Literary Elements in Panyandra Traditional Javanese Bride in Surakarta Style

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ABSTRACT

Purpose of the study: This study aims to identify and describe the types and functions of literary elements (unsur susastra) present in the panyandra (narrative speeches) of Surakarta-style Javanese traditional wedding ceremonies.

Methodology: This descriptive study analyzed written data from the books *Gita Wicara Jawi* and *Tuntunan Kagem Para Panatacara Tuwin Pamedhar Sabda*, along with audio and video recordings of wedding narrations. Data were collected through listening, reading, note-taking, and analyzed using stylistic analysis and semantic validity with expert judgment.

Main Findings: The study identified ten types of literary elements used in the *panyandra*, including *tembung saroja*, *tembung garba*, *kerata basa*, *paribasan*, *pepindhan*, *candra*, *purwakanthi*, and *basa rinengga*. These elements serve seven language functions: personal, instrumental, interactional, regulatory, representational, heuristic, and imaginative.

Novelty/Originality of this study: This research provides the first detailed analysis of literary elements within Surakarta-style Javanese wedding *panyandra*, offering new insights into their aesthetic and cultural functions, which can enhance appreciation and serve as a reference for event narrators (*pranata adicara*) and cultural preservation efforts.

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1. INTRODUCTION

Javanese culture is rich with ceremonial traditions that reflect profound philosophical values and aesthetic principles. One of the most important lifecycle rituals is the wedding ceremony, which is not merely a social event but a cultural performance laden with symbolic meanings [1]-[3]. In the Surakarta (Solo) style of Javanese traditional weddings, the *panyandra* a poetic narrative delivered by the *pranata adicara* (master of ceremony) plays a central role in guiding and elevating the ritual process. The *panyandra* is more than a descriptive commentary; it is a crafted oral literature that uses refined language (*basa rinengga*) and various literary devices (*unsur susastra*) to beautify the ceremony, convey blessings, and embed moral teachings for the newlyweds [4]-[6].

Despite its cultural significance, the specific literary structures and linguistic artistry within the *panyandra* have not been extensively studied from a stylistic perspective. Previous research has often focused on the general structure of wedding ceremonies [7], the role of the *pranata adicara* [8], or the ethical values in Javanese literature [9]. A few studies have examined the figurative language in *panyandra* [10], but a comprehensive analysis detailing the typology and functional roles of its constitutive literary elements remains lacking. This gap limits a deeper understanding of how Javanese oral literature operates within a live ritual context to achieve both aesthetic and communicative goals.

This study addresses that gap by conducting a focused stylistic analysis of the *panyandra* in Surakarta-style Javanese weddings. The primary problems investigated are: (1) What types of literary elements (*unsur susastra*) are employed in the *panyandra*? and (2) What are the linguistic functions of these elements within the ritual narrative? By answering these questions, the research seeks to deconstruct the artistic mechanics of the *panyandra*, moving beyond general description to a systematic categorization of its literary components.

The proposed approach involves a descriptive qualitative methodology, analyzing data from authoritative written sources *Gita Wicara Jawi* and *Tuntunan Kagem Para Panatacara Tuwin Pamedhar Sabda* as well as audio-visual recordings of actual ceremonies. Data is examined using stylistic analysis (*stilistika*) to identify literary devices and Halliday's framework of language functions to interpret their pragmatic roles [11]-[13]. This dual-pronged analysis connects form to function, revealing how specific aesthetic choices serve specific communicative purposes in the ceremony.

The new value and innovation of this research lie in its systematic mapping of the literary ecosystem within a specific oral-performative genre [14]-[16]. It provides the first detailed taxonomy of *unsur susastra* such as *tembung saroja*, *tembung garba*, *kerata basa*, *paribasan*, *pepindhan*, *candra*, *purwakanthi*, and *basa rinengga* as they operate cohesively in the Surakarta *panyandra*. Furthermore, it explicitly links these elements to a spectrum of language functions (personal, instrumental, interactional, regulatory, representational, heuristic, and imaginative), offering a functional-stylistic model that can be applied to the study of other oral traditions [17]. The findings contribute significantly to Javanese philology, ethnographic linguistics, and the preservation of intangible cultural heritage by documenting and interpreting the sophisticated verbal art that is central to this traditional rite of passage.

