



SATIRICAL LANGUAGE AS A REPRESENTATION OF LOVE IN THE NOVEL *IKI ATI DUDU WATU* (A STYLISTIC STUDY) AND ITS RELEVANCE TO JAVANESE LANGUAGE LEARNING

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Abstract

This study is grounded in the view that language in literary works functions not merely as a means of communication but as a medium of representation that constructs and gives meaning to experiences of love, which are often expressed indirectly through satire. The study aims to describe the forms of satirical language as representations of love and to explain their relevance to Javanese language learning at vocational high schools (SMK). The research employs a qualitative descriptive method, with data sources consisting of textual excerpts containing sarcasm, cynicism, irony, satire, antiphrasis, and innuendo. Data were collected through close reading and note-taking techniques, analyzed in stages of data condensation, categorization, tabulation, interpretation, and inference, and validated using semantic validity and intra- and interrater reliability. The findings reveal that satirical language in the novel represents five dimensions of love: brotherly love, maternal love, erotic love, self-love, and love of God, which function expressively, reflectively, critically, relationally, and aesthetically in constructing conflict and deepening characterization. The implications of this study enrich Javanese literary stylistics and can be integrated into Javanese language instruction at SMK to enhance students' interpretative competence, sensitivity to implicit meaning, and character education grounded in cultural and spiritual values.

Keywords: language; satire; love; novel; style

INTRODUCTION

Representation in linguistic studies refers to the way language presents, shapes, and defines social reality as well as the inner experiences of human beings. Language is not merely a tool for communication but also a medium for the construction of meaning that reflects ideology, values, and emotions (Sukrin & Muhlisina, 2025). From a representational perspective, meaning is never neutral; rather, it is formed through the choice of diction, linguistic style, and narrative structure (Samaratha, 2025). Therefore, the analysis of language in literary works is essential to uncover how a particular reality, including love, is

constructed. Representation operates through symbols, metaphors, and other expressive forms that allow abstract experiences to become concrete (Setiyaningsih et al., 2025). In this context, satire or allusive language (*bahasa sindiran*) becomes an effective representational strategy because it conveys meaning indirectly. Thus, stylistic studies allow researchers to examine the relationship between linguistic forms and the representational meanings they contain.

Love, as an emotional experience, is an inherent part of human life. It grows from the dynamics of feelings, social relations, and complex personal experiences (Antita et al., 2025). Every

individual has the right to feel, express, and interpret love according to their social and cultural background. However, the expression of love is not always conveyed explicitly; it often appears in symbolic or implicit forms (Utami, 2025). In Javanese society, the expression of feelings tends to be framed within politeness and linguistic refinement (Salamah et al., 2025). This positions satire as a subtle yet deeply meaningful means of emotional expression. Consequently, love in Javanese literature is frequently represented through indirect expressions laden with cultural values.

Literary works, particularly novels, are genres rich in psychological and social exploration (Kholiq, Endraswara, et al., 2024). Novels present complex narratives that enable authors to represent love, emotions, and social interactions through various stylistic and linguistic strategies. Through plot and dialogue, authors build imaginative worlds that remain rooted in social reality (Wahyudi et al., 2025). The linguistic richness in a novel reflects both the author's creativity and aesthetic strategy. In the context of Javanese literature, the novel also serves as a space for preserving cultural values and expressing locality (Nakti & Wirawan, 2025). Therefore, studying the language in a novel uncovers not only aesthetic beauty but also the social and cultural meanings it holds. A stylistic approach is relevant for systematically interpreting this richness.

Literature is not solely a product of imagination but also a medium for social critique and life reflection. Authors often insert satire to convey anxiety, criticism, or moral messages. Satirical language generally utilizes metaphors, irony, satire, and cynicism to convey hidden meanings. The meaning within satire is not always explicit; it depends on the context and the reader's

interpretation (Veronica & Abdullah, 2024). The beauty of satirical language lies in its ability to convey criticism or feelings without direct confrontation. In Javanese culture, which upholds *unggah-ungguh* (etiquette), this strategy becomes a form of communication aligned with the values of politeness (Kholiq, Utami, et al., 2024). Metaphors and symbols within satire provide a depth of meaning that enriches literary texts (Herisna et al., 2026). Therefore, a stylistic study is necessary to identify the patterns, functions, and effects of using such satirical styles. This analysis reveals not only the form but also the representation of the meaning of love constructed through language.

This study discusses the use of satire as a representation of love in the Javanese novel *Ati Dudu Watu* by Bambang Saparyono. The novel depicts complex social and romantic conflicts. This work is relevant for study as it portrays various internal conflicts, deviations, disappointments, and expressions of affection. Bambang Saparyono is a contemporary novelist committed to *nguri-uri* (preserving) the Javanese language and normalizing its use in various spaces and situations, including the application of Javanese speech levels (*unggah-ungguh basa*), particularly within the Yogyakarta cultural context.

Beyond its narrative content, *Ati Dudu Watu* holds analytical significance because it demonstrates how satirical language functions not merely as a stylistic ornament but as a medium for constructing meanings of love, emotional negotiation, and social values within Javanese culture. The novel offers rich linguistic data that reveal the interaction between aesthetic expression and cultural norms, particularly in the use of indirect communication. Within contemporary Javanese literary discourse, studies of love

representation have generally focused on themes, characterization, or moral values, while the stylistic dimensions of satirical language remain relatively underexplored. Therefore, this novel provides an important opportunity to expand stylistic studies in Javanese literature by examining how language choices shape the representation of love and reflect the cultural values embedded in social interactions

The novel *Ati Dudu Watu*, serving as the subject of this research, contains various forms of satirical language representing love. These satires are used by the characters to convey specific intentions, especially in understanding parental will. Furthermore, this novel has rarely been researched and is a relatively new work, published in July and December 2023. Contextually, the novel also reflects contemporary social dynamics.

Theoretically, satirical style can be examined through a stylistic framework that analyzes lexical choices, sentence structures, and figures of speech. Satire encompasses forms of irony, satire, cynicism, sarcasm, and implicit metaphors. In stylistics, attention is directed not only to the types of figurative language but also to their aesthetic functions and effects. The analysis is conducted by linking linguistic elements to the social and psychological contexts of the characters. Thus, this approach enables the researcher to understand how love is represented through indirect linguistic strategies. Stylistic theory provides a methodological foundation to systematically identify patterns of satirical language use. This framework also helps explain the relationship between linguistic form and the emotional meaning it carries.

