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IDENTIFYING AND CATEGORIZING THE DIFFERENT TYPES OF REFERENCES USED IN *ALL THE WORLD'S A STAGE* BY WILLIAM SHAKESPEARE

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Abstrak

Referensi merupakan aspek penting dalam proses pembelajaran, terutama dalam menganalisis wacana, baik berupa teks ilmiah, maupun karya sastra seperti drama, prosa, maupun puisi. Dua konsep referensi yang digunakan, yaitu jenis referen (*kinds of referents*) dan cara merujuk (*ways of referring*). Jenis referen mencakup referen unik atau non-unik, konkret atau abstrak, dan dapat dihitung atau tidak dapat dihitung. Sementara itu, cara merujuk meliputi referen generik atau non-generik, spesifik atau non-spesifik, serta pasti atau tidak pasti. Kedua konsep tersebut untuk mengidentifikasi dan mengkategorikan referen dalam puisi "*All the World's a Stage*" karya William Shakespeare. Pengkategorian referen dapat membantu dalam mengungkapkan beberapa referen yang digunakan Shakespeare dalam puisi tersebut. Menganalisis referen dalam puisi dapat memperkaya pemahaman dalam menganalisis karya sastra dengan lebih mendalam. Meskipun demikian, hasil analisis setiap peneliti dapat berbeda tergantung pada cara interpretasi masing-masing individu terhadap puisi tersebut.

Kata kunci: Rujukan, Cara merujuk, Jenis Rujukan, William Shakespeare

Abstract

Reference is an important aspect of the learning process, especially in analyzing discourse, both in the forms of scientific texts and literary works such as drama, prose, and poetry. Two concepts of reference are used: the kinds of referents and ways of referring. Kinds of referents include unique or non-unique, concrete or abstract, and countable or non-countable referents. Meanwhile, the ways of referring include a generic or non-generic, specific or non-specific, and definite or indefinite reference. These two concepts are used to identify and categorize referents in the poem "*All the World's a Stage*" by William Shakespeare. Categorizing referents can help reveal some of the referents used by Shakespeare in the poem. Analyzing references in poetry can enrich understanding in analyzing literary works more deeply. Even so, the results of each researcher's analysis may differ depending on how each individual interprets the poem.

Keywords: Referents, Referring Expression, Kinds of Referent, William Shakespeare

1. Introduction

Referring expression is a piece of language, a noun phrase, used in an utterance and linked to something outside language, some living or dead or imaginary entity or concept or group of entities or concepts (Kreidler 1998:130). Therefore, reference can be in the form of words, phrases, or expressions that stand in place of or point to specific referents or entities. From Kreidler's theory, kinds of referents can be concrete or abstract, unique or non-unique, and countable or non-countable. The various strategies or ways of referring include generic and non-generic reference, specific and non-specific reference, and definite and indefinite reference. The selection of referencing techniques depends on the context, the intended meaning, and the communicative purpose. References include proper nouns, pronouns, definite and indefinite articles, demonstratives, and lexical items denoting specific entities.

The knowledge of references is essential for readers to comprehend and enjoy reading any text, particularly literary works in order to thoroughly comprehend the mentioned characters with any references included in the texts. In addition, although it is considered difficult, it is beneficial for students and academics who can apply their knowledge to writing poetry (Liao, 2018).

This research includes two parts of reference: kinds of referents and ways of referring. Discussing both the kinds of referents and the strategies or ways of referring in research on reference is necessary for a comprehensive analysis of literary works. Understanding different kinds of referents, such as generic and non-generic reference, specific and non-specific reference, and definite and indefinite reference, we can categorize and identify the various types of reference used in literature. Additionally, examining the strategies or ways of referring, including the use of pronouns, proper nouns, definite and indefinite articles, and contextual cues, provides insights into literary works to convey meaning. By discussing both aspects, we offer a comprehensive analysis of references in the literature.

