



STUDENT'S RECEPTION TOWARD SHAKESPEARE'S SELECTED CONTEMPORARY PLAYS

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ABSTRACT

Literary reception is a literary genre that examines literary texts by considering the readers as the givers of the welcome or response. Researchers choose to analyze literary receptions in Shakespeare's plays, namely "Romeo and Juliet" and "Macbeth," as an interesting source of data to be studied and analyzed more deeply because of the difficulty of readers responding to a literary work. This study aims to determine the reader's response to the two plays by Shakespeare. The data source for this research is the reading text. This study employed a qualitative descriptive method. This study uses Iser's Reception Theory with instruments in the form of documentation and observation studies because this research is reviewed by noting and marking the parts that are considered important and useful for the reader. Based on the results of this study, it is clear that there are reader responses in Shakespeare's plays. Then the results of the research are presented in the form of a questionnaire containing nine questions with excellent answers or responses from readers engaged in the two plays by Shakespeare.

Keywords: Reception, Drama, Response.

ABSTRAK

Resepsi sastra adalah genre sastra yang mengkaji teks sastra dengan mempertimbangkan pembaca sebagai pemberi sambutan atau tanggapan. Peneliti memilih untuk menganalisis resepsi sastra dalam lakon Shakespeare yaitu "Romeo and Juliet" dan "Macbeth" sebagai sumber data yang menarik untuk dikaji dan dianalisis lebih dalam karena sulitnya pembaca dalam menanggapi sebuah karya sastra. Penelitian ini bertujuan untuk mengetahui tanggapan pembaca terhadap dua lakon karya Shakespeare. Sumber data penelitian ini adalah teks respon pembaca. Metode yang digunakan dalam penelitian ini adalah metode deskriptif kualitatif. Penelitian ini menggunakan teori Resepsi dari Iser dengan instrumen berupa studi dokumentasi dan observasi karena penelitian ini ditinjau dengan mencatat dan menandai bagian-bagian yang dianggap penting dan bermanfaat bagi pembaca. Berdasarkan hasil penelitian ini, terlihat jelas adanya respon pembaca dalam drama-drama karya Shakespeare. Kemudian hasil penelitian berupa angket berisi sembilan pertanyaan dengan jawaban atau tanggapan yang sangat baik dalam membawakan kedua drama karya Shakespeare.

Kata Kunci: Resepsi, Drama, Respon.

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INTRODUCTION

Literary works are often identified as unique objects so they are often difficult to be defined firmly in terms of meaning. Literature is an object of knowledge that does not need to be doubted (Muin, Rauf, and Hidayat, 2016). Although unique and difficult to formulate in a universal formulation, literary works are a creation that can be given boundaries and characteristics and tested with the common senses, including the aesthetic sense. Readers value aesthetic sense in varying degrees.

In reviewing and discussing literary works, both dramas, and novels, from the observation of researchers in the English Literature Department, there are still few people who research readers of literary works because everything is focused on the text contained in the novel or drama. In literary receptions, (Endraswara, 2021) the role of the reader, who is completely ignorant of the creative process, plays an important role in research because the reader enjoys, evaluates, and makes use of literary works; even writers who know the intricacies of their work are not considered to know of their existence.

Readers and literary works influence each other. Readers of literary works, as consumers, always try to devour the meanings and values contained in literary works (Esser et al., 2007). Literary works presented by the author in the readers' spaces carry a useful and entertaining mission. On the other hand, literature can also be useful in presenting knowledge, experience, and feelings expressed by the author to the reader as a reflection on the development of the socio-cultural life of the community. Reader response criticism, in modern academia, is another literary theory that focuses on audiences' or readers' experiences of many literary works. Literary works without a response from readers or audiences are literary works that have no meaning. The role of the reader is very significant because the more the work is read and responded to by the reader, the more quality it is considered to have. (Suarnaningsih & Junaid, 2020)

The quality of a literary work can first be determined by major themes that describe various societal problems. Literary works typically describe human society's life as it occurred or was experienced by the author. It has reached the reader's hand. The benefits of literature are basically that they are a means of communication between the author and the reading community. Literary works always contain thoughts, ideas, stories, and messages that are communicated to readers. To capture this, the reader is expected to be able to appreciate literary work. The relationship between readers and literary texts is a relative one; literary texts are always ambiguous, and readers must be active and creative in determining what they mean.

