

CHILD EXPLOITATION IN CHARLES DICKENS' *OLIVER TWIST*



THESIS

*Submitted to the Faculty of Cultural Sciences, Hasanuddin University
In Partial Fulfillment of Requirement to Thesis
In English*

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**ENGLISH DEPARTMENT
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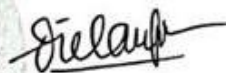
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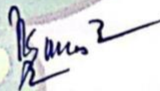

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AGREEMENT

On Thursday, May 13th 2022, the Board of Thesis Examination has kindly approved a thesis by Andi Wardatul Jum'ah Lufini (F041181506) entitled *Child Exploitation In Charles Dickens' Oliver Twist* submitted in fulfillment of one of the requirements to obtain Sarjana Degree in English Literature Study Program, Faculty of Cultural Sciences, Hasanuddin University.

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The thesis by Andi Wardatul Jum'ah Lufini (F041181506) entitled *Child Exploitation In Charles Dickens' Oliver Twist* has been revised as advised during the examination on and is approved by the Board of Undergraduate Thesis Examiners:

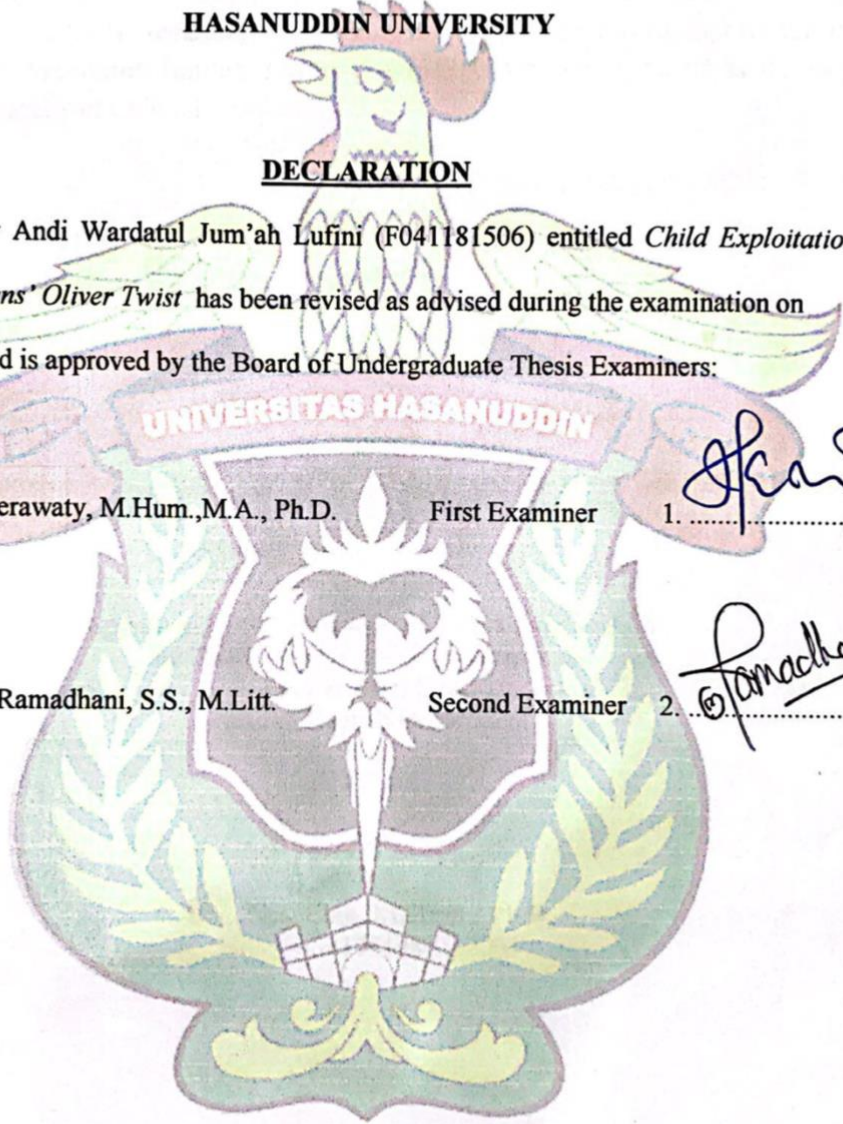
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Hereby, the writer declares that this thesis is written by herself. This thesis does not contain any materials which have been published by other people, and it does not cite other people's ideas except the quotation and references.

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The Writer,

Andi Wardatul Jum'ah Lufini

TABLE OF CONTENTS

APPROVAL FORM	i
LEGITIMACY SHEET	ii
AGREEMENT SHEET	iii
DECLARATION	iv
STATEMENT LETTER	v
ACKNOWLEDGEMENT	vi
TABLE OF CONTENTS	vii
ABSTRACT	x
ABSTRAK	xi
CHAPTER 1	1
INTRODUCTION	1
1.1 Background.....	1
1.2 Identification of the Problems	6
1.3 Scope of the problem	6
1.4 Research Question	7
1.5 Objectives of the writings	7
1.6 Significance of The Study	7
CHAPTER II	9
LITERATURE REVIEW	9
2.1 Previous Study	9
2.2 Theory of reception.....	10
2.3 Child Exploitation.....	27
2.3.1 Forms Of Child Exploitation	30
2.3.2 Effects of Child Exploitation.....	33
CHAPTER III	31
METHODOLOGY	31

