

Literary Reception in Tere Liye's Novel *Rembulan Tenggelam di Wajahmu* (Aesthetic Studies of Experimental Reception)

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Abstract

Literary works are certainly inseparable from reader responses where a comment/response can show the quality of a work. The activity of commenting in the realm of literary studies is referred to as a literary reception. This study describes readers responses based on readers criteria for novel *Rembulan Tenggelam di Wajahmu* by Tere Liye, and the aesthetic assessment of the reception to the novel based on Hans Robert Jauss's theory. The research method used is qualitative method, where data is collected using questionnaires distributed through Google Form. The collected data is then analyzed with comparative descriptive techniques. Based on his responses, the criteria were highly assessed, namely the selection of characters in the novel, the idea or theme of the story, new perspectives, emotional involvement, narrative techniques, sadness, and universality. The criteria assessed are moderate, namely attraction, plot, tempo, understandable, intrinsic elements, imagery, plausible, ironic, conflict, and characters. Finally, the criteria that are considered the lowest, are further interest and language style.

Keywords: novel, readers responses, experimental receptions

1. Introduction

A literary work certainly does not escape the comments that read it because it can be a good comment showing the quality of a literary work, the comment in the realm of literary studies is called a reception. Each person's response is different based on one's readability experience in reading the work, which can be determined based on the horizon of hope; education, experience, knowledge, and skills in responding to a work (Pradopo in Wahidah, 2022: 268). Another opinion about the horizon of hope is determined based on several criteria, namely the general norms implied by the reading text, the reader's knowledge or experience of all works that have been read before, as well as the reader's ability to understand the text (Segers in Abdullah, 2013: 73).

Each work is certainly read by a variety of people and personalities. The existence of readers across time, will further give birth to mixed responses. This can also happen because there are several categories of readers, namely super readers (experienced readers), informed readers (readers who have language competence), and intended readers (ordinary readers) (Segers in Junus, 1985: 52). The diversity of reader responses of this work is known as reception aesthetics, which discusses the reader's experience based on the facts behind it, as well as the manifestation of readers' knowledge that has previously been possessed (Kusumawati, 2019: 2). Similarly, the task of aesthetic reception is related to the reader's interpretation of a literary work, which is able to provide a more reasonable interpretation, especially if the reader is close to the life of the work (Segers in Abdullah, 2013: 74). However, for aesthetics the reception of ordinary readers is much more important, considering that readers who occupy this category can give natural responses.

In this modern era, connoisseurs of works began to shift, readers dropped more interest in works that have light stories to read, but still present fresh content, one of which is the novel "The Moon Sinks in Your Face" by Tere Liye. Apart from the narrative the story is easy to understand, the content of the novel is sometimes in line with people's lives today. Many teenagers also admire Tere Liye and read a number of her works, including this novel. No wonder when the novel was raised on the big screen, there was high enthusiasm, so it was felt necessary to explore using a literary reception study, why the novel had many fans.

In this study, responses from reading the novel "The Moon Sinks in Your Face" became the source of research data. The novel was chosen, because it was related to the theory of Jauss (1983:22). Another reason is because the novel "The Moon Sinks in Your Face" became a popular novel based on the Goodreads application, a total of 10,590 people who have given Goodreads good ratings on the novel, and a total of 24,987 people who commented on the readability of the novel. The novel has also been reprinted 5 times in Indonesian and 1 time in Malay. In addition, the novel has been made into a successful film to watch and attract attention.

The novel "The Moon Drowns in Your Face" by Tere Liye tells the story of a child named Raihan who lives in an orphanage since infancy because his parents are gone. Raihan grew up to be a "naughty" but smart child, the cause of his mischief was revenge against the guards of his orphanage who liked to cheat on donations from philanthropists, even often the donations were not given to the children of the orphanage, but for the personal benefit of the keepers, namely going on Hajj. Meanwhile, orphanage children are asked to work to earn money by the caretaker of the orphanage. Raihan, who learns of the fraud, is fed up with his situation and decides to leave the orphanage and live on the streets as a street pickpocket. Raihan has a best friend named Diar who is always helpful. However, one day when Diar was doing his profession as a waiter for a public toilet, Raihan pickpocketed the wallet of the bus driver who was taking a shower in the bathroom that Diar was waiting for. At that time, there was only Diar that could be reached by local residents, so angry residents vented their emotions to Diar which caused Diar to exhale.