Literary reception is a literary analysis that focuses on the reader. Literary reception asks the readers to produce responses, reactions, or different responses from each other. From these symptoms, it can be concluded that literary works are not things that are absolutes or that readers have to have the same face or meaning at all times and places. According to Jauss (1974: 12; in Pradopo 9-185: 1994), the first readers' appreciation of literary works will be continued and enriched through further responses from generation to generation. The reader's perception or reception arises because of the contact of the senses with objects in the world. Perception is true and has the property of determination because people have their ways of understanding things and their concepts of truth. So, what the reader perceives as work is an absolute matter for the reader (Marjuni et al., n.d.).

This seemed to the student in the English Department to be a fundamental way of engaging with literature. The elaboration of the reception task for the student avoids the theme of being a passive recipient in the study of literature. Hence, this research is expected to become a teaching strategy that would enable the students to be more active in the formulation of a personal response to the text. On the one hand, this research wants the students to develop a more sophisticated and nuanced appreciation of their knowledge of literary work. Students, on the other hand, are heavily expected to simply regurgitate the interpretation of a literary work or that of another scholar.

It is also important that each student feels sufficiently confident to give the response. The student of the sixth semester who becomes the respondent to the research can explore their knowledge of literature obtained during attending various courses on literature, like literary criticism, the history of English literature, literary theory, and so on. Those subjects are the ones that can facilitate students' exploring more about their reception. Those subjects are listed subsequently in the fifth or sixth-semester academic calendar of the English Literature Department of UIN Alauddin Makassar. The research was conducted by the sixth-semester students of the English Literature Department of UIN Alauddin Makassar.

LITERATURE REVIEW

Literature has become a medium for many authors to transfer ideas about the focus of their thoughts on something. One of the literary products that are widely used to convey thoughts is drama. With a storyline that always tries to be arranged interestingly, it made it easier for every reader to understand the message or form of criticism of the authors.

The other research object the researcher has chosen is an object of research with a different focus, such as "Analysis of the Literary Reception of Rajaa Alsanea's *Banat Ar Riyadh*" (D. Lestari, 2019). Her research used the literary reception approach in descriptive and qualitative ways to state the issue. Researchers examine the intrinsic element through the reader's response based on the analysis. The theme in this novel is the emancipation of women. The plot contained in the novel is forward-looking because it tells the story from the beginning to the end in a coherent manner. There are four main characters in the story. The setting of the place in the story is in Arabia, namely Riyadh. This intrinsic element analysis also includes criticism of the novel and the values contained in it, both moral and religious values.

Meanwhile, another study discussed the reception of the film. Tambunan (Tambunan, 2020) conducted a study titled "Analysis of Literary Receptions of Films *Ajari Aku Islam*." Her research talked about how the reader responds to the script of the film *Ajari Aku Islam* with a literary reception approach based on the descriptive-qualitative method. Based on her research, the researcher found that reader response to the script of the film *Ajari Aku Islam* is recognized by all readers who accept and acknowledge the harmony of the text the film gives, according to the script of the film readers know. From the results of the study, readers' responses to the film *Ajari Aku Islam* are well based on the building blocks of the literary work.

Furthermore, (R. Lestari, 2017) researched literary works, but just in case, she also looked at novels. The title of her research is "Literary Reception Analysis: Novel *Hafalan Shalat of Delisa by Tere Liye*." This study's procedures are qualitative descriptive procedures. This research uses instruments in the form of documentation and observational research because it is reviewed by recording and sharing characteristics in parts that are thought to be meaningful or useful for readers. Based on the results of this research, it is clear that there are reader assumptions in the novel by Tere Liye. After that, the results of the research were in the form of a questionnaire. There were 10 questions with good answers or reactions.

From the previous findings, it is known that there are researchers who have discussed the reader's response to literary works. All of them used a literary reception approach to accomplish their objectives. In addition, some researchers used the novel event film as their object, but, in this research, the researcher tried to analyze different objects, like a drama. The research chose the famous play by William Shakespeare to be an object.

