



Sutasoma: Jurnal Sastra Jawa

<http://journal.unnes.ac.id/sju/index.php/sutasoma>



Analysis of Iconic Grammatical Elements of the *Sesulih Pratama Purusa* Phrase in the Text of Raden Said Published by Perpunas Press

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DOI: <https://doi.org/10.15294/sjsi.v13i1.12448>

Submitted: August 22nd, 2024 Accepted: June 16th, 2025 Published: June 27th, 2025

Abstract

This research aims to (1) analyze the grammatical elements of *sesulih pratama purusa* phrases or third-person pronominal phrases found in the transliterated book of Raden Said text. (2) explain the types of iconicity of *sesulih pratama purusa* phrases or third-person pronomina phrases found in the transliterated book of Raden Said text; and (3) describe the reference form and meaning of the iconicity of *sesulih pratama purusa* phrases or third-person pronomina phrases found in the transliterated book of Raden Said text. Data collection was conducted using the listening method with a note-taking technique. The data were analyzed using agih method with semantic approach. This study found that the grammatical elements of third-person pronomina phrases and nomina phrases hold the most usage role, as many as 20 times from the total data of 28 third-person pronomina phrases. A total of 28 forms of third-person pronominal phrases were found to be the most iconic in the form of symbols. The most common reference for third-person pronoun phrases is endophoric reference, anaphora, followed by katafora.

Keywords: *third-person pronoun phrases, iconic, meaning.*

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p-ISSN 2252-6307

e-ISSN 2686-5408

INTRODUCTION

Manuscripts are written relics of ancestors on paper, *daluwang*, and palm leaves (*lontar*) that contain the civilization of society in the past (Oman Fathurahman, 2015). *The manuscripts are generally about religion, history, law, folklore, moral teachings, and others* (Niswah, Pudjastawa, and Endraswara 2021). The content of these written artifacts of traditional ancestors

encompasses phenomena of life in ancient society that are still relevant and need to be studied and applied in present times. Fields such as economics, politics, social issues, culture, history, law, literature, language, and so on become discussion topics within the manuscripts.

New Javanese manuscripts are fascinating examples of archipelago

manuscripts when studied from the perspectives of economics, politics, social culture, history, law, literature, and language. The interest in learning one example of New Javanese manuscripts compared to pre-New Javanese manuscripts includes: (1) their availability can still be found in several traditional library collections; (2) some of their language can still be heard at formal language pambiwara events, and (3) based on their content, they encompass values in various areas of life. New Javanese literature is associated with the emergence of written *serat*, *suluk*, and *babad* (Alhamami 2018). Widyastuti explains that during the transitional period and the New Javanese era, various types of Javanese literary works were produced by notable, prolific poets who carried the mission of Islamic teachings, such as the poet Raden Ngabehi Yasadipura and Raden Ngabehi Ranggawarsita (2022). The language media in the New Javanese manuscript is more dominated by the poets' use of the Kawi language.

The hierarchical components of the use of Kawi language in newly created Javanese manuscripts in the form of songs are very varied, both in the realm of *phonology* (the study of sounds), *morphology* (the study of words), *syntax* (the study of sentences), *semantics* (the study of meaning), and *semiotics* (the study of signs and the process of signification).

Set against a background of a language that has meaning and serves as a medium in Javanese manuscripts, this research study focuses on semantic theory. The meaning of the language is the object of semantic study

(Subroto 2011). Subroto (2011) Categorizes the types of meanings about types of semantics as follows: (1) lexical meaning; (2) structural or grammatical meaning; (3) sentence meaning and utterance meaning; (4) discourse meaning; (5) cultural meaning; and (6) literal and non-literal meaning.

The author's process of bringing forth represented language into sounds, words, phrases, or sentences is very creative. The author minimizes readers' boredom in reading their work by presenting phrases such as *sesulih pratama purusa* as 'the first person' or third-person pronouns.

The text resulting from the transcription of the manuscript titled Raden Said, published by Perpunas Press and part of the collection of the Demak Regency Library, is an example of a new Javanese manuscript text that showcases the diversity of language processes. This linguistic diversity is due to the terms and characters within the manuscript varying significantly from one another or across different periods (Butar-Butar, 2015). One example is the use of third-person pronoun phrases. Examples of third-person pronoun phrases found in the text of Raden Said (the transcription) include: *sang kusuma*, *kusuma rara*, *sang wiku*, *sang pekik*, *sang prabu*, *sang nata*, *sang kalih*, and so on.

The diversity of the third-person pronoun phrases is a style of language play by the author and is not used carelessly. *Frase sesulih yaiku frase kang intine awujud tembung sesulih utawa bakuning frasa awujud tembung sesulih*, 'a substitute phrase which is fundamentally a pronoun, or the primary phrase is in the form of a pronoun' (Sumarlam

2008). Padmosoekotjo explains the meaning of third person pronouns as substitutes for third persons, such as: *dheweke* (they), *piyambakipun*, *panjenenganipun* (themselves), and others 'substitutes for third person, such as: he, himself, she, and so on' (1987).

A phrase is a combination of two or more words that creates a new meaning, whether in the form of a basic pattern, a sentence, or not, which minimally has two constituent elements, namely the parts that directly form the phrase (Parera 2009). A phrase is included as an expression unit that exists within a language (Wijana 2015). Ramlan clarifies that a phrase is a component of a clause consisting of two or more words that does not exceed its functional limits as a subject, predicate, or object (2005).

A phrase within a sentence or standing alone certainly has a construction. According to Parera, this phrase construction is divided into two, namely (1) endocentric phrases, which are units of phrase construction that function and distribute the same towards one of its constituent members; and (2) exocentric phrases, which are units of phrase construction that do not behave the same as their constituent members (2009).

Parera added that endocentric phrases are divided into 2, namely attributive and coordinative endocentric phrases, while exocentric phrases are divided into 3, namely directive, connective, and predicative exocentric phrases (2009). According to Ramlan, endocentric phrases are divided into 3, namely: coordinative endocentric (its elements are equal and can be connected with the words 'and' or 'or'), attributive (its elements

are not equal, cannot be associated with the words 'and' or 'or'), and appositive (its elements can assist or represent each other) (2005).

Examples of phrases using third-person pronouns or third-person pronoun phrases found in the transcription results of Raden Said's text above are forms of minimizing word repetition. Minimization refers to using other words that have the same meaning but still refer to the previous words. Phrases or words that have references in language are called expression units (Wijana 2015). The above phrases can be termed 'referents', while the words or phrases referred to beforehand or afterwards can be termed 'references'.

