

HEMINGWAY'S WRITING TECHNIQUE IN THE KI SUDADI'S SHORT STORY *MALAIKAT CILIK* WINNER OF THE 2026 RANCAGE LITERARY PRIZE

Junaedi Setiyono

Universitas Muhammadiyah Purworejo, Pendidikan Bahasa Inggris
junaedi.setiyono@gmail.com

ABSTRACT

The language learning philosophy for Indonesian students is stated in the Trigatra Bahasa, namely: prioritize Indonesian, preserve regional languages, and master foreign languages. The researcher, as a Javanese whose mother tongue is Javanese and has an English educational background, needed to research the short story in the Javanese short story collection entitled Malaikat Cilik by Ki Sudadi which awarded the Rancage literary prize in 2026. The purpose of this research is to determine the strengths and weaknesses of the Javanese short story entitled Malaikat Cilik which is also the title of this short story collection viewed from the perspective of English literature. The method employed is descriptive-qualitative research proposed by Robert E. Stake. Furthermore, the Ernest Hemingway's writing technique of understatement is the main consideration in analyzing the short story. The main findings of this research: 1) The short story Malaikat Cilik can be examined using the understatement writing technique proposed by Ernest Hemingway. In this short story, it is found that one of the main characters, a teenaged girl, is a person who has a stoic nature; her father is unknown, her mother has just died, and she earns a simple living at the market. However, she dares to ask for extra money for her needs from someone she just met, and 2) The short story Malaikat Cilik has more strengths than weaknesses when examined using the understatement technique. One of the shortcomings is the ease with which the other main character, an adult man, gives fifty thousand rupiah to a teenaged girl he has just met, which seems odd without revealing his own inner state. Furthermore, the teenaged girl's reaction to praying for the main character to become an official seems odd without revealing the teenaged girl's consideration of the adult man's uniform or clothes. The main character of this short story, the teenaged girl, exhibits the stoic character that is characteristic of Ernest Hemingway's understatement. Meanwhile, the other main character, the narrator or the adult man, exhibits behavior that suggests a flaw in the story, as William Faulkner noted when criticizing the understatement technique. If this short story were translated into three languages—Indonesian, Javanese, and English—it could be of a promising effort to realize the Trigatra Bahasa, i.e. prioritizing Indonesian, preserving Javanese, and mastering English.

Keywords: Trigatra Bahasa, Malaikat Cilik short story, understatement, Rancage 2026

ABSTRAK

Filosofi pembelajaran bahasa untuk pelajar Indonesia tertuang dalam Trigatra Bahasa yaitu: utamakan bahasa Indonesia, lestarikan bahasa daerah, dan kuasai bahasa asing. Peneliti, sebagai orang Jawa yang berbahasa ibu Jawa dan punya latar pendidikan bahasa Inggris, perlu meneliti cerita pendek yang ada dalam buku kumpulan cerita pendek berbahasa Jawa berjudul Malaikat Cilik karya Ki Sudadi yang mendapat hadiah sastra Rancage tahun 2026. Tujuan diadakannya penelitian ini adalah untuk mengetahui kelebihan dan kekurangan cerita pendek berbahasa Jawa berjudul Malaikat Cilik yang juga menjadi judul buku kumpulan cerita pendek ini ditinjau dari sudut pandang sastra Inggris. Metode yang digunakan dalam penelitian ini adalah metode deskriptif-kualitatif oleh Robert E. Stake. Untuk menganalisis cerita pendek, peneliti mempertimbangkan teknik penulisan understatement yang dipakai oleh Ernest Hemingway. Temuan utama dari penelitian ini: 1) cerkak Malaikat Cilik dapat diteliti dengan perangkat teknik penulisan understatement yang diusung oleh Ernest Hemingway. Dalam cerita pendek ini ditemukan bahwa salah satu tokoh utamanya, seorang gadis belia, adalah seorang yang mempunyai sifat stoic; ayahnya entah di mana, ibunya barusan meninggal dunia, dan dia mencari penghasilan seadanya di pasar. Namun, dia berani meminta uang tambahan untuk kebutuhannya pada seseorang yang baru dikenalnya, dan 2) Cerita pendek Malaikat Cilik ini lebih banyak kelebihannya ketimbang kekurangannya apabila diteliti dengan teknik understatement. Salah satu kekurangannya adalah mudahnya si tokoh utama lainnya, seorang lelaki dewasa, memberi uang sebanyak lima puluh ribu rupiah kepada gadis belia yang baru saja dikenalnya terasa janggal tanpa memaparkan suasana batinnya sendiri; selain itu reaksi si gadis belia yang mendoakan tokoh utamanya menjadi pejabat terasa aneh tanpa memaparkan suasana batin si gadis belia pada penampilan atau baju si lelaki dewasa. Tokoh utama cerita pendek ini, si gadis belia, menunjukkan karakter yang stoic yang menjadi kekhasan teknik understatement. Sedangkan tokoh utama lainnya, si pencerita atau si lelaki dewasa, menunjukkan perilaku yang menengarai adanya kekurangan cerita seperti yang dikemukakan oleh William Faulkner pada saat mengkritisi teknik understatement. Bila cerita pendek ini dapat ditampilkan dalam tiga bahasa, yaitu ketersediaan cerita pendek ini dalam tiga bahasa: bahasa Indonesia, bahasa Jawa, dan bahasa Inggris, cerita pendek ini dapat digunakan sebagai upaya yang menjanjikan untuk mewujudkan Trigatra Bahasa, yaitu pengutamaan bahasa Indonesia, pelestarian bahasa Jawa, dan penguasaan bahasa Inggris.

