THE QUEST FOR READING: A RECEPTION AND AESTHETIC RESPONSE CRITICISM ON HYPERTEXT FICTION OF *PRIDE AND PREJUDICE*

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ABSTRAK

Perkembangan internet dengan informasi yang dikemas dalam Hiperteks membawa perubahan yang cukup besar dalam berbagai segi kehidupan besar. Mulai dari bagaimana mengakses informasi sampai dengan bagaimana mengaktualisasikan diri dapat dilihat dari situs-situs yang ada di internet. Fiksi Hipertekspun tidak terkecuali. Fiksi yang dikemas dalam bentuk Hiperteks interaktif tentunya akan berpengaruh dari cara pembacaannya. Berdasar pada teori Aesthic Response yang menyebutkan suatu karya sastra baru dapat bermakna apabila dibaca dan teori resepsi yang menunjukkan bahwa pembaca merupakan bagian terpenting dari proses pemaknaan, penelitin fiksi Hiperteks ini dibuat untuk mengetahui perubahan-perubahan yang terjadi dalam pemaknaan karya. Hasil penelitian menunjukkan bahwa fiksi *hypertext Pride and Prejudice* membawa perubahan konsep selera pembaca. Proses pembacaan bukan lagi *"reading for pleasure"* seperti yang umumnya berlaku dalam membaca novel romantis seperti *Pride and Prejudice* tetapi membaca untuk mempelajari. Kenikmatan dalam mengaktualisasikan diri pada diri pembaca merupakan pemenuhan selera pembaca.

Kata Kunci: hiperteks, *Pride and Prejudice*, *aesthetic response*, teori resepsi

ABSTRACT

The development of internet which provides Hypertext information results in significant change in many aspects of life. Literature is not exceptional. The argument is therefore, since hypertext literature is presented in different mode, it must propose different kind of reading. Based on reception and *reader-response* or *aesthetic response* theories, this study finds out that there is a change in the way readers enjoy *Pride and Prejudice*. The process of reading become active experience because it allows the readers to take control of the narrative. The result is that hypertext *Pride and Prejudice* provides different meaning to the readers. The novel exists by providing not only the narratives but also informations on the narratives. The study finds out that there is a change in how the hypertext *Pride and Prejudice* wanted and needed. The hypertext does not come from the enjoyment in the process of reading the narratives but the satisfaction in getting the information on the narratives. It is not reading for pleasure that is traditionally offered by romantic novels but the satisfaction in the process of getting information on the text since self actualization in the readers is fulfilled.

Keywords: hypertext, Pride and Prejudice, aesthetic response, reader-response

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INTRODUCTION

Along with the development of technology, fiction is enjoyed not only in printed media, but it can also be in many different forms. Movies or TV series are the most common new form through which novels, short stories, or plays are transformed. The internet based information, commerce, and entertainment are offered in great number. Literature is not exceptional. In connection with this, new terms in literary world have been invented, like cybertext, interactive novel, hypertext poetry, storyspace, and kindle. The invention of social networks adds to the fast growing significance of this new form of literature. Organizations, like *Literature Organization* (ELO) and *Ace Online Writing Community,* invented for promoting the creation and enjoyment of electronic literature make this kind of literature worth investigating, as what is intended in this research by taking a novel written by Jane Austen in 1813, *Pride and Prejudice* in the form of hypertext as the subject of investigation.

Pride and Prejudice has been translated, adapted, and transformed in many different forms. It was transformed into a movie entitled *Pride and Prejudice* directed by Joe Wright in 2005 and TV series under the same title. It even attracts many people from many different countries to adapt this narrative like a Bollywood movie *Bride and Prejudice.* The talk over the story in the internet still continues and the creation of novel adaptation marks the popularity of the story. In a poll conducted by BBC in 2003, *Pride and Prejudice* came second behind *The Lord of the Rings* for the UK's Best-loved Book. The story adaptation, which is usually in the form of popular romance, appears in many different titles like *Mr. Darcy's Daughters* by Emma Tennant, *Mr. Darcy Takes a Wife: Pride and Prejudice Continues* by Linda Berdoll in 2004, *Mr. Darcy's Diary: a Novel* and *Mr. Darcy, Vampyre* by Amanda Grange, or *Vampire Darcy's Desire: A Pride and Prejudice Adaptation.*