Based on the type of reference, Wijana divides units of expression into three forms, namely (1) nouns (units of expression with very unique references, such as Mount Agung and Lake Batur; (2) pronouns (units of expression whose references depend on the context of use or previously mentioned units (anaphora), such as: he, they, and so on; and (3) noun phrases (using various attributes that may number more than one, such as this chatty old grandmother, that red algebra book, and so on (2015).

Language arrangement within a text will reference or relate to one another. The reference to something previously mentioned is called anaphora (Wijana 2015), while a word that is mentioned earlier will refer to a word mentioned later, which is referred to as cataphora (Rosita et al. 2022). Alwi and colleagues in Rosita and others add that reference or referencing is a relationship between languages that encompasses an object or thing located in the world that serves as a

reference for that language unit (Rosita et al. 2022). Rosita and others further add that referencing can be in the form of endophora, which is textual (the reference is within the text), and exophora, which is situational (the reference is outside the text) (2022).

Linguistic forms such as sounds, syllables, morphemes, words, phrases, clauses, sentences, paragraphs, and colors have a relationship with the meanings they express (Wijana and Rohmadi 2011). Based on the explanation by Wijana and Rohmadi, phrases have meanings based on their references. Aminuddin explains that meanings in language are created from a mutual agreement among its speakers to connect words with objects or concepts in the real world, thus creating a shared understanding among speakers (2015). According to Keraf, meanings change: (1) broadening of meaning, (2) narrowing of meaning, (3) amelioration, (4) pejoration, (5) metaphor, and (6) metonymy (2009).

The variety of *sesulih pratama purusa* (primary pronoun phrases) or third-person pronoun phrases mentioned above certainly has iconic values that are presented in the text transcription results of Raden Said. The iconicity that is linguistically related in Javanese is quite diverse, concerning sound quality or phoneme value, syllable forms, sequential sound change values, sound imitation, the placement of morphemic elements, phrases, single sentences, compound sentences, and multi-dimensional discourse sentences (Sudaryanto 1989). Sudaryanto's explanation indicates that the presence of third-person pronoun phrases can have its uniqueness. This iconicity is related to the

values contained in the meaning of the presence of the third-person pronoun phrase or third-person pronoun.

The meaning, according to Wijana, is the connection between words and what is referred to (2015). Wijana adds that the meaning of a word is not only related to what it refers to (denotation), but there are also various shades of meaning (subtle and coarse) as part of the depiction of its culture. (2015).

According to Masful, values are considered good, desirable, valued, and always connoting positive things deemed important for life (2017). Language serves as a thinking tool when interacting with others and is a guide when viewing a value within social facts. To obtain value in the iconicity of a language, it is necessary to pay attention to: (1) the aspects, elements, and parts of reality that are iconically represented; (2) the form of its iconicity; and (3) the formal characteristics of its iconicity (Sudaryanto, 1989).

Research on the iconicity of third-person pronoun phrases requires a literature review to clarify the focus of the problem, research gaps, and to determine the contributions of the research. Through the results of this review, the researcher obtained the following findings.

The research titled '*Analysis of Grammatical Cohesion Discourse Endophoric Reference in a Short Story "Aku Cinta Ummi Karena Allah" by Jenny Ervina*', by Rosita and colleagues, aims to provide knowledge about the issues of cohesion within discourse elements, specifically in the grammatical cohesion of endophoric references that are anaphoric and cataphoric. This research

focuses on the text of a short story and finds grammatical cohesion of endophoric referencing that is anaphoric and cataphoric in the form of personal pronouns (Rosita et al. 2022).

Dona Cantika and colleagues (2022) in a study titled *Analysis of Personal Pronouns in the Minangkabau Language in the Kenagarian Simpang Kapuak area of Mungka Subdistrict, Lima Puluh Kota Regency* enhance our understanding of the personal pronoun system of the Minangkabau language. This research successfully revealed various forms of pronouns used in different social contexts, focusing on the Kenagarian Simpang Kapuak community. The study results show that personal pronouns are uniquely used in the Minangkabau language.

A previous study by Muhamad Sarifuddin (2021) Examined demonstrative and personal pronouns in the Sasak language, particularly in the *Base Sasak Jamaq* and *Base Sasak Alus* dialects. The research found many different pronouns; interestingly, there was no gender distinction in using pronouns.

The iconic value of the 'angkot gaul' (trendy minibus) in Padang City has been discovered in previous research by Masful (2017) titled *'Iconic Value: Packaging on "Angkot Gaul" in Padang City'* to investigate the meanings contained in the physical changes of the angkot, such as color, stickers, and music. This study utilizes a semiotic method. This study enhances our understanding of how 'angkot gaul' functions as a means of transportation and a way for drivers and the people of Padang to express themselves and their identity.

Based on previous research findings and the research plan to be conducted, it can be concluded that the focus of this research has not been done before. This study concentrates on the iconicity of third-person pronoun phrases or third-person pronoun phrases and the iconic value that is objected in the book resulting from the transcription of the Raden Said manuscript. The data sources used in previous research have also not been found within the context of Javanese literary works. Based on several backgrounds mentioned above, this study will explain the grammatical elements, types, reference forms, and iconic meanings of the *sesulih pratama purusa* or pronoun phrases found in the book, resulting from the transcription of Raden Said's text.

METHOD

This type of research is qualitative and uses a descriptive method. Widodo explains that this descriptive method describes or presents something according to the existing reality. Descriptive research is intended to provide symptoms, events, and facts systematically and accurately (Hardani et al. 2020). The data source for this research is written data from the transliteration of Raden Sahid's text by R Adi Deswijaya, published by Perpunas Press in 2023. This transliterated book is used as a data source because it represents research conducted systematically on documents (Hardani et al. 2020). The research data relates to the phrase *'tembung sesulih pratama purusa'* or third-person pronoun phrases. The data is necessary to find all the elements that need to be known (Hardani et al. 2020).

Data collection was conducted using observation and note-taking techniques. The use of observation and note-taking methods was carried out because the data for this research is in written form (Rosdiana 2020). The observation referred to here is to look for third-person pronoun phrases. At the same time, note-taking is the follow-up to the previous observation findings, which are then recorded and classified. Data collection through the observation and note-taking techniques is quite effective in exploring the variations in the use of third-person pronouns in the data sources of this research because (1) the researcher can directly observe the authentic use of pronoun data; (2) the researcher can note the forms and usages of the pronoun references; (3) it is suitable for sources of data in the form of literary texts; and (4) the data obtained can be classified to analyze the meanings and functions of pronouns.

