# Transitivity and Social Context in Balinese Folklores: A Systemic Functional Perspective

I Gst. Agung Mas Era Yuniari
Universitas Warmadewa, Indonesia

Ni Wayan Kasni*
Universitas Warmadewa, Indonesia

I Gusti Made Sutjaja
Universitas Warmadewa, Indonesia

*Abstract—Mesatua "storytelling"* **is a tradition that is usually done by parents or grandparents in Bali. Storytelling uses Balinese folklore, which is rich in moral value. It is an effort to preserve the language and culture and develop Balinese cultural values. This study aims to determine Balinese folklore's transitivity and social context by applying a systemic functional analysis theory. The result of the analysis showed that transitivity elements consist of process, participant, and circumstances. The situational context consists of the field of discourse, tenor of discourse, and mode of discourse. The cultural context involves** *mesatua* **"storytelling" traditions, the level of Balinese language used in the text, and religious symbolic meaning.**

*Index Terms*—**Systemic Functional Linguistic, Balinese folklore, Transitivity, Social context**

## I. INTRODUCTION

Folklore reveals how a collective society thinks, acts, behaves, and manifests various mental attitudes, mindsets, and values, and perpetuates things that are considered important. Besides its purpose as entertainment and a means of education, folklore also aims to store and pass on ideas and values from one generation to the next. Folklore contains moral education that can be learned and applied in real life. The main thing in folklore is the inheritance of tradition, that is, culture.

Balinese folklore "storytelling" is packaged into a collection of Balinese folklore books. This means that Balinese folklore, which used to be an oral tradition, has now been documented. Balinese people have oral and written traditions that are supported by a script system. *Mesatua* "storytelling" is a tradition that is usually done by parents to their children or grandparents to their grandchildren before going to bed. *Mesatua* "storytelling" is a tradition passed down from generation to generation orally and naturally in the family environment (mostly not from people in urban areas, which have been dominated by electronic media).

Viewed from the perspective of local culture, Bali has many various folklores. However, so far, there are still very few folk tales known by the Balinese people themselves. There are several reasons for why Balinese folklore is less attractive to children. One of them is that it is rare for parents to take time to tell folk tales to their children. Additionally, the popularity of foreign stories is strongly supported by digital media, whereas regional folklore, which is only packaged in the form of a book, is less attractive.

Balinese folklore also conveys the life journey of the characters in the story and has educative points for the education and development of children. The cultural values are very interesting to study, which can later reveal deeper linguistic and cultural phenomena to develop an appreciation of language and culture. This is due to the lack of research and public attention to the continuity of the story. Particularly, Bali has various Balinese folklore stories. They are built by the situational and cultural contexts to achieve the messages intended by the writers.

## II. LITERATURE REVIEW

Functional systemic linguistics has great potential in various dimensions of analysis in texts and discourses. The functional systemic linguistic approach to text analysis also includes context analysis. Social context always accompanies the text. According to Halliday and Hasan (1989), the social context is divided into two parts, namely the situational and cultural contexts. The situational context is an important element in a language because humans speak and write based on context of the situation. Situational context is simply the immediate context in which the text

---

* Corresponding Author

functions, cultural context is more of an environment that accommodates the existence of the text. It can be seen in Figure 1.
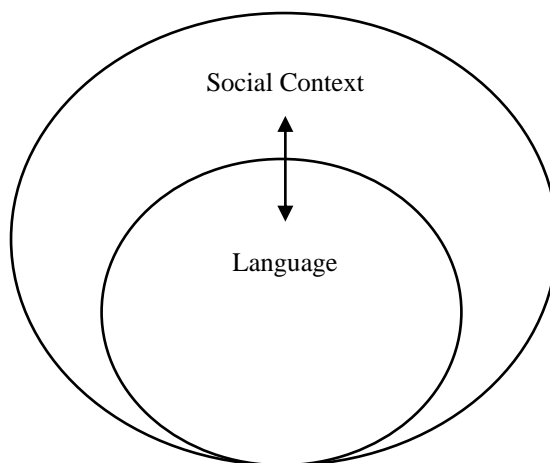


Figure 1 Halliday's Functional Systemic Linguistics

The relationship between one system and another, as shown by the arrows, is a relationship that has the nature of mutualism or reciprocity. This relationship illustrates that language is expressed as text, namely language in its use, or language that has the task of creating meaning. Conversely, language is a social institution, namely in that it is a form of social practice or language in its capacity as a means to actualize knowledge (Halliday & Hasan, 1989).