Keywords: Trigatra Bahasa, cerpen Malaikat Cilik, understatement, Rancage 2026

INTRODUCTION

The Rancage literary prize, a literary award for regional languages in Indonesia, was initiated and funded by Ajip Rosidi, a prominent Indonesian author, in 1989. The award became an official organization under the name of *Yayasan Kebudayaan Rancage* (the Rancage cultural foundation) in 1993. To this day, this award remains a prestigious regional language literary award, serving as a benchmark for the quality of regional language literary works, including Sundanese, Javanese, Balinese, Batak, Lampung, Madurese, and Banjarese literatures.

The researcher, as a native speaker of Javanese and an English language teacher – Ki Sudadi's short story *Malaikat Cilik*, featured in the short story collection *Malaikat Cilik*, which received the 2026 Rancage award – truly captivated his attention. After reading this short story, he noted similarities in Ki Sudadi's writing style to that of American writer Ernest Hemingway. The distinctive feature of this Ki Sudadi's short story, who is also a junior high school principal and lives in Wadaslintang, Wonosobo, Central Java, is his use of the *understatement* technique. This writing technique is pioneered by Ernest Hemingway. However, there is also a drawback, especially intellectual shallowness as stated by William Faulkner, another American writer.

RESEARCH METHOD

This research uses a descriptive-qualitative method as proposed by Robert E. Stake. Thus, this research will describe the findings of the researcher's observations as they actually are. To answer the main question of this research, i.e. what the strengths and weaknesses of the short story *Malaikat Kecil* are, the researcher collect the data and conduct analysis or interpretation. The data is taken from the short story *Malaikat Kecil* from the short story collection *Malaikat Kecil*, a book that won the Rancage literary prize in 2026. In analyzing the data, especially in showing the strengths of the short story *Malaikat Kecil*, the researcher considers a technique called *understatement* which is one of Ernest Hemingway's main characteristics. Meanwhile, in showing the weaknesses of the short story, the researcher considers some criticisms made by William Faulkner against the *understatement* technique. Because the setting is Java island, especially Central Java, with its culture, the variants of Javanese people as proposed by Clifford Geertz is included to strengthen the researcher's analysis.

In discussing qualitative research, Stake (2010: 19-20) states that perhaps the most important methodological differences between qualitative and quantitative are twofold: the difference between (1) aiming for explanation and (2) aiming for understanding, and the difference between (1) a personal role and (2) an impersonal role for the researcher. Furthermore, he writes that for qualitative research, as indicated earlier, the researcher him- or herself is an instrument, observing action and contexts, often intentionally playing a subjective role in the study, using his or her own personal experience in making interpretations. Concerning the literary work that the researcher decided to be the source of data, he considers what Pirie (2002: 49) states: Always read more than one critic's account of any primary text that you are investigating. Notice where the critics disagree: not just in their more explicit conclusions but in less obvious ways too. As a consequence, he include not only Ernest Hemingway's view, but also William Faulkner and Clifford Geertz's views.