The data analysis of this research uses the distribution method with advanced substitution techniques through a semantic approach. This substitution technique is done by replacing some aspects in the linguistic units found in the data with certain other elements outside of those linguistic units (Sudaryanto 2015).

Objectivity and accuracy in identifying the types and iconic meanings of pronouns in this study are considered by considering the theoretical and technical aspects. The theoretical aspect involves classifying and interpreting the types of pronouns and their iconic meanings according to the clarity of existing theories. The technical aspect is carried out using the triangulation of theories and

methods. The theory has been represented in the theoretical aspect above, while the method is applied during data collection and data analysis.

RESULT AND DISCUSSION

After collecting data through observation and notes according to the research problems, relevant data was found with phrases referring to the third-person pronoun, among others.: *sang kusuma* (13 data), *kusuma rara* (3 data), *kusuma yu* (1 data), *sang yogi* (16 data), *sang retna* (69 data), *sang ayu* (5 data), *sang dewi* (7 data), *sang sinom* (1 data), *sang tapa* (11 data), *sang dyah* (56 data), *sang wiku* (15 data), *sang pekik* (6 data), *sang Komajaya* (1 data), *sang lir Ratih* (2 data), *sang rajasunu* (2 data), *sang rajaputra* (2 data), *sang nglir sinom* (2 data), *sang putri* (6 data), *sang aji* (43 data), *sang prabu* (47 data), *sang nata* (78 data), *sang mulku* (1 data), *sang bagus* (3 data), *sang binagus* (2), *sang namur* (1 data), *sang aulun* (3 data), *sang mindha* (3 data), and *sang kalih* (3 data).

The twenty-eight forms of the third-person pronominal phrases above will be studied using a semantic approach through iconic analysis. The approach is conducted with the hope of understanding how these phrase forms become icons or representations of something, whether it be social status or cultural values. This Pronominal Phrase of Person will subsequently be abbreviated as FPP.

The twenty-eight forms of the third FPP above, 402 data points were found. A total of 402 data points distributed across these 28 forms of phrases will be displayed representatively in the following discussion.

Grammatical Elements of the Third Person Pronoun (*Frasa Tembung Sesulih Pratama Purusa*)

Sentences have grammatical elements that serve as building blocks, just as phrases are part of sentence formation. Phrases have core elements and modifiers. The following are the grammatical elements of the third FPP based on the data collected through observation and note-taking.

(1) *Sang kusuma, the flower*. Viewed from its grammatical elements, the phrase *sang kusuma* 'the flower' includes noun phrases, because the core element of the phrase is a noun, *kusuma* 'flower'. The word '*sang*' is a limiting word indicating a part of its core element.

(2) *Kusuma rara* 'girl flower'. When viewed from its grammatical elements, the phrase *kusuma rara* 'girl flower' is classified as a noun phrase, because the core element of the phrase is *kusuma* 'girl', while the modifier is the core noun element *kusuma* 'flower'.

(3) *Kusuma yu* 'beautiful flower'. The core element of this phrase is the noun *kusuma* 'flower', making this phrase a noun phrase, with the qualifying element *yu* 'beautiful'.

(4) *Sang yogi, the sage*. *Sang yogi* 'the sage' is categorized as a nominal phrase because it has a core nominal element '*yogi*' and a qualifying element '*sang*'.

(5) The *sang retna* 'the princess'. The word *retna* 'the princess' has the core noun element *retna* 'princess', and its qualifier is the article *sang* 'the'. The phrase *sang retna* 'the princess', is called a nominal phrase.

(6) The phrase '*sang ayu*' means 'the beautiful one'. The core element of the phrase '*sang ayu*'

is the adjective *ayu*, meaning 'beautiful', while the limiting element is the article *sang*. This phrase is referred to as an adjectival phrase.

(7) '*sang dewi*' translates to 'the goddess'. '*sang dewi*' is a nominal phrase because it has the core nominal element '*dewi*', meaning 'goddess', and the modifier is the article '*sang*'.

(8) *Sang sinom* means 'the young girl.' The phrase *sang sinom* consists of the core noun *sinom* 'young girl,' and its determiner is the article *sang* 'the'. The core element of this phrase is included in the nominal phrase.

(9) *Sang tapa* means 'the hermit'. The phrase in data (9) is classified as a verb because it contains the core verb *tapa*, meaning 'to meditate', with the particle *sang* as its qualifying element.

(10) The phrase *sang dyah* means 'the princess'. The phrase *sang dyah* 'the princess' has the core noun element *dyah* 'princess' and the qualifying element the article *sang* 'the', thus it is called a noun phrase.

(11) '*sang wiku*' means 'the sage'. The core element of the phrase '*sang wiku*' is the noun '*wiku*', which means 'sage'; the limiting element is the article '*sang*', a nominal phrase.

(12) The phrase '*sang pekik*' means 'the handsome one'. The grammatical element of this phrase indicates that the word '*sang*' serves as a limiting element, and the adjective '*pekik*' means 'handsome' as its core element; thus, the phrase '*sang pekik*' is classified as an adjectival phrase.

(13) *Sang Komajaya* 'sang Kamajaya'. The phrase *sang Komajaya* 'sang Kamajaya' includes a nominal phrase, based on the core element, the noun *Kamajaya* 'Kamajaya' and its modifier, which is the article *sang* 'The'.

(14) The phrase '*sang lir Ratih*' means 'like Ratih'. The phrase '*sang lir Ratih*' is classified as a nominal phrase because it contains the core noun element '*Ratih*' and the modifiers, which are the article '*sang*' and the conjunction '*lir*', meaning 'like'.

(15) '*sang rajasunu*' means 'the son of the king'. '*Sang rajasunu*' is categorized as a noun phrase because it has the core element '*rajasunu*', which means 'son of the king' and contains the determiner '*sang*'.

(16) The *rajaputra* meaning 'son of the king'. This phrase is nominal, as it has the core nominal element *rajaputra* 'son of the king' and the modifying element the article *sang* 'the'.

(17) '*sang nglir sinom*' means 'like a young girl'. This phrase has the core noun element '*sinom*' meaning 'young girl', along with its modifying element, the article '*sang*', and its conjunction '*lir*' meaning 'like'.

(18) The phrase *sang putri* means 'the princess'. This phrase has the core noun element *putri* or 'princess' and the qualifying element *sang* or 'the', making it a noun phrase.

