Revealing fantasy consumption on social media, how women read romantic novel on Wattpad app

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ABSTRACT

This article aims to reveal how fantasy is consumed on social media, in the context of this research, Wattpad. That is an application that specializes in producing and consuming works of fiction in the form of novels and short stories. This research has a qualitative paradigm and collects data using in-depth interviews and documentation. Novel reading din this research, entitled The Mischievous Mrs. Maxfield, a novel with romantic genre, is then analyzed from the perspective of Psychoanalysis using Fantasy theory. There were two women who were resource persons and had different characters and backgrounds. From the research conducted, it was concluded that the fulfilment of fantasy was not fully carried out by informant X and Y, because according to them, there were other novels that could better fulfil their fantasies than this novel. In addition, the two informants felt that the theme raised in this novel was too exaggerated because it involved the forced marriage of women who were still underage.

1. Introduction

Reading novels is one of the activities preferred by women. Especially romance novels. This interesting fact was revealed from various studies, one of which was found by Laorena (2012: 2). Namely that women read more or more novels than men. One reason is the primary socialization that girls get from their families. In a sense, that Individuals will learn to adapt to their environment. For example, if the mother likes to read, then the individual will do the same thing into adulthood. Another factor is the encouragement of parents to get their daughters used to living at home, in the domestic sphere, and the activity that is usually recommended for them is reading. Types of reading that are easy to get and easy reading 'not difficult to read' in this case, of course, refer to popular fiction novels [1].

This phenomenon has also been photographed by Radway through his research which talks about Women Read Romance: The Interaction of Text and Context. This research is one of the studies on novels which has recently been carried out by more and more researchers [2]. Usually they are involved in the world of literature which carries the theme of women who enjoy romantic readings. However, these studies do not discuss much about the fantasy of readers when consuming reading.

One of the novels that tries to offer fantasy to its readers is a novel entitled The Mischievous Mrs. Maxfield written by Ninya Tippet. This novel can be read on the Wattpad application which specializes in online writing and reading activities. A total of 31.8 million readers have read this novel. A number that is so fantastic that it can slightly illustrate that this novel has quite a massive fan base.

The storyline offered is actually not far from the formula of a chick lit genre novel in general. That is a poor girl who is beautiful and 'character' meets a rich man who acts as a saviour knight. Lifting her out of poverty and making her a woman who lives in happiness, because of the ease of life and being loved by a husband who is not only very rich (usually a billionaire) but also has a physical composition and face above average. Even though at first the male character was described as arrogant, annoying and possessive, thanks to the character of the female character who was described as wise and kind, finally the male character's personality was able to change to be very kind, understanding and romantic.

In fact, this kind of formula is still a magnet that makes readers, especially women, interested in reading not just once, maybe even many times. Usually Women are often perceived as passive in romantic situations, and objectified through the normative male gaze [3]. It is interesting that also in novels written by women and mainly for women, the male gaze is prominent as written by an account named @bronwynrosebuenaflor, writing this comment is *perfect! Credits to the author. u are really great..hahaha..I've read this 3 times already and it still amazes me..I really love this book..,* account @JessicaRein wrote, " *This is my 5th time reading this book and this phrase still gets me.....:')* And the kuriyantako account wrote *I'm crying...I've read this book at least five times and the ending always makes me cry...its so emotional and I'm devastated each time I reread it.*

But above all, Julie Kibler stated that the main reason readers read a novel repeatedly is the story or the story itself. And presumably this is also why millions of people read The Mischievous Mrs. Maxfield, because @Ninyatippet, the writer offers a fairy tale, a beautiful fairy tale written as if it were real. He wrote at the end of the story, *What can I say? I love a good fairy.*

As a brief description of the author, @Ninyaitippett, the author of this novel is a Canadian woman. A woman who describes herself as a writer, food-fan, book-devourer (not literally), and stylista. He started his passion for writing when he was still in high school, using a pencil on sheets of paper, because he wrote while sitting listening to the teacher teach. This writing habit continued when his writings circulated among his friends and they always asked him to continue writing the continuation of the story so they wouldn't be curious.

