

READER RECEPTION ANALYSIS OF THE NOVEL "DISASTER ON PLANET POA" IN GOODREADS CYBER LITERARY SITE

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ABSTRACT

This article was created to discuss how the Reader's Reception of Djokolelono's novel *Disaster on Planet Poa*, whose popularity had soared when it was republished, and the rise of contemporary science fiction works in Indonesia, as well as to discuss how the acceptance of this Novel differs from function and target of its users, i.e., Goodreads literary cyber site. This research method uses qualitative descriptive research, with reception theory from Stuart Hall, which divides reader reception into three types: dominant, negotiation, and opposition. This study used content analysis techniques from data obtained from the Goodreads comment column, which was then entered into a table and reviewed with reception analysis techniques. This research found differences in readers' Reception of the Novel *Disaster on Planet Poa*, Where the Majority of readers chose the negotiated reception with as many as 13 readers and the dominant reception with 12 readers. In comparison, only three readers chose opposition reception.

Keywords: *Digital Literature, literary text, reader reception.*

INTRODUCTION

Literature is the whole written expression, but not every written document can be categorized as literary in the more precise sense of the word due to some limitations. Therefore, usually, additional adjectives such as "aesthetic" or "artistic" are often used to distinguish literary works from texts of everyday use (Klarer, 2004). Furthermore (Yulfani & Rohmah, 2021) defines literature as an oral and written form of an author's thoughts based on his experience and imagination. There is an aspect of its beauty in the Text and its meaning. Writers engaged in literature are also called literati, and the object of literature itself is none other than man and his life with Language as the medium.

Literary works are often perceived as unique objects and are usually difficult to formulate decisively and straightforwardly. Literature is an object of science, and there is no doubt about its existence. The uniqueness and difficulty of its formulation in a universal formulation makes literary works an entity that can be given boundaries and characteristics and can be tested with the five senses of man (Semi, M, 2012).

Etymologically, literature comes from the Latin word "literature", taken from the word "littera" (letter), which is considered the smallest component in alphabet writing. The word "Text" can be attributed to "textile" and translated as cloth. The fabric itself consists of several sheets of thread. This becomes an analogy that a set of words and sentences can form a coherent and meaningful text. The origins of the two terms above

cannot clearly describe what literature is. It would be better for us to view literature or Text as a cultural phenomenon and look at its creation and reception process.

(Klarer, 2004) divides literary works into three major genres: Prose/fiction, drama and poetry. According to (Aritonang, 2018): 62), A novel is a fiction formed by the results of a literary work formed by prose. Etymologically, the Novel has its roots in the Latin word "Novellus", originally derived from the word "Novus", which means "new". On www.brittanica.com, we can see a novel defined as a narrative prose essay with many words and a high complexity describing the human experience imaginatively.

Literary criticism is a form of understanding, passion, interpretation and assessment of literary works. Literary theory is a section that discusses the basic understanding of literature, the components of literary works, the various types of literature, and the development of literature, as well as the framework of thinking of experts about what is called literature and how to study it. Literary reception is one of the parts of literary theory. The Reader's response to a literary work is what the reception means. Since the literary work appeared, there have always been responses from its readers, individually and in groups. The Reader plays the role of a giver of meaning and meaning. The Reader's role cannot be underestimated because, without the Reader, there will be no literary reading, understanding, and judgment. It is the Reader who determines the success or failure of literary communication.

The disaster on Planet Poa is one of Djokolelono's novels. The Novel, which was first published in 1985 and republished in 2015 (Djokolelono, 2015), is one of Indonesia's pioneers of science fiction novels. The Novel tells the story of the adventures of a group of teenage siblings who are caught in a war between galaxies that reach the planet they came from, namely Poa. The rise of the science-fiction genre in the film scene internationally and nationally contributed to increasing readers' interest in one of these classic novels. Based on the background above, researchers are interested in analyzing Djokolelono's Novel Disaster on Planet Poa with a literary reception approach with the title "Analysis of the Novel Reception of Disaster on Planet Poa".

Some of the previous studies relevant to the Reader's Reception include the research of (Wachidah, 2015) from Hidayatullah State Islamic University Jakarta with the title *Reader's Perception of Habiburahman El Shirazy's Novel Ayat-ayat Cinta and Its Implications for Learning Indonesian Language and Literature in Schools*. The second is the Analysis of the *Literary Reception of Sri Sugiyanto's Ngonceki Impen Sambung Story* which was researched by (Mustikaningtyas, 2015) Javanese Language and Literature Education, Muhammadiyah Purworejo University, and the *Analysis of the Literary Reception Approach to the Novel "Chairil Tanjung Si Anak Singkong* who found the answer that each Reader will have a different one from another which eventually gives rise to the horizon of hope, (Aritonang, 2018).