RESULT AND DISCUSSION

The Trigatra Bahasa (the three languages that should be mastered by Indonesian students) is the philosophical foundation for policymakers and language learners in Indonesia. Indonesian students generally have a mother tongue (e.g. Javanese) that differs from their national language (i.e. Indonesian). Most of Indonesian students master their mother tongue through acquisition rather than learning. And, after experiencing formal education, after mastering their national language, children are also required to master a foreign language (e.g. English). For this reason, the government, through the Ministry of Culture and Education, launched the Trigatra Bahasa, the spirit of which was first laid down by Ki Hajar Dewantara and later became a language policy aligned with Law No. 24 of 2009, which states: prioritize Indonesian, preserve regional languages, and master foreign languages (Maryanto, 2023). If students complete a nine-year-basic education and can master these three languages—of course, language mastery or achievement appropriate to their age and level of education—the ideal of realizing a golden generation of Indonesia is no mere pipe dream.

The Rancage Literary Prize is a literary award initiated by prominent Indonesian author Ajip Rosidi. This award is intended for writers who write in their mother tongue such as Sundanese, Javanese,

Balinese, Batak, Lampung, Madurese, and Banjar. This literary award, which was founded in 1989 and became *Yayasan Kebudayaan Rancage* (the Rancage cultural foundation) in 1993, serves as a “barometer” of the quality of regional language literary works. The award, which is bestowed upon regional language writers each year, presents award to authors of novels, short story collections, poetry collections, which are submitted by the authors to the award committee for assessment and determination of the best. In 2026, along with Ki Sudadi with his work *Malaikat Cilik*, the winner is author Ari Andriansyah (who writes in Sundanese) with his work *Urat Jagat* and Ketut Sugiarta (who writes in Balinese) with his work *Lampah Sang Pragina*.

In modern Indonesian literature, writing novels developed around the 1920s, while writing short stories only developed around the 1930s (Sarwadi, 2021). The first short story written in Javanese was also published in 1930s. The collection of short stories *Malaikat Cilik* by Ki Sudadi is the winner of the 2026 Javanese language literature award. The author, who is also the principal of SMPN Wadaslintang, Wonosobo, Central Java, has so far published three collections of short stories (*Siti Musibah*, *Kavling Suwarga*, and *Lintang Kemukus*), and a novel (Tan Peng Nio), all written in Javanese. *Malaikat Cilik* is the title of one of the short stories included in the collection, a book containing 47 short stories. Ki Sudadi also wrote some children stories, one of them is *Dongane Si Keban*. His attention toward the character education of Indonesian young generation is proved in his literary works. Related to his children story entitled *Dongane Si Keban*, Untoro, et. al., (2022) state that according to the Generation Theory ... generation is an ambiguous, undefined generation. This book can be a resource for shaping the personalities of Generation Alpha. (Untoro, et al, 2022).

Almost all of the short stories written in *Malaikat Cilik* short story collection are inspired by the author's personal experiences. Making use of personal experience is not something unusual. In this case, Damono (2006: 25) states that ... in fact the difficulty that can arise in this view does not arise primarily from our tendency to mix fact and fiction, but from the fact that many literary works do contain facts. Related to the personal experience and creating characters, Ramet (2007: 38) states that we have seen how important it is to create backgrounds for our characters in order to give substance to them. We have also seen how their upbringing and backgrounds form the basis of the motivation for their actions. It must be noted here that writing author's personal experience is not something simple. In this case, Sedgwick (2002: 47) states that writing about our relationships and their despairs, or the failed elements and unbearable regrets in our relationships with our parents and then our children, or the moments when we face up to hopes dashed, is difficult.