Why fairy tales? The reason is since the last chapter of the novel, the author provides a peace plot to the two main characters after they are involved in domestic conflicts, with the setting of the Cinderella fairy tale complete with a dance party, a handsome prince and a glass slipper. A fairy tale known from many generations with all its versions, although the Walt Disney version may be more widely known. The author references the story line to be like Cinderella but set in modern life. There is the main character Charlotte Samuels, a 19-year-old woman who lives alone without her parents, forced to work as a waitress in a simple restaurant and give up her dream to continue her education to a higher level.

Her life changed after the arrival of a male character named Brandon Maxfields, a CEO, son of Martin Maxfields, a regular at the restaurant and coincidentally befriended Charlotte. He offers a partnership, asking Charlotte to be his fiancé and eventually marry him, in exchange for some money. Brandon did this under Martin's threat, if he was not willing to marry Charlotte then the company would be transferred to Brandon's cousin who was also his enemy. The duration of the marriage is set to only last for one year after which each party has the right to continue their life without the other's existence.

The story revolves around various plots and plots that describe Brandon and Charlotte's relationship, which was originally coloured with hatred, turns into a feeling of love that makes them decide to stay married even though the stipulation of one year has passed. And the story ends sweetly with Charlotte Samuels becoming Mrs. Charlotte Maxfields, an upper-class lady who is described as not only being a spoiled woman like the stereotype of upper-class women in general, but has successfully graduated to become a Lawyer as well as a mother of three children.

Based on the summary of The Mischievous Mrs. In this Maxfields (hereinafter TMMM, pen), there are several important points to pay attention to:

- The main female character, Charlotte Samuels is described as an independent 19-year-old girl, orphaned and having to give up her dream of continuing her education to a higher level because she doesn't have much money.

- From a character standpoint, Charlotte is described as a mature girl who often utters intelligent and wise sentences, which often make the reader comment that the sentences she utters are too old for someone her age.

- A forced marriage plot with each party getting what they want, Charlotte getting a reward of 1 million dollars, Brandon getting the position of CEO. Something a bit odd in modern life, but readers don't seem to mind.

- Brandon's character is described as a perfect man. Being a husband who really loves Charlotte even though she doesn't come from a rich and respectable family. Fulfilling the physical and psychological needs of his wife, for example with cars, luxury homes and trips to romantic places abroad. Look after their child while Charlotte is busy with college assignments and is always there wherever Charlotte is.

- Taking the tittle The Mischivious Mrs. Maxfield is based on the standard image of an honourable upper class woman, which does not exist in Charlotte, thus setting a new standard that not all respectable upper class women are like the stereotype that has existed so far.

From these findings, it becomes interesting to know why a novel with this kind of theme can reach tens of millions of readers? And some of them even read it many times. This paper will focus on how this novel is received and consumed by readers from different cultures, especially from the perspective of pleasure and fantasy.

Those who decide to read TMMM's novels will agree that this novel is enjoyable to read. But what really makes people enjoy reading it? Referring to Ien Ang from his book Watching Dallas, writes that, Sociologists often start with the premise that media-use is determined by people's needs and the gratifications they expect. However, the attention given to the socio-psychological constitution of (individual) viewers implies a functionalist conception of pleasure in which its essence is regarded as the experience of satisfaction whenever a certain pre-existent need is fulfilled. What is completely ignored in this conception are the mechanisms by which pleasure is aroused.

What makes TMMM able to satisfy its readers' pleasure? Seen not when the need is satisfied, but as a result of the production of cultural artifacts, in this case, the novel The Mischievous Mrs. Maxfield. Something that happens when someone reads this novel, then this pleasure can be generalized. Next, where is the position of fantasy? Here many readers then comment, fantasizing about becoming Charlotte who is loved by the perfect man Brandon, a person who is of course fictional and readers are aware of that. Having fantasy to have the same love story as Charlotte and Brandon and knows that this will always be a fantasy and will be correct when viewed in theory, a fantasy is a mental representation of conscious or unconscious wish fulfilment [4].