Raihan feels that his life is empty, even though he is a rich businessman. As a teenager, Raihan always asked questions about, "Why should he live in a panti? Of the many orphanages, why is this home the destination? What is love? Is life fair? Is wealth everything? Do we have a choice in life? What does loss mean?". In critical condition; Between life and death, adult Raihan is visited by a man who takes her to the past. Adult Raihan was invited to see his life journey from childhood to adulthood, to answer all his questions.

This research on reader responses or literary receptions in the novel "The Moon Sinks in Your Face" by Tere Liye uses the analysis knife of experimental aesthetic reception of Jauss's theory seven theses. To find out the extent to which the reader understands the novel, synchronic and diachronic reader responses are used. Synchronic responses are reader responses in one period at that time (contemporary), while diachronic responses are reader responses in the period after the work was published consecutively, and involve readers throughout history (Pradopo, 2003: 211). The process of literary reception research takes several stages, namely (a) each reader is given questions, both oral and written, whose answers are obtained from the results of reading which are then studied; (b) after that, the reader is asked to give an impression of a reading, which is then analyzed using qualitative methods (Endraswara, 2008: 126).

This research is not the only one that has been done. This kind of research is relevant to research conducted by Desy Kusumawati (2019), from Indonesian Literature education, Faculty of Language and Arts, at Surabaya State University. The study examined the responses of readers of the novel *Cantik itu Luka* by Eka Kurniawan who used the theory of Jauss (1983: 22). Based on his research, it is known that the criteria for readers are divided into five categories, namely very high, high, medium, low, and very low. It was found that emotional involvement was in the very high category. On the other hand, the meaning of attractiveness finds the category position very low. In addition, based on the aesthetic assessment of the reception, it is known that there are synchronic and diachronic readers. Therefore, the judgment / meaning of each individual is different. Things that influence it include, among others, are the reader's experience, aesthetic distance, aesthetic expectations, diachronic and synchronic perspectives, literary sequences and general literary history.

1.2. Theoretical Studies

a. Reception Aesthetics

Every literary work is important from time to time that there must always be a response from the reader. Responses must be different from one another. The difference in responses from readers was due to several things that are the basis of the aesthetic theory of reception.

Reception aesthetics is a theory about the process of a person's readability of a work, especially literary texts. What happens to the reader at the reception, is to see in a new way and perceive it well. The reception process will be well realized, if the reader can understand what the author wrote in the work (Jauss in Kusarini, 2016: 46). Reception aesthetics is a theory developed by Hans Robert Jauss, as translator as well as acting as reader. Reception aesthetics by Hans Robert Jauss, recognizes seven theses used, including the following.

b. Thesis I Reader Experience

Literary works are objects that do not stand alone, offering the same view to every reader in each period. The reader's experience indicates that the text in a work presents diverse results to the reader, because it is influenced by his experience in reading the work in each period. Such mixed readings will result in different responses as well. The reader experience creates unity between new responses and text that brings readability to the reader. In this case, literary history does not depend on literary facts, but is built by the reader's experience of previous reading experiences (Jauss, 1983: 21).

c. Thesis II Horizon of Hope

Horizon of hope or horizon of hope is a knowledge of readers who have understood literary works to the field of study; know and understand the content of the work. In addition, another opinion about the horizon of hope, namely the reader's expectation of a literary work before reading, when expectations for a work can be well received by the reader, then the reader will easily understand the work, and vice versa. Then, if literary works are not responded well by the next generation, then they only become old works in the past (Ervinda, 2021: 5). The horizon of one's expectations is determined by several things, namely education, experience, knowledge, and ability to respond to literary works.

