MARRIAGE RITUAL TEXT OF BALINESE TRADITIONAL COMMUNITY: AN ANALYSIS OF FUNCTIONAL SYSTEMIC LINGUISTICS

Putu Sutama[1], I Gusti Made Sutjaja[2],
Aron Meko Mbete[2], Mahyuni[3]

[1]Postgraduate Program, Udayana University
[2]Department of Linguistics, Faculty of Letters, Udayana University
[3]Department of Linguistics, Mataram University
Email: Sutama_udayana@yahoo.com

ABSTRACT

The Marriage Ritual Text of Balinese Traditional Community (*Teks Ritual 'Pewiwahan' Masyarakat Adat Bali*, hereon abbreviated to TRPMAB) in this dissertation is analyzed in the perspective of linguistic studies using the functional systemic linguistic theory. TRPMAB is a dialogic text containing a discussion, and is terminologically termed as a conversational text. It refers to the use of Balinese language (*Bahasa Bali*, hereon abbreviated to BB) in a marriage ritual. There are two inseparable systems in it; they are BB system and social system, which are widely termed as cultural system.

The method employed in this study is field method, meaning that the researcher went directly to the field or to the location where TRPMAP took place. The researcher directly took part as both the active and passive participant. In this way, the research could observe TRPMAB directly.

The population of the study includes all TPRB in Bali. Considering that the population is too wide, then samples were taken to represent all the population. The samples total 10 which were obtained from the biggest marriage processions in Bali. Out of the 10 samples, 6 units of text were selected as the corpus of the study. The selection was made based on particular criteria including quality. It is this corpus which was analyzed to support and examine the hypothesis related to the text analyzed.

The analysis of TRPMAB includes: the structure of the texts, the mood, the transitivity, the theme-rheme and the logical relationship between the clause and the ideology. The findings are as follows:

(1) TRPMAB is a text which has a number of structural dimensions such as (a) cultural structure, (b) macro structure, that is, the structure related to the situational context made up of field, tenor and mode, (c) micro structure, (d) structure of meaning, that is, the structure related to the sequence of meanings between the participants within the dialogue, and (e) the texture, that is, the intact successive relationship of meanings among parts of the text.

(2) TRPMB is a text which has a particular system of mood according to the system in Balinese language. The structure of clausal mood is made up of subject followed predicate (S^P), the structure of clausal mood is made up of mood and residue, and the system of modality is made up of modalization.

(3) TRPMB is a text which has macro transitivity termed as transitivity, that is, the system of valency existing among the processes and participants. The processes used are ordered as follows: mental process (1,361), existential process (1.071), verbal process (461), relational process (222), behavior process (105) and material process (225). Added together, there are 3,445 processes.

(4) TRPMAB is a text which has complete composition of theme - rheme such as (a) the theme of intra participants, that is, the theme which occupies the first position in the structure of mood; (b) the topical theme, that is, the theme which occupies the initial position in the structure of transitivity; and (c) the textual theme, that is, the theme which occupies the initial position in the text.

(5) TRAPMAB is a text which is constructed by the logic syntactic and semantic relationships. As far as the logic semantic relationship is concerned, only expanded relationship of meaning has been found, that is, a type of relationship in which the meaning of the secondary clause extends or develops the meaning of the primary clause by elaboration, extension and multiplicity.

Apart from being bound to the Balinese cultural context, it is also bound to ideology. As far as the Balinese culture is concerned, the ideology referred to is the one which is adhered to in the Balinese culture, that is, the one which is related to Hinduism and covers values, esthetics and social patterns. The ideological analysis formulates that that the ideology of TRPMAB can be identified through field, participants and mode.

1. Background

The challenge of the functions of BB within TRPMAB has influenced its speakers who are under 40 years old. Therefore, it is assumed that the use of BB in a marriage is so complicated that it will difficult to find those who are from the young generation to take part in TRPMAB.