Based on previous research conducted in 2022 Sutikno et al. [18] and 2023 and 2025 Karimah and Wediyantoro [19], Hartono and Presetyo [20], there is a gap with this research, namely the absence of a comparative study that comprehensively analyzes the substantial differences between Javanese traditional wedding practices in the Javanese origin region and in diaspora regions such as North Sumatra in terms of three key aspects: symbolic complexity, the context of musical acculturation, and the gender dimension in rituals. Sutikno et al. [18] research focuses on the description of the procession and acculturation of Malay culture in Huta III Bandar Jawa without delving into the symbolic meaning of each stage, while Karimah & Wediyantoro [19] examines symbolism in depth but only in one location in Java Pandansari, Malang and does not discuss the musical aspects and changes in ritual structure due to cultural interaction. On the other hand, Hartono & Prasetyo [20] research describes the role of accompanying music *gendhing pahargyan temanten* in ceremonies, but is limited to the Javanese context without considering how these musical elements adapt or even disappear in Javanese communities outside Java. This gap indicates the need for research that unites the three dimensions of symbols, music, and acculturation within an analytical framework that directly compares Javanese communities in the cultural centers of Java and those in diaspora regions such as Sumatra, so that it can reveal not only differences in ritual forms, but also the transformation of cultural meanings, resistance, and innovation in responding to a pluralistic socio-cultural environment.

This study offers novelty by developing an integrative analytical model that simultaneously examines three fundamental elements in Javanese traditional wedding rituals namely symbolic, musical, and acculturation aspects within a single comparative study framework between core and diaspora communities [20]-[22]. Unlike previous studies which were partial and location-specific, this research is specifically designed to map and analyze cultural shifts, adaptations, and resistance through direct comparison of two distinct geographical-cultural settings: Javanese communities in their place of origin (e.g., Central or East Java) and Javanese migrant communities in North Sumatra. This comparative approach enables the systematic identification of cultural transformation patterns, such as how sacred symbols (e.g., *kembar mayang* or *injak telur*) undergo reinterpretation of meaning, how the function and repertoire of accompanying music (*gendhing pahargyan temanten*) change or are even replaced by other art forms, and how gender dynamics in rituals (such as in *siraman* or *sungkem* processions) are influenced by interaction with local cultural values [23]-[25]. Thus, the main contribution of this study lies in its ability to produce a holistic and dynamic understanding of the survival, adaptation, and innovation of Javanese tradition within the context of contemporary multicultural Indonesian society, which has not been comprehensively explored by previous studies.

The implications of this study are multidimensional, encompassing academic, cultural policy, and community practice domains [26]-[28]. Academically, the findings of this research are expected to enrich the treasury of cultural anthropology, Javanese studies, and ethnomusicology by providing in-depth comparative

empirical data on the mechanisms of acculturation and symbolic transformation in traditional rituals . The proposed integrative model can serve as a new methodological reference for examining similar cultural phenomena in other ethnic groups in Indonesia. For cultural policy, this research can provide an evidence based foundation for cultural preservation programs that are more contextual and adaptive, recognizing that tradition is not static but dynamic and responsive to its social environment. For the community, particularly Javanese diaspora groups, this research can strengthen cultural identity by documenting and affirming the uniqueness of their ritual practices that have evolved, while also opening a reflective space on the values they wish to preserve amidst inevitable change [29], [30], [31].