A situational context in terms of the conceptual framework has three main elements. First, the field of discourse. This relates to the subject matter discussed in the text. The field of discourse refers to the social activities that take place and the institutional setting in which the language units appear. In analyzing the field of discourse, we can ask questions such as what is going on, which includes three things, namely the realm of experience, short-term goals, and long-term goals. The realm of experience is questioning what happens to all processes, participants, and circumstances. Short-term goals refer to goals that must be achieved immediately, and these goals are very concrete. Long-term goals refer to the place of the text in the scheme of a larger problem, and its goals are more abstract. Second is the tenor of discourse. This relates to the participants who take part in a text. The tenor of discourse refers to the nature of the relationship between participants, including their understanding and status in a social context. In analyzing the participants, we can ask the question of who is taking part, which includes the following three things: the role of the agents or society, social status, and social distance. Roles refer to functions performed by individuals or society. Meanwhile, status refers to the individual's place in society that relates to other people, whether it is equal or not and social distance is more in the level of participant recognition of other participants, and whether it is familiar or it has distance. Roles, status, and social distance can be temporary or permanent. Third, the mode of discourse is related to the media and the way the text is created. The mode of discourse refers to the part of a language that is being played in a situation, including the chosen channel, whether spoken or written. In analyzing the mode of discourse, the question that can be asked is "what role is assigned to language?," which includes five things, namely the role of language, type of interaction, media, channel, and rhetorical mode. The role of language is related to the position of language in an activity, may or may not be mandatory, and may be additional support. The mandatory role occurs when language is a whole activity. Conversely, the additional role occurs when language helps other activities. The type of interaction is related to the number of actors; it can be monologic or dialogic. A monologic interaction is a conversation carried out by one participant or a single character with himself, whereas a dialogic interaction is a communication process that occurs between two or more participants. Medium relates to the means used, such as spoken, written, or signed. Channel relates to how the text can be received and the rhetorical mode relates to the feeling of the text as a whole, for example persuasive, literary, academic, educative, and mantra. Conversely, the cultural context is the cultural history attached to the participants to create utterances as text. Hence, the cultural context is broader than the situational context. If the cultural context is a direct context that accompanies the text, the cultural context is more abstract and contains global insights that are institutional.

The previous studies that are related to systemic functional analysis are those conducted by Arnawa et al. (2022), who determined the linguistic patterns of politeness in the Balinese language. The pragmalinguistic approach was used because the linguistic patterns and politeness of the Balinese language are related to descriptive and pragmatic aspects. It showed passive sentence patterns, modality phrases, institutional personification language style, and indirect speech acts as politeness strategies in the Balinese language. Moreover, using linguistic instruments for politeness was motivated by the desire to soften the speech, weaken the position, and form a positive face-saving strategy oriented to the speaker (p. 1746). Kazemian and Hashemi (2014) investigated and analyzed all five of Barack Obama's 2012 speeches, which amount to 19383 words, from the point of frequency and functions of nominalization, rhetorical strategies, passivation, and modality, which can grasp the effective and dominant principles and tropes utilized in

political discourse. This research used Fairclough's critical Discourse Analysis and Hallidayan perspective to depict the orator's deft and clever use of these strategies in the speeches, which were bound up with his overall political purposes. The results showed that nominalization, parallelism, unification strategies, and modality dominated his speeches. Antithesis, expletive devices, and passive voices were also found in these texts. Accordingly, in terms of nominalization, some implications were drawn for political writing and reading, for translators and instructors involved in reading and writing pedagogy (p. 1799). Wang (2014) investigated mood and modality in the Bible using a systemic functional perspective. It revealed that mood and modality in biblical language have directly or indirectly helped to establish a closer relationship between God and his people (p. 1799). Mood and modality in the Bible help build positive interpersonal relationships. Jing (2019) analyzed Trump's victory speech from the perspective of transitivity. The research showed that Trump described the current political and economic situation using material processes. The use of a large number of mental processes in the speech helped Trump to create an intimate and emotional atmosphere, which greatly narrowed the distance between him and the audience. Trump described the current status of the United States, the greatness of Americans, and the excellence of his team to the audience through the relational process. Then, by using verbal processes, he mainly aroused the attention of the audience and called on people (p. 155). Bratayadnya et al. (2021) observed the three contexts in *I Lubdaka Maboros* "I Lubdaka hunts" based on the phenomenon. The theory used to analyze the phenomenon was the theory of systemic functional linguistics (SFL) proposed by Halliday. Based on the analysis using SFL theory, the text in *I Lubdaka Maboros* "I Lubdaka hunts" is one of the Balinese narrative texts that contain a profound moral value in life. Moral values conveyed through text are fundamental for us to control our behaviors in the world. The views that state that doing *Siwaratri* day can omit the sins made by us in the world is not right. We are expected to avoid destructive behaviors, known as *Sapta Timira*, "seven bad behaviors that destruct us in the world" (p. 77).