1. Theory of Reception

According to (Pradopo, 2013: 108), literary reception can be briefly referred to as a genre that examines literature that is based on the reader's reactions or responses to literary texts. Readers, as the givers of meaning, are variables according to space, time, and socio-cultural groups. This means that literary works are not read, understood, and evaluated in the same way across time or by all groups of society. Literary reception is an investigation of the reader's reaction to the text. Teeuw (1984: 150) in (Hidayat, 2012) translated "reception aesthetic" as "literary reception," as proposed by Junus (1985: 1) in (Pradopo, 1999). Reception can also be translated as "aesthetic reception". According to Junus (1985: 104) (Pradopo, 1999), in literary reception, a text has meaning only when it has a relationship with the reader. The text creates an impression that cannot exist without the reader. Reception research exists because literary texts are unstable and change according to the nature of the reader. This shows that literary texts are dynamic. Because meaning depends on how the reader concretizes literature, literary text can be meaningful depending on the reader. Readers usually apply their own experiences when concretizing literature.

In Iser's view, literary reception should focus on implicit readers and not concrete readers. The implicit reader is an institution in the text that allows communication between the text and its readers to occur. Iser (Iser, 1978) put forward his theory in his book *The Act of Reading: A Theory of Aesthetic Response* (1978) (Arifin, 2019). According to him, no one can deny the existence of readers of literary works. Therefore, observing the reader's response is an essential study. Iser, (20-21: 1978) states that literary works have two poles, namely artistic and aesthetic poles. The artistic pole is the author's pole, and the aesthetic pole is the realization that the reader gives. Correct actualization may occur when there is contact between the literary text and the reader. Literary research should aim to increase the reader's acceptance of literary texts. Verbal aspects in literature are incomplete if they are not linked to the reader's reception. Regarding its understanding, reception theory does not only understand the form of a literary work in its historical context. Theory demands that an individual work become part of a series of other works to find out its meaning and historical position in the context of his literary experience. At the historical stage, the reception of literary works in literary history is very important; the latter manifests itself as a passive reception process that is part of the author. Subsequent understanding can solve the forms and moral problems left by previous works and, in turn, present new problems. The experience of the intended reader indicates that the text of a literary work offers various effects to various readers in terms of experience in each period or era of reading. Multiple readings over different periods may show different effects. The reader's experience can result in a harmonious orchestration of the reader's new response and the text that leads him to the reader's reading activity. In this case, literary history is built on the literary experience that readers have over previous experiences rather than the organization of literary facts.

When we talk about the reception, it means we also talk about the reader's response. because both of them have a relationship with each other. The main reason for the reader-response theory is that the reader, like reading, plays an active role in the reading experience (Miller & Rosenblatt, 1994). This theory rejects structuralist assumptions that meaning is only found in reading. The words in a reading evoke a reflection in the mind of the reader, and the

reader brings his experience to this encounter. Because people have different life experiences, it can almost be determined that there are no two readers or reading stages that form the same interpretation of a reading. A theory of reader reaction informs the reading description and the meaning of obligation to the teacher, which focuses on efferent behavior and aesthetic behavior in reading activities. To increase the love of reading, teachers must emphasize aesthetic behavior. In immediate terms, this may mean that students are not required to respond to text description problems after reading activities (Miller & Rosenblatt, 1994: 268-267).

Pradopo (209: 2013) states that the reception method examines the responses of each period, namely the responses to a literary work by the readers. Multiple readings over different periods may show different effects. The reader's experience can result in a harmonious orchestration of the reader's new response and the text that leads him to the reader's reading activity. Pradopo (2017: 210-211) suggests that: "Reception research can be carried out in two ways: synchronic and diachronic."

1. Synchronic research

Synchronic research is reception research on a literary text within a period. This study uses readers who are in one period. Meanwhile, diachronic research is reception research on a literary text that uses the readers' responses in each period. In the research, there are two types of reception, synchronous reception, and diachronic reception. The first form examines literary works concerning contemporary readers. A group of readers, for example, responds, both sociologically and psychologically, to a novel. A more complicated form of reception is the diachronic response of the reader because it has involved readers throughout history. Diachronic reception research thus requires adequate documentary data. According to (Ratna, 167-168: 2009), synchronic receptions are literary receptions related to contemporary readers. In this case, a group of readers at the same time respond to a literary work psychologically or sociologically. Diachronic reception is a form of reception research involving readers throughout the ages. This diachronic reception research requires highly relevant and sufficient documentary data. Literary reception research concerning readers in the field is experimental towards literary readers. This method is used to obtain an overview of readers' responses to literary works. This kind of reception research is synchronous. Therefore, this research is synchronic reception.