To respond to such a matter, it was necessary to conduct a research on TRPMAB so that its existence could be objectively and comprehensively identified. The theory of functional systemic linguistics (hereon abbreviated to LSF) was used to analyze the linguistic material facts and the aspects of the participants in the contexts of situation, culture and ideology within the Balinese cultural framework.

The problems which were explored are (1) the structure of the text; (2) the structure of the mood; and the system of transitivity; (4) the composition of theme-rheme; (5) the intra clause logic relationship and (6) the text ideology. From such analysis and description, everything about TRPMAB could be identified, which can be used as the evaluating media for understanding TRPMAB as a fact and as a current reality in the community.

The application of LSF to this study was based on a conviction that the analysis of TRPMAB would be perfect if it was viewed from linguistic point of view and if it was related to the situational, cultural and ideological contexts. The relationship between text and context, as an intact unity, can elaborate why particular forms of language are used. It can also elaborate the choice of meanings in a real situation so that BB can be naturally, ethically and aesthetically used (Halliday, 1985, Eggins, 2004).

In this study six units of text were explored as the data corpus. They are all verbal data recorded during some biggest marriage processions in a number of locations in Bali.

2. Discussion

There are six sub discussions as far as this study is concerned. They are analysis of mood structure, analysis of transitivity, analysis of theme-rheme, analysis of logical relationship and analysis of ideology.

The structural analysis of TRPMAB formulates that there are six types of cultural structure of text which are used by the traditional community. They are (1) formal cultural structure, that is, the cultural text which is sequenced as follows: *ngidih* (proposing), *nyuang* (taking the bride from her family) and *makruna* (marriage legalization). This cultural structure is referred to if the bridegroom and the bride have the same tradition and status and so forth; (2) general cultural structure, that is, the cultural structure of text which is sequenced as: *mejantos* (informing); *ngidih* (proposing); *nyuang* (taking the bride from her family) and *makruna* (marriage legalization). This text structure is generally used within the context of Balinese culture as the implementation of cultural values; (3) macro cultural structure which is sequenced as *makenalan* (introducing), *majantos* (informing), *ngidih* (proposing), *nyuang* (taking the bride from her family), *makruna* (marriage legalization) and *ngateh mulih* (the first visit made to the bride's family after the wedding ritual), and (4) *kasturi* cultural structure, which refers to various traceable selected text structures within a particular situation and condition whose sequence can be arranged as a mixture of two or three stages. It is performed on the same day without neglecting the progress already in existence in the Balinese culture.

TRPMAB, as a text under a particular context of situation, has a macro structure whose elements are the field, that is, the element which refers to what is happening; the participants (tenor), that is, the element which refers to those who are directly and indirectly involved in the text; and the mode , that is, the language elements used as the communication media. In this macro structure of register, TRPMAB is identified to have field with one or more names as the variant(s), to have obligatory and optional participants and to use honorific or refined verbal BB as the media.

The analysis of mood starts from the universal mood system and in particular refers to the BB mood system. It was found that the mood structure in TRPMAB is made up of MOOD and RESIDUE. The elements of mood are subject (S) and predicate (P) with S^P, and the elements of residue is made up of complement or object and circumstance. As far as the modality system is concerned, it has been found that TRPMAB only has one type of modality, that is, modalisation.

As far as the analysis of transitivity is concerned, TRAPMAB employs six types of processes within the structure of transitivity with the sequence starting from the highest to the lowest as follows: mental process (1,361); existential process (1,071); verbal process (461); material process (225); relational process (222) and behavior processs (105).

As far as the analysis of text as the media of communication and information, it has been identified that the participants always treat the essential things as the theme of the structure. Therefore, three types of clausal themes can be formulated as follows: interpersonal theme, that is, the theme of the mood structure, topical theme, that is, the theme in the transitivity structure and textual theme, that is, the theme in the text structure.

TRPMAB is a unity of forms and meanings which is constructed by the neat composition of relationship. There are two logical relationships establishing TRPMB, that is, syntactical and semantic logical relationships. Parataxis relationship refers to coordinative logical relationship.