Those facts show that the narrative not only attract many readers and audience but also become a source of creative inspiration to many people. The abundance of writings on it also marks the existence of critical interpretations of adaptation of the story which are made with the purpose of inviting audience and readers. The analyses on it not only have become as ordinary as explications of poems, plays, or novels, but also are getting more important in terms of communication, literature, and cultural context. Many theories and methodologies of how to approach them show its importance. This underlines Monaco's statement, as visual media continues to develop, "the gap between 'elite' and 'mass' clusters continues to narrow. And the bourgeois concept of the 'avant-garde' becomes less important" (1981: 306). The appearance of hypertext literature may bring about something else as Jay Bolter points out: "threaten the definitions of good writing and careful reading" (via Moulthrop, 1991)

This article is based on the research on hypertext fiction of "Pride and Prejudice" whose objective is to study the concept of a novel in the age of electronic text. The research on the interactive hypertext is conducted under the empiricist paradigm stressing the idea that experience and evidence play an important role in making justification on the subject of investigation. David Hume's theory that appreciation of value qualities in something depends on the responses of the perceivers (via Korsmeyer, 2005: 270—271) is used as the main approach with which this research has been conducted. Therefore, the analysis is in the framework on the readers by taking Barthes theory in "The Death of the Author" as the base of justification as he states:

> "A text is made of multiple writings, draw from many cultures and entering into mutual relations of dialogue, parody, contestation, but there is one place where this mutiplicity is focused and that place is the reader, not the author. ... to give writing its future... the birth of the reader must be at the cost of the death of the author" (freewebspace.com/bartheso6.html)

Since the perceivers play an important role in the process of signification of the object meterial of this research, interactive hypertext "Pride and Prejudice", the question raised then: who, what, and how are the readers. Centering on the readers, this study put forward a research question: How is the hypertext produced,

accepted, and interpreted? By knowing the answer, the research can come to the analysis on the readers. In order to gain the answer, two questions should be taken into account, first : (1) are the readers only passive consumers who only take any available in the electronic media? (2) are they active agents whose function also influence the market? In answering those questions this article makes use of the reception theory as the base of the explication of the hypertext. Culler and Jane Tompkins as scholars in text study show that in studying culture, literature and art, it does not only concentrate on the explication of the text itself because according to Culler (1981:5), the explication can cover: (1) investigating the function or the role of literature in the society or social consciousness; (2) developing literary history as an institution; (3) exploring the relationship between literary history and other literary genre; (4) understanding the role and the outcome of the fiction psychologically; and (5) formulating the fiction type and relationship theory between literature and the readers' subjective experience.

Tompkins (1980:14) states that the emphasis on the aesthethics or text as an autonomous element which is out of the context is not essential. Therefore, the function of literature is more important than its signification. The study of the "Pride and Prejudice" hypertext focuses on the totality of the hypertexts. On the reception context, Culler points out the idea: "*is not a way of interpreting works but an attempt to understand their changing intelligibility by identifying the codes and interpretative assumptions that give the meaning for different audiences at different periods*" (1981:13). The reception approach, however, drives the research to investigate the history of the interaction between the reader and the text. It is neither to construct general and systematic explanation on how a reader understand the text nor to interpret the text.

In other words, the study attempts to explain the phenomena of interactive hypertext fiction. Although the study investigates text interpretation which may lead to negating the interpretation itself, as the reception theory may suggest, it also directly interprets the text itself, as what is done by *reader-response* or *aesthetic response*

criticism. The combination of reception and aesthetic response approach then increases the importance of the analysis. Iser states: "*Although the text may well incorporate the social norms and values of its possible readers, its function is not merely to present such data, but, in fact, to use them in order to secure its uptake*" (Iser, 1978:107). Therefore, although this theory involve the readers, the focus of analysis is the proces production of meaning of the text or how the aesthetics in text is formulated. As Iser puts it, "*A theory of response has its roots in the text; a theory of reception arises from a history of readers judgments*" (Iser, 1978:x).

According to Iser, "*literary work has two poles, which we might call the artistic and the aesthetic: the artistic pole is the author's text and the aesthetic is the realization accomplished by the reader*" (1978:20). What he means is that a piece of literary work is not identical with text nor concretization, but it is in the middle of those two poles. Texts, according to him, are in virtual reality because there is no meaning and texts cannot represent the readers. Therefore, text is not concrete. It is concrete only after there is a dynamic interaction process with its readers. Based on those teories, using the two approaches, a reception and aesthetic response enriches the explication of hypertext of *Pride and Prejudice*.