3.1 Research design	31
3.2 Source of Data	31
3.3 Method of collecting data	31
3.4 Method of analyzing data	32
3.5 Research procedure.....	32
CHAPTER IV	33
ANALYSIS	33
4.1 Findings	33
4.1.1 The issue that raised by Charles Dickens in Oliver Twist	35
4.1.2 Problem faced by the main character in Oliver Twist novel	36
4.1.3 Way the main character deal with the problem.	37
4.1.4. The impact on the main character in Oliver Twist novel.	38
4.1.5 Readers' feelings about the issues raise in the novel if relate to the current Situation of the reader.	40
4.2 Discussions	41
CHAPTER V	43
CONCLUSION AND SUGGESTION	43
5.1 Conclusion	43
5.2 Suggestion.....	43
BIBLIOGRAPHY	45
APPENDICES	48
1. Biography of Charles Dickens	48
2. Synopsis of Oliver Twist	55
3. The questionnaire link	57
4. Readers' responses for each question (1-5).....	57

ABSTRACT

Andi Wardatul Jum'ah Lufini. 2022. *Child Exploitation In Charles Dickens' Oliver Twist* (supervised by Abidin Pammu and A.ST.Aldilah Khaerana)

This research aims to explore the readers' responses toward the children exploitation depicted in Charles Dickens' *Oliver Twist* novel. This study also elaborates the impact of children exploitation.

This research applied reception theory to find out the readers' responses about the issues experienced by the main character and the impact in *Oliver Twist* novel. The respondents of this research were the students of English Literature Study Program, Faculty of Cultural Sciences Hasanuddin University. There were 15 respondents who had read Dickens' *Oliver Twist* novel.

The result of this study shows that the respondents agreed that the exploitation of children by the bourgeoisie and capitalists actually occurred in *Oliver Twist's* novel through 4 forms, namely discrimination, coercion into crime, violence, and exhaustion/hunger. *Oliver Twist* novel depicts the exploitation of children from the lower classes.

Keywords: Child Exploitation, Industrial Revolution, *Oliver Twist*

ABSTRAK

Andi Wardatul Jum'ah Lufini. 2022. *Child Exploitation In Charles Dickens' Oliver Twist* (Dibimbing oleh Abidin Pammu dan A.ST.Aldilah Khaerana)

Penelitian ini bertujuan untuk mengetahui respon dari para pembaca terhadap eksploitasi terhadap anak yang terjadi dalam novel *Oliver Twist* karya Charles Dickens dan mengelaborasi dampak eksploitasi terhadap anak sebagaimana respon pembaca.

Penelitian ini menggunakan teori resepsi untuk mengetahui pemahaman pembaca terhadap masalah yang dihadapi oleh karakter utama serta dampaknya dalam novel *Oliver Twist*. Responden penelitian ini adalah mahasiswa Program Studi Sastra Inggris, Fakultas Ilmu Budaya Universitas Hasanuddin. 15 responden merupakan mahasiswa yang telah membaca novel *Oliver Twist* karya Charles Dickens.

Hasil penelitian menunjukkan bahwa responden setuju bahwa eksploitasi anak oleh kaum borjuis dan kapitalis benar-benar terjadi dalam novel *Oliver Twist* melalui 4 bentuk yaitu diskriminasi, pemaksaan menjadi kriminal, kekerasan, dan kelelahan/kelaparan. Novel *Oliver Twist* menggambarkan eksploitasi yang terjadi pada anak-anak dari kelas bawah.

Kata Kunci: Eksploitasi anak, Revolusi Industri, *Oliver Twist*

CHAPTER 1

INTRODUCTION

1.1 Background

Children are gift from God, who must always be guarded because they are inherent in their dignity, and human rights that must be upheld. Children's rights are part of human rights that are contained in the 1945 Constitution, articles 28A to 28J, the United Nations Convention on the Rights of the Child, article 16 and Child Protection Law No. 23 of 2002 Chapter III, articles 4 to article 19 regarding the Rights of the Child.

Normatively, all children should have their needs met according to their rights, but there are still many children whose rights are not fulfilled because they do not get the attention of their parents so that there are still many children who have to live by earning money on the street as street children. In fact, a few of them are exploited by their parents or people around them to earn money to meet the needs of their families (ILO, 2017).

Exploitation toward children has happened from a long time ago. Related to the object of this research, the writer provides the description of children exploitation in England. The exploitation of children in England occurred in the 19th century in the Victorian era, which coincided with the massive industrial revolution in England. Before the 18th century a British economic system depended on an agrarian economic system. However, after entering the 18th century, machine power was used as a means of production in factories to replace human power. This change was called the Industrial Revolution. Revolution is a

social and cultural change that will take place correctly and will involve the introduction of a steam engine (using coal as fuel) and powered by machinery (especially in textile production). The Industrial Revolution in England had turned human power in England into a steam engine. The Industrial Revolution was introduced by Fredriech Engles and Louis Agueste Blanqui in the middle of the 19th century. Before being known as mechanical and automatic tools, European people worked using manual tools. During the Industrial Revolution, this equipment was rarely used because spinning machines, weaving machines, locomotives and so on were included. All of these machines were used in a steam machine by human hands and feet. The Industrial Revolution saw austerity and differences in people's life patterns were very visible. (Haradhan,2019 p.377-387)

However, the industrial revolution in England not only brought positive impacts but also negative impacts. Poverty is one of the negative impacts of the industrial revolution caused by urbanization. Generally, people who have certain skills can survive comfortably in big cities, while those who cannot survive occupied the slum areas. Most of the people living in the slum areas worked as laborers in factories and are paid unfairly. This phenomenon had increased the poverty rate. Sometimes money was not enough to meet daily needs, especially for those who had children in their families. Most of the parents in the slum areas exploited their children by forcing them to work and help their families financially. (Todaro,1994)

The rapid progress of industry in cities which are the center of busyness has an impact on the occurrence of urbanization or the movement of people from

villages to cities. As a result, the city became increasingly dense and congested, including the construction of many settlements. the industrial revolution rise to many new problems such as, 1. Many workers were losing their jobs because they were replaced by machines.