According to Jauss (in Kusumawati, 2019), "Analysis of the reader's literary reader's experience avoids the threatening psychological trap of describing the acceptance and influence of a work in an objective system of expectations that increase for each work at the historical moment of its emergence, from the beginning of understanding the genre from familiar forms and themes of the work, and from the opposition between poetry and practical language".

d. Thesis III Aesthetic Distance

Expectation insights allow readers to recognize a work. If there is still an aesthetic distance between insight and the form of the new work, then the process of accepting expectations is accepted through awareness that has emerged as a new aesthetic experience. Expectation insight allows readers to recognize the artistic features of a literary work. If it turns out that there is still an aesthetic gap between the insight of expectations and the form of a new work of literature, then the process of acceptance can change those expectations either through denial of a familiar aesthetic experience or through the realization that a new aesthetic experience has emerged.

The aesthetic distance in a literary work is the reality of everyday life, the farther the distance between reality and the work, the work is considered good, and vice versa. Although the creation of works is obtained from the results of real life, the reality contained in a work has been spiced up with inventions by high-value authors. Aesthetic distance can also be interpreted as emotional involvement. Aesthetic distance can be realized from the horizon of hope. If one characterizes aesthetic distance, then this aesthetic distance can be manifested historically throughout the response or reaction of the reader and the judge of his criticism (Jauss in Kusumawati, 2019).

e. Thesis IV Spirit of the Times

The reconstruction of the horizon of hope, in this case a literary work created and accepted in the past, causes one to re-inquire about the text, and to try to discover how the current (contemporary) reader perceives and understands the work. This approach justifies unfamiliar classical norms or understanding of modern art (works), and ignores recourse to the common "spirit of the Age". This gives rise to a hermeneutic view that is different from the past or present.

A work is created or accepted in the past, because contemporary readers can have, perceive, and understand it. This approach corrects some of the unrecognized norms of the classics or modernizes the understanding of art, thus avoiding a circular path to a common "spirit of the times", meaning that each work's acceptance of each individual is different (Jauss in Kusumawati, 2019).

f. Thesis V Literary Series

The aesthetic theory of reception does not only look at the meaning and form of literary works in the historical explanation of their understanding. The theory also demands individual work as part of the ranks of other work, to know its historical meaning and position in the context of literary experience. In the stages from

the history of literary reception to the history of literature, this second manifests itself as a passive reception process on the part of the author. The next work (understanding) can solve the moral and formal problems left by the previous work and can present new problems for subsequent understanding.

Every work that is born, of course, has a bond relationship with the previous work. Aesthetic theory not only allows a person to understand a meaning and form of a work in the history of his understanding. Ha also asks someone to include individual works in a "literary series" to characterize the history of a work (Jauss in Kusumawati, 2019).

g. Thesis VI Diachronic-Synchronic Perspective

A literary reception is a moment where synchronicity and diachronicity meet, a relationship between contemporary works or readers' responses according to the times. This means that readers' responses in each age are different (Ervinda, 2021). In determining the various differences, similarities, or relationships between contemporary works of art and past works, these two perspectives need to be used because to analyze them is done not only diachronically or vice versa, when aesthetic changes occur, the synchronic perspective cannot be separated as well (Firdausy, 2019).

Synchronic and diachronic applications are made to overcome perspectives that were once only one did. Based on the principle of historical representation, it can only be developed if the application of diachronic changes in literary structure at the time of its creation (Jauss in Kusumawati, 2019).

h. Thesis VII History of General Literature

The history of general literature will be complete if a literary work is not simply described diachronically and synchronically in its uniqueness as part of a "general history". The relationship does not end with the fact that the imagined, idealized, parodied or imagined shadow of social existence can actualize itself in its earnest possibilities when the reader's literary experience passes into the horizons of his life expectancy, shaping his interpretation of the world. Therefore, it has an effect on his social actions.

The above can then be said that the special achievements of literary works in society can be found only if the function of the work is not understood as imitation works (Jauss in Sujarwa, 2012). If the reader sees moments in history when literary works subvert deep-rooted moral taboos, or offer the reader a new solution to the erroneous opinions of his life, which are then supported by the consensus of all readers in society, the little-studied area of research is open to literary historians. The distinction between literature and history, between aesthetics and historical knowledge, can be bridged, if literary history does not simply describe literary works as a reflection of a general historical process.

i. Literary reception

Reception analysis is carried out based on the results of reader responses, this way works not only to analyze literature, but there is an influence of the reader's experience on the book that has been read. The method of literary reception is based on the theory that the literary work since its publication always gets a response from its readers. So this study focuses on analyzing reader responses.