Since reference plays an important role in language and it involves referring to a particular entity or object, it becomes essential to analyze literary works such as poetry. In this research, the focus is on exploring two fundamental components of reference: the kinds of referents and the ways of referring employed in *All the World's a Stage* by William Shakespeare. The first part of this research categorizes the different kinds of referents found in Shakespeare's poetry. This categorization includes considerations of generic and non-generic reference, specific and non-specific reference, as well as definite and indefinite

reference. The second part of this research focuses on exploring the various ways of referring employed in Shakespeare's poetry. Ways of referring encompass pronouns, proper nouns, and definite and indefinite articles. By analyzing the ways in which Shakespeare references entities, we can gain insights into how to categorize references within the poetry.

The research problem for this research revolves around the need to investigate and analyze to gain a comprehensive understanding of the various types of references employed in the poetry *All the World's a Stage*. The research's problem aims to address the following question: What are the different types of references employed by Shakespeare in *All the World's a Stage*? By identifying and categorizing the various types of references in the poem, this study attempts to explain the use of various references in Shakespeare's works.

2. Literature Review

Some linguists, including Kreidler, have written about the study of reference in English semantics. Therefore, the writers rely primarily on Kreidler's theory to identify and classify Shakespeare's poem. Kreidler (1998) categorizes references into various categories, two theories as references: referent types and referring strategies will be discussed. The distinction between unique and non-unique referents is included in Kreidler's theory of referent types. *Lake Ontario* or *Uncle Joe* are examples of unique referents. In contrast, a non-unique referent refers to a class or category of entities, such as *a lake* or *some birds*.

The distinction between concrete and abstract referents is another significant aspect of referent types. The concrete referent refers to corporeal entities, such as *a chair* or *a mountain*. In contrast, an abstract referent refers to non-physical concepts, ideas, or qualities, such as *love* or *freedom*.

Furthermore, referent types can be classified as countable or uncountable. Countable referent refers to enumerable and quantifiable entities, such as *three books* or *several cars*. Non-countable referent, also known as mass referent, refers to unquantifiable entities such as *water* or *information*. In addition to examining the various types of referents, various ways of referring. The distinction between generic and non-generic references is a common one. When referring to a class or category as a whole, as in *Dogs make excellent pets*, generic reference is employed. In contrast, non-generic reference refers to particular instances within the class, as in *A dog is lying in the middle of the street*.

Moreover, references can be specific or general. Specific reference points to a particular entity or group, as in *We have a dog* or *The book on the table is mine*. In contrast, non-specific reference refers to any entity or group, as in *We'd like to have a dog* or *I need a book*.

The distinction between definite and indefinite reference is another important aspect of means of referring. Definite reference is employed when referring to a distinct and recognizable entity, as in *I have the tickets you requested*. Indefinite reference, on the other hand, refers to an unidentified or non-specific entity and typically uses the determiners a(n), some, and zero. It indicates that the referenced entity is a part of a broader entity. For instance, *I saw a car on the street*.

Even though Kreidler's theory has comprehensively explained references, few authors have examined further references in poetry. There is a gap in the literature regarding the significance of analyzing references, specifically in poetry. Existing research is Aguilar-Guevara & Zwarts (2010) with the concept of weak definites and their role in reference only. The article delves into the specific phenomenon of weak definites and their reference to kinds, providing a detailed analysis of this particular aspect of reference. It offers insights into how weak definites function and contribute to linguistic expressions' overall meaning and interpretation. While Guevara's research primarily focuses on linguistic analysis, it does not explain how the weak definite is categorized in several references. In general, Guevara's research can provide common expressions of how to analyze a weak definite reference, as evidenced by the examples of sentences in the research.

On the other hand, Sugiharto's work highlights the importance of understanding terminology accurately so as not to cause terminological confusion among teachers, especially for teaching semantics. Sugiharto (2004) primarily uses Kreidler's theory to explain the concepts of reference. While Sugiharto's research does not explicitly address reference analysis in poetry, it generally sheds light on the broader issue of terminology and its impact on language education. Sugiharto's research shares a similar theoretical foundation with this research, which helps to ensure an analysis of references that can be applied not only to language education but also to the analysis of poetry and literary works.