In the last chapter, it is formulated that TRPMAB is a text which is constructed by the unity of ideology, that is, the Balinese culturL ideology whose features can be identified from the field, the participants and the mode. They are interwoven in such a way that they represent the ideological meaning of TRPMAB.

3. Novelties

All the results of this study are basically the findings. Among the findings, several are novelties; they are:

3.1 TRPMAB is a text which is used within the context of Balinese culture, which is related to the context of *desa* (place), *kala* (time) and *patra* (regulations). Therefore, it has cultural structure and genre structure. As far as this study is concerned, 4 types of cultural structures are found.

(1) **Formal cultural structure:**

Ngidih (proposing) ^*nyuang*^ (taking the bridge from her family) makruna */mejauman* (marriage legalization)

(2) **General cultural structure**:

mererasan (informing)∧*ngidih* ∧ (proposing) *majauman/makruna* (marriage legalization)

(3) **Macro cultural structure**

makenalan (introducing) ∧*marerasan* (informing) ∧ *nyuang* (taking the bridge from her family) ∧ *mejauman/makruna* (marriage legalization) ∧*ngateh mulih* (the first visit made by the bride and the bridegroom and his family to the bride's family after the wedding ritual).

(4) *Kasturi* **cultural structure**

  a. *mererasan* (introducing) ∧ *ngidih* (proposing) ∧ *majauman/makruna* (marriage legalization);

  b. *mererasan* (introducing) ∧ *ngidih* (proposing) ∧ *nyuang* (taking the bride from her family) + *majauman/makruna* (marriage legalization);

  c. *marerasan* (introducing) ∧ *ngidih* (proposing) + *majauman/makruna* (marriage legalization) ∧ *nyuang* (taking the bride from her family);

  d. *marerasan* (introducing) ∧ *ngidih* (proposing) + *majauman/makrama* (marriage legalization) + *nyuang* (taking the bridge from her family).

The four structural elements of TRPMAB, if viewed from the structural meaning, can be staged as follows:

(1) *Majantos* (informing)

The guests are accepted ∧ what is proposed for is informed ∧ what is proposed for is accepted ∧ when to come is informed and explained ∧ approval is provided ∧ when to go home is informed ∧ approval is provided.

(2) *Ngidih* (proposing)

Explanation is requested for ∧ Statement is justified ∧ What is proposed for is informed ∧ Responsibility is informed ∧ What is proposed for is accepted ∧ Acceptability of what is proposed for is strengthened ∧ Further clarification is requested for ∧ Further request is justified ∧ When the marriage is planned to take place is informed ∧ Closing and highlighting.

(3) *Nyuang* (taking the bride from her family)

Guests are accepted ᴧ Request when to take the bridge is informed ᴧ Preparation to leave is highlighted ᴧ the bride is fetched.

(4) *Makruna/majauman* (marriage legalization)

When to carry out the wedding ceremony is requested for ᴧ What is requested for is fulfilled ᴧ Clarification is requested for ᴧ Legalization is requested for ᴧ When to approve is requested for ᴧ Traditional legalization is realized ᴧ Further request is informed ᴧ Administrative legalization is realized ᴧ Further request is informed ᴧ Legalization highlighting is completed ᴧ Closing and highlighting.

3.2 TPRMAB is a text which is used in a particular context of situation, that is, the situational context of marriage procession starting from the beginning to the final stage. Therefore, the structure of TRPMAB is bound to the situational context termed as the structure of register, which, in this study, is referred to as macro structure. This structure is made up of (1) Field; (2) Tenor; and (3) Mode. It has been found that TRPMAB has more than one names as its variants.

The tenor of TRPMAB includes the participants involved in the marriage procession in accordance with the field. There are two types of participants. They are those who obligatorily appear, that is, those who are actively involved in the mode, and those who optionally appear, that is, those who are passively involved in the textual environment and are not involved in the mode.

Mode refers to the language media exchanged for within the text. TRPMAB is a text which uses refined BB (honorific form) which is made up of *alus singgih* (being refined to the addressee), *alus madia* (being neutrally refined to all the participants. The form and meaning choice in TPRMAB is based on the situational context.