2. The workers who still survive work, forced to work with little rest to meet the production of goods.

3. They get low salaries because the company wants to make the maximum profit with the minimum possible expenses. This has an impact on the high level of exploitation of children. They are considered to be a solution to various problems. a few of the parents who force their children to commit various criminal acts such as stealing, pickpocketing and others. Acts of exploitation are not only carried out by parents but also by big companies that employ minors and are treated inhumanely. Through his work, *Oliver Twist*, Charles Dickens is considered as one of the authors who managed to describe very clearly the impact of the industrial revolution in England at that time.

Oliver Twist is a novel by Charles Dickens published by Richard Bentley in England. *Oliver Twist* talks about a boy named Oliver Twist. Oliver is an orphan who lives in a village. When he was 10 years old, he was transferred to the Parish workhouse to worked there. His desire to live a better life has led him to flee to London to get what he wanted. Unfortunately, he met an artful evasive named Jack Dawkins who invited him to meet Mr. Fagin, the boss of the young thieves. Oliver joins the group and is taught to be a thief but he fails to take his first act. Then, Mr. Sikes appeared and his condition worsened. He has planned a

massive robbery plan on a mansion and needs A help from a young thief who could sneak out the window. Mr. Fagin asks Mr. Sikes to involve Oliver in his plan. Finally, the robbery fails and Oliver is saved by a woman who finds out about his temporary mother Mr. Sikes met his end and Mr. Fagin was detained behind bars.

Charles John Huffam Dickens or well known as Charles Dickens, was born on February 7, 1812 in Landport, Hamps hire, England. He is British. He was a Victorian reformist reformist writer who wrote who wrote his critique of social conditions during Queen Victoria's reign in England. Dickens did this with the aim of changing the current conditions for the better

Dickens is a realistic writer. He tries to show his protest against the social conditions he sees and experiences, including poverty and child exploitation in his novels. Dickens opposes treatment including child labor and child recruitment. As criminals, the presence of street children illustrates the harshness of the new urban lifestyle due to the Industrial Revolution in his works such as *Oliver Twist*, *Great Expectation*, *Little Dorrit*, *Hard Times* and many more. In fact, in his childhood, Dickens' work as a laborer in a shoe polish factory was colored with so many bad experiences that he rarely talked about it. Dickens expresses his feelings through the novel. this idea he did to show readers how people worked during the industrial revolution where everything changed from traditional and manual labor to machine-driven labor, highly productive and often more life threatening.

From the description above, the negative impact of the Industrial Revolution on children is quite interesting to be discussed because of the many types of phenomena mentioned above that we can still find around us today. The writer has chosen *Oliver Twist* because it shows how harsh the life of a boy who lived in an industrial revolution suddenly had to face sudden changes in his life. The writer hopes, this thesis can provide information to readers that the industrial revolution has a negative impact on the social environment, especially children who experience a worse impact.

In this study, the writer will collect responses using a questionnaire that will focus on various forms of child exploitation experienced by the main character in Dickens' *Oliver Twist*.

In exploring the children's exploitation in *Oliver Twist*, the researcher applies literary reception approach method. According to Jauss, the first reader's appreciation of literary works will be continued and prosecuted through further responses from generation to generation (Pradopo, 2003: 185). The reception research method can be formulated into three approaches, namely (1) an experimental literary reception approach; (2) literary reception research through literary criticism; (3) research on literary reception in an intertextual way. The author uses an experimental approach because the author wants to know how readers react to forms of child exploitation in the novel based on their different experiences, thoughts, beliefs, and backgrounds, which of course will lead to different responses and perspectives.

Reception research can be carried out on all literary texts. The researcher chose *Oliver Twist* novel with the consideration that the novel tends to be dense and straightforward compared to other novels that are longer, all the respondents taken are from literary criticism class and have read this novel, that's why it is slightly easier to reach by the reader, in this case the respondent.

The reason for choosing *Oliver Twist* is because first, *Oliver Twist* is the first English novel to use a child as the protagonist in an early example of a social novel. Second, throughout the story there are various Rules for the Poor which state that the poor must work in factories as laborers and the recruitment of children as criminals and laborers. Therefore, the writer believes that this novel is very interesting to analyze, especially to find out the reader's response, particularly the readers' knowledge and awareness toward children exploitation.

1.2 Identification of the Problems

After describing the background, the writer would like to identify some problems, such as the forms of child exploitation, the orphanage life, the impact of the poor law of 1834, and the impact of class division in England during industrial revolution that occur in novel *Oliver Twist*.

1.3 Scope of the problem

This research focuses on reader response toward main character “Oliver” in *Oliver Twist* novel by Charles Dickens. The study will take responses of the readers on their insights about the child exploitation that happened in the novel.

1.4 Research Question

Based on the discussion in this research, the writer formulates some questions of problems as follows:

1. How does the reader’s response to child exploitation in *Oliver Twist* novel?
2. What are the impacts of exploitation on children received by reader toward *Oliver Twist* novel?

1.5 Objectives of the writings

According to the statement of the problems, the writer would like to identify some answers, as follows:

1. To describe the reader’s response of child exploitation in the novel *Oliver Twist*.
2. To find out the impact of child exploitation accepted by reader in *Oliver Twist* novel.

1.6 Significance of The Study

This study is expected to contribute both theoretical and practical significance for the development to literary study.

1. Theoretically

Theoretically, this study is dedicated to the students of English literature in order to give new knowledge to analyze a literary work using the reader response.

2. Practically

The results of this research are expected to give information to the readers and can be used as a reference in socializing, especially in people awareness toward child exploitation.