(19) The phrase *sang aji* means 'the king'. This phrase is classified as a nominal phrase because the core element of this phrase is the noun *aji*, which means 'king', and the qualifying element is the article *sang*, which means 'The'.

(20) '*sang prabu*' means 'the king'. The core element of the phrase in data 20 is the noun '*prabu*', and its modifier is the article '*sang*'; thus, it is classified as a noun phrase.

(21) '*sang nata*' means 'the king'. The phrase in data (21) is included as a nominal phrase because its core element is the noun '*nata*', meaning 'king', and its modifier is the article '*sang*' or 'the'.

(22) The phrase '*sang mulku*' means 'the king'. This phrase is classified as a nominal phrase because its core element is the noun '*mulku*', which means 'king'; its qualifying element is the article '*sang*'.

(23) '*sang bagus*' means 'the handsome one' in this context. The phrase next to it is adjectival, because it has the core adjective elements '*bagus*' meaning 'good' and '*tampan*' meaning 'handsome'; the limiting element is the article '*sang*'.

(24) The *sang binagus* means 'the one who is adorned'. The phrase in data (24) has the core adjectival element *binagus* 'adorned' and the qualifying element the article *sang* 'the', thus it is classified as an adjectival phrase.

(25) The term '*sang namur*' means 'the masquerader'. Phrase (25) is categorized as a verbal phrase, as its core element is the verb 'namur', which means 'to disguise' or 'masquerade', and its modifying element is the article '*sang*'.

(26) The term '*sang aulun*' or 'the king' refers to this phrase as a nominal phrase, because its core element is the noun '*aulun*' meaning 'king', and the modifying element is the article '*sang*'.

(27) The term *Sang mindha* means 'the imitator'. The core element of the phrase *sang mindha* 'the imitator' consists of the verb *mindha* 'to imitate' and the article *sang*. This phrase is called a verb phrase.

(28) The phrase *sang kalih* means 'the two'. The phrase *sang kalih* 'the two' is a numerical phrase because it has a core element in the form of the numeral *kalih* 'two', while the limiting element is the article '*sang*'.

The type of iconicity in the phrase of the first-person pronoun (*sesuluh pratama purusa*) or third-person FPP

The explanation of the types of iconicity of the first-person pronouns (*sesuluh pratama purusa*) or third-person FPP will elaborate on linguistic icons and the formal characteristics of iconicity. The iconic form of the third FPP is all phrases. Here is the discussion.

(1) The phrase '*sang kusuma*' means 'the flower'. The linguistic icon takes the form of a symbol. The formal characteristic of its iconicity is a complete phrase.

(2) The phrase *kusuma rara* means 'girl flower'. The linguistic icon takes the form of a symbol. The formal characteristic of its iconicity is that one of the nouns in the phrase acts as a simile.

(3) The phrase '*kusuma yu*' means 'beautiful flower'. A linguistic icon is a symbol. The formal characteristic of its iconicity is a single word as a simile.

(4) The phrase *sang yogi* means 'the sage'—a linguistic icon as a profession. The formal characteristics of its iconicity are in a complete phrase.

(5) The phrase '*sang retna*' means 'the princess'. A linguistic icon represents gender. The formal characteristic of its iconicity is in a complete phrase.

(6) The phrase '*sang ayu*' means 'the beautiful one'. A linguistic icon represents a state. The formal characteristic of its iconicity is in one of the adjectival words.

(7) The phrase '*sang dewi*' means 'the goddess'—a linguistic icon in the form of gender. The formal characteristics of its iconicity are in a complete phrase.

(8) The phrase '*sang sinom*' means 'the young girl'. A symbol represents the linguistic icon. The formal characteristics of its iconicity lie in one of the nominal words as a metaphor of similarity.

(9) The phrase *sang tapa* means 'the ascetic'. The linguistic icon refers to a profession. The formal characteristic of its iconicity is in one complete phrase.

(10) The phrase " *sang Dyah* means 'the princess'. A linguistic icon in the form of gender. Its formal iconic characteristic is in one complete phrase.

(11) The phrase *sang wiku* means 'the sage'—a linguistic icon in the form of a profession. The formal characteristics of its iconicity are in a complete phrase.

(12) The phrase of *sang pekik* means 'the handsome one'—a lingual icon in the form of a state. The formal characteristics of its iconicity are in one of the words as an adjective.

(13) The phrase of *Sang Komajaya* 'Sang Kamajaya'. A linguistic icon in the form of similarity. The formal iconic characteristic is in one of the words as a noun.

(14) The phrase *sang lir Ratiih* 'like Rati'. The linguistic icon takes the form of similarity. The formal characteristic of its iconicity lies in one word as a conjunction.

(15) The phrase '*sang rajasunu*' means 'the prince of the king'. The linguistic icon represents a position. The formal characteristics of its iconicity lie in one of the words as a noun.

(16) The phrase '*sang rajaputra*' means 'the prince of the king'. The linguistic icon represents a position. The formal

characteristics of its iconicity lie in one of the words as a noun.

(17) The phrase *sang sinom* means 'like a young girl'. The linguistic icon takes the form of a symbol. The formal characteristic of its iconicity is found in one of the words as a conjunction and within the phrase as a figure of similarity.

(18) The phrase *sang putri* means 'the princess'—a linguistic icon in the form of gender. The formal characteristic of its iconicity is in a complete phrase.

(19) The phrase *sang aji* means 'the king'—a linguistic icon in the form of a position. The formal features of its iconicity are in one complete phrase.

(20) The phrase *sang prabu* means 'the king'. The linguistic icon represents a position. The formal characteristic of its iconicity is in a complete phrase.

(21) The phrase '*sang nata*' means 'the king'. The linguistic icon represents a position. Its formal iconicity is found in a complete phrase.

(22) The phrase '*sang mulku*' means 'sang raja'. A linguistic icon in the form of a position. The formal features of its iconicity are in one complete phrase.

(23) The phrase *sang bagus* means 'the handsome'. A linguistic icon in the form of a state. Its formal iconic characteristic lies in one of the words as an adjective.

(24) The phrase '*sang binagus*' means 'the handsome one'. The linguistic icon takes the form of a state. The formal characteristics of its iconicity lie in one of the words as an adjective.

(25) The phrase *sang namur* means 'the masquerader'. A lingual icon in the form of a

state. The formal characteristic of its iconicity lies in one word as a verb.

(26) The phrase *sang aulun* means 'the king'. The linguistic icon refers to a position. The formal characteristics of its iconicity are present in one of the words as a noun.