Due to the diverse objects of love in the novel *Ati Dudu Watu*, this study utilizes the theory of love proposed by Erich Fromm (2018).

The classification of love includes: (a) brotherly love, relating to the realization that all humans are equal; (b) motherly love, concerning the roles of caring, guiding, and protecting a child; (c) erotic love, relating to feelings of longing, jealousy, and disappointment as relational dynamics to attract a partner; (d) self-love, concerning self-reflection, awareness of personal boundaries, and efforts to maintain dignity; and (e) love for God, relating to spiritual dimensions such as acceptance and patience. Fromm's theory of love is relevant for analyzing the use of satire as a representation of love in the novel. Through this approach, forms of love are understood not just as emotions, but as ethical stances and symbolic expressions manifested in the characters' utterances.

This research is relevant to Javanese language learning at the Vocational High School (SMK) level, as literary materials are part of the curriculum. Studying the novel aims not only at understanding the plot but also at appreciating linguistic style (Purba et al., 2026). Through the analysis of satire, students can improve their interpretive skills and linguistic sensitivity. Moreover, understanding metaphors and satire helps students develop critical thinking skills (Latifah & Alghadari, 2025). In the context of character education, polite and reflective representations of love can serve as models for emotional values. Consequently, the results of this study can be integrated as contextual teaching materials. This demonstrates the practical relevance between stylistic studies and the strengthening of Javanese linguistic competence in SMKs.

Several previous studies have examined linguistic styles in Javanese novels or the representation of love in literature. Nabila (2019) researched the representation of women in the

novel *Drupadi* by Seno Gumira Ajidharma and its implications for school learning. Pradita (2022) studied satirical styles in the novel *Sabdo Cinta Angon Kasih* by Sujiwo Tedjo. Fadilah & Nadifah (2024) explored household conflicts in the novel *Ati Dudu Watu* using Georg Simmel's sociology of literature. Although these studies contribute to the understanding of literary works from different perspectives, they have not specifically explored how satirical language functions to construct and represent the meaning of love in Javanese literary texts. In particular, no study has comprehensively examined the forms, functions, and meanings of satirical language as a stylistic strategy for expressing affection, emotional negotiation, and interpersonal relationships in *Ati Dudu Watu*.

Furthermore, previous studies have rarely connected stylistic analysis in Javanese literary works with its pedagogical relevance to Javanese language learning. As a result, the potential contribution of literary language analysis to the development of students' linguistic and cultural competence remains insufficiently addressed. To fill these gaps, the present study investigates satire as a representation of love in the novel *Ati Dudu Watu* using a stylistic approach. Unlike previous research, this study not only identifies the forms of satirical language but also analyzes their functions and meanings in constructing representations of love. In addition, it examines the relevance of these findings to Javanese language learning at vocational high schools (SMKs), thereby contributing both to the development of Javanese literary stylistics and to the enrichment of literature-based language learning. Based on the aforementioned description, this study aims to describe the forms of satire as a representation of love in the novel *Ati Dudu Watu* and its relevance to Javanese language learning at the SMK level.

The novelty of this research lies in its focus on satire as a representational strategy for love and its connection to Javanese language education in SMKs. Theoretically, this research is expected to enrich the stylistic study of Javanese literature. Practically, the results can serve as a reference for teachers in developing text-analysis-based teaching materials. The study is also expected to increase students' appreciation for the richness of Javanese literary language.

METHODS

The method employed in this study is descriptive qualitative research, as the data obtained consist of words that produce qualitative descriptive data (Endraswara, 2003: 146). The methods used in this study are explained in stages according to the research procedure, namely: (1) the data collection stage, (2) the data analysis stage, and (3) the stage of presenting the results of the data analysis.

The data in this study consist of textual excerpts from the novel *Ati Dudu Watu* by Bambang Saparyono. These excerpts represent the use of satirical language within the novel. The data source for this research is the novel *Ati Dudu Watu* by Bambang Saparyono, published by Garudhawaca in 2023, with a subsequent release in July 2024. This novel is relatively new and has not been extensively analyzed or discussed. Data were collected through intensive reading and note-taking techniques. The researcher read the entire novel and identified all textual units that met the predetermined criteria of satirical language. Therefore, the data collection employed an exhaustive sampling technique rather than selective sampling, meaning that all excerpts containing satirical language related to the representation of love were included in the analysis. Each excerpt was then classified

according to its linguistic form, function, and meaning to facilitate stylistic interpretation. The novel was selected because it is a relatively recent work that has received limited scholarly attention and contains rich examples of satirical expressions reflecting contemporary Javanese social and cultural values.

The data analysis technique used in this research is the descriptive technique. This technique allows the researcher to identify the desired data and subsequently explain the research objectives within the discussion. The implementation of this descriptive technique involves condensation, categorization, tabulation, interpretation, and inference.

The validation technique used in this study is semantic validity. Krippendorff (2013: 323) states that semantic validity aims to establish the validity of the data within the selected context, enabling the researcher to understand the extent to which the analyzed categorization is accurate. Furthermore, reliability is divided into two types: intrarater reliability and interrater reliability.

RESULTS AND DISCUSSION

Representation Of Love In The Novel *Ati Dudu Watu*

Brotherly Love

One of the fundamental forms of love in Erich Fromm's theory of love is brotherly love. Brotherly love is a universal form of love directed toward fellow human beings, transcending specialized relationships such as those found in family or romantic partnerships (Fromm, 2018). This love is extended to every individual without exception and is not limited to specific groups. The essence of brotherly love lies in the ability to experience the suffering of others as one's own.

Empathy toward others fosters a sense of concern, driving individuals to support and sustain one another. Furthermore, brotherly love disregards differences in class, race, religion, or social status.

Inherent in brotherly love are the elements of responsibility, care, respect, and knowledge; these constitute the most basic forms of love and serve as the foundation for the growth of compassion toward humanity. Brotherly love functions as a moral foundation for society, ensuring that the essence of humanity is not lost amidst the tendencies of individualism and materialism in the modern era. This form of love emphasizes interpersonal relations that are not based on talent, physical appearance, skin color, or intelligence levels. The principle of brotherhood places every individual on an equal footing as social beings who need each other, without distinguishing between the haves and the have-nots, or attaching stigma to specific conditions.