In comparison, Kreidler's comprehensive explanation of various kinds of referents provides a detailed framework for understanding different reference types. Kreidler's work goes beyond specific phenomena like weak definites or terminological confusion. It presents a comprehensive examination of references in language and literature.

Overall, while Guevara's research focuses on a specific aspect of reference (weak definites and reference to kinds), and Sugiharto's work addresses the broader issue of terminological confusion among language teachers, Kreidler's theory provides a more extensive and detailed analysis of reference as a whole. Kreidler's framework can be a valuable resource for scholars interested in exploring the various dimensions and implications of reference in language and literature.

Kreidler argues that two or more referring expressions may have the same referent, but they do not necessarily have the same meaning (Kreidler, 1998:132). Therefore in this research, a referent might contain some kinds of referents or ways of referring. Hawkins (2015) examines how definite and indefinite references are used in ungrammaticality articles, where this can be a reference for analyzing poetry which often does not have a standard grammatical with the use of articles *an/a*, *some*, and *the*.

In conclusion, by highlighting the significance of reference analysis in poetry, the research aims to provide valuable insights into how language users refer to entities worldwide, especially in poetry.

1. Research Method

The methodology employed in this research is a descriptive qualitative analysis. Through this approach, the aim is to examine and categorize the different types of references used in the poetry of *All the World's a Stage* by William Shakespeare to gain a comprehensive understanding of the category within the poem.

The primary data source for this research is the poem itself, which will be carefully read and analyzed to identify instances of reference. The analysis will involve a close reading of the poem, paying attention to metaphors, similes, pronouns, articles, proper nouns, definite and indefinite articles, and demonstratives concerning the references. The identified references will then be categorized based on their types, such as generic and non-generic, specific and non-specific, and definite and indefinite. The categories will be refined and adjusted to capture the variations of references within the poem.

The findings will be examined to uncover the patterns, significance, and potential literary devices Shakespeare employs in his use of references. Ultimately, the descriptive qualitative analysis will provide a comprehensive summary of the identified and categorized references, shedding light on how Shakespeare employs various references to shape the overall meaning of *All the World's a Stage*.

In this study, the reference analysis will be guided by Kreidler's theory of reference. Kreidler's framework provides a comprehensive understanding of different kinds of referents, including unique and non-unique referents, concrete and abstract referents, countable and non-countable referents, as well as the ways of referring such as generic, non-generic, specific, non-specific, definite, and indefinite reference. By applying Kreidler's theory, this research aims to identify and categorize the various types of references used in the poem.

3. Research Findings

This part consists of the use of references in the poem *All the World's a Stage* by William Shakespeare. This poem is one of the most famous monologues in Shakespeare's work, taken from the play *As You Like It*. The main focus of this chapter is to explore how Shakespeare used the references in the poem to convey a deeper message and meaning. Identification and categories of reference in this poem include kinds of referents and ways of referring. The following is the poem which is the main corpus of this research.

All the World's a Stage

And *all the men and women* merely players;
They have their exits and their entrances,
And *one man* in his time plays many parts,
His acts being seven *ages*. At first, *the infant*,
Mewling and puking in the nurse's arms,
Then *the whining schoolboy*, with his satchel
And shining morning face, creeping like snail
Unwillingly to school. And then *the lover*,
Sighing like furnace, with a woeful ballad
Made to his mistress' eyebrow. Then *a soldier*,
Full of strange oaths and bearded like the pard,
Jealous in honor, sudden and quick in quarrel,
Seeking the bubble reputation
Even in the cannon's mouth. And then *the justice*,
In fair round belly with good capon lined,
With eyes severe and beard of formal cut,
Full of wise saws and modern instances;

And so he plays his part. The sixth age shifts
 Into the lean and slippered *pantaloon*,
 With spectacles on nose and pouch on side;
 His youthful hose, well saved, a world too wide
 For his shrunk shank, and his big manly voice,
 Turning again toward childish treble, pipes
 And whistles in his sound. Last *scene* of all,
 That ends this strange eventful history,
 Is second childishness and mere oblivion,
 Sans teeth, sans eyes, sans taste, sans everything.