3.3 Based on the mood analysis, it has been systematically found that the mood system of TRPMAB is made up of :

(1) Imperative and indicative moods. The indicative mood is made up of declarative and interrogative sentences. The interrogative is made up of polar interrogative sentences and wh- word interrogative sentences. The polar interrogative sentence is an interrogative which needs either yes or no answer and a wh-word interrogative is an interrogative which starts with *what*, *where, when* and *who*.

(2) The mood structure in TRPMAB is made up of subject followed by predicate or S ˄ P. This means that the clausal mood structure in TRPMAB follows the structure *mood ˄ residue*. The mood is made up of S ˄ P, and the residue is made up of object and circumstance.

(3) The modality system of TRPMAB only employs the modalization form which is made up of modality of certainty, modalities of frequency, necessity, causality, appearance, range and negative polarity.

(4) Among the mood forms, the declarative mood is most dominantly used in TPRMAB.

3.4   As far as TPRMAB is concerned, six types of process are used which are sequenced as follows:

Sequence	Process	Total	Percentage
I	Mental	1,361	40
II	Existential	1,071	30
III	Verbal	461	13
IV	Material	225	7
V	Relational	222	6
VI	Behavior	105	4

3.5   As far as TPRMAB is concerned, five types of theme have been found;   they are:

(1) the mood structural theme which is termed as intra participant theme

(2) the transitivity theme which is termed as topical theme, and

(3) the textual theme which is termed as textual theme

The three types of theme mentioned above can be classified into two behavior themes; they are simple and complex themes; and unmarked and marked themes. The three themes are composed in such a way that they are unified in TPRMAB.

3.6 There are two types of form relationship or syntactical logic or taxis relationship. They are (1) parataxis relationship and (2) hypotaxis relationship.

In the two types of relationship, intra clausal meaning relationship has been found. However, as far as TPRMAB is concerned, only one clausal meaning relationship has been found, that is, the expanded meaning relationship which includes:

(1) Elaboration meaning relationship, that is, the secondary clause extends the meaning of the primary clause by giving further clarification;

(2) Extended meaning relationship, that is, the secondary clause extends the meaning of the primary clause by adding other similar elements;

(3) Multiple meaning relationship, that is, the secondary clause extends the meaning of the primary clause by multiplying the meaning of the elements previously available.

The three types of extended meaning result in the following types of meaning relationship such as : (1) combined meaning relationship; (2) added meaning relationship ; (3) sequential meaning relationship; (4) selected meaning relationship; (5) opposed meaning relationship (6) highlighted meaning relationship; (7) expected meaning relationship; (8) conditioned meaning relationship; (9) cause-effect meaning relationship.

3.7 TRPMAB is text which is bound to ideology. In other words, in addition to being bound to situational context and cultural context, it is also bound to ideological context. The ideology of TRPMAB is featured by the field, the participants and the mode. They are related to each other in such a way that they are unified. The most dominant is the role of the bridegroom's family and the solidarity between the bride's family and the bridegroom's.

4. Conclusions

The analysis of TRPMAB based on the LSF theory comprehensively analyzes the use of BB in the situational context of marriage conducted by the Balinese traditional community. Apart from the situational context, cultural as well as ideological contexts are also involved in TPRMAB. The LSF theory has resulted in an intact and systemic analysis.

Based on the results of the data analysis, TRPMAB can be concluded to have four types of cultural structure (genre). They are formal cultural structure, generic structure, macro structure and *kasturi* culture. From the mood point of view, TRBMAB, within the context of BB mood , has the structure of MOOD and *RESIDUE*. The mood is made up of subject (S) and predicate (P) with the structure S ^ P and the residue is made up of complement or object and circumstance. In addition, among the mood forms used in TPRMAB, the declarative sentence is the most dominant. It has also been found that, as far as its modality category is concerned, it only has modalization type.