Sarcasm

Within the representation of brotherly love, the use of sarcastic satirical language is identified as a medium for emotional expression and social critique. This sarcasm does not merely function as hurtful speech; rather, it serves as a rhetorical strategy to reinforce the values of equality, care, and mutual responsibility. Thus, sarcasm in the context of brotherly love can be understood as a complex form of affective expression that blends linguistic assertiveness with the intensity of emotional relationships.

*Martani, kang metu saka dalem gedhe arep bali menyang omahe, ditutake Sulistyaningsih, nyumurupi kedadean ing dhingklik taman.
"Dhasar, wong wedok lelemaran. Wis dibojo ngrapak, dipegat nonyol-nonyol." Kandhane Martani lirih. Data 5*

Martani, who had just come out of the main house and was on her way home, followed

Sulistyaningsih and noticed what was happening on the garden bench.
 “What a shameless flirt. Her husband no longer cares about her, and even after being divorced, she still keeps showing herself around.” Martani muttered softly. (Data 5)

The quotation, “Dhasar, wong wedok lelemeran. Wis dibojo ngrapak, dipegat nonyol-nonyol!” (*Honestly, what a loose woman. When married, she was troublesome; now divorced, she is still bothersome*), constitutes a form of sarcasm. This is evidenced by its direct, harsh, and condescending tone, serving as an expression of Martani's anger toward Sekarsari's perceived shameless behavior. The relationship between the two is situated within the context of brotherly love, as they are both linked to the *KRT Nindya Kusuma* lineage; thus, this response stems from an impulse to protect Sulistyaningsih, who has been treated unfairly.

Sarcasm functions here not merely as an emotional outburst resulting from relational conflict and internal wounding, but also as a form of protection for a fellow human being regarded as kin. In line with Erich Fromm's view that brotherly love is not egoism but rather an attitude of safeguarding others, this utterance represents brotherly love manifested through assertive and reflective linguistic expression.

Nyipati polah tingkahe Sekarsari kang pancen gawe panasing ati, mligine marang Sulistyaningsih, Martani sing ora bisa ngampet muntabe. Kanthi swara rada sora, Martani ngaruh-aruhi Sekarsari. “Mbak Sekarsari! Mbok ya angon rasa! Aja ubub-ubub mawa panas. Panjenengan iku, biyen randhan kapiran wis digarwa Pak Pranata, ngrapak njaluk pegat. Bareng wis dipegat, saiki ndadak nyoroh-nyoroh gawe panas swasana.” Kandhane Martani pancen rada pedhes lan sengak. “Lha kowe kuwi sapa ta? Rak mung Martani anake Pak Parja, rewange Eyang Nindya ta? Kok ndadak melu-melu candhuk lawung? Ketemu pirang perkara kowe ngomong ngono marang aku?” swarane Sekarsari ora kalah seru lan nylekit. (Data 10)

Observing Sekarsari's behavior, which truly irritated everyone especially Sulistyaningsih. Martani could no longer contain her anger. In

a rather loud voice, she reprimanded Sekarsari. “Mrs. Sekarsari! You should have some consideration for others' feelings! Stop stirring up trouble and making the situation even more heated. You were once an abandoned widow, then Mr. Pranata married you, yet you were the one who insisted on a divorce. Now that you've been divorced, you suddenly come back and create tension all over again.” Martani's words were indeed harsh and biting. “And who exactly are you? Aren't you just Martani, Pak Parja's daughter and Eyang Nindya's servant? Why are you suddenly sticking your nose into other people's affairs? What gives you the right to speak to me like that?” Sekarsari's voice was no less loud and cutting. (Data 10)

The sarcastic satirical style in the dialogue between Martani and Sekarsari is characterized by direct, harsh, and aggressive utterances, such as “*aja ubub-ubub mawa panas*” (do not fan the flames), “*randhan kapiran*” (a neglected widow), and “*nyoroh-nyoroh gawe panas swasana*” (intentionally heating up the atmosphere), all of which carry negative and demeaning connotations. Stylistically, these lexical choices reflect sharp indignation; this aligns with Keraf's view that sarcasm is a coarse form of satire with the potential to inflict emotional pain.

In the context of the representation of love, this sarcasm represents brotherly love as a form of aggressive protection by Martani toward Sulistyaningsih, whom he perceives as being wronged by Sekarsari—particularly due to Sekarsari's attempts to interfere in the relationship between Pranata and Sulistyaningsih. These utterances serve an expressive function to vent emotions, a reflective function regarding internal conflict, a critical function toward damaged relations, and an aesthetic function in constructing narrative conflict.

Cynicism

In the novel *Ati Dudu Watu*, brotherly love can also be represented through the use of cynicism as

a satirical linguistic style. The data identified regarding this form are presented as follows.

Ora bisa ngampet maneh, Sulistyaningsih nangis mingseg-mingseg. Mangkono uga mripate Eyang Nindya ya wis kembang-kembang luh. Eyang Nindya ngendika maneh.

"Terus Raditya putuku lanang nasibe kepiye? Apa 'kowe' cah loro, mung merga lurus senenge dhewe-dhewe, banjur mentala lan tega ngejarke raditya kelangan tresna sejati saka wong tuwane? Mesakne timen nasibmu Lik."

Unable to hold back any longer, Sulistyaningsih burst into tears. Eyang Nindya's eyes were likewise filled with tears. Eyang Nindya then spoke again:

"And what about the fate of my grandson, Raditya? Are the two of you, simply because you are pursuing your own happiness, willing to sacrifice him and make him lose the genuine love of both his parents? What a truly pitiful fate you have, my child." (Data 10)

The quotation, "Apa 'kowe' cah loro, mung merga lurus senenge dhewe-dhewe, banjur mentala lan tega ngejarke Raditya kelangan tresna sejati saka wong tuwane?" (*Are the two of you, merely for the sake of your own pleasure, so heartless and willing to let Raditya lose the true love of his parents?*), constitutes a form of cynicism. This satire is conveyed by Eyang Nindya as an expression of concern for Raditya's fate, as he is at risk of becoming a victim of the conflict between Sekarsari and Pranata. The utterance represents brotherly love because it is rooted in a sense of moral responsibility to protect a child's right to parental affection, while simultaneously demonstrating a lack of trust toward the egoism that threatens family harmony. In accordance with Erich Fromm's view that responsibility is the core of true love, this cynicism serves an expressive function in conveying concern, a reflective function regarding irresponsibility, a relational and social critical function, and an aesthetic function in strengthening the emotional intensity of the narrative.