CHAPTER II

LITERATURE REVIEW

2.1 Previous Study

There are several researches related to this topic, The first is *Exploitation of Children Reflected in William Blakes "The Chimney Sweeper"* by Nicodemus Johan Kurnianto (2019) in his thesis he tried to describe the diction, symbols and dramatic irony in "The Chimney Sweeper" as an intrinsic aspect and exploitation of child labor in poetry as an extrinsic aspect. The result of this research is that the author knows that the condition of the chimney cleaning children in the industrial revolution era is full of suffering. They lack love, do not get proper education and they are not free because they have to work all day long.

The second is *Protest Againsts Child Exploitation Reflected In Charles Dickens' Oliver Twist* by Tunjung Wulandari (2014). In her research, she tried to show the data about the close relation between structural analysis of this novel and social reality in England in early nineteenth century, Charles Dickens want show the protest againsts child exploitation in England in the early nineteenth century Charles Dickens wants to show the protest trough Oliver Twist novel.

The third is *Charles Dickens's Oliver Twist: From Children Victimization to Physicological Improvement* by Saif Al Deen Lutfi Al Ghammaz, Wafa Yousef Al Khatib, Yazeed Mohammad Hammouri (2022). In their research they tried to show that Victorian lifestyle of children in the 1800s greatly differs from childhood in today's world. Life has always been different for poor Victorian children life as they are required to work to assist their families to survive. In

other words, they are forced to work at 4 or 5-year-old which is illegal and unhealthy age to work. They have daily worked very hard for long hours. Concerning the safe environment of the job, this health issue is not of high importance and is a major concern where they have been expected to work in filthy, risky, and healthy conditions. Children in the Victorian age have no choice in the matter at all as they shall work to provide for their families and pay the required bills at home.

Based on the data above, it can be concluded that the similarity between three previous researches and this research is study about child exploitation in early nineteenth century in England. The differences of this research from three previous researchers are the approach. Nicodemus Johan Kurnianto sociology of literature approach, Tunjung Wulandari and Saif Al Deen Lutfi Al Ghammaz, Wafa Yousef Al Khatib, Yazeed Mohammad Hammouri thesis used sociological approach , while in this study used reception approach.

2.2 Theory of reception

The growth of literary reception theories was also stimulated by the realm of philosophical thought (phenomenology) that developed at that time. The shift in the orientation of literary criticism, from the author to the text, and from the text to the reader is inspired by the view that literary texts are a symptom that only becomes actual if it has been read and responded to by the reader. The text is only a prelogic and the real logic is in the mind of the reader.

Reception aesthetics can be briefly referred to as a teaching that investigates literary texts on the basis of real and possible reader reactions to a literary text. Taking into account the literary character of a text, a working hypothesis is taken based on which the reader decides whether a literary text is considered "literary" or not. By paying attention to the material studied, one can distinguish two branches of the general theory of reception: first, the tendency of historical texts, which focuses on the reception of a text from the time it first appears until now; and second, with regard to recent texts (and often focusing on general problems of reader reception). The main theorists in the early days of reception aesthetics were Hans Robert Jauss and Wolfgang Iser.

In his book *Literaturgeschichte als Provocation* (1970), Jauss considers literary history primarily as a product of writing and reception. Thus, the study of literary history requires, among other things, that the reader's experience be explained and restricted. It is clear that the reader's literary experience influences the expectations he has about the text he reads in the future. The concept of horizon of expectations (*erwartung-shorizont*) 'horizon or horizon of expectations' is the key to Jauss' theory. The horizon of hope is prepared by means of the following three criteria. (1) the well-known generic norms presented by the text read by the reader; (2) the reader's experience and knowledge of the entire text that has been read before; and (3) the contrast between fiction and reality, namely the reader's ability to accept new texts within the "narrow" horizon of hope and the "broad" horizon of life knowledge. For Jauss, the literary value of a text lies in how far the text meets or exceeds the expectations of a particular reader's public at

the time the text was written or published. The gap between the horizon of literary hope and the emergence of a new text that is able to change the horizon of hope is the esthetic distance. aesthetic'. Aesthetic distance may be determined historically on the basis of the reactions of certain reading publics and the decisions that were issued in criticism (Jauss, 1970:177). If the gap between the newly published text and the public's expectations is very narrow, the new text approaches the realm of popular art (unterhaltungskunst). This issue will be discussed in the next section.

In his book mentioned above, Jauss mainly talks about reception (ie the way a reader processes and receives/understands a text). In another book, *Die Appellstruktur der Texte* (1970), another classic form of the early stages of reception aesthetics, Wolfgang Iser mainly talks about the concept of influence (wirkung, i.e. the way a text directs the reactions of the reader to it). Iser said that literary texts cannot be equated with real objects from the reader's world or with their experiences. This lack of interconnectedness results in what is called a certain area of uncertainty (Unbestimmtheit). According to Iser, broadly a literary text can be defined as an indeterminacy, which should not be present, say in a scientific article. Internally, a literary text is characterized by gaps or parts of indeterminacy (Leerstellen), which means it is not something that is considered reproach; on the contrary, they are basic elements in the aesthetic response (Iser, 1971:12). These gaps are a very important factor in the effect the text has, so the task of the reader is to "fill them". If the number is small it will bore the reader, which in this case is faced with increasing predictability. Iser tries to show that the quantity Such a gap has grown steadily since the 17th century. He illustrated this phenomenon with

references to Fielding's *Joseph Andrews* (1741/1742), Thackeray's *Vanity Fair* (1848), and Joyce's *Ulysses* (1922) (see Iser, 1970:20-32).