Since it is understood that the internet based literature is a collaborative impact from the producers, writers, the consumers, the data is taken primarily from the internet sources. The primary data of this qualitative research is the hypertext of "Pride and Prejudice". The hypertext is obtained from www.pemberley.com/index.html, and the secondary data is from related materials, both comments from the reader or the user of the hypertexts and comments from the producers and critics. Other supporting data is from the existing medium itself. Those data base is processed in such a way that reception analysis can be made.

HYPERTEXT FICTION AND ITS STRUGGLES FOR HEGEMONY

Internet as one of the greatest achievements in human history is unquestionable. Strides have

been made in reaching wide users. The more visitors to the web sites the more successful the site is. Millions of sites compete over the best sites, the most accessible sites, and the most complete and sophisticated sites. The impact is strengthening the global network. It seems that there is not longger barrier of time and space. Iyer, even in the early years of internet innovation, puts it: "as people and images flash cross the globe at laser speed, our exposure to Asia in the West has mounted, and with our understanding has matured (1996:81). Crisscrossing influences lead ourlives daily, in all aspects of life, like economic, social, culture, science, art, and technology. In education, for example, web-based education involving teaching, evaluating, and research becomes a part of regular basic education. This brings about the impact of not only the method in education, like digital game-based learning, long distance learning, internet-based test, but also in the materials provided by the sites. Literary art has also experienced the change in the mode of expression, like the invention of hypertext fiction.

The are many fictions uploaded in the internet, but they are not automatically called hypertext fictions. The internet based fiction and hypertext fiction, although they use the same medium, are different. Literature which is delivered via the World Wide Web can be called cyberliterature which is automatically referred to any writings in the world wide web, while hypertext literature is any writingsin world wide web but told in different way. If the word fiction refers to narrative, the way or technique on how the narrative is conveyed marks the difference between those two as Bishop via Wikipedia describes it: "[hypertext fiction] characterized by the use of hypertext links which provides a new context for non-linearity in 'literature; and reader interaction". Therefore, If the writings are told straightforwardly like traditional narrative and the events are arranged in chronological order, they cannot be called hypertext. Hypertext need the reader follow the story interactively as mac.com puts it "when we write a text, we are interweaving out thoughts and words into sentences with syntax that makes textual sense. Hypertext then, adds

linkage to that interweaving. It is the 'textual dynamic' that allows text to travel, by its nature, offers a creative tool for the writer in this new medium" (http://homepage.mac.com/lyndars/roadtrip/popup-2.html)

As a new genre in electronic literature, although it is recorded that hypertext fictions were published before the development world wide web with the appearance of hypermedia systems like the one called HyperCard created by Apple Computer, Inc in 1987, it is getting strongger and strongger. It means the hypertext fiction still gains its popularity to the readers. This is the nature of this electronic media, developed for a mass society.

When a massage is communicated for mass society, the standard of accomplishment lies on the index of retrievement. In world wide web based information, the more people make access to the sites, the more successful the sites is. This is like the intention of making popular literature. It is true that publics' preferences are not the same because they are consuming different art form. However, the database show the tendency of globalized idea that the hypertext literature is worth consuming. This confirms one of Arjun Appadurai's dimension of globalization, (1994) technological globalization.

The following is an example of one site providing hypertext fiction, *Pride and Prejudice* and see how the site tries to gain hegemony over the internet users. The homebase of Jane Austin *Pride and Prejudice Hypertext* on the site of The Republic Pemberley is under the title of Pride and Prejudice by Jane Austin: A novel in three Volume by the author of *Sense and Sensibility* The underlined words enable the readers click and find other source. Still in the homebase, reader can find the document structure, how to use the document, shorter table of contents where each point is written in underlined blue words whose purpose is to help the readers explore further. Longer table of contents, links to passages illustrating the themes, and even the "search" facilities.The readers are also directed to explore the novel under the title of "Discussion Groups & Information Pages: Contained within these borders" and "Jane Austin Novels & Adaptation",

"Slightly off the Austin Track", "Community Business", and so on. The hypertext, therefore, looks like an information information rather than fiction. It is how the sites gain control over the readers.