In the poem *All the World's a Stage* by William Shakespeare, several types of reference have been identified and categorized in terms of the kind of referent.

Tabel 1. Identify the Kinds of Referents

No	Data	Uniques	Non-Uniques	Concrete	Abstract	Countable	Non Countable
1	All the men and women	-	+	+	-	+	-
2	One man	+	-	+	-	+	-
3	Ages	+	-	+	-	+	-
4	The infant	+	-	+	-	+	-
5	The whining schoolboy	+	-	+	-	+	-
6	The lover	+	-	+	-	+	-
7	A soldier	+	-	+	-	+	-
8	The justice	+	-	+	-	+	-
9	Pantaloon	+	-	+	-	+	-
10	Scene	+	-	+	-	+	-

(+) Categorize as it

(-) Not identified as it

1. All the men and women

This phrase is defined as a non-unique, concrete, and countable referent due to several factors. It is categorized as a *non-unique* referent because *All the men and*

women does not specify or single out any particular individuals but refer to people in general. No additional explanation or clause describes that entity in the poem's following line. It encompasses the entire collective of men and women rather than focusing on specific individuals with distinct identities. It is a *concrete* referent because it pertains to actual human beings, representing tangible and perceivable entities. Last, it is categorized as a countable referent, implying that the referred individuals can be counted or quantified. It indicates that they can be enumerated or categorized based on gender and amount.

2. One man

This noun phrase (NP) does not specify or single out a particular individual. However, this NP represents a specific man, in this context, referring to a man in his time (even though it is not referring to one particular man, he is the man that the poem mainly discusses or the center of the story of the poem). *He plays many parts* can be understood as a man with many stages of life or position. In other words, *one man* refers to a person discussed in the poem from infancy until the end of his life. Additionally, the man is defined as a *unique* referent. He is categorized as a *concrete* referent: an actual human being representing a tangible and perceivable entity. The NP *one man* suggests that the referred individual can be counted and quantified. Therefore, it is categorized as a *countable* referent.

3. Ages

In the sentence *His acts being seven ages*, the NP *ages* might be categorized as non-unique because it is unclear which age it is. The NP *ages* in this context refer to an individual's life stage. The NP is *unique* because it is defined as the first phase of a man's life in his time in the poem. The NP is categorized as *abstract* because it is not seen physically and cannot be touched. It can also be *uncountable* since it belongs to abstract nouns.

4. The infant

The NP, an infant, is categorized as a *unique* referent because the poem describes the infant as mewling and puking in the nurse's arms. Furthermore, the NP refers to the first stage of a man discussed in this poem. The NP is the same as the two noun phrases above, the infant can be seen and tangible, so it is categorized as a *concrete* referent. It is also definitely categorized as a countable reference because a baby is an object that can be counted.

5. The whining schoolboy

This NP is categorized as a *unique* referent, as evidenced by the following sentence: the schoolboy is unwilling to go to school. It means not the winning schoolboy in general but specific. In this context, the NP is the second stage of a man's life. The time of the schoolboy is the time when the boy reluctantly goes to school. Usually, the time to go to school is the time for playing. The whining boy captures a tangible and perceivable entity which means it is a *concrete* referent and highlights the common traits and behaviors associated with schoolboys. The schoolboy can undoubtedly be counted the same way if the line of the poem adds that whining can also be counted as a *countable* referent.

6. The lover

The lover is identified as a *unique* referent because it specifies a particular individual: a man in this poem previously explained. Even though it is not physically written in the poem, the NP refers to the third stage of a man's life. The context, *Sighing like a furnace with a woeful ballad made to his mistress' eyebrow*, means that the lover (the man) desired a relationship with his beloved one, but the girl did not love him. Then, he arranged a sad song for the girl. The lover is portrayed as a man full of love but one-sided love. Furthermore, the NP is a *concrete* referent because it can be seen and touched physically. It can be pluralized with the addition of s being lovers, which means it is categorized as a *countable* referent.