In another publication, Jauss discusses the so-called change of paradigm 'paradigm change', which he sees today in the study of literature (Jauss, 1972a). Jauss borrowed the term paradigm from Thomas Kuhn in the book *The Structure of Scientific Revolution* (1970). Kuhn defines "paradigm" as a model based on accepted examples of actual scientific practice, including laws, theories, applications, and instrumentation that give rise to a particularly coherent tradition of scientific research (Kuhn, 1970:10). Jauss distinguished three paradigms in literary studies since the Renaissance and he suspected that the fourth was in the process of development. The first paradigm, about classical humanism, was developed during the Renaissance with the classics as its major model. (Ernst Robert Curtius carried out his investigations of *topoi* in this paradigm after it had completely disappeared). The second paradigm, on historical positivism, dates back to the early 19th century; significantly influenced by the tendencies of historians and positivists in other fields. Comparative start-up studies fall within this paradigm. The third paradigm, regarding aesthetic formalism, emerged in the early 20th century with the emergence of aesthetics based on the study of individual texts. Representatives of this third paradigm include- Leo Spizer, Oskar Walzel, the proponents of Russian Formalism and New Criticism.

Jauss questions whether a fourth paradigm can be found at this point in history. The influence and importance of each of the earlier paradigms declines when its interpretive methods are no longer able to reach contemporary

contemporary art terms. For Jauss, such a time had now come again. Norbert Groeben (1972) also argues that recent literary theory may provide adequate models for the description and explanation of historical texts, and that its relationship to contemporary literature is relatively weak and unclear. For example, literary works that formally taught in universities has little to do with what is actually read and seen on television. A new paradigm should be directed in the following direction. A usage that historically leads to an aesthetic analysis of formalism combined with an analysis of literary reception; an aesthetic theory which should emphasize the affective elements of art and which involves both, namely Literature (with a capital K, in the sense of the word canonical order') and popular literature. Against the fourth paradigm, one can argue that the aesthetics of the reception will at least deal with the desiderata. The idea that Western civilization, including its art, has entered a period of transition or breach is the starting point for twentieth-century literary theory. However, it is clearly too early to decide whether reception aesthetics have brought about a revolutionary change in literary studies.

Segers (2000:35) suggests that reception aesthetics are teachings which investigates literary texts on the basis of readers' reactions to literary texts. With this investigation, the reader can decide on a literary text classified as having literary quality or not. Vodicka (in Segers, 2000:52) argues that literary reception understands literary works as an aesthetic object in the reader's consciousness. Reader receive, interpret, and evaluate literary works aesthetically. Something New text has meaning when it already has a relationship with the reader. Siswanto

(2008:93) interprets literary reception as a study that studies about how readers give meaning to literary works that read so that it can provide an active or passive response.

Two other books have played an important role in developing a theoretical framework for reception aesthetics, Gotz Wienold's *Semiotic der Literatur* (1972a), which is frequently referred to in Chapter 1, and Norbert Groeben's book *Literatur-psychology* (1972) such as mentioned above. Being primarily interested in text processing, not in literary texts, Wiene considers the original text to be of little significance for undergraduates, since readers, theater directors, translators, and critics all create their own text (ie an int pretationtext 'interpretation text). Here, the relationship between the text and the reader (which is very important to Jauss and Iser's theory) provides a direction for the relationship between the reader and the reader. For Wienold, the object of literary study is no longer text, but the process of interpreting and evaluating literature. Wienold approaches literary texts from the point of view of the theory of communication (the object of communication theory is the transfer of information. Norbert Groeben also likes the treatment of the relationship between text and the reader. Next, he expresses what is meant by an empirical approach in literary studies. The empirical approach implies research on the reactions of readers Thus, Groeben makes a distinction between the researcher and the reader, who according to his approach are never one and the same person. According to Groeben's theory, the scholar who investigates an intersubjective material consists of readers responding to a literary tax. Thus, the study of literature have an obligation to use tools of

understanding and measurement to determine the reader's realization of a text. To solve this problem, Groeben argues that psychology and sociology have long developed methods for the study of literature (Groeben, 1972:173-174). In his view, the difference between the study of empirical literature and what he calls traditional hereditary lies between two very opposite approaches to the basic problem. Hermeneutic literary studies always ask which individual interpretations are the correct results of ideal-objective texts, on the other hand, empirical literary studies must ask which interpretive theoretical arrangements can result from the interpretation of diverse readers (Groeben, 1972:175). Although we do not wish to enter into discussion of empirical terms, it would be advisable to replace the word empirical with experimental. What Groeben means by empirical is research towards a real readership, but one can argue that scholars who research a text using methods taken from New Criticism or Hermeneutics may also conduct empirical research, namely research that is open to intersubjective testing. Furthermore, the concept of "experimental" is related to the name of the branch of psychology, experimental aesthetics, which, as Groeben did, is actual experimentation.

One might ask what is really new in terms of the contribution of reception aesthetics to the study of literature. Rene Wellek who raises this question (Wellek, 1973a:439 and 1973b) argues that Jauss' long-known concept of literary history does not in fact make an original contribution. According to Wellek, it only outlines the history of taste with a new version or history of criticism.

In some ways Wellek was right. It is true that Jauss' views have been known for many years and one must admit that-as Gunter Grimm (1975b:53) says-Jauss was the first to systematize these scattered views into a provocative new approach that is full of theoretical foundations. For example, it is true that one of the basic elements of literary history has always been the study of the reception of a historical text at the time of its first appearance and its influence on subsequent periods. For example, one might point to an article Herbert Linderderger published in 1960, namely *The Reception of The Prologue*, long before Jauss was known for his theories. However, it is important to recognize the new methodological contributions that reception aesthetics have made to the study of literature. As Elrud Kunne-Ibsch points out, the original and new aspects of reception aesthetics lie in its different approach to the object of literary study, namely literary texts (Kunne-ibsch 1974:1).

Jauss (1983: 20-45) The seven theses are presented as follows. In the book *Toward an Aesthetic of Reception* (1982:20-45), Jauss expresses seven theses of his theoretical thinking. Jauss's seven theses are briefly described below.