Novel

Novella is called novelle in German, Novel in English, and Novel in Indonesian. The word "novella" comes from the Latin for "little novelty," which perfectly describes this literary form (Nurgiyantoro, 2015). Fiction with a continuous storyline and an emphasis on the interaction of characters, especially between the protagonist and the antagonist, is called a novel (Semi, M, 2012)). A novel is a type of literature that can provide a broad perspective on human experience and society. Stories cannot exist without a relationship between the author and the Reader (Yudiono, 1986). According to Sumaryanto, a novel

is a written account of how an unexpected event leads to problems and changes the protagonist's future (Sumaryanto, 2019). The allure of a novel lies in the fact that its storyline involves everyday events. Novel is a literary work which formed in a narrative st (Azhari, 2017).

Theory of Literary Reception

The study of literary writing through the lens of Reception or reader response is known as Literary Reception. Naturally, place, time, and social context all have a role in delivering and receiving speeches and answers (Sastriyani, 2001).

The Latin term *recipere*, from which "Reception" comes, means "to receive or welcome readers" (Ratna, 2015). The term "Reception" refers to the act of accepting and understanding a work of art to have an emotional reaction to it. The Reader is not intended to react to the work directly; rather, they are intended to react as part of a historical process or at a specific time (Ratna, 2015).

The reception, as defined by (Pradopo. R J, 2007), is the study of aesthetics relating to the Reader's reaction to a literary work. According to Teeuw (cited in (Pradopo. R J, 2007)), pragmatism is central to the study of receptions. A strong connection exists between literature and readers because good literature meets readers' tastes. Literary works have value because there are readers who offer value; The Reader is responsible for the meaning and value of the work.

The idea of reception not only understands the structure of literary works in a broad historical context. Understanding the theoretical significance and literary position of individual works must be embedded in the larger body of the work. The reception of literary works is of great importance to the history of literature at this time, with the latter manifesting as a process of reception of authorship, however passive. The problems and moral forms left by previous attempts can be solved by the following understanding, which can bring new difficulties.

The study of literary writing through the lens of Reception or reader response is known as Literary Reception. Naturally, space constraints play a role in the delivery of speeches and replies.

The name Hans Robert Jauss will always appear in any search engine when discussing the topic of literary reception. The horizon of reader expectations and the Reader's previous experience are two of the seven literary reception theses that made Hans Robert Jauss famous. To quote Jauss in (Sastriyani, 2001): "The reader's reaction is always related and tied to the reader's horizon" (Khurosan, 2020). A person's understanding of literature broadens his horizons (Sungkowati, 2016). Another idea of how literature is accepted was proposed by Wolfgang Iser, who argued that good literature would empower his audience to have a say in how literature is received.

However, in this case, the researcher will use Stuart Hall's theory of literary reception, which divides readers into three categories based on how they process literature. Stuart Hall, writing in Davis and quoted by (Verdiana, 2021), divides reader responses into three categories: Dominant Reception, Negotiation reception, and Opposite Reception. Each of the three categories of receiving reactions has its place in the classification system. According to Hall, the majority type of reception is a Reception, where the recipient or Reader positively evaluates the delivery of the media writer. The second is a negotiated reception of the author's ideas and materials, in which the Reader agrees with some of the author's points but disagrees with others. In the last category,

The Reception of the opposition, the recipient or Reader rejects the media or writing offered by the author because it does not fit the recipient's way of thinking (Ghassani & Nugroho, 2019).

This study aims to determine The Reader's Reception of the Novel Disaster on Planet Poa in Goodreads is Dominant, Negotiation or opposition based on Stuart Hall's literary reception theory.

METHOD

This research uses qualitative research methodology. This research was chosen because it is under the data collected, namely written data from the topic under study. In addition, qualitative research is characterized by the presence of focused constraints and explicit standards for the quality of findings.

Respondents

In this regard, the researcher is interested in the Reader's response to the novel "*Disaster on Planet Poa*".

The Respondents in this study were 28 readers with diverse educational backgrounds, ages, and occupations. On the Novel's Goodreads page, readers leave their responses or comments.

The respondents of this study were selected using purposeful sampling techniques, where only readers that actually left comment and not just rating towards the book were taken into consideration.

Instrument

The instrument used in this research is document analysis. The data source is the subject or origin from which the data for the research project is collected. Data sources and Reader reception data analysis of Djokelono's novel "*Disaster on Planet Poa*" on the Goodreads cyber literary site.