THE NEW SYNTHESIS OF READING

Literature or *sastra* [*Bahasa Indonesia*] is commonly regarded as beautiful writings containing values. In other words, literary authors conveys knowledge and experience in such away that makes meaning for the readers. Therefore, readers of literature are told by the authors his standard of values. Such concept is commonly regarded as something refferring to high literature. In this context, literature is regarded as art or literary art that should meet aesthetic standard of good writings. Meeting the standard means the readers can learn something from it so that the readers emotionally enlightened by it.

The novel of *Pride and Prejudice* is considered high literature, or, in Stanton's term: Serious Fiction. Reading such serious fiction, readers need much efforts in understanding it. Stanton states that "serious fiction is difficult and challenging partly because it builds a complex structure of details around a central purpose or idea." (Stanton, 1965:3). Careful reading and rereading are demanded in order to understand the story because "The enjoyment and understanding of literature go hand in hand, and one can seldom completely understand a good story without reading it at least twice." (Stanton, 1965:3) Although *Pride and Prejudice* is a story about love between man and a woman, which is usually categorized as romance genre, it belongs to serious fiction. Readers, who are usually student of literature, read it for the purpose of studying it.

Serious fiction, according to Stanton, is often to be said as having a complex challenge or expresses ideas. The central purpose of a work of serious fiction is to enable the reader to imagine and understand a human experience which is complex and difficult. In order to enjoy the serious fiction, one should have close reading and analysis to the work. Re-reading is considered to be a necessary thing to do in order to completely understand a good story.

Pride and Prejudice can be found in six genres: a novel, popular film, popular TV series, hypertext, popular short story adaptation, and novel adaptation. When the story is changed in popular adaptations, they meet the requirement of popular stories. When categorized as popular, the stories are usually easy and enjoyable as Stanton's statement: "To be easy to read, popular fiction has to limit itself to a relatively small number of characters, situations, and themes, instead of mirroring the infinite variety of life." (Stanton, 1965:9). While acording to Fiske (1987) in his investigation on the television audience, television is so popular because it is capable of offering such a variety of pleasures to such a heterogeneity of viewers, and because the characteristics of its text and of its modes of reception enable an active participation in that sensemaking process. He argues that pleasure results from a particular relationship between meanings and power. He points out:

> "Pleasure results from the production of meanings of the world and of self that are felt to serve the interests of the reader rather than those of the dominant. The subordinate may be disempowered, but they are not powerless. There is a power in resisting power, there is a power in maintaining one's social identity in opposition to that proposed by the dominant ideology, there is a power in asserting one's own subcultural values against the dominant ones. There is, in short, a power in being different. These exertions of power are all available to the subordinate and as such are all potential sources of popular pleasure, Pleasure requires a sense of control over meanings and an active participation in the cultural process" (Fiske, 1987:19).

Those two poles, high and popular, put ourselves into two contradictory or actually addressed for mass users or readers. When the product is addressed for mass, the heterogeniety of audience should be taken into account. The fact is, however, the hypertext accommodate those two factors, both popular requirement and serious requirement. Before analyzing it further, below is a table giving a picture of the characteristics of *Pride and Prejudice* in different genres which is categorized into three.

Table 1. Simcatics and differences among three genres

	Pride and Prejudice as High Literature	*Pride and Prejudice* as Popular Fiction	*Pride and Prejudice* as Hypertext Fiction
Aesthetic and taste mechanism	The author's taste	Accommodating the taste of the readers	Accommodating the needs of the people.
The purpose of writing	Depicting human experience and telling the values of human being	Depicting human experience and amusing the readers or audience	Depicting human experience and providing information
The purpose of writing	Enable the readers to imagine and understand human experience	Enable the readers to find enjoyment in reading	Enable the readers to learn human experience
Elements of fiction (characters)	not stereotyped	usually stereotyped	not stereotyped
The objective of producing	Quality	Quantity	Quantity
Impact to the readers	Enlightenment	Entertained	Well informed
The nature of writing	difficult	easy	Easy
The narrative structure	Complex	Simple	Complex
Writing's orientation	Author's oriented	Reader's oriented	Reader's oriented

The above table tells that there are similarities and differences among those three genres. The following is the argument based on the data taken.