The urgency of this study is rooted in two critical realities: the acceleration of cultural homogenization due to globalization and modernization on one hand, and the limited documentation of dynamic cultural expressions of diaspora communities on the other [32], [33]. Javanese traditional wedding rituals in migrant areas, such as in North Sumatra, are a living laboratory of cultural negotiation that occurs continuously. Without systematic and in depth study, the unique processes of adaptation and local innovation in these rituals risk being lost or undocumented, overshadowed by the dominant narrative of "authentic" tradition from Java. Furthermore, the younger generation in diaspora communities is increasingly distant from the philosophical meanings behind complex ritual stages; a study that can explain the logic and transformation of these traditions in a relatable context will be an important educational tool. In a broader context, at a time when national discourse often highlights cultural diversity, this research is urgent to demonstrate concretely how local wisdom operates, adapts, and survives in the tapestry of the Indonesian nation, making a real contribution to understanding the dynamics of national culture that is not merely a collection of static traditions, but an ongoing and dialogical process of living traditions.

2. RESEARCH METHOD

This study employed a descriptive qualitative design to systematically identify, classify, and analyze the literary elements within the *panyandra* narratives. The research procedure followed a structured chronological flow, as illustrated in Figure 1, ensuring a replicable and scientifically grounded investigation into this specific form of oral literature [34], [35].

2.1. Research Design and Data Source

The research was designed as a descriptive textual analysis, focusing on the intrinsic elements of the *panyandra* as a linguistic and literary artifact [36]. The primary objects of analysis were the *panyandra* texts delivered during Surakarta-style Javanese traditional wedding ceremonies. Data was sourced from two main categories to ensure triangulation and richness [37], Documentary Sources, Key guidebooks for *pranata adicara* were used, including *Gita Wicara Jawi* (pages 145–167) and *Tuntunan Kagem Para Panatacara Tuwin Pamedhar Sabda* (pages 64–79). These texts provide standardized and authentic panyandra scripts. Audiovisual Recordings, two field recordings from the *Pawiyatan Panatacara Tuwin Medhar Sabda 'Permadani'* in Magelang Regency were analyzed: an audio recording (RPPAJGS 1, 67 minutes) and a video recording (RPPAJGS 2, 73 minutes 51 seconds). These recordings capture the *panyandra* in its live performative context.

2.2. Data Collection Technique

Data was gathered using two complementary techniques, Reading and Note-taking: Applied to the documentary sources. The researcher carefully read the texts to identify utterances containing literary elements, which were then recorded [38]. Listening and Note-taking: Applied to the audiovisual recordings. The recordings were played repeatedly while the researcher transcribed speech segments identified as panyandra and noted potential literary elements [39].

2.3. Research Instrument

The primary instrument for data organization and analysis was a researcher-developed coding sheet or data card. This instrument was designed to systematically catalog each datum, as exemplified in Table 1.

Table 1. Example of Data Analysis Instrument (Coding Sheet)

Data Description (Javanese)	Translation (Indonesian)	Source	Literary Element Type	Language Function
Rawat-rawat rinumpaka hanenggih menika warnanira risang pinidha raja saari.	'Faintly, a poetic melody is heard; that is the portrait of the one likened to a king for a day.'	GWJ p.151	*Tembung Entar* (Figurative Word)	Imaginative

2.4. Data Analysis Procedure

Data analysis was conducted in sequential phases using stylistic analysis methods [9], Data analysis was conducted through a structured sequence of stages employing stylistic analysis methods. The process began with data reduction, wherein raw data from all sources were carefully transcribed and initial screening was performed to isolate specific utterances suspected of containing literary elements. Following this, the identification and categorization phase entailed a meticulous examination of each selected utterance to pinpoint specific *unsur susastra*. The classification adhered to established Javanese literary typologies, such as the framework outlined by Padmosoekotjo, which includes categories like *tembung saroja* (synonymairs), *pepindhan* (simile), *candra* (description), and *purwakanthi* (phonetic repetition). Subsequently, a functional analysis was carried out to determine the role of each identified literary element within the narrative structure. This analysis applied Halliday's framework of language functions encompassing ideational, interpersonal, and textual metafunctions adapted to the ritual context of the *panyandra*, interpreting functions such as personal expression, regulation, representation, and the creation of imagination. Finally, to ensure the trustworthiness and validity of the findings, validation was implemented through semantic validity, which involved interpreting each element strictly within its contextual meaning in the *panyandra*. This step was further reinforced by seeking expert judgment from supervisors specializing in Javanese language and literature to verify the accuracy of the classifications and analytical conclusions.