The concept introduced by Jauss is response aesthetics, according to him the reader as an appraiser of a work that is able to determine, observer, connoisseur, interpreter in a work (Jauss in Nurhayatin, 1998: 133). According to Jauss, reception is a theory to examine literary texts with reference to the reader, where the reader occupies an important position, who is required to give a response or reaction to the work he reads. The difference in responses between one reader and another is caused by the reader's horizon in each individual and group of readers (Jauss, 1983: 14).

2. Research Methods

The research method is a way for a researcher to obtain data, process it, and present it. Research methods are taken to achieve research objectives, how this research is carried out. In general, methods contain things like; (1) research approach, (2) data and data sources, (3) data collection techniques, (4) data analysis techniques, and (5) data validity. In literary research, it usually uses a qualitative approach, which is characterized; (1) text description using narrative, (2) the data presented is in the form of exposure and not statistics, (3) involves strong, sharp and deep researchers' interpretation skills (Ahmadi, 2019: 243).

As previously explained, this study uses a descriptive qualitative approach, where the results of this study use text narration using interpretation to explain it. Furthermore, the data taken despite the help of statistics, but the presentation uses descriptions because to find out the category of questionnaire results from novel readers using statistical help to be more valid. The source of this research data is the novel "The Moon Sinks in Your Face" by Tere Liye. Then, this research data is in the form of responses from readers of the novel "The Moon Sinks in Your Face" using informant determination techniques (respondents) (Ahmadi, 2019: 243). This informant determination technique focuses on seeing the reader as the determining factor of meaning. The meaning of the

text will not appear if it is not from the active role of the reader. Diverse reader responses or responses to a text attract researchers to conduct research, as well as questionnaire questions made, have been checked with peer data validity techniques who are experts in the field of literature.

3. Results and Discussion

Based on the things mentioned in the introduction, this study aims to examine (1) readers' responses based on reader criteria to the novel *Rembulan Fall Sink di TFuring di TFuve mu* by Tere Liye, (2) Aesthetic assessment of reception to the novel *Rembulan Fall Sink di TFacemu* by Tere Liye based on theories from Hans Robert Jauz.

3.1. Reader Responses Based on Assessment of Readers'

A. Criteria Criteria for Highest Scores

1) Character Selection in Novels

This criterion is used to determine the reader's response based on his characterization, trying to test the reader's understanding of the extent to which they know the characters in the novel read. Characterization in KBBI is the character or character owned by the story character. In addition, according to Nurgiyantoro (in Kusumawati, 2019) explained, that characterization is a character that shows the character of a story character.

Based on answers from 90 people who filled out an online response questionnaire, 92.2% chose to agree with the selection of good characters in the novel *Rembulan Tenggelam di Wajahmu* by Tere Liye, 3.9% chose not to agree and 3.9% chose to strongly agree.

Story Ideas or Themes

Assessment of the theme of the story is carried out to find out the response of readers to the story being discussed. The extent to which the theme can make readers continue to be interested in reading it until it runs out. Known by raising stories about orphanages and colored with sad stories, it managed to make readers complacent with this book. According to KBBI, themes are the main thoughts; the basis of the story (which is spoken, used as a basis for composing, composing rhymes, and so on).

Based on the answers of 90 people who filled out the online response questionnaire, 81.1% agreed that the theme in the novel *Rembulan Tenggelam di Wajahmu* by Tere Liye was understandable and 9.45% chose not to agree and 9.45% chose to strongly agree.

New Perspectives

Next is an assessment of the views obtained when reading the novel *Rembulan Tenggelam di Wajahmu* by Tere Liye. This criterion was chosen in order to find out the reader's knowledge after reading this novel whether to find new views compared to reading other Tere Liye novels or even compared to novels by other authors.

Based on answers from 90 people who filled out an online response questionnaire, 81.1% agreed that Tere Liye's novel *Rembulan Sinks in Your Face* can provide a new perspective, and 18.9% strongly agreed that the novel brings a new perspective on life.