1. Literary works are not monuments that reveal one and the same meaning, as is the traditional assumption of historical objectivity as closed descriptions. Literary works are like an orchestra: they always give the reader the opportunity to create a new resonance that frees the text from the shackles of language, and creates a context that is acceptable to today's readers.

2. The horizon system of readers' expectations arises as a result of the historical moment of literary works, which includes a pre-understanding of genres, forms, and themes in familiar works, and from an understanding of the opposition between poetic language and everyday language. Even if a literary work looks completely new, it is actually not absolutely new as if it came from nothing.

3. If it turns out that there is still an aesthetic distance between the horizon of hope and the form of a new literary work, then the acceptance process can change that expectation either through denial of a known aesthetic experience, or through the realization that a new aesthetic experience has emerged.

4. Reconstruction of the horizon of hope for literary works since they were created and welcomed in the past to the present, will produce various variants of reception according to the spirit of different times.

5. The aesthetic theory of acceptance is not just understanding the meaning and form of literary works according to historical understanding.

6. If the understanding and meaning of a literary work according to historical reception (so with diachronic analysis) cannot be done because of a change in aesthetic attitude, then one can use a synchronic perspective to describe similarities, differences, contradictions, or the relationship between contemporary art systems and the art system. in the past.

7. The task of literary history does not become complete only by presenting systems of literary works synchronously and diachronically, but must also be related to general history.

From various opinions regarding the literary reception, it can be concluded that literary reception is giving a positive response on negative towards a literary work by the reader

Luxembourg (1984: 62) distinguishes between reception and interpretation. The characteristics of acceptance are reactions, both direct and indirect. Interpretation is more theoretical and systematic, therefore, belongs to the field of literary criticism. However, literary reception as intended in contemporary theory is not limited to reaction, but has been accompanied by interpretation, and even very detailed interpretation.

In research, reception is divided into two forms, a) synchronous reception, and b) diachronic reception. The first form examines literary works in relation to contemporary readers. A group of readers, for example, gives a response, both sociologically and psychologically to a novel. A more complicated form of reception is diachronic reader response because it involves the reader throughout history. Diachronic reception research thus requires adequate documentary data.

Literary reception research in relation to readers in the field is experimental towards literary readers. This method is used to obtain an overview of readers' responses to literary works.

1. Reader's Reception

a. Understanding Reader's Reception

Etymologically the term reception comes from the word reception which is defined as the acceptance or response of the reader. Some experts suggest the concept of reader reception, Teeuw (1984: 152) who suggests reader reception as the acceptance or response of the reader to a given literary work based on the meaning of it.

It can be concluded that the reader's reception is a study of the acceptance or response of the reader to a literary work as a giver of meaning in accordance with his knowledge and experience. This understanding will be used as the basis for this reception research.

b. Types of Readers Response

Reader response research is basically an investigation of the reader's reaction to the text, the reaction can be positive or negative, maybe the reader will be happy, excited and laugh and immediately react with his feelings. The reaction to the literary text can be in the form of attitudes and actions to reproduce, create new things, copy, or also summarize. On the other hand, a negative reaction might make the reader sad, irritated, and even antipathetic to the literary text.

The reader's response will basically arrive at the meaning of the literary text. The reader must make his own concretization based on his experience of literary texts. Readers will use certain codes according to their understanding. The concretization lies in the tension between the structure of literary works and the dominant norms at a certain time. The

dominance of literature, especially if these norms are related to social, cultural and political conditions, will clearly affect literary works.

From the reader's response, it is possible that the reader will judge a literary text, various literary characters will be the material for the reader's assessment. At that time, researchers can examine directly to readers of literary texts. The level of reception questions can move from the reader's impressions to the level of reaction to the quality or not of a literary text.

c. Reader Category

One can distinguish at least three types of readers according to the aesthetics of reception, namely ideal readers, implicit readers, and real readers (for a discussion of each type see Segers, 1975a:17; Iser, 1976:50-67). Research as far as possible is carried out with basic categorization of the three types of readers.

a. Ideal Reader

The ideal reader is a theorist's hypothesis construction in the process of interpretation. It may also be a construction of the writer, that is, when he designs the plot. As an example can be mentioned M. Riffaterre (1966). Jakobson and Levi-Strauss (1962) took Superreader seriously about Baudelaire's poem "Les Chats". This discussion is important not only for a correct understanding of the concept of the ideal reader, but also for a clear view of the advantages of the aesthetic method of reception. The analytical methodology adopted by

Roman Jakobson and Levi-Strauss is fundamentally different from that of Riffaterre. Bauer (1972) and Posner (1972) call the Jakobson and Levi-Strauss approach a descriptive structural analysis, while Riffaterre's approach is called reception analysis. It is clear that the research perspective of Jakobson and Levi-Strauss is the text, while the perspective of Riffaterre is the reader (ideal).

b. Implicit reader

What is meant by implicit reader is the whole arrangement of textual indications that instruct the real reader how to read. So, implicit readership is an immanent factor of a text that has one type of sign feature, which often gets real readers' responses in different ways. In his book *Der Implizite Leser* (1972), Wolfgang Iser investigates a number of English prose texts by specializing in the role of the implicit reader. This shows that the implied role of the reader in the novel is shown less clearly in the course of time. In 18th century novels a narrator enters into conversation with the reader and frequently orders him. In 19th century novels this happens less frequently, while readers are rarely overtly ordered to in 20th century novels. Now that the real reader knows how the text should be read, the real reader has to find himself.

c. Real reader

The category about real readers has received a lot of attention. Usually the reactions of contemporary readers are investigated in experimental

research, which is materially different from research toward implicit readers and ideal readers. In both cases the researcher is also the reader, but in experimental research the researcher himself stands outside the reading process. Here the object of research is definitely another reading process, as long as it is relevant to the study of literature. In experimental research, one first determines the diversity of aesthetic objects, the second determines the differences and similarities between these aesthetic objects, and the third determines the relationship between aesthetic objects and artifacts. Because the reader does not give dual individual meaning to the structures presented by the author, real readers are far more important to the aesthetics of reception than the categories of ideal readers and implicit readers, both of which are more hypothetical constructs (cf. Grimm, 1975).