Motherly Love

Motherly love is a form of unconditional love bestowed by a mother upon her child (Fromm, 2018). It represents an unselfish affection characterized by sacrifice. This altruistic attitude is reflected in a mother's tendency to prioritize her child's needs over her own personal interests. Every need and emotion of the child is felt by the mother as part of a profound emotional bond. The dimension of sacrifice is evident in the mother's efforts to ensure her children do not face hardships and her aspirations for them to achieve success, both in worldly and spiritual life.

Motherly love does not depend on the child's behavior. A mother provides affection, attention, and protection without expecting anything in return. She bears the responsibility for the child's survival and development, including providing support and fulfilling needs so that the child grows into an independent individual. Within this concept, the mother is not oriented toward controlling the child; instead, she equips them with life values so they can live well, freely, and independently within society. A sense of sincerity (*ikhlas*) when a child is far away or facing life's trials reflects the breadth and authenticity of a mother's deep love.

The following section describes the use of irony as a representation of motherly love in the novel *Ati Dudu Watu*. Within the context of motherly love, the satirical forms identified are limited to irony, as the expression of maternal affection tends to be delivered subtly, implicitly, and with emotional deliberation, thus avoiding harsh or aggressive forms of satire.

Bojone nandhang kacilakan, ning dheweke ora ngerti kahanane, mula malah dadi pikiran. Ya senajan saiki iki lagi ora cocog, nanging nalika bojone ketaman kasengsaran, kok ya ora mentala. Paribasane, tega larane ora tega patine. (Data 43)

Her husband had met with an accident, and not knowing his condition weighed heavily on her mind. Even though their relationship was strained at the time, she could not remain unmoved by his suffering. As the proverb goes, one may endure another's illness, but never their death. (Data 43)

Based on the quotation, although Sulistyaningsih has separated from Pranata, she continues to demonstrate care when Pranata is involved in an accident. The proverb “tega larane ora tega patine” (to have the heart to see one suffer, but not to see one die) reinforces the presence of irony, specifically the contradiction between an outward attitude of resignation and an inner self that remains empathetic.

This situation represents love rooted in responsibility, aligning with Erich Fromm's concept in *The Art of Loving*, which posits that mature love is grounded in responsibility. Consequently, the ironic satire in this context serves a reflective function and represents motherly love, rather than acting as a form of mockery.

“Yen tumrap awake dhewe, bisane yen mung ndolani utawa ngajak dolanan, satemah ketungkul dolanan banjur krasan. Lha ning, apa ya patlikur jam arep dolanan terus? Ning sing luwih penting, jan-jane ya patrape Denmas Pranata marang putrane. Kamangka Denmas Pranata kuwi piyayine rak meneng ta mbokne. Ora greteh akeh pangandikan, senajan piyayine apikan.” (Data 48)

“As for me, the only thing that can be done is to play with him or keep him entertained so that he becomes absorbed in playing and feels comfortable. But then again, can he spend twenty-four hours a day playing? More importantly, the real issue lies in Denmas Pranata's attitude toward his son. After all, Denmas Pranata has always been rather quiet, just like his mother. He does not speak much, even though he is actually a kind person.” (Data 48)

Based on the quotation, Sulistyaningsih's father and mother are discussing Pranata's condition with Raditya, their grandson. Ibu Kramadiryia describes Pranata as a *priyayi* figure who is calm, reserved, rarely complains, and

possesses a well-mannered and polite demeanor. However, this utterance contains ironic satire, as the character described stands in stark contrast to the reality of Pranata's domestic life with Sulistyaningsih. There is a contradictory meaning between the parents' expectations of a father figure and the reality of Pranata's conduct within the family.

In Javanese culture, the quality of being *anteng* (calm/composed) is often interpreted as a sign of authority (*wibawa*); however, in this context, it serves as a subtle expression of critique and a form of motherly love that demands attention and responsibility. This irony possesses an expressive function, a reflective function regarding the father's role, and an aesthetic function through the use of subtle rhetorical questions, thereby representing motherly love in the form of ironic satire.

“Raditya, ayo kene sungkem karo Eyang dhisik, Sayang.” kandhane Sulistyaningsih.

“Sugeng siyang Eyang, sungkem kula Eyang.”

“Sugeng siang bocah ganteng. Wah putune kakung wis sangsaya gedhe. Meh rong sasi Kakung ora menyang Cangkringan ya. Ora lali karo kakung ta Lik?”

Krungu ngendikane Eyang Nindya, Pranata rumangsa disemoni. Yen karo Eyang Nindya ya ora lali, wong meh saben wulan disambang. Ning dheweke pinangka bapakne, malah babar pisan durung tau niliki menyang Cangkringan. (Data 20)

“Raditya, come here and pay your respects to Grandma first, dear,” said Sulistyaningsih.

“Good afternoon, Grandma. I pay my respects to you.”

“Good afternoon, handsome boy. My grandson has grown so much. It's been almost two months since Grandma last came to Cangkringan. You haven't forgotten Grandma, have you, my dear?”

Hearing Eyang Nindya's words, Pranata felt as though he was being subtly criticized. After all, Raditya had not forgotten his grandmother, who visited him almost every month. Yet Pranata, as his own father, had never once gone to visit him in Cangkringan. (Data 20)

Based on the quotation, Eyang Nindya reunites with her grandson, Raditya, after a two-month separation. The expression “*ora lali karo kakung ta Lik?*” (you haven't forgotten your grandfather, have you, Lik?), addressed to Raditya, is a satirical remark indirectly aimed at Pranata. This utterance represents motherly love, intended to urge Pranata to be more attentive to his child. The satirical style employed here is irony, as the intended meaning does not fully align with the literal interpretation. This satire subsequently evolves into cynicism through the statement that, as a father, Pranata had never visited his son in Cangkringan, despite DNA test results proving that Raditya is his biological child. In this context, feelings of resentment, disappointment, and concern from Eyang Nindya toward Pranata's attitude are evident. Thus, the cynical satire serves as a representation of motherly love that promotes paternal awareness and responsibility. The emerging functions include an expressive function to convey disappointment, a reflective function to raise Pranata's awareness, and an aesthetic function as a form of subtle critique that avoids open conflict.