(27) The phrase *sang mindha* means 'the imitator'. The linguistic icon represents a state. The formal characteristic of its iconicity is in one of the words as a verb.

(28) The phrase '*sang kalih*' means 'the two'. The linguistic icon represents a state. The formal characteristic of its iconicity is in one of the words as numeric.

The form of reference and meaning contained in the iconic expression unit of the first-person pronoun phrase (*sesulih pratama purusa*) or the third-person FPP

The unit of expression of *sesulih pratama purusa*, the first person pronoun phrase or FPP in the book, resulting from the transcription of Raden Said's text, has references and meanings as follows. The details are presented in the table.

(1) FPP *Sang Kusuma* 'The Flower'

Table 1. FPP *Sang Kusuma* 'The Flower'

No	Third Person Pronoun Phrase	Previous Reference
1	<i>langkung ngungun sang kusuma</i> (II. Sinom/62/1)	<i>Nawangwulan nuli kundur praptèng wisma</i> (II. Sinom/57/9)
2	<i>sang kusuma Nawangsasi</i> (V. Semarangana/30/1)	<i>sang kusuma Nawangsasi</i> (V. Semarangana/30/1)

The phrase *sang kusuma* 'the flower' in

Table 1 refers to the previous words and phrases, namely *Nawangwulan* 'Nawangwulan' and *Nawangsasi* 'Nawangsasi'. Data (1) in Table 1 above is an anaphora reference referring to the previous phrase, *Nawangwulan*. Data (2) *sang kusuma* 'the

flower' includes a cataphoric endophoric reference because it refers to what follows, namely Nawangsasi 'Nawangsasi'.

The phrase '*sang kusuma*', which means 'the flower', mainly refers to a woman. *Kusuma*, which lexically means flower, undergoes a metaphorical change in meaning as indicated in Table 1, which is a meaning derived from the similarity in function between two objects. *Kusuma*, meaning flower, has a beautiful appearance and a fragrant scent, referring to Nawangwulan and Nawangsasi. Both of these references are female characters, and from a cultural perspective, especially Javanese, the word *kusuma* has the connotation of a woman of noble lineage or a sage. The word '*sang*' in Table 1 always precedes the noun *kusuma* 'flower', thus creating an emphasis or particular nuance to the word *kusuma* 'flower', referring to noble female figures or serving to show respect. The article '*sang*' itself, according to Chaer in Muliana, serves to glorify the word it accompanies (2023).

(2) FPP *Kusuma Rara* 'girl flower'

Table 2. FPP *Kusuma Rara*

No	Third Person Pronoun Phrase	Previous Reference
1	<i>panggih kusuma rara</i> (5. Semaradana/2/5)	<i>lawan arinira Ni Kasiyan</i> (4. Dhandanggula/44/2)

The phrase *kusuma rara* 'girl flower' includes an anaphoric endophoric reference, referring to the previous phrase *ni kasiyan*, which means 'pity nini'. Like Table 1, which uses the phrase *kusuma*, the phrase *kusuma rara* in Table 2 also has a metaphorical meaning, not a lexical meaning that means flower. *Kusuma* means a noble lineage compared to a beautiful or pleasant flower. The inclusion of the word

rara, meaning 'girl', in the word *kusuma*, meaning 'flower', makes the third-person pronoun phrase in Table 2 mean a girl from a noble or a learned lineage.

(3) FPP *kusuma yu* 'bunga cantik'

Table 3. FPP *Kusuma Yu*

No	Third Person Pronoun Phrase	Previous Reference
1	<i>yata kusuma yu</i> (22. Dhandhanggula/a/27/7)	<i>Raras Sêkar</i> (22. <i>kêkasihe</i> Dhandhanggula/27/3)

The phrase *kusuma yu*, meaning 'beautiful flower' in Table 3 above, indicates an endophoric anaphora reference (previous reference) to a woman named *Raras Sekar*. The word *kusuma* in the phrase *kusuma yu* 'beautiful flower' is based on the character *Raras Sekar*, the descendant of a noble. The phrase *kusuma yu* means respect or exaltation through the use of *kusuma*.

(4) FPP *sang Yogi* 'The Sage'

Table 4. FPP *Sang Yogi*

No	Third Person Pronoun Phrase	Previous Reference
1	<i>Kapengin kadya sang yogi</i> (1. Semaradana/12/1)	<i>katur mring Jêng Sunan Benang</i> (1. Semaradana/3/7)
2	<i>payo seba sang yogi</i> (25. Durma/37/7)	<i>Jêng Sunan Giri lan Ngampèl</i> (26. Semaradana/1/3)

The phrase '*sang yogi*' 'the sage' in Table 4 data number (1) takes the form of an anaphoric endophoric reference, while in data (2) it takes the form of a cataphoric endophoric reference (subsequent reference). The phrase '*sang yogi*' 'the sage' refers to *Jeng Sunan Benang*, *Jeng Sunan Giri*, and *Ngampel*. These references are figures of spiritual leaders from Java; thus, the phrase '*sang yogi*' carries the

lexical meaning of a revered priest (with the presence of the honorific 'sang').

(5) FPP *sang retna* 'the princess'

Table 5. FPP *Sang Rêtna*

No	Third Person Pronoun Phrase	Previous Reference
1	<i>sang rêtna tumut dhahar</i> (1. Semaradana/20/5)	<i>Rasawulan putri Tuban</i> (1. Semaradana/19/4)
2	<i>Dadya sang rêtna pratignya</i> (2. Sinom/35/1)	<i>risang rêtna Nawangsasi</i> (2. Sinom/34/2)
3	<i>sang rêtna anaauri</i> (2. Sinom/40/5)	<i>Nawangwulan nami ulun</i> (2. Sinom/40/6)

The phrase reference of *sang retna* 'the princess' in numbers (1) and (2) of Table 5 indicates a reference in the form of endophoric anaphora, while number (3) is in the form of endophoric cataphora. The phrase references such as *Rasawulan*, *Nawangsasi*, and *Nawangwulan* represent female characters of noble descent or ancestors; hence, the phrase *sang retna* carries the meaning of respect to exalt, accompanied by the honorific word *sang*, which serves to glorify or exalt.