2.5. Research Procedure

The step-by-step procedure operationalized the design as follows: (1) formulating research objectives and questions; (2) identifying and collecting data from documentary and audiovisual sources; (3) developing and applying the data coding instrument; (4) executing the data analysis phases (reduction, categorization, functional analysis); (5) validating findings through expert consultation; and (6) synthesizing results into a coherent discussion on the types and functions of literary elements in the *panyandra*. This structured procedure ensures the study's findings are derived from a systematic and verifiable analytical process [40].
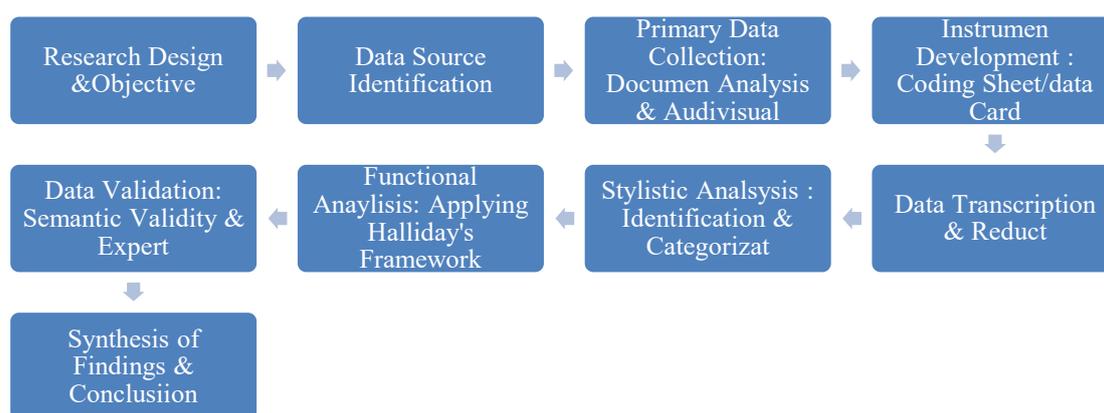
Figure 1. Research Procedure Workflow

3. RESULTS AND DISCUSSION

3.1. Types of Literary Elements (*Unsur Susastra*) in *Panyandra*

The analysis revealed that the *panyandra* of Surakarta-style Javanese weddings is a rich repository of traditional Javanese literary elements (*unsur susastra*). Ten distinct types were systematically identified and cataloged, each serving to elevate the language from ordinary speech to a poetic, ceremonial register. The frequency and distribution of these elements across the data sources are summarized in Table 2.

Table 2. Types and Frequency of Literary Elements in *Panyandra* Data

Type of *Unsur Susastra*	Description & Function	Example from Data (with Translation)	Source
Tembung Saroja	The use of paired synonyms or near-synonyms to emphasize or amplify meaning.	*"...pinaranan dening para kadang santana miwah warga wandawa."* ("...performed by kin and family and relatives and lineage.")	TKPPTPS, hlm. 65