7. A soldier

This NP seems to be an example of one of the sets of soldiers. However, in this context, it means the fourth stage of a man's existence. In another expression, the man as a soldier is the fourth phase of life since, at that time, a soldier was an occupation a man wanted. He sacrificed his life as a soldier. From the explanation, a soldier is categorized as a *unique* referent. Besides, it is considered a *concrete* and *countable* referent because it is tangible and countable that can be pluralized.

8. The justice

This NP can be classified as a *unique* referent because, although not written, it refers to the fifth cycle of man's life. In the context of *In fair round belly with good capon lined with eyes severe and beard of formal cut*, justice refers to a man mature in his experiences, wisdom, self-satisfaction, and wealth. It symbolizes the time of a man in his peak reputation. It is identified as a *countable* referent because it represents a man who can be pluralized as men.

9. Pantaloon

This NP is categorized as *a unique referent since it refers to the man mentioned in his sixth stage*. The spelling *pantaloon* belongs to middle modern English. Now it changes to Pantalone, a commedia dell'arte (Italian theatre) character. Pantalone describes as a skinny old forgetful man (dotard) wearing spectacles, slippers, and a tight-fitting combination of trousers and stockings (Merriam-Webster online dictionary). A man described as a Pantaloon belongs to an older adult with weakened leg muscles, and his body has become thin (lean) and weak. This explanation can be seen in the phrase: *the lean and slippered Pantaloon*. This NP is identified as a concrete referent that can be seen and counted physically. Thus, the Pantaloon can also be considered *countable*.

10. Last scene

The NP *scene* in this poem refers to the last stage of a man's life. The last stage of a man can be analyzed from the context: *Last scene of all, that ends this strange eventful history, is second childishness and mere oblivion, sans teeth, sans eyes, sans taste, sans everything*. The sentence portrays that at the last cycle of a man, he gets ready to experience close to the end of his life. He is called childish since he cannot stand on his own feet, which means he depends on the people surrounding him. He cannot do anything independently. He forgets many things, and other people forget him. He loses his teeth (he cannot enjoy delicious food), his eyesight (he cannot see things clearly), and his taste (anything he eats is no sense of taste). So, the NP is a *unique* referent that describes the last cycle of a man's life. The NP, therefore, is an *abstract* referent because it is intangible and cannot be seen. It is a *countable* referent because it can be counted – the seventh (last) stage of life.

In the poem *All the World's a Stage* by William Shakespeare, several types of reference have been identified and categorized in terms of the ways of referring.

Table 2. Identify the Ways of Referring

No	Data	Generic	Non- Generic	Specific	Non- Specific	Definite	Indefinite
1	All the men and women	+	-	-	+	-	+
2	One man	-	+	+	-	+	-
3	Ages	+	-	-	+	+	-
4	The infant	-	+	+	-	+	-
5	The whining schoolboy	-	+	+	-	+	-
6	The lover	-	+	+	-	+	-
7	A soldier	-	+	+	-	+	-
8	The justice	-	+	+	-	+	-
9	Pantaloon	-	+	+	-	+	-
10	Last scene	-	+	+	-	+	-

(+) Categorize as it

(-) Not identified as it

1. All the men and women

The phrase *All the men and women* does not specify or single out any particular individuals but refers to people in general. It encompasses the entire collective of men and women as a whole. It does not represent a group of men and women. Therefore it is identified as a *generic* reference. It does not provide specific information about the individuals it refers to and does not indicate their names, identities, or any activity or where they are doing something, so it is categorized as a *non-specific* reference. The phrase *All men and women* is *indefinite* because it does not refer to a fixed or finite number of individuals. The poem's readers are also not necessarily able to interpret who all men and women are. Whether all men and women in the poet's country or worldwide.

2. One man

Even though not referring to one particular person, the NP *one man* refers to a specific person in the poem. He is the main character that the poet talked about in the

whole story of the poem. The NP, therefore, is categorized as a non-generic and *specific* referent. It does not provide specific details or information about the person being referred to. Still, it specifically refers to one person described in the poem. Therefore, the NP is defined as a *definite* reference since the NP is the poem's main character.