## III. MATERIAL AND METHODS

The data of this study were taken from *Kumpulan Satua Bali* Suwija et al. (2019) and interviews about the cultural context contained in the text of Balinese folklore. The informants in this study are people who are competent in art or art activists, such as puppeteers or dancers. This selection of informants aims to analyze how meaning (cultural context) is conducted through the Balinese folklore. The technique applied to support the above method was a taking-note technique. To record the results of the interviews obtained from the informants, the taking-note technique was applied in this study. The collected data were descriptively analyzed by applying the theory of systemic analysis (Halliday & Hasan, 1989).

## IV. RESULT AND DISCUSSION

Referring to the theory of systemic functional analysis proposed by Halliday (1989), this study is divided into two parts, namely the analysis of transitivity and social context (situational and cultural contexts).

*Transitivity Aspect*

Transitivity is a component of the perfect experience that can be realized in a clause consisting of process, participant, and circumstantial. Experiential meaning based on reality (related to what is experienced by every living thing in the world) is described as a kind of transitivity or process, such as what they feel, what happens, and what they do. The result of the transitivity system in this study is described to help interpret the participants and events in a text. Based on the analysis of the transitivity system of all folklore texts, it is known that the distribution of types and numbers of processes, participants, and circumstances is shown in the following table.

TABLE 1
TYPES AND NUMBERS OF PROCESSES IN BALINESE FOLKLORE

| Process Type | Number of Processes in Balinese Folklore Texts | | | | | | | | | | Total |
| | Story | | | | | | | | | | |
| | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | |
|---|---|---|---|---|---|---|---|---|---|---|---|
| Material | 9 | 2 | 2 | 4 | 1 | 6 | 2 | 1 | 2 | 2 | 31 |
| Relational | 1 | 1 | 2 | 3 | 1 | 1 | 1 | 0 | 1 | 0 | 11 |
| Mental | 5 | 2 | 2 | 6 | 0 | 5 | 2 | 1 | 2 | 1 | 26 |
| Verbal | 2 | 2 | 4 | 11 | 1 | 6 | 1 | 1 | 1 | 1 | 30 |
| Behavior | 2 | 1 | 0 | 2 | 1 | 3 | 0 | 0 | 1 | 0 | 10 |
| Existential | 3 | 3 | 1 | 2 | 0 | 1 | 0 | 1 | 1 | 1 | 13 |

TABLE 2
TYPES AND NUMBERS OF PARTICIPANTS IN BALINESE FOLKLORE

| Participant Type I | Number of Participants I in Balinese Folklore Text | | | | | | | | | | Total |
| | Story | | | | | | | | | | |
| | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | |
|---|---|---|---|---|---|---|---|---|---|---|---|
| Actor | 9 | 2 | 2 | 4 | 1 | 6 | 0 | 1 | 1 | 1 | 27 |
| Senser | 5 | 2 | 2 | 6 | 0 | 5 | 1 | 1 | 2 | 1 | 25 |
| Owner | 1 | 1 | 2 | 3 | 1 | 1 | 1 | 0 | 1 | 0 | 12 |
| Behaver | 2 | 1 | 0 | 2 | 1 | 3 | 0 | 0 | 1 | 0 | 10 |
| Sayer | 2 | 2 | 4 | 11 | 1 | 6 | 1 | 1 | 1 | 1 | 30 |
| Existential | 3 | 3 | 1 | 2 | 0 | 1 | 0 | 1 | 1 | 1 | 13 |

| Participant Type II | Number of Participants II in Balinese Folklore Text | | | | | | | | | | Total |
| | Story | | | | | | | | | | |
| | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | |
|---|---|---|---|---|---|---|---|---|---|---|---|
| Gol | 7 | 2 | 2 | 4 | 0 | 3 | 0 | 1 | 0 | 0 | 19 |
| Phenomenon | 4 | 0 | 2 | 5 | 0 | 5 | 1 | 1 | 2 | 1 | 21 |
| Value | 0 | 0 | 0 | 0 | 1 | 0 | 0 | 0 | 0 | 0 | 1 |
| Attribute | 0 | 0 | 0 | 1 | 0 | 1 | 1 | 0 | 0 | 0 | 3 |
| Possession | 1 | 1 | 2 | 2 | 0 | 0 | 0 | 0 | 1 | 0 | 7 |
| Expression | 1 | 2 | 2 | 6 | 1 | 1 | 1 | 1 | 1 | 1 | 17 |
| Exist | 3 | 3 | 1 | 2 | 0 | 1 | 0 | 1 | 1 | 1 | 13 |