2. Synchronic reception

Regarding its understanding, reception theory does not only understand the form of a literary work in its historical context. Theory demands that an individual work become part of a series of other works to find out its meaning and historical position in the context of his literary experience. At the historical stage, the reception of literary works in literary history is very important; the latter manifests itself as a passive reception process that is part of the author. Subsequent understanding can solve the forms and moral problems left by previous works and, in turn, present new problems. Reception research with the synchronic method is literary reception research that uses contemporary readers' responses, meaning that the readers who are used as respondents are from one time period. Reception research with this method can be done by analyzing the responses of contemporary readers using interview and questionnaire techniques. Therefore, this synchronous reception research can be classified into experimental research. Pradopo, (2003: 211) states that: "In synchronous reception research, there are generally the same norms for understanding literary works." However, because each reader's expectations differ, readers can respond to a literary work in a variety of ways.

This is due to the educational background, experience, and even ideology of the readers themselves. In synchronous reception research, there are generally the same norms for understanding literary works. However, because each reader's expectations differ, readers can

respond to a literary work in a variety of ways. This is due to the educational background, experience, and even ideology of the readers themselves. This synchronous reception research uses the responses of readers over time. This study can use reader responses in the form of articles, research, or by distributing research questionnaires to readers.

3. Diachronic Research

Literature reception with the diachronic method is a reader response involving the reader throughout history. So, a diachronic method was used to see the acceptance of the history of reception through documentation strategy through uninformed fellows through the mass media; response readers from some period or some of the same period on the same literature, starting from the beginning of the work, continued the reader next period, continued again next period reader to view the historical value of the work whether there are changes or not. In addition to the two, research literature reception can be made intertextually by following the steps below:

- (1) The copying, translation;
- (2) Reading repeatedly;
- (3) Compare and assess the texts that are different; and
- (4) Gives the meaning of the texts of different texts.

The reader, as an individual, has the experience of the other text when he reads the text of another, so it is assumed that the texts are tangled. In literary intertextual reception, the reader uses his experience to compare each literary work in literature; for example, in Indonesian literature, "Layar Terkembang" and "Belunggu" are not common. Research relevant to this study has been conducted by Azmil (Azmi, 2015) of Sultan Zainal Abidin University, Kuala Terengganu, Malaysia, titled "East Meets West: The Reader Response Theory in Thriller Fictions." The difference lies in research conducted by Mohn focusing on the reader response equation and the difference between a thriller by two American novelists and Malaysia. While the researchers' research departs from the theory of Jauss and Iser, which is about the student's response to the novel's intrinsic structure and communicative effect, which they acquired after reading the novel, According to these researchers, there are still a few people who study the reader of literature because everyone is focused on the text of the novel. Therefore, the research literature that developed feels dry because it is too focused on the structuralist approach and is concerned with the object of the literature itself. Furthermore, while some conduct literature reception research, this is only to the extent that the response of the structure in the literature is not to be continued in the communicative effects obtained from the literature. While researching the reception, it began with the structure that is directly involved in the story, and communicative effects obtained by the reader, so it was known how the reader's response to the entire literature so that obtained the meaning as a whole against the novel.

METHODOLOGY OF RESEARCH

Research Method

The purpose of this research is to gain a profound understanding of student engagement with contemporary drama, particularly the greatest plays of William Shakespeare. The student's understanding of the sixth semester of the English Department at UIN Alauddin Makassar can be valued through the reception, which is obtained in the form of responses, acceptance perceptions, and reactions that are categorized as positive or negative.

Based on the type of research, this research is qualitative. In acquiring data, researchers used questionnaires and also performed interviews (Rauf, 2017a). The data of this research is the students' reactions to "Romeo and Juliet" and "Macbeth" by William Shakespeare related

to the focus of the research, including the response that relates to the structure of the drama in terms of theme, plot, character, and mandate and the historical effect obtained by the students from the drama.

Population and Sample

1. Population

Sudjana (Sudjana, 2017:6) Population is the totality of all possible values from the results of calculating or measuring research, quantity, and quality rather than certain characteristics regarding a complete and clear set of objects whose properties you want to study. Based on the opinion above, it can be concluded that the population is the total number of objects. The population of this study is an adult population of 20 people.