In discussing the origin of American literary works, Haas (2009) states that the literature produced in that part of America known as the United States did not begin as an independent literature. Moreover, he states that the early colonists were Englishmen who brought with them their own language, books, and modes of thought. In discussing American literary works, we have Anglo-American New Criticism as one of the reading texts. In this case, Wimsatt and Beardsley in Bennett and Nicholas (2004) states that in what became a conceptual cornerstone of Anglo-American New Criticism, they argued that ‘the design or intention of the author is neither available nor desirable as a standard for judging the success of a literary work’. However, in this research we need to discuss the two authors, i.e. Ernest Hemingway and William Faulkner, and their literary rivalry.

Understatement is a writing technique used by Ernest Hemingway, the Nobel Prize-winning author. This writing technique is also known as the *iceberg* writing technique. Simplified, this technique makes a literary work appear simple on the surface but possess depth. Like an iceberg, only one-eighth is visible on the surface, while the remaining seven-eighths can be discovered by the readers by carefully examining the implied text or by *reading between the lines*. This American author's most famous literary work, which earned him the Nobel Prize for Literature, is *The Old Man and the Sea*. Other well-known literary works include *The Sun Also Rises* and *Farewell to Arms*. Cox (2024) states that *understatement* is the intentional omission of essential information, emotions, or backstory, forcing the reader to infer deep meaning from sparse dialogue and simple surface descriptions. Furthermore, he writes that by presenting only the essential “one-eighth” of the story above water, he makes the submerged seven-eighths more powerful.

The short story *Malaikat Cilik*, when examined through the lens of *understatement*, also highlights the variants of Javanese society. Clifford Geertz divided Javanese society into three variants, i.e. priyayi, abangan, and santri. The short story *Malaikat Cilik* successfully illustrates that this variants are a simplification that does not correspond to the reality on the ground. In fact, many intersections make someone both a santri and a priyayi, or a priyayi who is also an abangan. Indeed, the criticism of this variants by this United States academician is primarily due to the simplification that can trap a shallow

view of the structure of Javanese society. The main characters in the short story *Malaikat Cilik*, especially the teenaged girl, appear to be a santri but also requires her- and himself to visit the grave. As a matter of fact, the habit of visiting the grave is more common among priyayi and abangan, so the main character cannot be considered a real or pure santri.

In Clifford Geertz's book *the Religion of Java*, he divides Javanese into three variants, i.e. abangan, santri, and priyayi. Concerning the differences between abangan and santri, he states that the kinds of santris vary from those whose difference from their abangan neighbors seems to lie entirely in their insistence that they are true Moslems, while their neighbors are not, to those whose commitment to Islam dominates almost all of their life (Geertz, 1976: 127). Meanwhile, related to the differences between santri and priyayi, he states that although the priyaji and abangan orientations, from the point of view of culture content, are in part but genteel and vulgar versions of one another, they are organized around rather different types of social structure and expressive of quite different sorts of values, a difference (Geertz, 1976: 127). In the story of *Malaikat Cilik*, we can read that among abangan, santri, and priyayi, the differences are quite complicated, even there is clear intersection among them.

William Faulkner criticizes the *understatement*, particularly the intellectual shallowness and aesthetic naiveté of Ernest Hemingway's work. As Ferdinand De Saussure posits in the law of binary opposition, in modern American literature, the presence of these two prominent figures, Ernest Hemingway and William Faulkner, is like a complementary pair. While on the surface, the two authors appear to be attacking each other, their deeper roots (as seen by literary observers) complement each other. We certainly don't want all young authors after Ernest Hemingway to merely follow in his footsteps in their writing techniques, just as we don't want subsequent generations of authors to just imitate William Faulkner's style.

The literary rivalry between these great authors can be read in Fruscione (2012: 2) who states that the three-plus decade rivalry between William Faulkner (1897–1962) and Ernest Hemingway (1899–1961) was rich, nuanced, and often vexed. It embodied various attitudes: one-upmanship, respect, criticism, and praise. Furthermore, he states that this dialectic of American modernists was manifested textually through their fiction, nonfiction, correspondence, and Nobel Prize addresses. Thus, despite their rivalry, they actually complete each other in pursuing the greatness of their literary works.