3. Ages

Although the NP is not explained in detail, it refers to a man's life stages. It can be seen in the phrase: *His acts being seven ages*. The NP *age* does not refer to one's years living but the life cycle. It can be the cycle of the lives of men and women, but it can also mean the life cycle of a particular man in this poem. In this context, however, it is more to the cycle of a man's life in this poem, which consists of seven stages. The poem illustrates the seven stages of men's life, particularly a man's life in the poet's era. That's why this NP is categorized as a *non-generic* and *specific* reference. Since the poem's age (cycle) refers to a man's life, it also classifies as a *definite* reference.

4. The infant

The NP *infant* is identified as a *non-generic* and *specific* reference because it refers to a particular human being's life which is the first stage. Since it categorizes as the first stage, it includes *definite* references.

5. The whining schoolboy

The poet explains this NP with the following sentence: the boy who does not want to go to school. Furthermore, the NP refers to the second cycle of a man's life, that after being an infant, the next stage is being a schoolboy. It indicates that the NP is categorized as a *non-generic* and *specific* reference. It is also categorized as *definite* because it does not explain a schoolboy in general but a particular man in his second cycle of life in this poem.

6. The lover

The NP *lover* is a *non-generic* and *specific* reference since it refers to a type of person who experiences love and engages in romantic relationships; this also refers to the third cycle of life. It means that the NP, *the lover*, concerns a person's life in the third stage, that a man falls in love with someone he loves. Although it does not provide specific details or characteristics about the individual, the NP exclusively refers to a man who loved someone, but no love returned from her. So, this poem's lover who sang a sorrowful song is categorized in the *definite* reference.

7. A soldier

A soldier is categorized as a *non-generic*, *specific*, and *definite* reference because it refers to the individual described in detail in the poem, namely a soldier who is bearded like the pard. In addition, the NP refers to the fourth stage of the man's life in the poem. In the poet's era, it was common for a man to be a soldier since it was a reputable occupation. So it describes the third cycle of life explicitly, being a soldier.

8. The justice

The NP *justice* refers to a man in his fifth stage of being an adult of his best time as a wise, mature, and successful person. It can be justified from the sentence: *The justice, in fair round belly with good capon lined, with eyes severe and beard of formal cut*. Therefore, it falls into the *generic*, *specific*, and *definite* reference.

9. Pantaloon

This NP is to describe a man in his time of old age (sixth cycle). It is portrayed in the sentence: *The lean and slippered Pantaloon*. An older man generally gets weak and has no energy to do many things as he was younger. Alpert (2018) describes that a Pantaloon refers to a situation of a man in his retirement – no more job to do. He enjoys his life if he has done fruitful, prosperous years. Therefore the NP is categorized as a *non-generic*, *specific*, and *definite* reference.

10. Last scene

The NP *scene* is defined as a *non-generic*, *specific*, and *definite* reference because it refers to the last stage of life, the last period of a man's life. It is illustrated in the context: *Last scene of all, that ends this strange eventful history, is second childishness and mere oblivion, sans teeth, sans eyes, sans taste, sans everything*. The last scene is described as someone of old age becoming a second childish since he is irresponsible like a child. However, Roy (2008) argued that the *last scene* indicated poverty, poor living conditions, having nothing to fulfill their need, and dying because of serious illness. So, the last scene is *specific* to the last frame time of the life cycle. It also belongs to a definite reference, even though it does not use *the*, due to the specific last stage.

4. Conclusion

This investigation concludes that Shakespeare's poem *All the World's a Stage* contains numerous references. Shakespeare employs a variety of reference categories to convey his message, as determined by a comprehensive analysis of the poem. Nonetheless, the various references point to a singular referent: a man of his time (a man of the poet's time). Since the noun phrase describes a man's seven life phases, most reference types are definite, non-generic, concrete, specific, unique, and countable. The cycle's stages are depicted sequentially, from infancy to the final scene. The poet began by discussing men and women in general before examining the phases of a man's life. It acknowledges that the analysis of different reference types may vary based on interpretation.

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