THE CLASH ON TASTE

Readers of interactive narratives can proceed only on the basis of choices they make. Since readers are not in vacuum in choosing the sites, the choice can be assumed to reflect the socio cultural background they are in as Thurston states in giving his comment: "all mass media both affect and are affected by the cultural milieu in which they exist, and certainly the romance novel as we know it today constitues a dynamic and popular mass medium" (Thurston, 1987:vii). Although his investigation is on romance, his comment is worth noting in this context.

In his research, Bernstein (1973) compared the language styles of middle-class and working-class family. He consistently found out two differences in the linguistic codes employed by the two groups. First, middle class speakers tend to use more of the available syntactic structures than do working-class families. The difference in

the number of syntactic structures available is not large but noticeable. The failure to employ some of them, however, does not prevent them from expressing any ideas. Second, working-class speakers express context-bound meanings while middle-class speakers attempt to make expressed meanings more context-free. For example, the sentence "Isn't that, wonderful" expresses a context-bound meaning. The listener is required to know what 'that' refers to. When it is expressed as "Isn't wonderful that tuition at Michigan State has been reduced," the meaning could be made more context free. Both Berstein and Thurston provide the same idea that the demography of the readers determine the choices they make. It can be argued, therefore, when a reader chooses popular fiction to be consumed, the popular fiction then meet his expectation.

Fiction can be regarded as popular fiction when meeting the criteria of mass audience or readers. It is the readers or the audience that become the indicators of the success of popular fictions. That tells the reason why the readers of adapted *Pride and Prejudice* get entertained.

Mukerji proposes the same idea: "*Popular culture is not merely 'present,' however; it is also eager to please ... and it is indeed part of popular culture's goal to find out what we want—what we think and feel and believe—and transform its products into the image our desires*" (Mukerji, 1992:2).

Taste depends on many factors like class, age, religion, ethnic and racial background, regional origin, place of residence and personality (Gans, 1975:70-71; Davis, 1992:9-10). Lakoff and Scherr (1984:29) also point out: "Beauty is defined by those in power, and as the possession of power shifts, beauty will vary with it. Since what is beautiful at any time and place is determined by the vagaries of fashion, it is unpredictable and not based on any sort of universal aesthetic." An argument that can be drawn is whether the readers of hypertext adopt the new standard which is contradictory with the common nature of mass media.

Connecting Berstein research and this research, there is a slight change in the development of taste. Hypertext has the capability of wiping out the barrier of social class. Education context becomes an important factor in changing it. Answering the question on why the readers like and enjoy reading hypertext, they all agree that it is because they can gain information easily. This fact shows that enjoyment doesn't come from pleasure like the process of reading other popular fiction but from different aspect. They said "*asyik* [reading hypertext *Pride and Prejudice*]" but that word tells differently when they read other popular romance. The educational background may tell the reason of the difference. Since the respondants are all student of literature, they find pleasure in exploring the hypertext. This is the same with Gans's (1974) research that educational background of the readers influence the reading choice.

This means that the hypertext have capability creating pleasures among the readers. This shows that, based on Fiske's theory above, they have a sense of control over meanings. The meaning created in the audience comes from two things. First is because it is not only easy access to the text so that they do not need much effort in

finding meaning and significance of it, but also they can even translate it when they find difficulties in understanding it. Second is not because the audiences have active participation in the signification process, but the text operate within meaning and significance understandable to them.

Edgar Allan Poe in his essay on how a work of literary art should be, he says in his "Poetic Principle":

"Dividing the world of mind into its three most immediately obvious distinctions, we have the Pure Intellect, Taste, and the Moral Sense. ... Just as the intellect concerns itself with Truth, so Taste informs us of the Beautiful, while the Moral Sense is regardful of Duty. Of this latter, while Conscience teaches the obligation, and Reason the expediency, Taste contents herself with displaying the charms:—waging war upon Vice solely on the ground of her deformity—her disproportion—her animosity to the fitting, to the appropriate, to the harmonious—in a word, to Beauty ... an immortal instinct deep within the spirit of man is thus plainly a sense of the Beautiful." (1914)

Poe's argument of taste is based on the standard of beauty which much depend on the creator. This is the same with basic esthetic standard. As Korsmeyer puts it:

"Some qualities of art can be noticed by anyone with normally functioning senses who is paying sufficient attention. ... Aesthetic qualities are the properties that distinguish an object as worthy of appreciation or criticism; delicate, elegant, powerful, profound, stiff, awkward and so on are examples of aesthetic qualities. They are not easily discerned by all perceivers but rather requaire the exercise of certain sensitivity" (Korsmeyer, 2005:273)