The strengths and weaknesses of *Malaikat Cilik* can be explored using the insights of Ernest Hemingway and William Faulkner's views related to great literary works. In writing about the journey of the teenage girl, Uswatun Hasanah, one of the main characters, traces of Ernest Hemingway's *understatement* are readily apparent. In this case, the researcher focuses on the character's dialogue which must be the object of consideration. Many analysts, including Halliday (1994), have suggested that the language of dialogue involves, in essence, acts of exchange: conversationalists typically use language in the exchanging of information or services (Toolan, 2013: 184).

This is evident in the teenage girl or Uswatun Hasanah's utterances in her dialogue with the adult man, another main character, as follows:

“Sapa Ibu Siti Hasanah iki, Ndhuk?”

“Ibuku, Pak. Sing seda durung ana sesasi. Awal pasa iki.”

“Lha sapa jenengmu, Ndhuk?”

“Uswatun Khasanah. Saiki aku urip lola. Bapakku ana ngendi aku ora ngerti.”

(Sudadi, 2025: 99)

In the dialogue above, we discover the iceberg, or *understatement*. The name of Uswatun Hasanah comes from Arabic, an islamic name. Naturally, the person who gave her the name – her parents, especially her father – was a santri (one of three variants in Javanese society). This is further reinforced by her mother's name, Siti Hasanah, which is also an islamic name.

A discerning reader will be able to discern seven-eighths of what lies beneath the surface, or what is explicitly read. Implicitly, also known as *reading between the lines*, Uswatun Hasanah's father could be an islamic educated man with possible tendencies toward right-wing groups, sometimes called islamic fundamentalists. He could have been arrested on terrorism charges or the like.

This is evident in the way he raised Uswatun Hasanah to become a brave and egalitarian young woman. Uswatun Hasanah's father's Islamic education for her daughter can be seen in her daughter's words,

" ... Mbok aku diwenahi ngamal panjenengan. Mengko dakdongakne panjenengan dadi pejabat dhuwur sing makmur jibar-jibur."

(Sudadi, 2025: 94)

There's a touch of mockery in Uswatun Hasanah's praise. Such remarks are usually based on the idea that high-ranking officials are synonymous with prosperity. This contrasts with high-ranking officials, who are now hard to find (e.g. being extremely difficult to find a National Police Chief like Hoegeng Iman Santoso the late and someone with a similar character). Furthermore, Uswatun Hasanah says:

" ... Muga-muga dadi amal jariah. Rejekine Bapak dadi turah-turah. Bisa nyenengake putra wayah. Turahane kanggo tindak haji ana Mekkah Mukaromah," kandhane ndremimil kaya wong ngabulake kendhuren.

(Sudadi, 2025: 95).

Ki Sudadi also uses *understatement* techniques when describing the narrator's character. The narrator, the adult man, refers to his wife as his *queen*, orders her to buy supplies for Eid, and goes shopping on an old motorcycle. Referring to his wife as his queen indicates the narrator's deep respect and possibly even fear of his wife. And, being asked to buy Eid supplies by his wife supports the idea that the husband's position at home is not truly the head of the family. However, *understatement* technique does not mean not to have problem in it. The problem can be found in the literary rivalry between Ernest Hemingway and William Faulkner, as we know that both of them are American modernist. In this case, Fruscione (2012: 2) states that this dialectic of American modernists was manifested textually through their fiction, nonfiction, correspondence, and Nobel Prize addresses. Faulkner and Hemingway used these texts to debate—and spar over—the forms, experimentations, and styles of modernism in America, both indirectly and directly.

The rivalry between Hemingway and Faulkner can be read in the texts they wrote. They seemed to criticize one another. And, actually, criticism is not unfamiliar among the authors. In this case, Leech (2013) states that criticism involves giving reasons in favour of a given aesthetic appreciation, and since such a reasoned argument can take the form of 'explaining' aesthetic terms by means of non-aesthetic terms ... of critical statements. We can see that such criticisms, coming from Faulkner or the other way around, strengthened or sharpened their literary craftsmanship.