A total of 906 readers commented on one of the sentences Brandon said to Charlotte, "I'm no prince if I'm not yours". Apart from trying to express their admiration for the writer who according to them is very brilliant in describing feelings in just seven words, other comments also express the desire to have a man who is the same as Brandon in real life.

One of the readers' comments that gives appreciation to the author about the novel he wrote. Of the 798 comments, the researcher found no complaints about the story plots of forced marriages to young girls, in exchange for money and so on. Instead, they look more at the process of changing two personalities wrapped in a fantasy story like a fairy tale.

The researcher is interested in asking the same thing to readers who come from Asian cultures. For this reason, the researcher has made two readers as informants, both of whom have almost the same age range, born in 1993 and 1994. From them the researcher wants to find out why they like the novel The Mischievous Mrs. Maxfield and how those who come from different cultures respond to their consumption of artifacts produced by other cultures presented in this novel.

2. Theorical Framework

2.1. Media and Cultural Studies

So far, the focus of attention of media and cultural studies researchers has been more on the study of signs through semiotic analysis. Such as cultural background which plays a significant role in the sphere of visual art. Semiotics as a discipline is recognized as a useful tool in gauging cultural background and identifying signs that might represent the message of a certain work [5]. Also, Nabil and colleagues who conducted research using Semiotics on church architecture [6]. While Gohari conducted research focuses on how Jordanian social media is contributing in overcoming Pandemic anxiety burdens and offering relief [7].

Moreover, textual studies that try to unravel the ways in which texts construct the positions of text producers and consumers or text recipients. For example, the study about a special issue of textual watermarking distortions in videos under the simulated intentional and accidental attacks [8]. Also, the study about investigating effects of reading medium (print vs. digital) on integrative processing and integrated understanding of an illustrated text on human sexuality, as well as whether reading medium indirectly affected integrated understanding via integrative processing [9]. This text study does not say much about the actual or actual recipients of the text or media audiences. Therefor academics in the field of cultural studies have shifted their attention away from text analysis, towards studying how actual audiences behave when they watch or read media texts (Ida, 2014:45).

There have been several previous studies regarding the consumption of readers or viewers, which the researchers used as a review. Related to the consumption of romance novels, popular series and a study of feature films that use Fantasy analysis as part of Psychoanalytic theory. The first thought came from an article written by Janice Radway entitled Women Read Romance: The Interaction of Text and Context. Radway writes that new theories about text literacy and reading processes have updated, however, the basic premise that requires modifications to standard explanatory procedures. We need to know not the objective meaning of romance texts, in fact it is never like that, but rather the incidents of reading the texts by the women who are involved in them.

The interpretation of the cultural significance of romance offered here has been constructed from a series of ethnographic interviews with a group of compulsive romance readers living in an urban, central Midwestern state among the top 20 state populations. Radway found her top informant and client with the help of a senior editor at Doubleday whom he had interviewed about a romance publication.

Radway's knowledge of Dot and her readers is based on approximately 60 hours of interviews conducted between June 1980 and February 1981. Radway has spoken extensively with Dot about romance, reading and simultaneously observing her interacting with her customers in the bookstore. Radway has also divided into groups and individuals to be interviewed as many as 16 people and distributed questionnaires to 42 women. While not all female romance readers are representative, this group appears to be demographically similar to the number of audiences that have been charted by several publishing houses.

Dorothy Evans lives and works in the Smithton area, as do her customers. A city with a population of over 1 million people. She is 42 years old, wife of a plumber, mother of three children in her 20s. She believes implicitly in the value of true romance, and enjoys discovering again and again that a woman can find a man who loves her all she wants. Overall, Dot's customers are middle-class married mothers with the lowest education being high school. Age between 25-43 years. Approaching the findings of Harlequin (a romance book publisher), that the age of romance readers is between 25-49 years.