Data Analysis

The methodology of this study is Reader Reception Analysis. The Reader Reception Strategy is used according to the theory and requirements to address the issues discussed in this study. Reader reception is the process by which the Reader gives meaning to a novel. In this study, readers added meaning to Djokelono's novel "*Disaster on Planet Poa*" through their comments. This research uses descriptive qualitative research, which examines the state of a group of people, objects, situations, thinking systems, or classes of contemporary events. This method does not use numbers or counts but describes facts and data collected in words or sentences, which are carried out systematically.

This study aims to characterize reader responses to Djokelono's novel "*Disaster on Planet Poa*."

This data is based on the formulation of the research question, how is the Reader's Reception of the novel "*Disaster on Planet Poa*," judging by their comments?

FINDINGS AND DISCUSSION

Literary reception comes from the assumption that the Reader always responds to literary works. This study analyzes reader reactions and evaluates a literary work. Various reader responses help to concretize literary works. The data used for this study are readers'

responses to the Novel *Disaster on Planet Poa* by Djokolelono, which is contained in the comment's column of Goodreads' social media responses and the social media of book lovers, namely Goodreads. Data collection for this research uses documentation techniques in the form of read and record techniques. The documentation technique is the collection of data for qualitative research by reviewing and reviewing all documents that are the source of research (Anggito & Setiawan, 2018). The researcher collected data from the Goodreads application from May 2021, when the beginning of this story was popular on Goodreads, until March 10, 2022, the researcher conducted research. In the Goodreads application, the researcher collected data from July 2021, when the initial data of the *Novel Disaster on Planet Poa* appeared in Goodreads, until March 10, 2022, the researcher initially conducted the study. In total, each data that the researcher took from each media was 49 data. The researcher used the same amount of data to compare the Reader's Reception objectively.

The data analysis technique carried out by the researcher is content analysis. The content analysis aims to capture the contents of the document used for research (Fletcher et al., 2014). Content analysis in this study was used to examine reader reception in the Goodreads and Goodreads applications so that researchers could determine whether the receptions studied fell into the category of dominant reader reception, negotiations or opposition. Furthermore, after categorizing all reader receptions from each application, the researcher made a table of the number of each data category that the researcher would analyze using the analysis table technique to find out how the response receptions from the two applications compared, namely, Goodreads and Goodreads. After the study is carried out, the researcher then concludes the results of the research data that have been collected. Finally, it presents the results of the research data that has been carried out.

These readers have distinct responses regarding *the Novel Disaster on Planet Poa*. These responses were then analyzed as research material on 'how do readers respond to the novel *Disaster on Planet Poa*?' in two digital social media using Stuart Hall's literary reception theory, which classifies reader reception into three groups, namely: dominant meaning, negotiation meaning, and opposition meaning. So, after analyzing the comment data that researchers got from the two applications, the results of the study were obtained as follows:

Table 1. Reader Reception Data on Goodreads Cyber Literary Site
Goodreads Data Source

Total Data	Dominant Reception	Negotiation Reception	Opposition Reception
28	12	13	3

The data collected by researchers from the comments of readers of *the Disaster on Planet Poa* in Goodreads there were 28 responses, which the researchers took from the beginning of the comments in Goodreads, namely September 4, 2011, to October 27, 2022, when the researcher started the study, using content documentation techniques. Furthermore, researchers conducted a review of the reception data collected with content analysis techniques on 28 reader reception data *on Planet Poa* in Goodreads media using Stuart Hall reader reception theory; The researcher found results in the form of 12 receptions classified as dominant, 13 receptions classified as negotiations, and three receptions that belong to the opposition. This researcher sees how the responders react to the story's building blocks. Next will. The researcher outlines some of the reader

receptions as to why the researcher puts it into the dominant, negotiating and opposition categories:

Dominant Readers Reception of *Disaster on Planet Poa* in Goodreads Cyber Literary Site

Readers' acceptance of *Disaster on Planet Poa* is also given by readers who like books of the same genre as *Disaster on Planet Poa*. Therefore, there are many dominant receptions given by Goodreads users to readers of *Disaster on Planet Poa*. Therefore, researchers examined reader reception at Goodreads using Hall reader reception theory with a dominant category, where the media delivered a message and were then well received and liked by readers (Ghassani & Nugroho, 2019). Then the researcher will choose the dominant commentary data from the Goodreads media. Furthermore, the researcher will describe the reception of readers that the researcher considers to be included in the dominant reception.