The weaknesses of *Malaikat Cilik* can be found in the literary rivalry between Ernest Hemingway and William Faulkner. Fruscione (2012: 54) states that while Faulkner was not as outspokenly critical of Hemingway, he did seek to eclipse him, to make a better name for himself. In the process, a marked professional agon emerged between them during the 1930s and continued until their deaths in the early 1960s. Furthermore, he writes that reading Faulkner's 1947 letters to Hemingway concurrently with his later statements about his ranking demonstrates that Faulkner did not want his ranking to be seen solely as derisive commentary on Hemingway himself, only on what, to his mind, were Hemingway's limited artistic abilities (Fruscione, 2012: 149-150).

When examined from William Faulkner's perspective, the weakness of *the Malaikat Cilik* short story lies especially in its intellectual shallowness. In this case, related to William Faulkner criticism toward Ernest Hemingway, Fruscione (2012: 146) states that including himself in this list of "failures", Faulkner reiterates that his critique referred only to Hemingway's writing—which "did it fine" but was not pushed far enough. Furthermore, Faulkner famously expressed this criticism in 1947 by stating that Hemingway "has never been known to use a word that might send a reader to the dictionary". Besides, he said that the implication was that Hemingway's understatement was a "safe" form of writing that avoided the complexity of human emotion and intellect (Cole, 2021). Such criticisms can also be used to examine *Malaikat Cilik* in order that we can also find its weaknesses.

The weaknesses of *Malaikat Cilik*, this can be found in the sentences that describe the actions of the narrator of this story. If we don't want to say this writing is intellectually shallow, the narrator's descriptions could certainly be more elaborate. For example, he was still wearing his uniform with his official attributes when he was asked to shop for Eid necessities at his house. This would align with the term *permaisuri* or queen for his wife (not just *kanca wingking* or *ibune bocah*), which indicates the

narrator's position in the house. With this attribute, Uswatun Hasanah's actions towards him become reasonable. Another thing that also needs to be deepened so that it doesn't seem odd is the narrator's behavior towards Uswatun Hasanah. By dropping fifty thousand rupiah, considered a large sum of money by most people, certainly requires a more reasonable reason. For example, Uswatun Hasanah, in the narrator's eyes, reminded him of his child or former lover who had died. This one-sentence explanation could have added depth to the story.

Another finding, concerning language, is also an interesting linguistic phenomenon. There is an Indonesian influence in Ki Sudadi's writing. This is interesting because this short story was published in the Javanese magazine *Jayabaya*, one of the magazines that serves as a “barometer” of Javanese literature and Javanese writing. In this short story, the Indonesian words such as *keren*, *gengsi*, and *target* can be found. This raises the question: was all this intentional on the part of the author or was it careless? Whether intentional or careless seems to be the case; what is important is that the words or phrases used by the author have gained the approval of the *Jayabaya* editorial team, which may declare that *keren*, *gengsi*, and similar words (Indonesian words) are acceptable as Javanese.

Finally, the researcher should mention the Javanese scholar's statement related to *understatement* which is originated from western literary world. In discussing Javanese short story, Santosa and Endraswara (2023: 170) states that writers must prepare everything related to the story idea, social message, moral message, and values they wish to convey to readers, whether implied or explicit, by developing an outline. Thus, the terms of being implied or explicit is not unfamiliar in Javanese literary world. The term *understatement* is closely related to *being implied* in conveying idea, social and moral messages, and values.



Picture of webinar poster

Source: Kemendikdasmen

CONCLUSION

Examining the winners of the 2026 Rancage Prize through research is one of some ways to understand the current development of modern Javanese literature, in addition to appreciating the publication of the winning literary works. Pointing out both the strengths and weaknesses of the literary works is a form of balanced appreciation. This is important because researchers have an academic responsibility to be objective in their appreciation which may involve both praise and criticism. The researcher's background in English education leads him to use the perspective of American literature in particular and English literature in general. The use of Ernest Hemingway's understatement technique is a distinctive feature of the short story *Malaikat Cilik* by Ki Sudadi, included in the short story collection of the same title that won the 2026 Rancage literary prize from an English literary perspective. As a counterpoint, William Faulkner's views, which criticized Ernest Hemingway's writing techniques, are included to also critique the short story *Malaikat Cilik*.