(6) FPP *sang ayu* 'The Beautiful One'

Table 6. FPP *Sang Ayu*

No	Third Person Pronoun Phrase	Previous Reference
1	<i>warnanên malih sang ayu</i> (1. Semaradana/25/6)	<i>Rasawulan putri Tuban</i> (1. Semaradana/19/4)
2	<i>ngidham kaworan sang ayu</i> (5. Semaradana/48/6)	<i>Rêtna Kasiyan abranti</i> (5. Semaradana/53/1)

The reference phrase *sang ayu* 'the beautiful one' in Table 6 is in the form of words and phrases, including: *Rasawulan*, and *Retna Kasiyan*. Data (1) presents anaphoric endophora, while data (2) is cataphoric

endophora. *Sang ayu* has the lexical meaning of a beautiful woman and has a value of exaltation based on respect when *the honorific prefix accompanies ayu 'sang'*.

(7) FPP *sang Dewi* 'The Goddess'

Table 7. FPP *Sang Dewi*

No	Third Person Pronoun Phrase	Previous Reference
1	<i>Anuli siram sang dèwi</i> (1. Semaradana/26/1)	<i>Rasawulan putri Tuban</i> (1. Semaradana/19/4)
2	<i>Duk lagya ngidham sang dèwi</i> (20. Semaradana/14/1)	<i>garwane Pangeran Sêndhang</i> (20. Semaradana/13/4)

The phrase '*sang dewi*', meaning 'The Goddess' in Table 7, shows a reference in the form of anaphoric endophora. The reference takes the form of words and phrases, namely *Rasawulan* '*Rasawulan*' and *garwane* (wife) *Pangeran Sendhang* ', the wife of *Pangeran Sendhang*'. The phrase '*sang dewi*' has lexical meaning, but the presence of the article '*sang*' emphasizes the value of honoring 'the goddess'.

(8) FPP *sang sinom* 'The Young Girl'

Table 8. FPP *Sang Sinom*

No	Third Person Pronoun Phrase	Previous Reference
1	<i>mring Rasawulan sang sinom</i> (1. Semaradana/27/1)	<i>mring Rasawulan sang sinom</i> (1. Semaradana/27/1)

The phrase '*sang sinom*', meaning 'the young girl' in Table 8, uses the reference word *Rasawulan*. This reference indicates an endophoric anaphora. The word '*sinom*' has the lexical meaning of young tamarind leaves used to symbolize a young girl. This connotation carries a metaphorical meaning. The honorific '*sang*' presence adds a particular meaning that elevates the young girl, *Rasawulan*, a

descendant of the pandita. The interpretation of the phrase here is a metaphorical interpretation, which is a change in meaning based on the similarity of its traits.

(9) FPP *sang tapa* 'The Hermit'

Table 9. FPP *Sang Tapa*

No	Third Person Pronoun Phrase	Previous Reference
1	<i>sang tapa branta ing manah</i> (1. Semaradana/26/7)	<i>Pramila Jêng Sèh Mahribi</i> (1. Semaradana/24/1)
2	<i>ing sapdanira sang tapa</i> (1. Semaradana/35/2)	<i>Sèh Maulana Mahribi</i> (1. Semaradana/32/1)

The term '*sang tapa*' or 'the hermit' in Table 9 is a phrase that has an endophoric anaphora reference. The presence of references to spiritual figures such as Jeng Seh Mahribi and Seh Maulana Mahribi creates the phrase '*sang tapa*'. The word '*tapa*', which lexically means to meditate, holds a more noble value with the presence of the honorific '*sang*'. The respect for these spiritual figures has led to the phrase '*sang tapa*'.

(10) FPP *sang dyah* 'The Princess'

Table 10. FPP *Sang Dyah*

No	Third Person Pronoun Phrase	Previous Reference
1	<i>sang dyah ngrasa kawirangan</i> (1. Semaradana/30/4)	<i>kagayat Sang Dyah Rasawulan</i> (1. Semaradana/28/4)
2	<i>amung Sang Dyah Jêng Ratu Andarawati</i> (28. Dhandhanggula/19/9)	<i>amung Sang Dyah Jêng Ratu Andarawati</i> (28. Dhandhanggula/19/9)

Based on its reference, the phrase '*sang dyah*', meaning 'the princess' in data (1) Table 10 above, indicates an anaphoric endophora. Data (2) includes a kataforic endophora reference. The word *dyah* means princess, and

when accompanied by the article *sang*, the phrase's meaning elevates to a higher value, which venerates a woman. The women referenced are *Sang Dyah Rasawulan* and *Jeng Ratu Andarawati*, noblewomen.

(11) FPP *sang wiku* 'The Priest'

Table 11. FPP *Sang Wiku*

No	Third Person Pronoun Phrase	Previous Reference
1	<i>nyuwun ngapuntên sang wiku</i> (1. Semaradana/35/6)	<i>Sèh Maulana Mahribi</i> (1. Semaradana/32/1)
2	<i>nulya mangkat sangking ngarsane sang wiku</i> (6. Pangkur/31/5)	<i>Kangjêng Sunan ing Ngampèl asih kèlangkung</i> (6. Pangkur/28/5)

References such as Seh Maulana Mahribi and Kangjeng Sunan in Ngampel are used for '*sang wiku*', which means 'the priest'. The reference for this phrase shows the presence of endophoric anaphora. All its references are situated before the phrase. The phrase '*sang wiku*', meaning 'the priest', has an ordinary lexical meaning because it follows its references in the form of the names of spiritual figures, which are then revered as a form of respect by adding the honorific '*sang*'.

(12) FPP *sang Pekik* 'The Handsome One'

Table 12. FPP *Sang Pekik*

No	Third Person Pronoun Phrase	Previous Reference
1	<i>anulya dhèhèm sang pèkik</i> (2. Sinom/36/8)	<i>Ki Jaka Tarup winarni</i> (2. Sinom/26/1)
2.	<i>langkung ngungun ningali marang sang pèkik</i> (4. Dhandhanggula/18/9)	<i>inggih kakung nama Dyan Bundhan Kèjawan</i> (2. Sinom/7/9)

When viewed in its reference, the phrase *sang pekik* 'The Handsome One' in Table 12 indicates an anaphoric endophora reference. The phrase '*sang tampan*' has a lexical

meaning of handsome for the word '*pekik*'. In contrast, the article '*sang*' serves as an enhancement that elevates the figures of Ki Jaka Tarup and Dyan Bundhan Kejawan, who are of noble lineage.

(13) FPP *Sang Komajaya* 'The resemblance'

Table 13. FPP *Sang Komajaya*

No	Third Person Pronoun Phrase	Previous Reference
1	<i>kadi ratih ingiring Sang Komajaya</i> (2. Sinom/47/9)	<i>anauri ya ingsun Kidang Têlangkas</i> (2. Sinom/39/9)

The phrase *Sang Komajaya* 'The resemblance' in Table 13 presents a reference in the form of anaphoric endophora. The use of the phrase *Sang Komajaya*, 'The resemblance', has the meaning of similarity or brings a resemblance. The mention of the noble figure of Jawa Kidang Telangkas is equated with Sang Komajaya, as a form of elevating that figure.