TABLE 3
TYPES AND NUMBERS OF CIRCUMSTANCES IN BALINESE FOLKLORE

| Circumstance Type | Number of Circumstances in Balinese Folklore Texts | | | | | | | | | | Total |
| | Story | | | | | | | | | | |
| | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | |
|---|---|---|---|---|---|---|---|---|---|---|---|
| Time | 1 | 1 | 2 | 1 | 0 | 2 | 0 | 0 | 1 | 1 | 9 |
| Location | 6 | 2 | 3 | 1 | 2 | 4 | 1 | 1 | 1 | 1 | 22 |
| Manner | 2 | 1 | 0 | 3 | 0 | 3 | 0 | 1 | 0 | 1 | 11 |
| Cause | 1 | 0 | 1 | 0 | 0 | 0 | 2 | 0 | 0 | 0 | 4 |
| Environment | 0 | 0 | 0 | 1 | 0 | 1 | 0 | 0 | 0 | 0 | 2 |
| Accompaniment | 0 | 0 | 0 | 1 | 1 | 0 | 0 | 0 | 0 | 0 | 2 |

Based on Tables 1–3, three types of processes dominate the text, namely material, verbal, and mental processes. The high level of material process in the text shows that the text this story shows a lot of physical activity participants are usually required to go through procedures to achieve something or a goal. It is realized by some verbs, such as *negen* "carry something on the shoulder," *maboros* "hunt," and *nyangkol* "carry something or baby on the waist and held by one hand." Mental processes related to the senses/desire are realized by verbs such as *nepukin* "see," *engsap* "forget," *ngugu* "believe," *ngerasa* "feel," and *kauningin* "is known." Some of the verbal processes used in Balinese folklore texts are *ngandika* "speak," *nerangang* "explain," *mesaut* "answer," and *jerit-jerit* "shout." Furthermore, there is the type of participant I that dominates the stories, namely, the speaker with a frequency of 30 that is realized through words, such as *ia* "he," *warga desa* "villagers," *penyarikan desa* "secretary of the village," *klian desa* "head of the village," *Pan Balang Tamak* "name of the character," and *Men Brayut* "name of the character." In participant II, the dominant type of participant is a phenomenon participant with a frequency of 21. These participants are realized in Balinese folklore texts through words such as *bangkung* "pig," *arah-arahane* "announcement," *orta* "news," and *unduk pianakne* "his son's problem." The type of situation that dominates is the situation of the place with a frequency of 22. The author of the story wants to invite the reader to imagine the atmosphere of the events contained in the story by being expressed through a certain place. The circumstances are realized in Balinese folklore texts through words such as *ka alase* "to the forest," *ka gunung* "to the mountain," *di pangkunge* "in the valley," and *ka tengah ebete*, "to the bushes." The process, participants, and circumstances that dominate Balinese folklores aim at having the readers imagining the events in the story through physical activities or actions carried out by each participant and knowing the characters or traits of all participants and feel more deeply the atmosphere that occurs in each story through the circumstantial location.

*A. Situational Context*

Context in SFL plays an important role to reveal meaning in a text. The meaning that is realized in a text is the result of the interaction of the language users with the context. The text is always realized in a certain context, and there is no text without context. Context in SFL is a social context. The social context has two categories, i.e., the situational context and the cultural context. The analysis of Balinese folklore texts in the situational context can be interpreted through three dimensions, that is the field of discourse relating to social activities, the tenor of discourse relating to the relationship between the participants who interact, and the mode of discourse related to roles. Table 4 summarizes the analysis of the situational context in each Balinese folklore.