When asked why they read romance, the Smithon women said escape or relaxation was their goal. They use the word 'escape' both literally and figuratively. On the one hand they rate their romance highly because the act of reading romance literally makes these women stay away from the current environment. Because they have to reproduce the meaning of the story by paying full attention to the words on the page, they find themselves immersed too deeply and away from the reality they are in. "My body maybe in that room, but I'm not". This romance reading activity as a means of escape is seen as better than watching television because, the cultural values attached to books allow them to overcome feelings of guilt for avoiding their responsibilities (as wives and

mothers). They believe that reading is an educational activity. They even insist that while reading they are also learning.

On the other hand, Smithton readers also admit that the romance books that have consumed their time are more about fantasy and fairy tales that always end happily. They also admit that the characters and events in romance books do not resemble the people and events they have to deal with in everyday life. The next thought comes from Ien Ang in his book Watching Dallas, Soap Opera and the Melodramatic Imagination. Ien Ang divides his book into four major chapters which discuss why Dallas is loved by many people from all over the world. The first part discusses Dallas between reality and fiction, the second part discusses Dallas and the melodramatic imagination, the third part discusses the ideology of mass culture and finally Ien Ang relates Dallas and feminism.

The researcher will discuss more about the last chapter, because he sees this topic as more relevant to the theme raised. Whereas, there are indications that Dallas is seen and appreciated by more women than men. For example, in March 1982, when Dallas' popularity peaked in the Netherlands (Ien Ang was a teaching staff at a university in the Netherlands, pen), on an average 52 percent of Dutch citizens watched Dallas every week, 69 percent of whom were women. . Furthermore, the available data suggests that women watch differently from men.

Meanwhile, Dutch women are more interested in reciprocity within the Ewing family and chaotic love affairs in Dallas. While they are not overly interested in relationships and business matters, the cowboy elements and the power and wealth they represent. It's not at all surprising when it comes to the fact that male viewers prefer the opposite. In other words, that Dallas as a whole means something different to women than it does to men. This is especially true with the previously mentioned themes of soap operas seemingly fulfilling Dallas's passion for women.

One dimension in life when there is a distance between (pleasurable) absence and an presence can be erased by fantasy. The fantasy of Utopian feminists, for example, can dispel feelings of anxiety by making the absence of an ideal appear – in an imagination. The main problem is not the content of fantasy, but rather the fact of fantasizing itself: producing and consuming fantasy allows for play with reality, which can be felt as "liberating" because of its fictitious nature and not reality.

Fiction and fantasy, ultimately, function in a way that makes present-day life pleasurable, or at least more livable, but not by denying radical political activity or consciousness. Girl with The Pearl Earring A feature film released in 2003, is the most appropriate example to discuss the fantasy approach. This fictitious film is based on the real character of the famous painter, Johannes Varmeer who painted Girl with The Pearl Earring. The story centers on the interaction between Vermeer as the master, and Griet the maid who is beautiful in appearance. Vermeer made Griet the object of his paintings, and secretly without the knowledge of Vermeer's wife, the two of them were often in the painting room. Nothing happened sexually, however, the chemical reaction between the two of them makes the audience fantasize about imagining the two of them doing that. At one point, Vermeer's hand almost touched Greet's, but a distraction prevented the touch from happening. At this moment the viewer experiences an unconscious, unfulfilled passion.

The ending of the film is also described as hanging without any resolution. Griet was kicked out by Vermeer's wife, Chatarina. However, the appearance of a replacement character for Griet seems to repeat the previous cycle. Vermeer asked the new maid to model for the same painting as Griet. And the interaction between the two was exactly the same as before. The audience is frustrated and leaves the cinema without a definite ending, unlike other Hollywood films, which always show a happy ending.

The fantasy theory based around the narrative concepts of cinema and fluid identification represents only one answer to the limitations of understanding Apparatus theory and ideas around the male gaze. The publication of Mulvey's articles plays a major role in the Psychoanalytic approach which seeks to understand the complex ways in which film texts appear to the audience.