Aesthetic objects can only be determined in one way, namely asking the reader about the problem. Thus, it is important to investigate and systematize reader reactions in a justifiable manner. The investigation of aesthetic objects is divided into two categories, both of which have their own research procedures, namely research into the reactions of historical readers and into contemporary readers' reactions.

2. Basic Concepts of Literature

Literature is texts that are not only compiled or used for practical communicative purposes and which only last for a while (Luxemburg, 1989: 9). According to Teeuw (1988: 23), the word literature comes from Sanskrit; the root *sas-* in derived verbs means to direct, teach, or instruct. The suffix *tra* usually denotes a means, means. Therefore, literature can mean tools for teaching, manuals, instruction books or teaching.

In the definition of literature, literary works are imaginative works, namely that literary works occur due to the power of human imagination to create a new world that did not exist before.

Literature is a tool for humans to find the ins and outs of their existence in life. A literary work gives the best possibilities for humans as homo-significant, giving meaning. Therefore, literature is always related to teaching (*docere*), giving wisdom (*delectere*), and moving (*movere*) (Teeuw, 1988: 71).

In addition to these benefits, literary works are written works which, when compared with other written works, have various very dominant superior characteristics such as originality and artistry, as well as beauty in content and expression. Literature consists of 3 types, namely: (1) poetry, (2) prose, and (3) drama. Prose is a type of literature that is distinguished from poetry because it is not too bound by rhythm, rhyme, or sweetness of sound. Prose is close to everyday language. Types that are included in prose literary works, among others, (1) short stories (short stories), (2) novels, and (3) romances.

Among the literary genres, namely: poetry, prose, and drama, the prose genre, especially the novel, is considered as the most dominant in displaying

social elements and is widely used by writers as a forum to more freely express the social life of a society and more broadly present problems. society. This is because the novel offers a unified world. Novel is a world on a larger and more complex scale, it includes various life experiences that are seen as actual, but all of them are intertwined. Meanwhile, writers as members of society cannot be separated from society and culture. All of this is very influential in his literary works or is reflected in his literary works.)

3. Application of Reception Theory

Literary reception research in its application refers to the process of processing the reader's response to the literary work he reads. The literary reception method is based on the theory that a literary work since its publication has always received a response from its readers. According to Jauss, the appreciation of the first readers will be continued and enriched through further responses from generation to generation.

The task of the reception is to examine the reader's responses in the form of interpretation, concretization, or criticism of the literary works read. Readers' responses to the literary works they read can be influenced by several factors, including socio-cultural background, level of education of readers, level of experience, and age of readers. In this paper, the author divides literary research methods into two methods, namely the synchronous reception method and the diachronic reception method. These two methods are distinguished according to the appearance of responses from readers on the literary works they read.

a. Application of the Synchronic Reception Method

Reception theory using the synchronic method is a literary reception research that uses the responses of contemporary readers, meaning that the readers who are used as respondents are in one period of time. Reception research with this method can be done by analyzing the responses of contemporary readers using interview techniques and quasi-questions. Therefore, this synchronous reception research can be classified as experimental research.

This synchronous reception method is rarely done by researchers because it is difficult to carry out the research (Segers, 2000: 73) that research that is classified as experimental can experience several obstacles when it is implemented in the field. Experimental research is considered very complicated, especially in selecting respondents, selecting literary texts, and determining theory.

It is still rare for synchronic reception research to be carried out by literary scientists and students of literature. This can be caused by several factors that become obstacles in the implementation of synchronous reception research.

b. Application of the Diachronic Reception Method

Literary reception research with the diachronic method is a literary reception research conducted on reader responses in several periods. But the time period in question is still within a span of time. This diachronic

reception research was carried out on the responses of readers in several periods in the form of literary criticism of the literary works they read, as well as from the texts that appeared after the literary work in question. Generally, diachronic reception research is carried out on reader responses in the form of literary criticism, both contained in the mass media and in scientific journals.

Diachronic reception research that looks at the physical form of the text that appears afterwards can be done through intertextual results, copying, adaptation, and translation. Intertextual is a phenomenon of the author's reception by involving the text he has read in his literary work. The results of this intertextual, copying, adaptation, and translation can be done on old literary texts as well as modern literature.

2.3 Child Exploitation

Child Exploitation is the use of children for the benefit of others, gratification or profit which often results in unfair, cruel, and prejudiced treatment of children. These activities are harmful to the physical or mental health, education, moral or socio-emotional development of the child. This includes situations of manipulation, harassment, abuse, victimization, intimidation or improper treatment.

The exploitation of children is an act of using the children unethically for the particular benefit of parents or others.

“what is meant by a child is someone who is not yet 18 (eighteen) years old, including children who are still in the womb. "The definition of child exploitation is arbitrary action and discriminatory treatment against children. which is done by the community or family with the aim of forcing the child to do something without paying attention to the child's rights, such as their physical and mental”, *Law No. 35 of 2014 Article 1 about Child Protection* (Indonesia)

The occurrence of children exploitation usually originates from economic factors, especially the economy of the middle to lower class families. The level of need is high, while the income is not commensurate, this thing demands / forces a child to help their parents.

Parents with economic motives eventually mobilize their children as workers to help the family economy. in this point that there is a tendency for children to change roles from 'just helping' to become 'main breadwinners'. In addition, the poverty that is attached to the lower classes by most of our society is used as a justification for the practices of employing children.