2. Sample

The sample is part of the population. Arikunto (Arikunto, 2010: 74) says, "The sample is part or representative of the population being studied. Judging from the population data, this study determines that the researcher determines the sampling by determining special characteristics that are following the research objectives (purposive sampling)" (Rauf, 2017b) with a sample of 20 readers, namely students from the English and Literature Department who have taken the Literary Criticism course so that it is expected to answer the research problem.

Instrument of Research

Arikunto (Sugiyono, 2018: 134) said, "Research instruments are aids for researchers in gathering information." Based on these comments, research instruments are equipment or tools used by researchers to obtain research information and respond to research problems. To get assumptions from respondents, researchers use research instruments in the form of questionnaires.

The instrument is used in the form of asking the reader's assumptions based on the element of literature in Shakespeare's *Romeo and Juliet* and *Macbeth* to determine whether or not the readers are engaged with those dramas.

- a) Each reader or group that has been determined is presented with a literary work. Following that, the reader is asked a question, either orally or in writing. The answers obtained from the reader are then analyzed for the form of the question given. When using a questionnaire, written research information can be tabulated; otherwise, information from research results using interview procedures can be analyzed qualitatively.
- b) After sharing the drama with the readers, the readers are asked to answer a questionnaire about the drama they read.

The results of the reader's interpretation were analyzed using a qualitative method. The ability of the reader or respondents to answer the questionnaire is categorized into three kinds of criteria. The rubric score was created to determine the criteria obtained by the respondents:

Table: Reader Responses Rubric Against William Shakespeare's "Romeo and Juliet" and "Macbeth"

No.	Question	Response Criteria		
		<i>Excellent</i>	<i>Good</i>	<i>Bad</i>

1.	Theme	The main theme must be represented by a single word, and other sub-themes may be mentioned.	has to choose the correct single word to represent the main theme, even though the other sub-themes are absent.	Failing to mention both the theme and subthemes
2.	Mandate	able to mention more than one good and bad thing in terms of the values that may be taken from the drama.	can only mention one good thing and one bad thing in terms of the values that may be taken from the drama.	can only mention one good thing but not the bad thing, or vice versa?
3	Plot	Be correct in mentioning the type of plot.		Fail or be false in mentioning the type of plot.
4	Character	Demonstrate mastery of understanding the protagonist, antagonist, main character, and minor character, as well as the unique character of the given drama.	somewhat confused in identifying the protagonist and antagonist, main and minor characters, as well as the unique character of the drama given.	There is a serious error in understanding the protagonist and antagonist, even though the main character, a minor character, and a unique character are correct to be mentioned.
5	Conflict	It has to be correct in mentioning the main conflict and other minor conflicts.	has to be correct in mentioning the main conflict, even though minor conflicts are absent.	Fail or be false in mentioning the main conflict and other minor conflicts.
Total.				

The criteria of each element mentioned above can be tabulated to determine whether or not a reader is engaged with contemporary drama (Shakespeare's drama). The following is the scale:

Scale	Highly Engaged	Moderately Engaged	Poorly Engaged
Criteria	The majority of elements meet excellent criteria, and the others must meet at least good criteria.	The majority of elements meet good criteria, and the others must meet at least one excellent and not more than one bad criterion.	Two or more elements are in bad criteria

D. Technique of Data Analysis

Based on the analysis phase of the data presented, then, the steps applied to analyze the data in this research are as follows:

- a. To gain an understanding of the entire contents of the document, read critically the questionnaires and the results of the discussion that has been obtained about the reception students to the selected drama by William Shakespeare's works.
- b. In the table data analysis, enter the data from the questionnaires and open interviews.
- c. The results of the questionnaires were classified according to criteria based on the ability of students to answer the structure or element of the drama.
- d. To determine the number and percentage of attendance for each student;
- e. Implement the interpretation of the data in the form of the words, sentences, and paragraphs that are in the document. Analyze your understanding of the reader's response to the play's end.

FINDING AND DISCUSSION

RESULT

- a) Students' Responses to the Structure of William Shakespeare's "Romeo and Juliet," which includes the intrinsic: theme, mandate, story, path/plots, character and characteristics, background/setting, and extrinsic: students' prior knowledge of history related to the drama.

No.	Question	Response			Number of Question
		<i>Excellent</i>	<i>Good</i>	<i>Bad</i>	
1.	Theme	1	9	-	1
2.	Mandate	4	5	1	2
3	Plot	8	-	2	3

		Character			
4	Main Character	10	-	-	4
	Minor Character	9	-	1	5
	Protagonist	7	3	-	6
	Antagonist	2	8	-	7
	Unique	6	4	1	8
5	Conflict	3	7	-	9
Total.					