Type of *Unsur Susastra*	Description & Function	Example from Data (with Translation)	Source
Tembung Garba	A condensed word formed by merging two words, often to fit poetic meter or create an archaic, elegant sound.	*"Sarira amrabata, sembada ing driya..."* ("A sturdy body, in harmony with the heart...") *[from sama + bada]*	TKPPTPS, hlm. 65
Kerata Basa	Folk etymology; reinterpreting a word by playfully dissecting its syllables to create a new, often symbolic, meaning.	*"Tebu wulung, lamun kajarwa tebu menika anteping kalbu."* ("Black sugar cane, if interpreted, 'tebu' means steadfastness of heart (*anteping kalbu*).")	TKPPTPS, hlm. 68
Tembung Entar	Figurative language or metaphor where the meaning is not literal but symbolic.	*"...raja saari."* ("...a king for a day.") *[Refers to the bride/groom]*	GWJ, hlm. 151
Paribasan	A fixed, proverbial expression with a metaphorical meaning, not containing direct similes.	*"Ing ngarsa sung tuladha, ing madya mangun karsa, tut wuri handayani."* ("In front, set an example; in the middle, build initiative; from behind, give support.")	TKPPTPS, hlm. 75
Bebasan	A simile-like expression used to describe a person's state or behavior, typically fixed in form.	*"Sukaning penggalih prasasat kajugrugan wukir sari karoban samodra madu."* ("The heart's joy is like a mountain of flowers collapsing, flooded by an ocean of honey.")	RPPAJGS 1
Pepindhan	A direct simile, explicitly using words like *pindha*, *lir*, *kadya* (like, as).	*"Meloking wadana sumunar agilar-gilar angelam-lami pindha kencana binabar."* ("Her glowing, radiant face shimmered like chased gold.")	TKPPTPS, hlm. 64
Candra	A vivid, ornate description aimed at painting a beautiful picture of a person, object, or situation.	*"Weweging pranaja singset kapathet ing ageman, pindha cengkir gadhing piningit."* ("The firmness of the bosom, wrapped in attire, is like a young golden coconut kept hidden.")	TKPPTPS, hlm. 64
Purwakanthi	Phonetic embellishment through repetition of sounds, including alliteration (*guru sastra*), assonance (*guru swara*), and full-word repetition (*lumaksita*).	*"Linali-lali saya ngalela, ginagas saya ngranuhi."* ("Forgotten, it becomes more visible; pondered, it becomes more obsessive.") *[Assonance on 'a', alliteration on 'l' & 'g']*	TKPPTPS, hlm. 71
Basa Rinengga	Ornate or refined language as an overarching style, characterized by archaic (Kawi) vocabulary, complex constructions, and aesthetic phrasing.	*"Binarung swaraning pradangga munya angrangin, ana ganda arum angambar angebeki jroning sasana pawiwahan."* ("Accompanied by the sound of the gamelan drifting, a fragrant scent spreads filling the wedding hall.") *[Use of Kawi terms]*	TKPPTPS, hlm. 64

The density of these elements transforms the *panyandra* into a highly aesthetic verbal artifact. *Purwakanthi* (phonetic repetition) and *basa rinengga* (ornate language) were the most pervasive, forming the foundational aesthetic layer. *Pepindhan* (simile) and *candra* (description) were frequently employed to visualize the bridal couple's beauty and grandeur, often comparing them to nobles, celestial bodies, or precious objects. *Paribasan* and *bebasan* embedded cultural wisdom and exaggerated emotional states, while *tembung saroja* and *garba* created rhythmic complexity and archaic dignity. *Kerata basa* and *tembung entar* added layers of symbolic meaning, connecting physical rituals to abstract values like steadfastness (*anteping kalbu*) or temporary nobility (*raja saari*).

3.2. Functions of Literary Elements in the *Panyandra*

Moving beyond taxonomy, the analysis applied Halliday's functional framework to decipher *why* these elements are used. Each literary device was found to perform specific communicative roles within the ritual context, extending beyond mere decoration to achieve precise pragmatic goals. The functions are summarized and exemplified in Table 3.