From the analysis of macro transitivity, it can be concluded that the processes taking place in it can be formulated from the highest to the lowest such as the mental process (1,361); the extensional process (1,071); the verbal process (461), the material process (225), the relational process (222) and the behavior process (10.5). The reason is that TRPMAB contain many exchanges for things related to plans, self existence, and verbal dialogues. It contains a relatively small number of things related to materialization, relational relationship and self activity.

Then, as far as the theme analysis is concerned, three types have been found. They are interpersonal theme which appears in clausal mood structure, topical theme which appears in transitivity structure and textual theme which appears in the text as a whole. The interpersonal theme and topical theme can appear as single themes, while textual theme can be mixed with one of the other themes to compose complex themes. The reason why such themes appear is that the participants have considered them essential things in communicative context so that the message submitted is clearly acceptable to the addressee.

Intra clausal, which determines logical relationship, is also found in TRPMAB as well as theme relationship. The intra clausal relationship emphasizes new and given information. There are two types of relationships. They are syntactical and semantic relationships. The syntactical logical relationship includes parataxis and hypotaxis relationships; in contrast, in semantic logic relationship there is only one type of relationship, that is, expanded relationship which includes elaboration, extension and multiplicity. The extended relationship can be concluded to contain intra clausal meaning relationship which includes combination, addition, sequence, choice, oppositeness, emphasis, expectation, condition and cause-effect.

From the ideological analysis of the text, it can be concluded that TRPMAB has ideological meaning whose features can be found in the field with one or more form(s) of mood as its variant(s), in the tenor referred to in the field and in the mode representing the ideological meaning both in the field and in the tenor. The most concrete ideological feature is the power of the groom's family in taking initiative in marriage steps including solidarity towards the status and the role of an individual as a text participant.

5. Acknowledgments

In this opportunity, the writer would like to thank the Rector of Udayana University, Prof. Dr. dr. I Made Bakta, Sp.PD. (K); the Director of School of Postgraduate Studies of Udayana University, Prof. Dr. dr. A.A. Raka Sudewi, Sp. S (K); the Head of the Doctorate Program in Linguistics, School of Postgraduate Studies of Udayana University, for the opportunity provided to the writer to pursue his study and for the facilitation made to obtain the BPPS scholarship from the Directorate Generale of Higher Education.

High appreciation is extended to Prof. Dr. I Gusti Made Sutjaja, M.A., as the supervisor, Prof. Dr. Aron Meko Mbete as Co-supervisor I, and Prof. Drs. Mayhuni, M.A., Ph.D., as Co-supervisor II, who have patiently and professionally given motivation, enthusiasm, guidance and critical input and references from the beginning to the final stage of completion of this dissertation. Correction, revision and input provided have motivated the writer to analyze this text in the perspective of linguistics in general and in the perspective of functional systemic linguistics in particular. Many thanks also

go to the examiners such as Prof. Drs. I Ketut Artawa, M.A., Ph.D, Prof. Dr. Drs. Ida Bagus Putra Yadnya, M.A., Prof. Dr. I Wayan Pastika, M.S., Prof. Dr. Ni Luh Sutjiati Beratha, M.A., Dr. Ni Made Dhanawaty, M.S. for their time spent reading this dissertation. Their carefulness in criticizing and giving input has made this dissertation more perfect.

My indebtedness is also extended to all the teaching staff of the Doctorate Program in Linguistics, School of Postgraduate Studies of Udayana University such as Prof. Dr. Ni Luh Sutjiati Beratha, M.A., Prof. Dr. I Wayan Jendra, S.U., Prof. Drs. I Made Suastra, Ph.D., Prof. Dr. I Wayan Cika, M.S., Prof. Dr. I Wayan Pastika, M.S. and Dr. I Ketut Dharma Laksana, M.Hum., who have enriched the writer's scientific insight. The writer would also like to thank Prof. Dr. I Wayan Ardika, M.A. as the Dean of the Faculty of Letters, Udayana University. Many thanks are also extended to the fellow students at the Doctorate Program of School of Postgraduate Studies of Udayana University whom cannot be mentioned one by one.