Erotic Love

Erotic love is a form of love based on the desire for the union of two individuals, both physically and emotionally (Fromm, 2018). Erotic love is characterized by intensity and exclusivity, occurring between specific partners. Unlike brotherly love, which is universal, erotic love focuses specifically on one individual. In this context, erotic love pertains to both physical passion and emotional needs. If experienced by individuals who are emotionally immature, it has the potential to transform into excessive jealousy and dependency on the partner.

This view aligns with the Triangular Theory of Love proposed by Robert Sternberg, which emphasizes three main components in romantic relationships: intimacy, passion, and commitment. Sternberg's theory explains that these three elements play a role in forming the representation of love, including those manifested through the satirical remarks made by characters in the novel *Ati Dudu Watu*. Fromm's theory can be used to explain love as an ethical activity manifested through communication, while Sternberg's theory assists in identifying the dimensions of love represented through the conflicts within the novel.

Mature erotic love must contain elements of affection, responsibility, respect, and knowledge. In mature individuals, physical and emotional union is grounded in mutual respect and freedom without coercion. Conversely, in immature individuals, erotic love is often dominated by lust, possessiveness, and transient feelings. Therefore, erotic love should ideally be accompanied by responsibility in the form of commitment and understanding, as well as the ability to accept the partner as a whole person.

Sarcasm

The following section describes the use of sarcastic satirical style as a representation of erotic love.

“Yen panemumu dakkira wis cetha Mas. Aku suthik diwayuh! Aku emoh! Mas Pranata isih kemutan ta, yen miturut dhokter, kang angel duwe anak iku Panjenengan, dudu aku? Lha kok malah aku kang arep digolekake tandhingan. Lha rak ora ketemu nalar. Awake dhewe nyawiji iki Kagawa tresnaning ati. Iki ati Mas, dudu watu item! Karo maneh apa janjine! Mas Pranata biyen, nalika nglamar aku? Data 1

“I think your intention is already clear, Mas. I refuse to become a co-wife! I will not accept it! Do you still remember, Mas Pranata, that according to the doctor, it was you not me who had difficulty having children? So why am I the one who is about to be given a rival? That simply makes no sense. We came

together in this marriage because of true love. This is a heart, Mas, not a black stone! And what about the promises you made when you proposed to me?" (Data 1)

Based on the quotation above, Sulistyaningsih is in a dialogue with Pranata regarding his parents' wish for him to remarry. This conversation falls within the domain of erotic love, characterized by Sulistyaningsih's rejection of polygamous practices. Her refusal is motivated by the medical fact that the person facing fertility issues is Pranata, not herself.

The utterance "*aku suthik diwayuh*" (I refuse to be a co-wife) is delivered directly, sharply, and emotionally, reflecting the use of sarcastic satirical style. A moral critique is also evident in the statement "*iki ati Mas, dudu watu item*" (this is a heart, Mas, not a black stone), which emphasizes that the heart is not an inanimate object devoid of feeling. This sarcasm represents erotic love grounded in self-esteem, a sense of justice, and loyalty to marital commitment, rather than merely the issue of progeny. Thus, love is understood as a spiritual union rather than just a reproductive function. In accordance with Keraf's view (2006:143), sarcasm is employed to explicitly express injustice and to resonate emotionally. The emerging functions include an expressive function to assert disappointment, a reflective function to re-examine the meaning of love within marriage, a moral critical function regarding the inequality in husband-wife relations, and an aesthetic function through the metaphor "*Ati Dudu Watu item*," which enriches the symbolic meaning within the literary work.

Sinisme

Based on the quotation below, Sulistyaningsih expresses a cynical attitude and disappointment

toward the *priyayi* family, specifically KRT Nindya Kusuma. This gives rise to the use of cynical satirical style. The phrase "*enak wae, dumeh priyayi*" (how convenient, just because they are aristocrats) demonstrates an attitude of mistrust and skepticism toward the moral legitimacy of men who feel entitled to practice polygamy. Sulistyaningsih highlights the behavior of men who have multiple women, particularly within the palace lineage (*trah keraton*), using an emotional tone directed at the views of Pranata's family.

Enak wae dadi wong lanang! Apa dumeh priyayi, terus bisa sewiyah-wiyah marang wong wadon? Wayuh! Terus mas Pranata matur apa?" (Data 14)

"How convenient for men! Just because you are a nobleman, does that mean you can treat women however you please? Taking another wife! And what did Mas Pranata have to say about that?" (Data 14)

This condition positions cynicism as a representation of erotic love in the relationship between Pranata and Sulistyaningsih—specifically, a love that demands justice and equality. In line with Erich Fromm's view that love requires responsibility and respect, the utterance rejects power dynamics that are inconsistent with the essence of love. The emerging function is relational critique, serving as an assertion against the injustices in marriage that are legitimized by social status.

Antifrasis

Based on the quotation below, Martani is in a dialogue with Handaka, who is seeking a definitive answer regarding his marriage proposal. This situation represents erotic love within the context of their romantic relationship. In the conversation, Martani's initial response, "*aku ora*" (I do not), causes confusion for Handaka before

she provides the clarification, *"ora nolak"* (not refuse). The contradiction between the first utterance and the subsequent affirmation gives rise to a satirical style known as antiphrasis as a representation of erotic love.

"Mesthi wae aku ya wis duwe panduga. Nanging aja nganti diarani aku 'geer', mula aku takon. Cethane aku njaluk utawa nglamar kanthi lisanku."

"aku ora!" wangsulane Martani karo ndhungkluk.

"Hah..?" Handaka kaget.

"Aku ora!" wangsulane Martani maneh, malah swarane rada sora.

"Ora? Ora sing kepiye?" Handaka ora percaya karo wangsulane Martani.

"Ora nolak." Kandhane Martani, sirahe sangsaya ndhingkluk ngampet ngguyu.