Emotional Engagement

The next one that received high ratings was emotional involvement in the novel *Rembulan Tenggelam di Wajahmu* by Tere Liye. Emotional involvement is something that can attract readers in reading a work because generally readers involve feelings in reading works.

Based on the answers of 90 people who filled out an online response questionnaire, 81.1% agreed that the novel *Rembulan Sinks in Your Face* by Tere Liye had high emotional involvement, as many as 9.45% answered less agree and as many as 9.45% strongly agreed.

Narrative Techniques

The curation technique is also one of the highest scores on this assessment. This criterion was chosen to find out the opinions of readers about Tere Liye's way of writing her work. It turns out that Tere Liye's readers think that the narrative technique Tere Liye uses is good.

Based on answers from 90 people who filled out an online response questionnaire, 81.1% agreed that the novel *Rembulan Sinks in Your Face* by Tere Liye has a good narrative technique and is easy to understand because it uses conversational language that is acceptable to the logic of the average reader who is a junior high school student, but a total of 9.45% answered disagree and a number of 9.45% chose to strongly agree.

Sadness

The joy criterion aims to find out the reader's feelings after reading the novel *Rembulan Tenggelam di Wajahmu* by Tere Liye. In this novel, the most prominent feeling is sadness because the conflict is quite draining the reader's mind. The feeling of sadness according to KBBI is to cause difficulties (pain and so on) in the heart; Grief

Based on answers from 90 people who filled out an online response questionnaire, 81.1% agreed that the novel *Rembulan Sinks in Your Face* by Tere Liye had feelings of sadness. A total of 18.9% of people answered strongly agreed.

Universality

Universality or universal according to KBBI, which is general (applies to everyone or to the whole world); is (encompassing) the whole world. This means that Tere Liye's novel *The Moon Sinks in Your Face* can be read by all. This criterion also aims to determine the feasibility of the novel, whether it can be read by all circles or not.

Based on answers from 90 people who filled out an online response questionnaire, 78.3% agreed that the novel *Rembulan Sinks di TFacemu* by Tere Liye can be read by all circles. While a number of 10.85% answered disagree and a number of 10.85% answered strongly agreed.

B. Criteria That Score Moderately

1) Interest

This criterion was chosen to find out the extent to which Tere Liye's novel *The Moon Sinks in Your Face* can make readers continue to be curious about the story. The average respondent was 15 years old whose imagination and reasoning power were not as far as superior readers.

Based on the answers of 90 people who filled out an online response questionnaire, 58.9% answered strongly agreed the novel was interesting and a number of 20.55% answered affirmatively, while 20.55% answered less agree.

2) Plot

This criterion was chosen to find out the reader's response to the storyline in the novel *Rembulan Tenggelam di Wajahmu* by Tere Liye. Based on answers from 90 people who filled out an online response questionnaire, 58.9% answered strongly agreed that the novel was interesting and 20.55% answered in the affirmative, while 20.55% answered less agree.

3) Time

This criterion was chosen to determine the reader's response to the limitations of the story in the novel *Rembulan Tenggelam di Wajahmu* by Tere Liye, whether the story in the novel is considered sufficient or too short. Tempo in KBBI means speed, pause, and duration.

Based on answers from 90 people who filled out an online response questionnaire, 70% agreed that the novel was interesting and 30% answered that the novel was too short or lacking in detail so that it made readers still curious about the story.

4) Comprehensible

This criterion was chosen to determine the reader's response to the language in the novel *Rembulan Tenggelam di Wajahmu* by Tere Liye. Based on answers from 90 people who filled out an online response questionnaire, 70% answered strongly agree that the novel is easy to understand and 15% answered in the affirmative, while 15% answered less agree.

5) Intrinsic Elements

This criterion was chosen to determine the reader's response to the structure in the novel *The Moon Sinks in Your Face* by Tere Liye. Based on answers from 90 people who filled out an online response questionnaire, 70% strongly agreed that the novel had constructive intrinsic elements and 15% answered in the affirmative, while 15% answered less agree.