1. Students' Responses to the Structure of William Shakespeare's "Romeo and Juliet," which includes: theme, mandate, path/plots, characters and characteristics, background/setting, and prior knowledge.
 - 1.1 The Response of Students to The Elements of The Theme. Based on data obtained from 10 students, can be known that there are 9 students, or reach 90% stated a good answer to the theme, and 1 student, or reached 10% got an excellent answer.
 - 1.2 The Response of Students to The Elements of The Mandate Based on the given response from 10 students, there are 4 students or 40% of students that gave the excellent answer and there are 5 students or around 50% of students that got a good answer and also there are 1 student or reach 10% student which has given bad answer.
 - 1.3 The Response of Students to The Elements of The Path/Plots of "Romeo and Juliet", Although basically, the flow is flat, from the data obtained through the response given by the students, from the data obtained by 10 students, there are 8 students or around 80% gave the excellent answer and stated that the plot in the drama was not difficult/confused to be digested and the remaining 2 students or around 20% which has given the bad answer and stated that the plot in the drama was difficult/confused to be specified. It means that the majority of respondents stated that the plot presented in the story of the drama is easy to digest.
 - 1.4 Student Responses to Character Elements and Characterizations The main character is usually identified with the protagonist, of course, this character is much liked by students as drama readers. This can be seen from the responses given by students. Of 10 students, 10 students or 100% of respondents have given excellent answers for the main character. In addition, there are 9 students, or about 90% of students who have given excellent answers, and 1 student, or 10% who have given bad answers for minor characters. Then, there are 7 students or 70% who answered excellently, and 3 students, or 30% who answered well for the protagonist character. For the antagonist character category, there are 2 respondents, or 20% who have given excellent answers. There are also 8 students or 80% who gave good answers. Finally, there are 6 students or 60% who have given excellent answers, and 4 students, or 40% who have given good answers for the unique character category.
 - 1.5 In the drama Romeo and Juliet, the figures that raise the conflict are both the family Romeo and Family Juliet figures, or can be said these figures are antagonists, there are 3 students or 30% that gave the excellent answer, and then 7 students, or 70% that given a good answer.
- b) The Response of Students Related to The Structure of "Macbeth" a drama By William Shakespeare which includes: Theme, The Mandate, Path/Plots, Characters and Characterizations, Background/Setting, and the previous knowledge

No.	Question	Response			Number of Question
		<i>Excellent</i>	<i>Good</i>	<i>Bad</i>	
1.	Theme	1	9	-	1
2.	Mandate	2	5	3	2
3	Plot	10	-	-	3
4	Character				
	Main Character	10	-	-	4
	Minor Character	5	5	-	5
	Protagonist	1	-	9	6
	Antagonist	5	5	-	7
	Unique	5	5	-	8
5	Conflict	2	8		9
Total.					

1. The Response of Students Related to The Structure of “Macbeth” a drama By William Shakespeare which includes: Theme, The Mandate, Path/Plots, Characters and Characterizations, Background/Setting, and previous knowledge.
 - 1.1 The Response of Students to The Elements of The Theme a. Based on data that had been obtained from 10 students, can be known that as many as 9 students or reach 90% stated that the good answer, and only 1 student, or reached 10% stated that the excellent answer.
 - 1.2 The Response of Students to The Elements of The Mandate Based on the given response from 10 students, there are 5 students or 50% of students that have given a good answer, and there are 2 students, or reach 20% that have given the excellent answer and also there are 3 students or 30% that stated the bad answer. In “Macbeth” by Shakespeare and 10 students or all students who were interviewed stated that there are things that are good or should be followed in this drama.
 - 1.3 The Response of Students to The Elements of The Path/Plots of’ Macbeth”, Although the flow is flat, from the data obtained through the response given to the students, from the data obtained by 10 students, all of the students as respondents or reach 100% that has given the excellent answer for this category. All the students agree that the plot of the drama is forward, no one of them stated that the plot is flashback or mixed
 - 1.4 Student Responses to Elements of Characters and Characterizations
This can be seen from the responses given by students. Of 10 students, 10 students or 100% of respondents have given excellent answers for the main character. In addition, there are 5 students, or about 50% of students who have given excellent answers, and 5 students, or 50% who have given good answers for minor characters. Then, there was 1 student, or 10% who had answered excellently, and 9 students, or 90% who answered badly for the protagonist character. For the antagonist character category, there are 5 respondents, or 50% who have given excellent answers. There are also 5 students or 50% who gave good answers. Finally, there are 5 students or 50% who have given excellent answers and 5 students, or 50% who have given good answers for the unique character category.