"Ya Allah martani, Martani! Gawé jantungku mandheg wae." (Data 60)

"I certainly had my suspicions. But I didn't want to come across as presumptuous, so I thought I'd ask. In short, I'm expressing my feelings and formally asking for your hand."

"I don't," Martani replied, bowing her head.

"What...?" Handaka exclaimed in surprise.

"I don't," Martani repeated, her voice slightly louder this time.

"Don't? What exactly do you mean by that?" Handaka asked in disbelief.

"I don't reject you," Martani answered, lowering her head even more while holding back a smile.

"Good heavens, Martani! You almost gave me a heart attack." (Data 60)

Antiphrasis occurs when the conveyed meaning is the opposite of the literal meaning (Keraf, 2006:144). Furthermore, the utterance *"Ya Allah Martani, Martani! Membuat jantungku hampir berhenti"* (My God Martani, Martani! You made my heart nearly stop) constitutes a form of innuendo. This is an implicit satire indicating Handaka's shock at Martani's answer—as if a rejection could literally "stop his heart"—when in reality, he was hopeful the proposal would be accepted. The emerging functions include an expressive function to convey joy and jest, a relational function to strengthen the bond through humor, and an aesthetic function through a play

on contradictory meanings that are rhetorically beautiful.

Self-Love

Self-love is an essential foundation for an individual's ability to love others (Fromm, 2018). Individuals who are unable to love themselves in a healthy manner are, in essence, incapable of loving others with sincerity. In Fromm's perspective, love is not merely a matter of possessing or feeling but is a conscious, mature, and responsible act of giving. He draws a sharp distinction between self-love and selfishness; self-love is oriented toward a healthy appreciation of oneself, whereas selfishness is centered on excessive self-interest.

An individual with healthy self-love is capable of loving others responsibly while maintaining respect for themselves just as they respect others. Self-love emphasizes an active rather than a passive stance. This means that love is not limited to self-gratification or the fulfillment of transient and limited desires. Through self-love, one can learn to love others because, fundamentally, all human beings share a deep interconnectedness. Individuals who love themselves healthily are also able to understand themselves honestly, without feeling superior or inferior to others.

Sarcasm

"Pak Parja! Aku iki wis bola-bali kandha, mbok aja matur 'ndara' marang aku ta Pak. Yen aku isih nggunakake gelar 'raden' utawa 'raden nganten', iku mung kareben ora kepaten obor yen nggoleki leluhur. Ora ateges aku iki luwih apik tinimbang Pak Parja. Dadi yen ngaturi aku ya 'Bapak' wae. Lah yen aku ora pasang 'raden' ning ngaku putune Eyang Surya Kusuma, rak ya dipaido ta Pak." (Data 95)

"Pak Parja, I have repeatedly told you not to address me as Ndara. I continue to use the title Raden or Raden Nganten merely to

preserve my ancestral lineage and family heritage. It does not imply that I am superior to you. Therefore, you may simply address me as Bapak. After all, if I abandoned the title Raden while still acknowledging myself as a descendant of Eyang Surya Kusuma, people would likely question or reproach me." (Data 95)

In the aforementioned quotation, Eyang Nindya subtly satirizes the use of noble titles such as "*ndara*" or "*raden*," asserting that social status does not determine a person's worth. Through a combination of sarcasm and irony, he reaffirms a stance of equality and self-dignity by preferring the simpler form of address, "*bapak*." This attitude represents a love for self-esteem and equal human values, aligning with Erich Fromm's concepts in *The Art of Loving* regarding the importance of respect, responsibility, and egalitarian relationships in love. The utterance serves as an expression of self-awareness as well as a reflective critique of the social hierarchies within Javanese culture.

Irony

In the aforementioned quotation, Pak Wiratmadi offers a school principal position to Sulistyaningsih under the condition of improper financial payments. Sulistyaningsih implicitly rejects the offer through the statement that she is "only a *guru deles*" (a common/genuine teacher) who does not understand such matters. This constitutes a form of **ironic satire**, as she feigns ignorance to assert her rejection of bribery and gratification.

Pak Wiratmadi ngerti banget, sapa Eyang Nindya iku. Tilas dhirektur bank dhaerah, isih trah darah dalem, pawongan kang wis misuwur ya marga kalenggahane, silsihae uga sesrawungane, Eyang Nindya kagungan wibawa gedhe. Meh kabeh kepala Dinas kang senior, klebu kepala Dinas Pendidikan dan Pengajaran, kenal sarta banget kurnat marang Eyang Nindya. Mula Pak Wiratmadi wedi banget, yen bab iki kedawa-

dawa. Bisa-bisa malah dheweke kang kajiret perkara 'gratifikasi' utawa pungli.

"Sampun, sampun Bu! Menika rembagipun kita kekalih kemawon, sampun ngantos tiyang sanes priksa Bu."

"Ning kula punika namung guru deles Pak, boten ngertos bab-bab ingkang kados mekaten punika." (Data 19)

Pak Wiratmadi was fully aware of Eyang Nindya's social standing. As a former regional bank director, a member of a noble Javanese lineage, and a figure renowned for her position, ancestry, and extensive social network, Eyang Nindya commanded significant prestige and influence. Almost all senior government officials, including the Head of the Education Department, knew her and treated her with great respect. Consequently, Pak Wiratmadi feared that if the issue continued, he himself might become entangled in allegations of gratification or unauthorized fee collection.

"Please, Ma'am, let this discussion remain strictly between the two of us. We must not allow anyone else to know about it."

"But I am merely a regular teacher, Sir. I do not understand matters of that sort." (Data 19)

This stance reflects a representation of self-love through the preservation of integrity and self-worth, aligning with Erich Fromm's ideas in *The Art of Loving* regarding the importance of self-respect and moral responsibility. The utterance serves both a reflective function and a relational critique, subtly delivered against the abuse of authority.

Innuendo

Rewange Arman wis apal, Saben ana tamu, sapa wae, banjur digawekake unjukan panas. Dene yen dhedhaharan wis cumawis ana meja tamu, arupa panganan awet kaya ta wafer, kacang bawang, biscuit lan sapanunggalane.

