have e-mail as well as social media and access to the Internet to support this instrument.

1.7.1.3 The Questionnaire

The questionnaire survey as the instrument in this research was divided into 3 sections (Appendix I). The first section is the explanatory statement that describes the aims of the study and an assurance of confidentiality issues as one of the ethics requirements for research involving humans as respondents. All of the respondents were coded in order to refer to their responses in the analysis chapter.

The second section concerns the demographic information of the respondents. This section asked about the age, gender, birthplace, residency, educational qualification, current profession, place of study (if they are a student), and workplace (if they are working). This information provides important variables that need to be considered in analyzing the data. The data are also important for ensuring that the responses received are representatives of the group as a whole.

The third section is the questions part. The *Potterhead* questionnaire was divided into 3 parts and consists of 10 questions in total (Appendix I). The first part of the questionnaire is the questions related to the series that describes what do the respondent likes as well as dislikes towards the story, the most remembered movement of the story, implied characters and scenes to the respondents. This part

was designed to answer the research question number 1 about reader's understanding, responses as well as their perceptions of the *Harry Potter* series. The second part is about the values they gain as they read and their self-assessment about the series. This part was formed to answer the research question number 2 about the values of the *Harry Potter* series. The last part is asking about the influences of reading obtained by readers when reading and growing with the series. This part was composed to answer the research question number 3 about the influences of reading and growing up with the *Harry Potter* series through the years. These questions allow the respondents to express their personal experiences and thoughts.

There are 10 items in *Potterhead* questionnaire, including both close-ended – choices – to collect the quantitative data and open-ended questions for qualitative data. Some of the items were inspired by a number of scholars in the previous studies and the rest of the items were formulated by myself.

However, not all the results of these questions of questionnaires will be discussed further in this present study because of the limitation of time and space. They will be retained for a later study.

1.7.1.4 The In-depth Interview

The in-depth interview is conducted as the follow-up of the questionnaire. Here, the in-depth interview from the respondents who are interested and willing to conduct the in-depth interview would be used as the other prominent instrument in this research. Since the aim of this research is to perceive the influences of reading the *Harry Potter* series to the Indonesian readers, there must be numbers

of living proof of these influences of reading the series shown in this study to confirm the findings.

The 8 questions in this in-depth interview are likely to be the same as previous mentioned questionnaires. Including the responses, the values gained and the influences of reading the series. The slightly different is that the questions were addressed personally, and the results were authentic. Besides, their personal experiences linked with the series, their achievements and their influences towards the society will be clearly explained in the analysis chapter.

1.7.2 The Respondents

I applied *heterogeneous sampling* by selecting respondents from different backgrounds who share the similar experiences that are relevant to this study. It is impossible to ask all of the *Harry Potter's* readers in Indonesia; however, I distributed questionnaires to the respondents whose age suit the research condition. I commenced the research by exploring the potential participant who have been reading the object of the research, the first four *Harry Potter* novels – English or Indonesian translated version – and originally from or growing up in Indonesia between 2000 to 2010.

The respondents of this research are the *Potterhead* – those who not only read the complete series, but also part of the hype and a hardcore fan of the *Harry Potter* series. This is identified by personal collection of the series, naming their personal social media accounts with names that associated with the series, or other identification that they are a *Potterhead*. Exclusively, the interviewees of this research are confirmed as a *Potterhead* based on the online-published article,

uploaded videos on YouTube or simply a *Harry Potter*-associated name on their social media accounts. They are also confirmed as public figures or influencers in their respective careers.

1.7.2.1 Recruiting Respondents

Most of the respondents in this research are my fellow acquaintances that I believe suit the age of the research conditions. I used personal approach and directly contacted them through 2 online chatting applications, WhatsApp and Line. Some of the respondents were students of the English Department Andalas University who talked about the *Harry Potter* series for their undergraduate thesis. I confirmed that they are a *Potterhead* and acceptable as the respondents. The rest of the respondents are colleagues of my acquaintances who were willing to help me to complete the number of needed respondents.

Whereas the process of finding the accurate respondents focusing on the in-depth interviews went through several steps. First, I scrutinized the Internet looking for the online website articles and uploaded video on YouTube that talk over a figure that has personal achievements or has impacted the society through their actions or their careers where in the article or in the video it is mentioned that they are a big fan of the *Harry Potter* series. Second, I made an effort to find their personal contact and emailed them asking whether they are a *Potterhead*, influenced by the series in achieving their accomplishments or whether they had grown with the series. Last step, after their confirmation and agreement of being one of the respondents as well as interviewees, the in-depth interview was finally conducted. Other than the above steps, I met one of the interviewees

coincidentally when attending a translation workshop where she was the keynote speaker of the event.

1.7.3 Procedures of Data Collection

The distribution of the online questionnaire was commenced on April 7, 2018 and sent through email, WhatsApp and Line chatting applications. Respondents of this research were entirely voluntary. The returns of the questionnaires were obtained quite quickly. Within 2 weeks of the distribution, 15 respondents completed the questionnaires. The in-depth interviews were conducted through long-distance interview where I sent the questions to their respective email, WhatsApp, or Line. Later, the interviewees sent their responses through voice notes or written feedback.

I decided to stop collecting the responses at the end of April 2018, after reaching *saturation*, i.e. the situation “when additional data do not seem to develop the concepts any further, but simply repeat what previous informants have already revealed” (Glaser & Strauss, 1967, as cited in Dornyei, 2007, p. 127). The total of the respondents in this research is 25 respondents.

1.7.4 Methods of Data Analysis

The mixed methods design is useful when the researchers “want to follow up a quantitative study with a qualitative one to obtain more detailed specific information than can be gained from the results of statistical tests” (Creswell, 2005, p. 510). By using these methods, the qualitative data were used to triangulate and contextualize the quantitative data.

1.7.4.1 Qualitative Analysis

As to the analysis of the survey responses, data screening process of the survey data were conducted first to ensure data quality. These processes included checking for missing data and normality. After the data were cleaned, descriptive analysis was performed to obtain an overall picture of examining constructs.

The qualitative data were used to triangulate and contextualize the quantitative data. In this current study, open-ended questions in this survey were coded and analyzed qualitatively according to the recurring patterns or themes. The social constructionist approach is employed in this analysis by highlighting the discourses of the respondents and their ways of arguing and commenting about an issue. It is also important that my background as a *Potterhead* may have affected the interpretations of qualitative data in this study.

As an assurance of the anonymity of the respondents, they were coded based on the age, gender, birthplace, residency, educational qualification, and current profession. As for the in-depth interviews, to ensure the authenticity and truth about the sources, their names, personal data, and the interview results – in the form of voice notes and written feedbacks – are clearly written for the sake of academic interest, of course with the permission of the parties concerned.