2.2. Audience Reception

Analysis of audience reception or audience understands the meaning-making process carried out by the audience when consuming cinema shows, television programs or novels for example. Reception analysis is used to see and understand responses, acceptance, attitudes and meanings

produced or formed by viewers or readers of magazines or romantic novels, for example, towards the content of literary works and writings in magazines [10].

The Age of Reader emerged from a political engagement with pop culture that was committed to empowering text users. Issues of textual reception began to replace issues of hermeneutics or production [11]. Hence, the basic assumption of reception analysis is the concept of an active audience. Active audiences are audiences that have the autonomy to produce existing meanings. In this paper, the novel The Mischivious Mrs. Maxfield. But before discussing further, the researcher will provide the concepts of chicklit, wattpad and pop culture to equate perceptions.

1) Chicklit

Chick lit as a genre was inaugurated by Helen Fielding's (1996) Bridget Jones Diary. Starting life as a column in the British newspaper, The Independent, Bridget Jones's Diary stayed on bestseller lists for many months [12]. Moreover, Chick lit or Chick Literature is a genre of fiction that tackles issues surrounding the world of modern women, often presented in a light and humorous manner. The genre rose to prominence in the late 1990s, with a number of titles topping the bestseller lists and all publishers publishing books in the genre [13]. Even though it sometimes includes romantic elements, chick lit as a whole is not considered as a sub-category of the romantic novel genre, because the relationship of the main female character with her family and friends also has elements that are as important as the character's love relationship. While in Indonesia, this type of work emerged and developed around the 2000s. The emergence of chick lit in Indonesia began with translation works, then in 2003 local work appeared [14]

A major characteristic of Chick Lit is that the stories take place in the contemporary society of the twenty-first century; thus there is a strong feeling of identification between the readers and the heroine, which makes the genre a special one [12]. Although historically, chick is American slang for a young woman, and "lit" is short for literature, is not exclusively written by women [15]. Recently there have been male authors writing about traditional themes found in chick lit such as dating, relationships and love.

2) Wattpad

In the page https://www.wattpad.com, mentioning Wattpad's definition is a place to discover and share stories: a social platform that connects people through words. While in an article wrote by Kardiansyah, Wattpad was established in 2006 by Allen Lau and Ivan Yuen. After 13 years long development has brought Wattpad as the biggest reading and writing in the world, with social community reaching more than 70 million users in a month, and more than 565 million original stories uploaded [16]. Hence, It is a community that spans borders, interests, languages. By using Wattpad, anyone can read or write on any device: phone, tablet or computer. One major global transformation, which has happened alongside digitalization in the past few decades, has been the proliferation of free apps (including Wattpad). Whether positive or not, different types of digital application are currently part of many people's everyday lives. These free apps, while in use or sometimes even while idle in the mobile device, generate a continuous stream of data [17]

Meanwhile Margaret Atwood, a book author, shared her opinion about Wattpad at https://www.guardian.com. She wrote, wattpad is just another story-sharing application that uses your computer, tablet or phone – you can post your own writings. No one needs to know how old you are, what your social background is, or where you live. Your readers can be anywhere and any place that may be far away. Hence, Wattpad as a part of social media will continue to significantly impact popular culture, refining and defining it in both positive and negative ways for the foreseeable future [18].

3) Pop Culture

It is difficult to produce a precise definition of popular culture due to its interdisciplinary usage so Irina Rets defines in her research that it as a social phenomenon, differentiation of modern culture that includes ideas, values, activities, products appealing to a large audience [19]. While popular culture is thus regarded as a site of cultural negotiation, as a symbolic structure to be conceived of dialectically as given to both affirmation and contestation of cultural power [20].

Moreover, the most familiar use of the term "popular culture" identifies it with the entertainment produced through and by commercial media (television, film, the music industry, etc.) that have the

economic and technological capacity to reach large, demographically diverse and geographically dispersed audiences [21].