TABLE 4
SITUATIONAL CONTEXT SUMMARY

| Folklore | Field of discourse | Tenor of discourse | Mode of discourse |
|---|---|---|---|
| 1 | Ingenuity and greed | *Pan Balang Tamak, Men Balang Tamak "name of characters in the story,"* villagers, secretary of the village | The supporting participant was treated cleverly and greedily by the main participant. |
| 2 | Faithfulness | *Men Brayut, Pan Brayut "name of characters in the story,"* children, son/daughter-in-law | The main participant and the supporting participant educate their children as well as possible to become a smart and successful generation. |
| 3 | Ingenuity and duplicity | *I Siap Selem, I Ulagan, Meng Kuuk, "name of characters in the story"* | The supporting participant was treated greedily and trickily by the main participant to make himself free. |
| 4 | Devotion | *I Rare Angon, Ida Anake Agung (the King), mother, Jro Dukuh, Rare Angon's wife, I Lubang Kuri "name of characters in the story"* | The supporting participant (the King) treated the main participant humiliatingly to defend his throne. |
| 5 | Snobbery/arrogance | *Maya Danawa, Sang Kul Putih, Ida Betara Indra, Kala Wong "name of the characters in the story"* | The supporting participant was treated with contempt and magic by the main participant. |
| 6 | Society | *I Cupak, I Gerantang, Sang Prabu, I Benaru, Pan Bekung, Men Bekung, Ida Raden Dewi "name of the characters in the story"* | The life of the younger and older brothers in which by threatening his younger brother enviously, his older brother got his karma. |
| 7 | Stupidity | *I Belog, mother* | The main participant ordered the supporting participant to realize something by using his logical way. |
| 8 | Ingenuity | *I Lutung, I Kakua, Luh Ayu Kantrungan, Jro Dukuh Kantrungan "name of the characters in the story"* | The supporting participant was treated cleverly and trickily by the main participant. |
| 9 | Ingenuity and bravery | *Ni Mesaba, Ni Wingsali, I Macan, I Bojog "name of the characters in the story"* | The main participant was very brave against the supporting participant so that he was safe from the evil intentions of the latter. |
| 10 | Ingenuity and stupidity | *Nang Cubling and his wife, I Bojog "name of the characters in the* story" | Through his cleverness, the main participant was able to beat the supporting participant's stupidity. |

In Table 4, the field of stories is the ingenuity and greed of the participants in the story and the actors can see the weaknesses of a policy or rule, especially if the policy is too forced or too far-fetched. In Story 2, the field of discourse about loyalty to the family emerged. Stories 3, 8, 9, and 10 have the same field of discourse, namely about the ingenuity of the participants in the story. Story 4 has a field of discourse about the devotion of a subordinate to a king. Story 5 is about the arrogance and vanity of the participants involved in the text, Story 6 is about society, and Story 7 is about the stupidity of the participants in the story. Essentially, the whole story has the same basic meaning, which is "ingenuity." The ingenuity carried out by the participants in each story has the aim of protecting themselves from crimes, fraud, or cunning committed by other participants. However, ingenuity can lead to positive or negative things, so there are differences at the end of the story such as death, happiness, or disappointment.

The tenor of discourse in the table above has various roles and statuses, i.e., there are participants in the form of humans, animals, gods, and giants. The statuses found are very diverse, including old, young, descent, and occupation as well as the creation of social distance, which is indicated by the level of language used. From this, apart from teaching about how the shapes or characters are involved in the story, indirectly the author of the book can teach children about social relationships that are not only the relationships between humans but also between humans and other creatures. The language used in all folklore texts is Balinese with different language levels depending on the participants involved.

In texts of Balinese folklore, there are modes of discourse that reflect the last part of the situational context, which simultaneously works to form a contextual configuration of meaning. The main participants in the whole text were treated more unpleasantly by the other participants involved in each text. Material verbs are a type of verb that refers to physical actions or words used to describe a process or condition that occurs in the story text. This can be seen from the discovery of the material process that dominates the 10 Balinese folklores. The type of interaction contained in the text is dialogical, which is a communication process that occurs between two or more participants in the text and is identified with direct sentences contained in the text. The entire text is written text that can be spoken so that it looks as if it were

not written. The point of view used in the all texts of Balinese folklore uses a third-person point of view where the author places the main participant as a person with a third-person pronoun, namely *dia* "he or *ia* " he or mentions the names of the participants involved in the story. From this point of view, the author is outside the story that tells the story of the main character to the readers.

*B. Cultural Context*

Balinese people certainly have oral and written traditions that are supported by the script system. The Balinese folklore texts in this study are traditional texts that are included in the folklore or folktale genre which in Balinese is called *satua* "story." *Mesatua* has the same meaning as storytelling, which is an oral tradition in Bali that still exists today. Activities in *mesatua* are a tradition that parents (grandparents) used to do to their children or grandchildren when they put them to sleep. *Satua* is an oral story that is closely related to the world of children. Its development in this literary tradition is its oral aspect. This aspect has the understanding that the form of communication from *mesatua* requires the presence of listeners, both children and adults, and of course the presence of a storyteller. In *satua* or Balinese folklore, the narrator has his own style to tell the story to the listeners.