"Mangga Dhik diunjuk, saanane ya. Karang ya wong ijen, durung ana sing ngiguhke. Ning ya lumayan, rewangku wis apal ora usah dikongkon, Saben ana tamu banjur digawekake unjukan panas." (Data 79)

Arman's domestic helper was well accustomed to the household routine. Whenever a guest arrived, regardless of who it was, a hot beverage would be served. Various snacks that could be stored for a long time, such as wafers, fried peanuts, biscuits, and similar refreshments, were always available on the guest table.

"Please, have a drink. It is only a simple offering. Since I still live alone, there is no one to manage these matters for me yet.

Nevertheless, my helper already knows the routine and does not need to be instructed. Whenever a guest arrives, a hot drink is served immediately.” (Data 79)

In the aforementioned quotation, Arman receives Sekarsari’s visit and offers her whatever refreshments are available in his home. The utterance “*Mangga Dhik diunjuk, seadanya ya. Kebetulan masih sendiri, belum ada yang mengurus*” (Please have a drink, what you see is what we have. It so happens I am still alone, with no one to look after me) contains innuendo, implicitly signaling that Arman is still single and does not yet have a wife. This remark is categorized as innuendo because it is delivered subtly with the intent of flirting with Sekarsari, suggesting his desire for her to become his companion so that he no longer lives alone. This represents self-love in the form of an awareness of the need for affection and personal responsibility over his life. Functionally, the utterance serves an expressive function in developing Arman's character and a social function as a manifestation of politeness and attentiveness toward a guest.

Love for God

According to Erich Fromm, love for God is an affection that grows from the fundamental human need for meaning and connection. Human beings, as self-aware creatures, tend to feel a sense of separateness from nature and their fellow beings; therefore, love for God serves as an effort to overcome this feeling of isolation. Fromm (2018) explains that the development of love for God parallels the development of a child's relationship with their parents. In the early stages, God is perceived as a compassionate, maternal figure who provides protection. In adolescence, God may be understood as a paternal figure who

provides rules and consequences. In the stage of maturity, however, God is no longer viewed merely as an external personal entity, but as a symbol of universal moral principles such as love, justice, and truth.

Fromm also emphasizes that love for God is an active deed grounded in freedom and understanding, rather than mere passive obedience or unconscious compliance. In the context of Javanese culture, love for God is not always expressed verbally or demonstratively; instead, it is reflected through actions, attitudes, and self-control. Concepts such as *narima ing pandum* (grateful acceptance of one's lot), *eling lan waspada* (mindfulness and vigilance), and patience represent forms of spiritual love expressed implicitly. Consequently, an individual who is unable to love their fellow human beings is, in essence, not yet fully capable of loving God. Love for God is understood as a state of conscious resignation, manifested in social relationships that strengthen compassion toward others. Active faith—the fusion of belief and concrete action without expectation of reward—serves as the primary foundation in realizing this love.

Irony

In the aforementioned quotation, Sulistyaningsih is in the kitchen preparing a dish, specifically baking a *sarang semut* sponge cake. As the time approaches approximately half-past five in the evening, she feels disturbed because her phone continues to ring incessantly. She then expresses her frustration with the remark, “*Sapa ta kae! Wayahe wong sholat Maghrib kok telpon?*” (Who is that! Why call during Maghrib prayer time?), which implicitly critiques the caller for reaching out at an inappropriate time.

Mangkono uga nalika wis nikah, lan mapan ana daleme Eyang Nindya. Senajan ana Mbok Inah, masak tetep dintandangi dhewe, mung bedane ora nganti tekan asah-asah. Asah-asah lan beberes pawon dadi jejibahane Mbok Inah. Sore iku, Sulistyaningsih lagi nyoba resep anyar, gawe kueh bolu sarang semut. Raditya bal-balan karo kanca-kancane ing plataran. Udakara jam setengah enem sore wayahe sholat Maghrib, HP-ne muni bola bali ora pedhot.

"Sapa ta kae! Wayahe wong sholat Maghrib kok telpon?" celatune Sulistyaningsih. (Data 42)

The situation remained much the same after her marriage and her move into Eyang Nindya's residence. Although Mbok Inah was available to assist, Sulistyaningsih still insisted on doing the cooking herself. The only tasks she left to Mbok Inah were washing the dishes and tidying the kitchen.

That afternoon, Sulistyaningsih was experimenting with a new recipe for sarang semut cake, while Raditya played soccer with his friends in the courtyard. At about half past five, as the time for the Maghrib prayer approached, her phone began ringing incessantly.

"Who on earth is that? Calling right at Maghrib prayer time!" Sulistyaningsih exclaimed. (Data 42)

This satire constitutes irony because it is delivered in the form of a rhetorical question that emphasizes the contradiction between the time for worship and the act of making a phone call. The use of this linguistic style represents love for God through the act of maintaining *khusyu* (devotional concentration) and respect for prayer times as a form of religious commitment.

Sarkasme

The aforementioned quotation demonstrates the use of sarcasm through an utterance that directly states the reality of God delivering trials that feel excessively heavy to bear. The expression "*ternyata hatinya keras seperti batu hitam*" (it turns out his heart is as hard as a black stone) is a form of sarcasm satirizing Pranata's attitude, which is perceived as callous and evasive of responsibility.

Eyang Nindya sajake nelangsa banget. Eyang Nindya isih lenggah ana meja dhahar dheleg-dheleg, kanthi ati kang nelangsa banget. Umur saya tambah, awak saya ringkih, kanca mbat-

mbatan wis ora ana, nanging Gusti isih paring pacoban kang abot sanggane. Babar pisan ora ngira, geneya anake lanang kang anteng meneng ora kakehan swara, jebul atine atos kaya watu item." (Data 69)

Eyang Nindya seemed deeply distressed. She remained seated at the dining table, staring blankly ahead with a sorrowful heart.

"As I grow older, my body becomes weaker, and my lifelong companions are no longer here. Yet God still gives me such a heavy burden to bear. I never imagined that my son, who has always been quiet, calm, and soft-spoken, would turn out to have a heart as hard as a black stone." (Data 69)

Furthermore, there is a combination of innuendo and sarcasm as a representation of love for God. This spiritual love is evident when Eyang Nindya experiences disappointment over her son's behavior and subsequently reflects upon herself before God, who continues to test her in her twilight years. The utterance "*usia semakin bertambah, tubuh semakin renta, teman sebaya sudah tiada*" (age increases, the body grows frail, and peers are gone) constitutes an innuendo delivered subtly and implicitly as an expression of inner exhaustion. Meanwhile, the statement "*Tuhan masih memberi cobaan yang berat*" (God still gives heavy trials) affirms a spiritual dimension consisting of self-reflection and resignation. Functionally, these utterances possess a reflective function depicting Eyang Nindya's internal struggle and an aesthetic function through the use of metaphors that strengthen the narrative expression.