Table 3. Functions of Literary Elements in the *Panyandra* Ritual Context

Language Function	Role in *Panyandra*	Example & Analysis
Personal/Expressive	To express the deep emotions, feelings, and subjective experiences of the speaker or characters described.	*"Kambang-kambang kumembeng rasaning ati, tinilar ing garwa..."* ("The heart feels floating and swollen, left by the spouse...") Analysis: The *bebasan* vividly externalizes Dewi Sekartaji's profound sorrow, serving an expressive function.
Instrumental	To cause or influence events, often realized through prayers, well-wishes, and symbolic declarations.	*"Mugi-mugi penganten tansah kalis ing rubeda nir ing sambekala."* ("May the couple always be free from obstacles and far from calamity.") Analysis: This declarative wish, framed in *basa rinengga*, functions instrumentally to invoke divine protection and influence the couple's future.
Interactional	To maintain social bonds, show respect, and engage the audience (guests, family).	Praising the guests: *"Para tamu ingkang minulya budi..."* ("Guests of noble character...") Analysis: The use of honorifics (*minulya budi*) and flattering *candra* fulfills an interactional function, affirming social harmony and respect.
Regulatory	To control behavior and guide the ceremonial sequence.	Directing the ritual: *"Nulya panganten kekalih samya apagut tingal."* ("Then the couple glances at each other.") Analysis: Embedded within poetic narration, such directives regulate participant actions, smoothly guiding the ceremony's flow.
Representational	To represent reality, state facts, and describe events, objects, or cultural concepts.	Explaining ritual symbols: *"Janur ateges cahya ingkang sayekti."* ("Janur means the true light.") Analysis: The *kerata basa* explaining *janur* (yellow coconut leaf) functions representationally to convey cultural knowledge.
Heuristic	To seek or present knowledge and explanations, often pedagogical.	*"Apa ta darunane ambuka palakrama kanthi adicara bubak kawah?"* ("What is the reason for opening the marriage with the 'bubak kawah' ceremony?") Analysis: This rhetorical question, followed by an explanation, serves a heuristic function, teaching the audience about ritual philosophy.
Imaginative	To create imaginary worlds, vivid imagery, and poetic beauty for aesthetic engagement.	*"Cinandra kadya daru lelana."* ("Pictured like a wandering star.") Analysis: This *pepindhan* and *candra* of the bride's glittering attire primarily serves an imaginative function, transporting listeners to a realm of celestial beauty.s

The discussion reveals that these functions are not mutually exclusive but often intertwined. A single *pepindhan* like "*pindha kencana binabar*" (like chased gold) simultaneously serves an imaginative function (creating a luxurious image), a representational function (describing the bride's radiance), and an interactional function (honoring the bride's family through praise). The pervasive imaginative and personal/expressive functions underscore the *panyandra*'s core role as an artistic performance that beautifies the event and articulates collective emotion. Conversely, the regulatory, heuristic, and representational functions highlight its pragmatic role as a ritual guide and cultural knowledge transmitter. This dual nature aesthetic and instructional is what allows the *panyandra* to be both a captivating performance and an effective vehicle for cultural preservation. The strategic use of *unsur susastra* is therefore not arbitrary but a sophisticated linguistic strategy to fulfill the complex communicative demands of the Javanese traditional wedding, blending artistic expression with social and pedagogical imperatives.

Based on previous research that has been conducted, there are gaps with this research. Previous studies focused more on the symbolic aspects, traditional processions, and the perspective of Islamic law in Javanese Surakarta weddings, such as those conducted by Purwanti Handayaningsih [41] who reviewed the symbolic meaning of clothing and a series of Basahan ceremonies, and Suri & Yusdani [42] who reviewed the conformity

of traditional weddings of the Surakarta Palace with Islamic law. Meanwhile, other studies such as those conducted by the author in [43] by Wildana et al. analyzed the phenomenon of code switching and code mixing in Javanese wedding dowry speech. However, no research has specifically examined the literary elements in panyandra, namely the verbal form or traditional poetry sung during the wedding procession as an aesthetic text containing diction, metaphors, symbols, narrative structures, and rhetorical functions in the context of Javanese Surakarta-style culture. This gap lies in the lack of in-depth textual and literary analysis of panyandra as a wealth of oral literature that is full of philosophical, aesthetic, and performativity values, which are different from the anthropological, legal, or sociolinguistic approaches that have been dominant in previous studies [44], [45].

This study introduces significant novelty by shifting the analytical focus from the socio-cultural, legal, and linguistic aspects of Javanese wedding traditions to a dedicated literary examination of *Panyandra* the ceremonial poetic discourse recited during the *Temu Pengantin* (bridal meeting) in Surakarta-style weddings. While prior research has extensively documented the symbolic meanings, procedural rituals, and code-switching practices within Javanese matrimonial ceremonies, this study is among the first to treat *Panyandra* as a distinct literary genre worthy of textual and aesthetic analysis. It seeks to uncover the rich literary elements embedded within *Panyandra*, such as its metaphorical language, allegorical structures, rhythmic patterns, thematic depth, and performative rhetoric, which collectively serve not only as cultural expressions but also as vehicles of moral instruction, philosophical contemplation, and social cohesion [46]-[48]. By applying literary theory and textual criticism to this oral tradition, the research offers a fresh interdisciplinary perspective that bridges Javanese philology, performance studies, and literary aesthetics, thereby enriching the academic understanding of how traditional verbal art forms function as complex literary texts within their cultural and ceremonial contexts.