Hypertext *Pride and Prejudice* negates all those criteria since, as the data tells, the concept of beauty can be changed along with the purpose of reading. The concept is still aplicable when it refers to the adapted short stories whose title can tell in itself like "The Love Letter"; "Marrying of Margaret", "Mary Bennett Falls Head Over Heels," or "Attempting Elizabeth". Some comments on the readers like "this is an entertainment, not literature ... sometimes I fear that the reading public is just

losing its appreciation for irony. Not to mention burleque. Were a sober a lot, this centry, " or "I loved this book, it helped me excape temporarily from my painful divorce. Made me hope to love again... it was not erotic, it was fun and sexually playful and very funny at times."

Those adapted *Pride and Prejudice* can be said to have romance genre and romance is always perceived as identical with woman, romantic scenes, and dream. Those adapted writings perfectly meets the criteria. It is different from the hypertext *Pride and Prejudice.* If readers of the novel generally begin reading where the novel begins on the first page, the story runs chronologically through the end of the novel. This is also the same when audience watch the film adaptation of *Pride and Prejudice.* Although the novel is not as enjoyable as the film, the readers can feel the romance, the romantic scenes, the beautiful scenary.

The power that can be the factor in arousing enjoyment is time. That is why it is common that time need to read the novel and watch film is different. Monaco justifies: "An average screen-play, for example, is 125 to 150 pages in length; the average novel twice that. Almost invariably, details of incident are lost in the transition from book to film."(1981:27) This is proven in the transformation of the novel *Pride and Prejudice* into a film. There are omission of scenes and charaters. The dialogues also experience the same thing. Lots of dialogues are skipped and shortened. This is in order to maintain the essence of a romance.

Readers of hypertext *Pride and Prejudice,* however, find it differently. They can spend doubled or trippled time in reading the text. They can even spend their whole day reading the text by exploring informations on it. The surprise or suspense factor is also the important reason why hypertext fiction cannot be enjoyed like people enjoy the novel or film adaptation. When reader read chronologically, he must find some events surprising but this does not happen in the hypertext *Pride and Prejudice*. The romance in this hypertext cannot be felt but thought and learned but still, enjoyment in reading sustains but in different way. The argument that can be built

lies on the fact of reading experience. Moultrop (1991) states: "The complexity and multiplicity of the hypertext, a complex system of documents and exhibits, reduces at some conceptual level to a unified body of information, a training manual or a course text. While it is true that this material could not be presented as effectively in a book, the difference is of degree not of kind" The multiplicity of narrative, therefore, brings about the difficulties in understanding it. This confirms Edgar Allan Poe's philosophy of reading a text that the pleasure coming from a text lies also in the time needed in reading as Poe states:

"The initial consideration was that of extent. If any literary work is too long to be read at one sitting, we must be content to dispense with the immensely important effect derivable from unity of impression—for, if two sittings be required, the affairs of the world interfere, and every-thing like totality is at once destroyed. But since, *ceteris paribus,* no poet can afford to dispense with *anything* that may advance his design, it but remains to be seen whether there is, in extent, any advantage to counterbalance the loss of unity which attends it." (http://www. bartleby.com/ 109/ 11.html)

ACCOMMODATING SELF EXISTENCE

In the hypertext of *Pride and* Prejudice, and also in other hypertext fictions, the text provides readers with more activities in the process of reading. While reading, they can choose the direction the narrative takes by clicking their way through the text so the process of reading become active experience. MacMilland points out: "this is a new kind of fiction and a new kind of reading. The form of the text is rythmic, looping on itself in pattern and layers that gradually accrete meaning, just as the passage of time and events does in one's lifetime" The readers can even make access to many different sites while reading. Most informants say that they can learn so many things they want. This means that the hypertext of *Pride and Prejudice* allows the readers take control of the narrative. In other words, the meaning and signification of the text provided by the author is negated. The readers become the sole agent. This underlies what Barthes states on "The Death

of the Author" saying: "once the Author is removed, the claim to decipher a text becomes quite futile. To give a text an Author is to impose a limit on that text, to furnish it with a final signified, to close the writing" (Anthenaeum Library of Philosophy/ evans-experientialism.freewebspace.com/)

The following information from the site is worth noted:

> "... the ability for each reader to add to, alter, or simply edit a hypertet opens possibilities of collective aurhorship that breaks down the idea of writing as originating from a single fixed source. Similarly, the ability to plot out unique patterns of reading, to move through a text in an aleatory, non-;inear fashion, serves to high-light the importance of the reader in the "writ-ing" of a text—each reading, even if it does not physically change the words—writes the text anew simply by rearranging it, by placing dif-ferent emphases that might subtly inflict its meanings." (elab.eserver.org/hfl0226.html).