- 1.5 The Response of Students to The Elements of The Conflict From the responses given by the students, in the drama Macbeth, the figures that raise the conflict is there are 2 students, or 20% that gave the excellent answer and then 8 students, or 80% that given a good answer.

B. DISCUSSION

Based on the results of the study, we obtained answers to the research statement previously mentioned that there are differences in reader reception among students of the English and Literature Department, Faculty of Adab and Humanities, Alauddin State Islamic University Makassar, regarding the reception of grammar literature and the reader's score on the criteria for intellectual questions in Shakespeare's plays such as "Romeo and Juliet" and "Macbeth." Various questions turned out to be known by many who received or knew the ten questions posed by the researcher. Student readers turned out to be able to provide an assessment of the ten questions.

1. Romeo and Juliet

From the five elements of literature that are assessed for the student reader, the theme becomes an element that is simple to mention; however, only one student can respond to the sub-theme. The other nine respondents were only able to answer one main theme without being able to mention other themes. In terms of the mandate that can be obtained from this drama, three respondents can answer the mandate or message and moral values from the story presented in the drama Rome and Juliet, and six respondents answered only with one message, either good or bad, to be followed, and one respondent could not answer even with a single message. It can be concluded that, in general, respondents can draw messages from the story in this drama, and it can be concluded that, in general, they are engaged, both highly engaged and moderately engaged. In terms of plot, it can be concluded that most respondents understand the plot elements and are, on average, engaged with them. The majority of respondents correctly identify the plot type. In terms of conflict, 3 respondents were able to achieve excellent criteria, 5 others achieved good criteria, and the 2 left obtained bad criteria. It can be concluded that most of the respondents can mention well the main conflict of the story even if they cannot mention the minor one.

Based on the scale of engagement, we may conclude that three respondents were highly engaged, five students were moderately engaged, and two students were poorly engaged.

2. Macbeth

Similar to the explanation of the previous drama, even though a theme becomes an element that is simple to mention, only a single student can respond about the sub-theme. The other nine respondents were only able to answer one main theme without being able to mention other themes. The mandate element is the most unique because none of the respondents can get the excellent criteria; there are even two respondents who have bad criteria because they cannot mention the mandate related to things that should not be imitated. While this mandate element is important in determining whether or not a reader understands the deepest meaning of a literary work, whether or not a reader is engaged can be determined by his ability to draw value from a story.

Unlike the mandate element, the plot element is the element that is most understood by all respondents; their previous knowledge of literature helped them meet the excellent criteria. The majority of respondents correctly identify the plot type. This is very contrary to the ability to understand the character; it can be seen in the table given above that only two respondents understand that the main character is not merely the protagonist. Unsurprisingly, 8 respondents made serious mistakes, so they could be called the respondents with poor criteria or the readers who do not understand the characterizations. In terms of understanding conflict, 5 respondents were able to achieve excellent criteria, and 5 others achieved good criteria, so it can be concluded that the respondents' ability to understand conflict is very good.

Based on the scale of engagement, we may conclude that two respondents were highly engaged, four students were moderately engaged, and four students were poorly engaged.

Based on the results of the research, it can be concluded that the average response from readers is "good." This is evidenced by the results achieved in each question indicator occupying the "good" category. where the majority of the elements are good criteria and the rest must have at least one excellent and no more than one bad criteria. Furthermore, students attempted to create a single word to represent or respond to what they learned after reading the plays.

CONCLUSION

Based on the results of the analysis and the interpretation of the data from the students' responses, it could be known that the engagement of the students related to the structure of drama. The result of the research contributed information about what aspect of student ability should be improved; the research informs us that the element of characterization is a poor one and should be considered by the literature lecturer. not only the element of characterization but also the other findings that should concern the department or the faculty.

In terms of drama content, these stories are expected to be inspiring and capable of motivating them to become better people again. It was suggested that students supplement their reading of books with other works of literature, both contemporary and historical, to determine the quality of a literary work.

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