There is one starting point which states that pop culture is *first*, indeed a culture that is fun or liked by many people. For examples a music concert of a band, novels, magazines, films and so on; *Second*, to define pop culture is to consider lagging (low) culture. Pop culture according to this definition is a residual category to accommodate cultural practices that do not meet high cultural requirements; *Third*, define pop culture as "mass culture". This definition is very dependent on previous definitions, and according to critics, mass culture can be identified as culture imported from America; *fourth* definition states that pop culture is "people's" culture, although it is not clear which one is categorized as folk; *fifth*, pop culture comes from the political analysis of the Italian Marxist figure, Antonio Gramsci, especially regarding the development of the concept of hegemony. Gramsci uses the term "hegemony" to refer to the way in which the dominant group in a society gains support from subordinate groups through a process of intellectual and moral "leadership" [22].

4) Fantasy

A fantasy is a mental representation of conscious or unconscious wish fulfilment, and (following Freud) Laplance and Pontalis see it as a primary function intrinsically tied to issues of desire and pleasure in the infant psyche [23]. While Jacques Lacan, a French psychoanalyst fantasy is crucial to the fabrication of reality. Fantasy is quite simply the story we tell ourselves in order to make sense of our world and to keep the trauma of The Real at bay. Put another way, fantasy is subjectivized trauma—trauma made comprehensible by recourse to the symbolic, to society [24]

Furthermore, the work of Laplance and Pontalis provides two important concepts of fantasy. First, desire to create fantasy, and we fantasize only because we desire. Second, fantasy is a scene of desire. It is not a desire in itself, but rather a mental structure that contains the manifestation and achievement of desire [25].

3. Method

Before you begin to format your paper, first write and save the content as a separate text file. This research is included in the qualitative descriptive research paradigm with the locus of the reader/audience era or The Age of Reader. The notion that the meaning of a text is created through re-reading gains exchange value due to the presence of feminism and civil rights issues in cultural studies: the idea that the personal is political directs the research to focus on the ways in which audiences read texts [26].

3.1. Data Collection Techniques

To conduct reception analysis research, there are several data mining methods that can be used, including in-depth interviews in the qualitative research tradition, focus group discussions to look at group meanings, and participant observation in audience ethnography with an anthropological ethnographic tradition approach [27]. Reception analysis, further, assumes media content as a construction rather than a representation of reality and audiences contribute substantially to the social construction of reality [28].

For this paper, researchers used in-depth interview techniques to collect data from informants. According to Cassel, in-depth interviews were conducted for research on certain issues such as hidden feelings or attitudes or beliefs that existed in the informants, whether they realized. Further, in qualitative interviews, the researcher conducts face-to-face interviews with participants, telephone interviews, or engages in focus group interviews with six to eight interviewees in each group [29]. These interviews involve unstructured and generally open-ended questions that are few in number and intended to elicit views and opinions from the participants [30].

3.2. Informant Profile

There were two people whom the researcher used as informants, with the consideration that not many people like to read English literature. So that there are two main requirements put forward, first, the informant has a Wattpad account. Second, the informant reads the English version of Wattpad to see the informant's meaning of the text which is the result of a cultural artifact that is different from the informant's culture.

- X, female, born in Jogjakarta, April 12 1992. The daughter of a *kyai* in a well-known Islamic boarding school not only in the Jogyakarta area, but even outside the city/country. Mother suffers from schizophrenia so the informant longed for a mother figure. Arranged and eventually married a religious leader and had one child. Declares herself as a feminist and is quite vocal in voicing her opinions through writing. Has quite a cynical view of marriage because he would choose to refuse an arranged marriage if he could turn back time.

- Y, female, born in Banyumas July 11, 1994. Her father is a civil servant teacher, and a housewife. The first child of 3 siblings, his hobby is watching dramas, reading novels and stalking k pop idols. Compared to X who is more mature in character and temperament, Y can be said to represent the characteristics of young women in general. The heavy burden he has carried so far is only dividing his time between lectures and the organization he is involved in.

4. Results and Discussion

There were several questions that the researchers asked the informants to be able to explore how they perceive fantasy in the novels they read. Each will be explained with a systematic question and answer in verbatim. The first question is: does the informant have a Wattpad account? Both answered they had. In fact, informant X also has a goodread.com account (an application similar to Wattpad).