The Relevance Of Satirical Styles In The Novel *Ati Dudu Watu* To Javanese Language Learning At The Vocational High School (Smk) Level

The results of this study hold significant relevance for Javanese language instruction at the Vocational High School (SMK) level, particularly

regarding the appreciation and analysis of novels. In the Javanese language curriculum, students are required not only to understand plot and characterization but also to analyze linguistic elements, cultural values, and implicit meanings within literary texts (Rahmawati et al., 2024). This stylistic study of Bambang Saparyono's *Ati Dudu Watu* demonstrates that satirical language—encompassing sarcasm, cynicism, irony, satire, antiphrasis, and innuendo—functions as a representational strategy for love across its various dimensions. This aligns with the view that language is a medium for the construction of social and emotional meaning (Kholiq et al., 2024). Consequently, these research findings can serve as a reference for text-based learning that trains SMK students to decipher subtext and understand the relationship between linguistic forms and the Javanese socio-cultural context.

From the perspective of strengthening linguistic competence, the analysis of satirical forms and functions in this study supports the development of students' critical and interpretive thinking skills. As posited by Keraf (2006), figurative language is not merely rhetorical ornamentation but an expressive tool carrying pragmatic and emotional effects. By identifying sarcasm within brotherly love or irony within motherly love, students can learn to distinguish between literal and contextual meanings. This process is consistent with the Higher Order Thinking Skills (HOTS) approach, which demands analysis, evaluation, and interpretation (Brookhart, 2010). Therefore, these findings are relevant for honing the pragmatic sensitivity of SMK students toward Javanese etiquette (*unggah-ungguh basa*) and indirect communication strategies.

Substantively, the classification of love based on Erich Fromm's theory—brotherly love, motherly love, erotic love, self-love, and love for God—provides a rich conceptual foundation for integrating character education into Javanese language lessons. Fromm (2018) asserts that true love entails elements of responsibility, respect, and care. These values are reflected in the characters' utterances through both subtle and firm satire. In the SMK context, literary learning that explores representations of love can strengthen the dimensions of the *Profil Pelajar Pancasila* (Pancasila Student Profile), particularly the aspects of faith, noble character, and mutual cooperation. Thus, the research results are not only linguistically relevant but also pedagogically and morally significant.

Another point of relevance lies in the preservation of local culture through the reading of contemporary Javanese literature. The novel *Ati Dudu Watu* encapsulates values of etiquette, the concept of *narima ing pandum* (grateful acceptance), and emotional expressions framed within politeness. The stylistic analysis of ironic satire in motherly love—found in this study to be the sole form of satire in the maternal context—shows that a mother's affection is expressed subtly and reflectively rather than aggressively. This can serve as material for classroom discussions regarding the communication styles of Javanese women and linguistic ethics within the family. Learning becomes contextual as SMK students relate the text to the social realities of their own environment.

Regarding methodological aspects, the use of a qualitative descriptive approach with semantic validity (Krippendorff, 2013) can be adapted as a project-based learning model in the classroom. Teachers can guide students to read,

record, categorize, and interpret forms of satire in other texts, ensuring that learning transcends theory and moves into analytical practice. These activities also encourage collaboration and reflective discussion among students, making literary learning active and participatory.

Overall, this research enriches Javanese language pedagogy in SMK by integrating stylistics, the theory of love, and pedagogical implementation. While previous studies often stop at the classification of figures of speech or social conflict, this study demonstrates that satirical language can be read as a representation of ethical and emotional stances. By understanding how love is represented through indirect linguistic strategies, SMK students learn not only about metaphors but also about responsibility, equality, and spirituality. Consequently, literary learning becomes more reflective, critical, and character-oriented, reinforcing the idea that literature is both a medium for value education and a mirror of life (Purbosari, 2024). Thus, the relevance of this research is both theoretical and practical in strengthening linguistic competence and shaping the character of SMK students.

CONCLUSION

This study reveals that satirical language in Bambang Saparyono's novel *Ati Dudu Watu* functions not merely as a stylistic ornament but as a representational strategy for expressing various dimensions of love. Based on a stylistic analysis and Erich Fromm's theory of love, the novel portrays five forms of love: brotherly love, motherly love, erotic love, self-love, and love for God. These forms of love are represented through diverse satirical styles, including sarcasm, cynicism, irony, antiphrasis, and innuendo.

Brotherly love is predominantly expressed through sarcasm and cynicism as forms of protection, concern, and social responsibility toward others. Motherly love is mainly represented through irony and subtle cynicism, reflecting affection, guidance, and concern delivered in accordance with Javanese cultural values of politeness. Erotic love appears through sarcasm, cynicism, and antiphrasis, expressing commitment, emotional conflict, justice, and mutual respect in romantic relationships. Self-love is represented through sarcasm, irony, and innuendo, emphasizing personal dignity, integrity, and self-respect. Meanwhile, love for God is manifested through irony and sarcasm that reflect spiritual awareness, patience, self-reflection, and acceptance of life's trials. The findings further demonstrate that satirical language in the novel performs multiple functions, namely expressive, reflective, critical, relational, social, and aesthetic functions. Through indirect linguistic strategies, the characters communicate emotions, moral values, and social criticism while maintaining cultural norms of politeness. Consequently, satire serves as an effective medium for constructing meanings of love within the socio-cultural context of Javanese society.

The study also confirms the relevance of these findings to Javanese language learning at the Vocational High School (SMK) level. The analysis of satirical language can support the development of students' interpretive, critical, and pragmatic language skills, particularly in understanding figurative meanings and indirect communication. In addition, the representations of love found in the novel contain character values such as responsibility, respect, empathy, integrity, and spirituality, which align with the objectives of character education and the Profil Pelajar

Pancasila. Therefore, the findings can be utilized as contextual literary learning materials that integrate linguistic competence, cultural appreciation, and character development in Javanese language education.

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