6) Fantasy or Image

This criterion was chosen to find out the reader's response to the content in the novel *Rembulan Tenggelam di Wajahmu* by Tere Liye. Based on the answers of 90 people who filled out an online response questionnaire, 70% answered strongly agreed that the novel has an imaginary concept in the story and a number of 15% answered in the affirmative, while 15% answered less agree.

7) Reasonable

This criterion was chosen to find out the reader's response to the storyline in the novel *Rembulan Tenggelam di Wajahmu* by Tere Liye. Based on the answers of 90 people who filled out an online response questionnaire, 70% answered strongly agreed that the novel had a reasonable storyline and 15% answered in the affirmative, while 15% answered less agree.

8) Ironic

This criterion was chosen to determine the reader's response to whether there is a contradiction in the novel *Rembulan Tenggelam di Wajahmu* by Tere Liye. Based on answers from 90 people who filled out an online response questionnaire, 70% answered strongly agreeing that the novel had a contradiction and a number of 15% answered in the affirmative, while 15% answered less agree.

9) Conflict

This criterion was chosen to determine the reader's response to the development of the plot in the novel *Rembulan Tenggelam di Wajahmu* by Tere Liye. Based on answers from 90 people who filled out an online response questionnaire, 70% answered strongly agree that the novel has an easy-to-understand conflict and 15% answered in the affirmative, while 15% answered disagree.

10) Character

This criterion was chosen to determine the reader's response to the character remembered in the novel *Rembulan Tenggelam di Wajahmu* by Tere Liye. Based on answers from 90 people who filled out an online response questionnaire, 70% answered strongly agreed that the novel has an interesting character and 15% answered in the affirmative, while 15% answered disagree.

C. Criteria That Score Lowest

1) Further Interest

This criterion was chosen to determine the reader's response to interest in reading other novels by Tere Liye. The criterion gets the lowest score. Based on answers from 90 people who filled out an online response questionnaire, 49.4% answered that they strongly agreed that the novel was interesting and that 50.6% agreed that they were not interested in reading Tere Liye's work anymore.

2) Language Style

This criterion was chosen to determine the reader's response to the style of language in the novel *Rembulan Tenggelam di Wajahmu* by Tere Liye. The criterion gets the lowest score. Based on answers from 90 people who filled out an online response questionnaire, 49.4% answered strongly agreed that the novel was interesting and 50.6% answered in the affirmative.

3.2. Aesthetic assessment of reception based on theory from Hans Robert Jauz

A. Reader Experience

Readers from every circle certainly have different opinions, based on the answers of 90 students about their readability in reading the novel *Rembulan Tenggelam di Wajahmu* by Tere Liye, it was concluded that they were interested in the novel because of the story. The story of the orphanage managed to make them have mixed feelings.

Some of the responses, which are as follows; (1) very interesting and unique, (2) the storyline is good, (3) exciting, (4) the conflict is good, moving and (5) from the novel can be taken the mandate about the meaning of responsibility, friendship, honesty, and independence.

B. Aesthetic Distance

Readers of literary works are certainly born from various backgrounds, both ages to other statuses. For respondents this time, researchers took the age of about 15 years who are junior high school students, as well as several students who like to read novels, one of which belongs to Tere Liye.

Based on the responses, it turns out that each answer is different. The answer from the group consisting of their students felt that the novel was a good story because some of the students felt the same situation as the character Raihan who both lived in an orphanage. But for the response from the student group, they only felt the excitement of the novel because of the story's good language style and easy to understand.

4. Conclusion

Based on several selected criteria, there are four categories to answer the questionnaire, namely strongly agree, agree, disagree, and strongly disagree. Then the response criteria are divided into high, medium and low. The criteria are highly assessed, namely the selection of characters in the novel, the idea or theme of the story, new perspectives, emotional involvement, narrative techniques, sadness, and universality. The criteria assessed are moderate, namely attraction, plot or plot, tempo, understandable, intrinsic elements, imaginary or imagery, plausible, ironic, conflict, and characters. Finally, the criteria that are considered the lowest, are further interest and language style.

Based on the responses, it turns out that each answer is different. The answer from the group of students they felt that the novel was a good story and among the students the novel *Rembulan Tenggelam di Wajahmu* by Tere Liye had a good language style.

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