(14) FPP *Sang Lir Ratih* 'Like Ratih'

Table 14. FPP *Sang lir Ratih*

No	Third Person Pronoun Phrase	Previous Reference
1	<i>kawarnaa sang lir ratih</i> (2. Sinom/57/2)	<i>Sang Dyah Rêtna Nawangwulan</i> (2. Sinom/57/3)
2	<i>tan winarna pangghihira sang lir ratih</i> (7. Dhandhanggula/56/9)	<i>Sang Rêtna Rasawulan</i> (7. Dhandhanggula/50/6)

Both data of the phrase *sang lir ratih* 'like Ratih' in Table 14 show the presence of two reference forms, namely (1) endophoric anaphoric reference, and (2) endophoric cataphoric reference. The meaning of the phrase is to equate a noble descendant woman with Dewi Ratih, a goddess. The value of honoring the characters Sang Dyah Retna Nawangwulan and Sang Retna Rasawulan is

evident in the person's identification with Dewi Ratih.

(15) FPP *sang rajasunu*, 'the son of the king'

Table 15. FPP *Sang Rajasunu*

No	Third Person Pronoun Phrase	Previous Reference
1	<i>marang rajasunu</i> (4. Dhandhanggula/1/4)	<i>inggih kakung nama Dyan Bundhan Kêjawan</i> (2. Sinom/7/10)

The phrase *sang rajasunu*, 'the son of the king' in Table 15, indicates an endophoric anaphoric reference. The honorific prefix '*sang*' in this phrase signifies respect towards Dyan Bundhan Kejawan, a son of King Brawijaya.

(16) FPP *sang rajaputra*, 'the son of the king'

Table 16. FPP *Sang Rajaputra*

No	Third Person Pronoun Phrase	Previous Reference
1	<i>wau sang rajaputra</i> (4. Dhandhanggula/34/6)	<i>Radèn Bundhan Kêjawan</i> (4. Dhandhanggula/19/6)

The phrase in Table 16 is the same as in Table 15 above. The phrase '*sang rajaputra*', meaning 'the son of the king' in Table 16, shows an endophoric anaphoric reference. The honorific word '*sang*' in this phrase means respect for Raden Bundhan Kejawan, a son of King Brawijaya.

(17) FPP *sang nglir sinom* 'like the young girl'

Table 17. FPP *Sang Nglir Sinom*

No	Third Person Pronoun Phrase	Previous Reference
1	<i>nênggih sang nglir sinom</i> (3. Mijil/1/2)	<i>Nawangsasi kang tilar putrane</i> (3. Mijil/1/3)
2	<i>wau sang nglir sinom</i> (3. Mijil/11/2)	<i>lawan arinira Ni Kasiyan</i> (4. Dhandhanggula/44/2)

The phrase '*sang nglir sinom*' means 'like the young girl' in Table 17, referencing endophora and kataphora. The synonym that

has the lexical meaning of young tamarind leaf, through the emergence of the conjunction 'lir' meaning 'like', is used to refer to a young girl, specifically Nawangsasi and Ni Kasiyan, representing a connotative interpretation that is metaphorical. The honorific 'sang' presence adds meaning to elevate the young girls, namely Nawangsasi and Ni Kasiyan, as part of the noble lineage. The interpretation of the phrase here involves metaphorical meaning, indicating a change in meaning based on similarities in their characteristics.

(18) FPP *sang putri* 'the princess'

Table 18. FPP *Sang Putri*

No	Third Person Pronoun Phrase	Previous Reference
1	<i>Duk sêmana lawan arinira Ni wau ta sang putri</i> (3. Mijil/2/1)	<i>Kasiyan</i> (4. Dhandhanggula/44/2)
2	<i>wurinya sang putri</i> (23. Sinom/3/5)	<i>Raras Sêkar kékasihe</i> (22. Dhandhanggula/27/3)

The phrase *sang putri* means 'the princess'. Table 18 above shows the existence of two different references, where phrase number (1) indicates a forward endophoric reference, while phrase number (2) indicates a backward endophoric reference. The phrase '*sang putri*' means *putri* or 'princess'. It has the lexical meaning of a woman. At the same time, the honorific word '*sang*' attached to 'princess' gives the phrase a meaning that functions as a form of respect to a princess of noble descent, namely *Ni Kasiyan* and *Raras Sekar*.

(19) FPP *sang aji* 'the king'

Table 19. FPP *Sang Aji*

No	Third Person Pronoun Phrase	Previous Reference
1	<i>praptèng pura matur sang aji</i> (4. Dhandhanggula/9/5)	<i>Sang Nata Brawijaya</i> (2. Sinom/6/7)
2	<i>agêng alit ngidèni mring sang aji</i> (31. Pangkur/14/2)	<i>nama Sultan Bintara</i> (31. Pangkur/13/4)

Both phrases of '*sang aji*' meaning 'the king' in Table 19 above indicate the presence of anaphoric endophora reference. The phrase '*sang aji*', meaning 'the king', refers to a leader as a form of respect, with the honorific word '*sang*'.

(20) FPP *sang prabu* 'the king'

Table 20. FPP *Sang Prabu*

No	Third Person Pronoun Phrase	Previous Reference
1	<i>dhumateng sang prabu</i> (4. Dhandhanggula/9/7)	<i>Sang Nata Brawijaya</i> (2. Sinom/6/7)
2	<i>marang raka Sang Prabu Satmata</i> (7. Dhandhanggula/19/2)	<i>Sunan Giri ya Prabu Satmata</i> (7. Dhandhanggula/16/2)
3	<i>ngandika sang prabu</i> (7. Dhandhanggula/37/7)	<i>Pan kapêthuk Darmakusuma ji</i> (7. Dhandhanggula/37/1)

The phrase '*sang prabu*' in Table 20 shows the reference of endophoric anaphora. The phrase '*sang prabu*' means the mention of a king as a form of respect, with the presence of the honorific '*sang*'.