From the above quotation and from the fact that there is an ever increasing visitors on the hypertext fiction, we may argue readers can gain self actualization over the hypertext fiction. Data from the readers also shows the same. Although the readers do not gain enjoyment over the text, as explained above, their explorations in the world wide web provides a different kind of enjoyment. In accommodating the readers' existence can also be seen through links of the readers making comments on what they read and the writing contest in "Jane Austen Made Me Do It Short Story Contest". It seems that a sense of individualism of the readers is celebrated.

The urge of individualism itself is not a new idea. A lot of theorists, philosophers, sociologists, psychologist and anthropologists provide arguments centering on the importance of individuals. Denis de Rougemont, argues that Western people have two specific realities: persona and machine. The reason why these two facts mark the characteristics of Western culture is because they are the first who produce them (de Rougemont, 1957:xxi). Man is therefore regarded as an undeniable entity that is important, powerful, and cannot be replaceable. His idea

on the importance of man's capability, however, is not a new idea. This can be traced back to the earlier world's history along with the development of rational knowledge. The Greeks liberated man from any external power through knowledge. They tried to adjust the incorrect assumptions coming from myths, for example, that earthquake did not come from Poseidon, or lightning was not resulted from Zeus. They began investigating natural phenomena and made rational analysis that made free human beings from any irrational myths, beliefs, and prophecies. Man was no longer regarded as gods' slaves or other natural power's but free beings that control his own life and, with his knowledge, he became the ruler of natural power.

Christian tradition also placed man in an important position. This is seen from the myth that God loves the world and man so much that He sacrifices his son to give man an immortal life. Judeo tradition also teaches man on the importance of man as a world builder who creates history. Time is, therefore, important. From this point of view, Western people obtained a basic view of development, freedom, and material world.

The idea that man is the center of all things developed. According to humanists, a good life can be obtained if people develop man's intellectual and aesthetic capability. To negate human capability is therefore immoral. They tried to show that spiritual virtue already existed in man. This secular tradition did not offend traditional value, but enforced man to find his potency and value. Bronowski and Mazlish (1962:469) argue that Renaissance artists drew beautiful men and women to show that secular attitude is to show their pride in human potency that should be found, developed and enriched.

Time develops, and along with it the idea that puts internal force of human beings in important position is getting stronger and stronger. Hocking argues that modernity is actually a change in human consciousness. He says that human beings as thinking beings accept the idea of the importance of individual ego that feels, wants, and acts. Any development in society should therefore give room to subjectivity so that any invention can develop (Hocking, 1956:19). Appreciation

toward individual can be said, therefore, fulfilled by the hypertext fiction.

Although time required to read an interactive hypertext "Pride and Prejudice" is an impotant factor that make the readers on one side difficult to understans, that may threaten the pleasure of reading the romance, this research finds out that the readers confirms the experience of enjoyment they have during the reading. This means that they, instead of enjoying the romance like what they usually experience in reading printed novels, enjoy the exploration on the hypertext. By exploring the hypertext, they gain a certain kind of accomplishment that their need of self actualization is finally gained.

CONCLUSION

The activities in making appreciation of literary work of art in academic environment commonly center on questioning over the nature of the qualities that makes a peace of literary work beautiful or meets the aesthetic criteria. However, through reading the audience expectation, this research can come to a conclusion that hypertext *Pride and Prejudice* provide different meaning to the readers. The investigation were stimulated by the growing awareness of the conflicting realities between what literature should be and what it is now in realities.

Today hypertext fiction becomes a part of students' lives. They live in providing not only the narratives but also information on the narratives. In an attempt to investigate the empirical phenomenon of hypertext fiction *Pride and Prejudice*, it can be concluded that there are two factors that drive the hypertext wanted and needed. The first is because the educational background of the readers that need information on it, the second is the drive to create self actualization in the readers. These two factors are fulfilled by the text.

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