What genre do you prefer to read? Informant X answered that he didn't really like the romantic genre and chick lit that was too whiny. She preferred readings such as Fifty Shades of Grey, and in fact Informant X had already finished reading the trilogy of books. She liked the unusual storyline (Fifty Shades of Gray contains elements of BDSM, Bondage and Discipline, Dominance and Submission, and Sadism and Masochism) since the informant mentioned one secret that her husband was a BDSM actor and the informant admitted that he had been enjoying this activity for a long time. Meanwhile, informant Y liked the teen lit, chick lit and romantic genres. Usually informant Y prefers the Indonesian version of the novel because it is easier to digest and can get a sense when reading

When asked whether the source had ever read The Mischievous Mrs. Maxfield? The two informants answered yes. Then when asked what they think about the TMMM story as a whole? Informant X answered, "That's so imaginative. I mean seriously, a delusional man who only stayed o her dreams suddenly appeared to purpose in which she expected but no longer expecting when she came with a snob bloody feature. Does she ever feel the same? I don't think she can cope, because she way expected him too much.

According to informant X, the story is very imaginative. The female character has long dreamed of the male character to be hers, suddenly came to propose. Something she really hoped for, but no longer expected because the male character comes in the form of an arrogant and annoying character. Does the female character still feel the same feelings? informant X thinks the female character can still accept this because she has been expecting the man for a long time. While informant Y answered, the story was interesting and the style of language used was easy to understand. The plot is unhurried and detailed, perhaps inspired by a Cinderella-style fairy tale. Overall good and neat.

What do you think about the forced marriage of 19-year-old Charlotte's character? is it ok? Why? If not, why? Informant X answered, No, it can't happen for any reason. The one who decides to compel her on that shotgun marriage has no crucial relationship with her, but an old man to gain respect as she considers he is her boss. She replied, she did not approve of it for whatever reason. The person who forced him to do that was someone he had no connection with. It's different if, for example, the force is someone who is related by blood. (Informant X married 3 years ago at the coercion of his extended family).

Meanwhile, Informant Y answered, in my opinion, forced marriage at the age of 19 is a bit excessive. According to the law, marriage may not have been entered into in Indonesia, and it is still too early. But maybe the culture of writers who come from America (based on the setting) or the Philippines (based on other works) is different from that in Indonesia. If I don't agree with that age with that age. Maybe when you enter your 20s with the condition of forced marriage its tolerable.

Informant X answered that it was impossible to happen. Meanwhile, informant Y, maybe if she added a year to her age, she thought it still made sense.

When asked what do you think from a cultural point of view about the content of the novel? Informant X answered, in eastern culture, we might say for almost 80-90% of couples have been married under the compulsion of their parents. This issue has become the utmost anxiety of the whole adult population of East Asia that has ever been. In fact, the residue of post-colonialism has left something behind, the pride of one over shotgun mariage which means isolating suffrage. Can we rather be dumb than lose our rights? Informant Y answered, from a cultural point of view, maybe in Indonesia there are several social "castes" that have reached the level in the story. However, in terms of content, the lifestyle of such a socialite that deserves to be highlighted is how a person does not forget her identity and tries to help anyone around her even though previously she was an enemy since the genre is more fantasy. It's only natural that the storyline or plotting of the characters is very, very good and able to deal with any situation perfectly. The visible culture is the culture of the upper class who likes parties for social activities or fundraising. The culture of dressing in luxury, the culture of city people is so much that they have to live in a Penthouse.

At this point the two informants answered from different cultural perspectives. Informant X highlighted the culture of forced marriage which according to her is common in Asian culture. So she also expressed her astonishment why, with a very independent grassroots culture, this kind of forced marriage was legal. Meanwhile, informant Y observed more from the cultural side of the upper-class lifestyle, which has not become commonplace here.