The dominant reception that readers widely discuss is the storyline presented by the *Disaster on Planet Poa* by readers.

Matt: "A classic work of science fiction from Indonesia. I really love the story and immersed myself in it when I read it in my childhood life".

Deddy: "Loveeee it! I don't know why when I read it originally about the long night, I heard the intro to Game of Thrones. Overall, I like the story".

Marchel: "Re-read this new edition. It's still as stunning as it was when I first read it".

Rizki: "I like the story, especially with the theme of outer space. See? Local writers also have great imaginations, no less than the writers out there".

Sunan: "It's good. I didn't expect there to be a story about space war by a local work. The story is quite exciting".

Cindy: "At first, I thought it was an adventure story exploring outer space (like [Falling into the Sun](#)), but it turns out that the story is more of a battle-space story than an adventure. Not that it was a bad thing... I enjoyed his "thunderous" moments of strategy and war scenes and the political chaos that peppered him. A variety of technological references and thick sci-fi are felt in every part, exposed to considerable detail and pleasant to follow, not feeling any gaffes *naivety* telling at all".

Dessya: "really a page-turner!!".

The above comments are some of the dominant receptions that responded regarding the storyline of *the Disaster on Planet Poa*. Readers love the twists and turns of the storyline of Four children -- Vied, Veta, Stri, and Raz which started with only four siblings living peacefully on the planet Poa until it finally became a story that took readers into their adventures in space. From the first comment, the Reader claims that this is one of Indonesia's classics of science fiction classic. Then in the second comment, the Reader associates the story's excitement with one of the rising television series. The third comment also provides a dominant comment by reflecting on a very satisfying reading experience even though it was re-read a few years later. The fourth and fifth comments appreciate writers who are able to compete with foreign science fiction writers

in the excitement of the story. And a sixth commentary that favors the intrigue, technological references and fiction contained in the story of this Novel.

Ibnu: "This novel was published long ago, even longer before I was born. And now finally being able to enjoy one of the literatures of our nation that is much more than amazingly good".

Benerio85: "This book is before its time. Especially in 1985 when it was first published. Even today, it is rare for writers in Indonesia to dare to take readers to extraterrestrial adventures with advanced technology and spacecraft battles".

Arinta: "Look at this book in the bookstore. How come the cover is interesting? The title is also. I bought it. It turned out to be an old book in 1985, just reprinted with a different cover. Exciting adventure".

Dion: "Unexpectedly, it's really hard to stop reading this published book".

The dominant commentary further gives an acceptance to how the Novel, written in 1985, has succeeded in still portraying a story in the future that is exciting even though it has been for decades. The above comments illustrate the admiration of readers for the author's skill in writing a work that is considered before his time.

Negotiation Reader Reception To *Disaster on Planet Poa* in Goodreads Cyber Literary Site

Negotiation reader receptions occupy most of the three types of classification of reader reception data for the *Disaster on Planet Poa* in Goodreads. Of the 28 pieces of data collected, there were 13 data in the comments section of Goodreads on *the Disaster on Planet Poa*. This fact suggests that the Reader's acceptance of the *Disaster on Planet Poa* in Goodreads is accepting, despite the things they exclude. Hall explained that the acceptance of negotiations was in the form of acceptance of messages given by the media, but there were some cases that readers rejected but still declared (Ghassani & Nugroho, 2019). Here researchers discuss some negotiation receptions in Goodreads' digital social media.

Many readers with reception focused on how the author portrays characterization in *the story Disasters on Planet Poa*, Vied, Veta, Stri, and Raz. They highlight several things, such as The lack of development of the characters Vied, Veta, Stri, and Raz. Then the impression of style and conflict is simplified because the target audience is children.

Interestingly, unlike Some of the dominant readers, some of the readers who negotiate the long publishing year of the Novel are partly challenged in some aspects of technology but quite acceptable.

Selvianty: "Keep in mind, the target audience of this book is children around 7-14 years old. So the language style also follows the simple children's language style and the conflicts in it are not complicated so that children can follow suit. The deepening of the character is not explored anymore because it may be considered unnecessary, so yes, it's all on the surface. Though I expected political and family intrigue, that's all not in this book. If it's for kids, this book is already pretty good.

F, J: "It took the 90s of pages to enjoy this book finally. A good book and has enormous potential for development. But it seems to be hindered by its pediatric target readers. So, there are not many pages. The setting and characters are also under-explored. The plot is good, but because there are few pages, so yes, it's too fast!

Biondy: "Overall, I like this novel. It is rare to be able to read science fiction by Indonesian writers about it. The story is also exciting and ends with a plot that makes you curious about its continuation".