ACKNOWLEDGMENTS

The researcher thanks to Kemendikdasmen, Balai Bahasa Jawa Tengah which held a webinar entitled Bedah Buku Malaikat Cilik Karya Ki Sudadi Penerima Hadiah Sastra Rancage 2026 on Thursday, February 19, 2026 on which the researcher was one of the four presenters.

REFERENCES

- Bennett, Andrew. & Royle, Nicholas. 2004. *An Introduction to Literature, Criticism and Theory*. Pearson Education Limited. Edinburgh Gate, Harlow CM20 2JE. United Kingdom. Third edition published in Great Britain in 2004
- Cole, Nicolas. 2021. *Are You Hemingway Or Are You Faulkner?* <https://nicolascole77.medium.com/are-you-hemingway-or-are-you-faulkner-a0257a5d07fb>
- Cox, Thomas. 2024. Hemingway's iceberg theory: How to infuse your writing with subtext and realism. <https://huntingthemuse.net/library/hemingways-iceberg-theory>
- Damono, Sapardi Djoko. 2006. *Pengarang, Karya Sastra dan Pembaca*. LiNGUA: Jurnal Ilmu Bahasa dan Sastra. Vol 1, No 1. <https://doi.org/10.18860/ling.v1i1.540>
- Fruscione, J. 2012. *Faulkner and Hemingway: Biography of a Literary Rivalry*. Columbus. The Ohio State University Press. <https://kb.osu.edu/server/api/core/bitstreams/c55811e5-56db-5e31-9799-457378cdf589/content>
- Haase, Fee. 2009. *English Language, Linguistics and Literature*. Selected Readings of Classical Writings for Linguistic Theory, Literature History, and Applications of the English Language. ffhprints-00364943f
- Geertz, Clifford. 1976. *The Religion of Java*. Chicago: The University of Chicago Press
- Leech, Geoffrey. 2013. *Language in Literature Style and Foregrounding*. Routledge 2 Park Square, Milton Park, Abingdon, Oxon OX14 4RN
- Maryanto. 2023. *Trigatra Bangun Bahasa*. Badan Pengembangan dan Pembinaan Bahasa. Kementerian Pendidikan Dasar dan Menengah. <https://badanbahasa.kemendikdasmen.go.id/artikel-detail/3955/membaca-trigatra-bangun-bahasa>
- Pirie, David B. 2002. *How to Write Critical Essays*. A guide for students of literature. This edition published in the Taylor & Francis e-Library, 2002
- Ramet, Ade'le. 2007. *Creative Writing*. A division of How To Books Ltd. Spring Hill House, Spring Hill Road, Begbroke, Oxford OX5 1RX. United Kingdom.
- Santosa, E. & Endraswara, S. 2023. *Sastra Jawa Kawentar Teori dan Perkembangannya*. Purworejo: Surya Aksara Press
- Sarwadi. 2021. Pengajaran Apresiasi Cerpen di Sekolah Menengah Atas. *Pengajaran Sastra*. Ed. Jabrohim. Edisi Ke-2. November 2021. Pustaka Pelajar. Celeban Timur UH III/548 Yogyakarta 55167
- Sedgwick, Fred. 2002. *How to Write Poetry and Get It Published*. Continuum. The Tower Building, 11 York Road, London SE1 7NX. 370 Lexington Avenue, New York, NY 10017-6503. www.continuumbooks.com © Fred Sedgwick 2002
- Sudadi, Ki. 2025. *Malaikat Cilik*. Sengon, Trasan, Bandongan, Magelang: Tidar Media
- Sudadi. 2022. *Doa Si Keben (Dongane Si Keben)*. Balai Bahasa Provinsi Daerah Istimewa Yogyakarta Kementerian Pendidikan, Kebudayaan, Riset, dan Teknologi
- Stake, R.E. (2010). *Qualitative Research: Studying How Things Work*. New York: The Guilford Press. A Division of Guilford Publications
- Toolan, Michael. 2013. *Language in Literature An Introduction to Stylistics*. 2 Park Square, Milton Park, Abingdon, Oxon: Routledge

CURRICULUM VITAE

Complete Name : Junaedi Setiyono
Institution : Universitas Muhammadiyah Purworejo
Education : Pendidikan Bahasa Inggris
Research Interests : Translation, Writing, and Literature