When asked if you have a fantasy that one day you will have the same love story as Charlotte and Brandon? Informant X answered, no way ma'am. Certainly, as long as I know which is based on my real story, "money can't buy me love" while the informant Y answered, maybe Charlotte's story can be said to be every girl's dream. Have a husband who is rich, cool, handsome, good, including me. I really want to, but if you think about it again, the culture of marriage in Indonesia rarely happens between rich people and poor people. You will definitely see the bibit, bobot, bebet (seeds, ducks, weight). But if you already have a match like that, you won't refuse, okay?

From the answers of the two, it can be seen once again that the differences are very striking. Informant X had a bitter experience of being the object of forced marriage and she regretted it. Meanwhile, informant Y still doesn't have much experience about love relationships, so he sees the world is still filled with color and hope, that if he is indeed a match, she will not refuse. And she admits she has a fantasy of getting a man's husband like the male character in TMMM.

Last question, what do you think about Brandon? Informant X replied, "sorry if I can't even be any objective for this. Long time ago I've read a novel of Fifty Shades of Gray that ruined my imagination for now and then. I can't lose him out of my mind. And uh btw, he impressed me the first time I got him on that novel, I mean who can be nasty and cool at the same time after him? For me, Brandon is a kind of gold digger in a tuxedo. He cheated, typically different than Gray as a real hard worker. Gray is like "the harder I work the more luck I seem to have"

Informant Y answered, Brandon said he was untrustworthy, sometimes he said he didn't like it but sometimes loved it. But Brandon's attitude even raises the question, are all guys going to do the things he does for their girls? From the description of the writer, Brandon really likes it (interview with Y, 30 April 2019).

There are several things that can be concluded from the discussion and results of this study: They have the same hobby, reading - in this case reading novels in particular. However, Informant X said he didn't really like this novel because it was too romantic, something he didn't really like because, in real life, informant X experienced unpleasant aspects of life, such as the absence of a mother figure, a strict father figure (until he experienced violence physically), arranged an arranged marriage with a man who is visibly pious and becomes a spiritual leader but in terms of treatment towards him (wife, pen), the husband does things that a religious leader does not expect to do to his wife. Meanwhile, informant Y said otherwise. She liked the novel because it offered a dream like the fairy tale Cinderella, and she said,

The practice of interpreting the novel The Mischievous Mrs. Maxfield. When compared with TMMM readers who provide comments on the Wattpad application, as the researchers have captured in the introductory chapter. There are differences in the meanings carried out by the two

informants. Wattpad commenters don't mind the theme of forced marriage in return for money and status. Something that was strongly opposed by the informants. Especially informant X. He who happened to be the object of forced marriage in real life felt uncomfortable with the situation. Something that is not described in the novel, because in the novel everything ends happily. For informant Y, he argued that if he was 19 years old, it would be another matter if he could add one more year to 20 years, so that it would no longer be an issue.

5. Conclusion

Reading the novel The Mischievous Mrs. Maxfield seen from the perspective of Psychoanalysis Fantasy theory. Two important concepts in fantasy theory, the first is desiring creates fantasy. In this case, informant X did not have the desire to read TMMM so that informant X also did not have the fantasy of being able to experience the same thing as the characters in the story. As for the character Y, he likes romantic stories set in fairy tales like in the TMMM novel, so informant Y admits that he has a fantasy of finding a male figure just like the male character in the novel and living happily ever after in real life.

The second fantasy concept, fantasy is a scene of desire. It is not a desire in itself, but rather a mental structure that contains the manifestation and achievement of desire. Informant X has an unusual taste for sexual activity. Under the influence of her husband who has BDSM tendencies, informant X does not feel the need to fulfill his desires when he reads TMMM, but other novels which are currently his favourite novels. Meanwhile, informant Y, subconsciously wanted a romantic love relationship that gave rise to a mental structure that contained the manifestation and fulfilment of his passion.

The research that has been done is still far from perfect. However, at least there have been efforts from researchers to conduct a study of audience reception of a product of popular culture in this case, the novel. The possibility that there are other novels that are more appropriate to be studied using fantasy theory is still very large. So that similar studies will be highly anticipated with more diverse informants and richer analysis.

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