Magdalena: "3 stars are also wars that take place--through the end of counting Deus ex Machina--are not "trivial" or even missed out on complexity like the ones I found in local fantasy fiction novels".

O.P: "Curious about the follow-up."

Ratna: "This early series was a slick opener. It can be said that this is the Indonesian version of Ender's Game. I think all ages will like it. I did not hesitate to try to read the continuation of the republished Space Explorer KPG publisher. (This edition was first published in 1985). Happy reading".

Hermawan: "It's the first time to read a book like this. Good, it feels like being drawn into that world. It's endlessly fanciful. The war between the Terrans is also quite interesting *perhaps very interesting* a pretty well-constructed conflict. The problem of intrigue alone is not complicated, and it is quite natural when viewed from the characters in the book that seem to be targeted at children".

Pujiyanto: "I think it's another Star Wars kind of story. It turned out to be different!! Considering that this book was first written in the 80s, this story seems extraordinary. What's going on here is fitting to start a big adventure in the later books. I love the drama that started this story because it will be the next big adventure".

Oni: "when my reading spirit dropped drastically. Treated with a wad of Donald duck comics, and finally. Voila, this book saves Djoko's day amazingly. Please read yourself, and I'm not good at writing reviews. ^^

Mellyana: "I read it 30 yrs too late :-("

Opposition Reader Reception to *Disaster on Planet Poa* in Goodreads Cyber Literary Site

Finally, there is an acceptance or opposition or rejection from the Reader to the message conveyed by the author. Readers' rejection in Goodreads' literary cyber to the *Disaster on Planet Poa* there is as many as three acceptances of opposition type from 28 comment data. This opposition can occur because the Reader does not like the storyline that is made very slowly, the depiction of the setting or the characterization that the author makes, and the story does not match the Reader's expectations.

Hobby: "I'm confused whether this should be a children's or adult story. Because the main characters can be said to be children to teenagers depicted through dialogues to Poa, they are immature.

But the situation behind this story is quite complex to say it is a children's read. Moreover, the characters' names are amazingly many and not easy to remember in one read (similar to reading martial arts stories, so many characters appear

here and there). The essence of this rambling: the reaction seems to be 'squeezed' in different and contradictory situations

At the same time, admittedly, the idea is very interesting, and the settings chosen are amazing (reminiscent of Orson Scott's version of *Ender's Game*).

Ratna: "Supposedly, the story in this book can be fun, but unfortunately, I don't feel that way. I only enjoyed it at the beginning; the next one was very boring. The flow is very slow. No wonder I just finished this book in almost two months (there are better books out there)

Titian: "You have to reduce the rate because even though the Language is cool, in my opinion, the overall story is like reading the star trek version of the Novel. The story idea is good, but the plot is predictable. I'm sorry, but I will not be continuing this series.

CONCLUSION

From the results of the study, it was explained that readers of *Disaster on Planet Poa* had different receptions on each digital social media, reviewed using Stuart Hall's reception theory which divided the reception categories into three types, namely dominant receptions that agreed and received well, negotiation acceptance that received well with exceptions, and acceptance of opposition that did not accept well and did not agree with the message conveyed by the author. From Goodreads' digital social media, readers' receptions to the *Disaster on Planet Poa* were the most dominant, and the fewest were opposition receptions. Then from the "Goodreads" Cyber Literary Site, the highest reader receptions are from negotiation receptions and the fewest receptions, namely at opposition receptions. Furthermore, on the "Goodreads" Cyber Literary Site, the Negotiation reception to the Novel *Disaster on Planet Poa* has the highest reception on the negotiation reception type, with data on 13 receptions from 28 reception data at Goodreads. The next reception was the dominant reception, with 12 dominant reception data from 28 reception data at Goodreads. Finally, the data is the opposition reception, which amounts to 3 receptions out of 28 reception data at Goodreads. It can be concluded that the reception of book-loving readers in Goodreads to the *Disaster on Planet Poa* is good. Still, with the background of liking the reading of books, there are things that the book-reading takes a close eye on by Goodreads users in *the Disaster on Planet Poa*, be it the plot, characterization, and how the author explains the story.

Then the results of this research will provide innovations from previous relevant research. Previous research discussed the value of character education and the value of education in the Novel *Disaster on Planet Poa* and research on the Reader's Reception of the Novel *Chairil Tanjung the Cassava Child*. This study discusses the Reader's Reception of the Novel *Disaster on Planet Poa* from the point of view of readers with different user settings in the literary cyber site Goodreads.

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