In addition, there is still a kind of parenting style in the family where children should obey their parents wants. This leaves the child in a position of helplessness and makes the child obey the parents to be employed by them or someone else. Children are obliged to obey their parents, but as humans they also have rights. Children are not obliged to work in the realm of earning a living for the family. In fact, it is the parents who are obliged to provide for and ensure that children get their rights, grow and develop according to their age.

Children who are forced to work will experience disruption in their development. Children will lack the love of their parents because they are busier with work activities. Children are also deprived of their rights. What the child

feels is about is the of education or the right to learn to gain as much knowledge as possible. (Mujiyadi, 2014: 236-259).

This results in behavior deviations in children, which are not in accordance with the norms in society. Children have difficulty distinguishing between right and wrong, and have difficulty mingling with society.

“Millions of children around the world are trapped in child labour, depriving them of childhood, health and education, and forcing them to continue living in poverty. Most children work for poor families and their work is necessary for survival. The discrimination based on sex, race and religion that children often experience also plays an important role in why some children have to work. For many children, school is not an option. Education can be expensive and many parents think that what their child will learn has nothing to do with the realities of their daily life and future.

For many children, migration promises better life opportunities. Freedom from poverty, harassment, violence or conflict and from opportunities to access work, education and basic services. However, once children migrate, they become highly vulnerable to violence, discrimination, abuse and exploitation, both on the way and at their destination. They often have limited access to basic services such as education and health care.

Around 22 million children between the ages of 0-14 worldwide are international migrants. This number does not include more children migrating, with or without their families, within the country. Their numbers have increased

dramatically as a result of conflict, environmental degradation, displacement and poverty. “Child protection on the move” (Save the children, 2019: 1-2).

2.3.1 Forms Of Child Exploitation

In the era of the industrial revolution, there were many negative impacts that were received by children. In addition to famine, and lack of education, many children were also exploited and most of them were poor children or orphans. According to Humphries in her book entitled *Childhood and Child Labour in the British Industrial Revolution*,

“Unconscious assumptions about the universality of family structures have often led historians to neglect children who lived outside conventional families. Yet orphans and destitute children were most at risk of exploitation.” (Humphries, 2010: 10)

Children in the era of the industrial revolution were exploited in many ways. The term exploitation shows how one “used” arbitrary for the benefit of others. There are many kinds of exploitation that were received by children. There are five kinds of children exploitation during industrial revolution including child prostitution, child trafficking, slavery and forced labor, agriculture work and working in industries.

a. Child Prostitution

Child prostitution is a problem in almost every country that has not yet been addressed from a public health and medical perspective.

Globally, about 1 million children are forced into prostitution each year, and the total number of child prostitutes may be as high as 10 million. Lack of data on health problems experienced by child sex workers who are at high risk for infectious diseases, pregnancy, mental disorders, substance abuse and violence. Child prostitution, like other forms of child sexual abuse, is not only a major cause of death and illness for millions of children, but also seriously violates the rights and interests of children, children and their dignity. In this paper, we estimate morbidity and mortality among child sex workers and propose research and intervention strategies to reduce these health consequences. Our estimates highlight the need for health professionals to collaborate with individuals and organizations that provide direct services to child sex workers. Health workers can help stop child prostitution by identifying the causes of the disease, documenting the extent and impact of the problem, and helping children out of prostitution. They can also help governments, United Nations agencies and non-governmental organizations (NGOs) implement policies, laws and programs to prevent child prostitution and reduce its effects on children's health.

b. Child trafficking

Based on statement by ODCCP child trafficking as the recruitment, transfer, sending, placement or receiving of minors for exploitation

purposes and it uses threats, violence or other coercion such as kidnapping, fraud, cheating, abuse of authority or important positions

c. Slavery and forced labor

More and more factories are popping up everywhere, this results in increasing demand, so factories are forced to produce quickly. To fix it, workers are needed. From an economic point of view, paying low contributions for high incomes, factory owners employ children because they are perceived to be paid less and children have no working hours. Humphries also said,

“At sufficiently low adult wages, many families would need children to work, and at these low wages, employers could put to work large numbers of children as well as adults.” (Humphries, 2010: 34)

d. Agricultural Work

A lot of working children are found in agriculture. They often work on the family farm or with the whole family, as a unit, for an employer.

e. Working in industries

This work can be regular or casual, legal or illegal, as part of the family or by the child on his own for an employer. The children work on addictive or hazardous , chemical stuff, such as children who work at fireworks factories.

2.3.2 Effects of Child Exploitation

Based on Save the Children Organization (2015) exploitation of children can have serious short- and long-term physical, psychological and social consequences not only for children but also for their families and communities. These include increased risk of disease, unwanted pregnancies, psychological disorders, bad stigma in society, discrimination and difficulties while at school.

Besides that, according to International Labor Organization (ILO) there are several effects of child labor, As follows:

1. Physical injuries and mutilations

Physical injuries and mutilations are caused by badly maintained machine on farms and in plantations, and any number of hazards encountered in industries such as mining, ceramics and fireworks manufacture.

2. Pesticide poisoning

Pesticide poisoning is one of the biggest killers of child laborers. Pesticides kill more children than diphtheria, malaria, polio and tetanus combined.

3. Growth deficiency

Growth deficiency is prevalent among working children, who tend to be shorter and lighter than other children, these deficiencies also impact on their adult life.

4. Long-term health

Long-term health such as respiratory disease, asbestosis and a variety of cancers, are common in countries where children are forced to work with dangerous chemicals.

5. HIV/AIDS and other sexual transmitted diseases

HIV/AIDS and other sexual transmitted diseases are rife among the one million children forced into prostitution every year, pregnancy, drug addiction and mental illness are also common among child prostitutes.

6. Exhaustion, Malnutrition and Famine

Exhaustion and Malnutrition are a result of underdeveloped children performing heavy manual labor, working long hours in unbearable conditions and not earning enough to feed themselves adequately.