The implications of this research are multifaceted, extending across academic, cultural, and educational domains. Academically, it contributes to the fields of literary studies, cultural anthropology, and Javanese philology by providing a structured framework for analyzing traditional oral poetry as literature, potentially inspiring similar studies in other indigenous poetic forms across the Indonesian archipelago [49]-[51]. Culturally, the study aids in the preservation and revitalization of *Panyandra* as an intangible cultural heritage by documenting and interpreting its literary richness, thus raising awareness of its value beyond mere ritual accompaniment. This could encourage cultural practitioners, such as *pemaes* (traditional wedding stylists) and *pranatacara* (ceremony narrators), to maintain and transmit the aesthetic and ethical depth of *Panyandra* to younger generations [52]-[54]. Educationally, the findings could be integrated into language, literature, and local content curricula in Central Java, fostering appreciation for traditional literary arts among students. Furthermore, by highlighting the literary sophistication of *Panyandra*, this research may influence contemporary artistic and literary practices, inspiring modern adaptations that honor traditional forms while engaging with contemporary audiences.

This study acknowledges several limitations that may affect the scope and generalizability of its findings [55]-[57]. Firstly, the research focuses specifically on *Panyandra* within the Surakarta style of Javanese weddings, which may not fully represent the variations found in other Javanese cultural centers such as Yogyakarta or regional adaptations outside Central Java. Secondly, as *Panyandra* is primarily an oral tradition, the analysis depends heavily on the availability and quality of recorded or transcribed texts, which may vary in accuracy, completeness, and contextual detail. Thirdly, the interpretive analysis of literary elements such as metaphor, symbolism, and structure may be influenced by the researcher's subjective perspective, despite efforts to ground interpretations in cultural and philological context. Additionally, the study may not fully capture the performative and interactive dimensions of *Panyandra* as experienced in live ceremonial settings, which include vocal intonation, audience response, and situational adaptability [58]-[60]. Finally, while the research aims to bridge literary and cultural studies, it may not deeply engage with linguistic or semantic nuances that could further illuminate the text's meaning, suggesting opportunities for future interdisciplinary collaboration.

4.   CONCLUSION

Based on the research findings and discussion, it is concluded that the Literary Elements in the Panyandra of Surakarta-Style Javanese Traditional Wedding (PPAJGS) have been successfully identified into 10 types, namely tembung saroja, tembung garba, kerata basa, tembung entar, paribasan, bebasan, pepindhan, candra, purwakanthi, and basa rinengga, which together construct linguistic beauty and a sense of grandeur in the wedding ceremony. These elements function in a complex manner according to Halliday's theory, encompassing personal, instrumental, interactional, regulatory, representational, heuristic, and imaginative functions, thus proving that PPAJGS is not merely verbal ornamentation but a monologic discourse rich in aesthetic, educational, and Javanese philosophical values. These results align with the research objectives stated in the Introduction chapter, which aimed to uncover the types and functions of literary elements, while also opening prospects for further development as instructional materials for Javanese language curricula, digital-based cultural preservation resources, interdisciplinary studies in semiotics and sociolinguistics, and applicable content for the creative industry and cultural tourism to sustain this valuable oral heritage.

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USE OF ARTIFICIAL INTELLIGENCE (AI)-ASSISTED TECHNOLOGY

The authors declarethat no artificial intelligence (AI) tools were used in the preparation, analysis, or writing of this manuscript. All aspects of the research, including data collection, interpretation, and manuscript preparation, were carried outentirely by the authors without the assistance of AI-based technologies.

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