(21) FPP *sang nata* 'the king'

Table 21. FPP *Sang Nata*

No	Third Person Pronoun Phrase	Previous Reference
1	<i>Sang Nata Brawijaya</i> (2. Sinom/6/7)	<i>Sang Nata Brawijaya</i> (2. Sinom/6/7)

2	<i>sang nata malbèng kédhatun</i> (31. Pangkur/18/3)	<i>nama Bintara</i> (31. Pangkur/13/4)	Sultan
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The phrase '*sang nata*', meaning 'the king' in Table 21, number (1), shows an endophoric cataphora reference, while number (2) shows an endophoric anaphora reference. The phrase '*sang nata*' comes from the word '*nata*', meaning 'king', and the article '*sang*'. The meaning of the word '*nata*' as 'king' with the presence of the article '*sang*' carries a meaning of elevation or respect.

(22) FPP *sang mulku* 'the king'

Table 22. FPP *Sang Mulku*

No	Third Person Pronoun Phrase	Previous Reference
1	<i>putra dalèm sang mulku</i> (4. Dhandhanggula/19/4)	Brawijaya dulu (4. Dhandhanggula/18/7)

The phrase reference '*sang mulku*' or 'the king' indicates an endophoric anaphora reference. The phrase '*sang mulku*' consists of the word '*mulku*', which means king, and the honorific '*sang*', which means illustrious. The honorific '*sang*' attached to the word '*mulku*' carries a connotation of respect.

(23) FPP *sang bagus*, 'the handsome one'

Table 23. FPP *Sang Bagus*

No	Third Person Pronoun Phrase	Previous Reference
1	<i>binegal sang bagus</i> (4. Dhandhanggula/26/7)	Radèn Bundhan Kêjawan (4. Dhandhanggula/19/6)
2	<i>sarwi matur asrah tobat mring sang bagus</i> (6. Pangkur/15/5)	Radèn Patah (6. Pangkur/15/4)

Both phrases *sang bagus* 'the handsome one' in Table 23 above, indicate a reference in the form of anaphoric endophora. The structure of the phrase 'the handsome one'

undoubtedly refers to a male. The word 'handsome' is lexical; however, '*sang*' adds a deeper meaning of elevating or a form of respect.

(24) FPP *sang binagus*, 'the handsome one'

Table 24. FPP *Sang Binagus*

No	Third Person Pronoun Phrase	Previous Reference
1	<i>sarêng enjing gya pamitan sang binagus</i> (6. Pangkur/4/5)	lamun Radèn Patah badhe narpati (6. Pangkur/3/2)
2	<i>Jakasura sang binagus</i> (20. Semaradana/15/6)	Jakasura sang binagus (20. Semaradana/15/6)

Both phrases in Table 24 show references to anaphoric endophora. The phrase '*sang binagus*', meaning 'the glorious one', has the connotation of glorifying or honoring, which signifies the glorification of beauty and the presence of the article '*sang*' that functions to elevate due to its status.

(25) FPP *sang namur* 'the masquerader'

Table 25. FPP *Sang Namur*

No	Third Person Pronoun Phrase	Previous Reference
1	<i>sang namur aris mojar</i> (16. Semaradana/15/5)	Kalijaga wus wikan (16. Semaradana/3/5)

Table 25 shows the phrase *sang namur* 'the masquerader', which refers to anaphoric endophora. This phrase has the lexical meaning of the deceiver, but the presence of the article '*sang*' creates a sense of respect or veneration.

(26) FPP *sang aulun* 'sang paduka'

Table 26. FPP *Sang Aulun*

No	Third Person Pronoun Phrase	Previous Reference
1	<i>sang aulun pan sampun ngudanèni</i>	Kalijaga kang srama pulo upih

(14. Pangkur/31/2) (14. Pangkur/26/2)
 The phrase *sang aulun 'sang paduka'* indicates anaphoric endophora reference. This phrase has the meaning of elevating with the presence of the honorific word '*sang*'. The phrase '*sang paduka*' addresses a king or noble of high standing.

(27) FPP *sang mindha* 'sang peniru'

Table 27. FPP *Sang Mindha*

No	Third Person Pronoun Phrase	Previous Reference
1	<i>mirêng ature sang mindha</i> (16. Semarangana/17/2)	<i>Kalijaga wus wikan</i> (16. Semarangana/3/5)

The phrase *sang mindha* 'the imitator' in Table 27 indicates the presence of an anaphoric endophora reference. The phrase *sang mindha*, 'the imitator', consists of the word *mindha*, which has the lexical meaning of imitate. The word *mindha*, which initially had a regular meaning, changes to mean to respect or elevate when paired with the honorific word '*sang*', which is intended for Sunan Kalijaga.

(28) FPP *sang kalih* 'the two'

Table 28. FPP *Sang Kalih*

No	Third Person Pronoun Phrase	Previous Reference
1	<i>Sang kalih lantiping galih</i> (5. Semarangana/5/1)	<i>Radèn Patah ingkang nami</i> (5. Semarangana/52/1) <i>Radèn Timbal namanipun</i> (5. Semarangana/52/1)

The phrase '*sang kalih*', meaning 'the two' in Table 28 above, indicates its reference is an anaphoric endophora. The phrase '*sang kalih*', originally the numeral '*kalih*' meaning 'two', then pairs with the article '*sang*', transformed into a pronoun that carries the meaning of elevating or honoring.

The results of this research can identify the specific role of third-person pronoun phrases in building cohesion and narrative integrity within the text of Raden Said. Specifically, third-person pronouns are employed to refer to characters mentioned earlier. This also minimizes word repetition, allowing for the cohesion and integrity of the narrative to be maintained. For example, the phrases '*sang kusuma*' and '*sang mulku*' represent and simultaneously elevate the reference to previous diction for the king, the prince, or the nobleman. Similarly, the phrases '*sang tapa*' and '*sang wiku*' are used as representations and references to a previously mentioned spiritual figure who is revered.

CONCLUSION

After conducting research and discussions, several conclusions can be drawn. The grammatical elements of the third-person pronoun phrases in the book, resulting from the transcription of Raden Said's text published by Perpustakaan Press, found that noun phrases hold the majority of usage, with 20 occurrences out of a total of 28 third-person pronoun phrases. Out of 28 forms of third-person pronoun phrases, the form with the highest number is symbols, followed by state, position, gender, profession, and resemblance. The most common reference forms of third-person pronoun phrases are found in the form of endophoric references that are anaphoric, followed by cataphoric.

In line with the relevance of this research in developing linguistic studies on pronouns in the languages of the archipelago, the results of this study can be applied to

ongoing research on other Javanese literary works or other regional literary works in Indonesia, so it is hoped that the distinctive characteristics of diction in the use of personal pronouns can be identified.

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