In the Balinese folk tales that have been analyzed in this study, there is a quotation at the beginning of the story that shows that the author is doing *mesatua* activities, such as writing the sentence *kacerita* "told," *ada katuturan* "there is a story," and *ada kone katuturan satua* "there is a story said." The presence of these sentences relates to the origin of the story and implies the anonymous nature of the author of the story. This means that the Balinese folklore story was not composed by the author or the narrator himself. The word *katuturan* has the basic word *tutur*, which means advice. The meaning of this advice is connoted that *satua* or folklore is intended to provide life advice as well as moral and ethical values to the listener or reader. The word *kone* "it is said" indicates that the *satua* has been spoken for generations. The essence of *mesatua* activities is the opportunity to gather with the family so that they can build and maintain close relationships between children and parents. Folk tales or stories that are told can provide them with lessons about life and entertainment in the form of these stories.

Meanwhile, the language used in each Balinese folklore has differences because when speaking Balinese, apart from it depending on the participants, it is seen from the point of view of who is speaking, who is the interlocutor, and who is being talked about. According to Suwija et al. (2019), *Basa Kasar* "low level of language" has a bad taste value, is not polite, and is often used when fighting and berating. This is shown in Story 7, when the mother scolded I Belog for his stupidity.

*"Sajan cai buka adan caine, belog lolog, olog- olog pong. Dasar cai jlema amah temah, sing tawang kangin kauh. Kadung san cai numitis dadi jlema, benehne dadi buron cai mara je pantes."*

"It is true as your name suggests, stupid fool. You damned people, do not know the direction. Once you were born as human, you should be the new animal you deserve."

From the quotation above, what is a sign or characteristic of someone issuing abusive language is the use of pronouns such as *cai* which means you, *jlema amah temah*, which means cursed person. Furthermore, the second level of the Balinese language is (2) *Basa Andap* means endep "low" (Suarjana, 2011). It was found in the example of Story 4 showing the King spoke with his subordinate, I Rare Angon, who did not believe that I Lubang Kuri was not real.

*"Ah sing ngugu, kema alihang gelah I LubangKuri, yan cening tuara nyidayang, mati palanceninge!"*

"Ah I don't believe it, go there quickly and find I Lubang Kuri, if you can't find it, you will die!"

The quotation above shows that *Basa Andap* is used by people who have the same degree or equal status and can also be used by people who have a higher status with people who have a lower social status. The last language level is (3) *basa alus*, which is a high level of Balinese language and is very respectful, as found in the example of Story 5, when the character Sang Kul Putih spoke to Ida Bhatara Indra, the name of God, to help with the chaos that occurred due to Mayadenawa.

*"Inggih mapidaweg titiang, yening wantah Betara ledang, titiang nunas tuntunan mangda para janane makasami mawali eling ring swadharmaning magama Hindu."*

"Well, I want to speak, if *Betara* is willing, I ask for guidance so that the whole community can remember again *their own duty as Hindu*."

In the quotation above, *basa alus* "high level of language" is used by people who have a lower social status to give respect to people who have a higher social status. The language used in the story plays an important role in training people to speak Balinese properly and correctly and on the other hand to love more and preserve their culture.

Religious symbolic meanings in Balinese folklore can be described as follows.

*Law of Cause and Effect (Karmaphala)*

The Hindu community in Bali knows about the law of cause and effect, which is one of the basic beliefs. In the *karmaphala* teachings, every human action will produce good or bad results. The law of karma as part of Hindu Dharma applies to everyone, there are no exceptions in karma, and whoever sows will reap. *Karmaphala* is associated with folklore because most Balinese folklores tell a lot of good and bad deeds, as illustrated in Story 9 when the character Ni Mesaba has the courage to fight I Macan through words that were uttered to scare I Macan and she could protect herself from harm because I Macan has bad intentions toward Ni Mesaba and her daughter, Ni Wingsali. So, at the end of the story, I Macan got his karma to fall into the abyss and die. From this story, a lesson can be learned that all actions carried out by each living creature will get a good or bad reward, which is called the result of *karma*.

*Aspect of Tri Hita Karana*

The Hindu community in Bali believes that the universe and its contents are God's creation as well as a gift from God to mankind to be used for their survival. *Tri Hita Karana* is the three causes of prosperity and harmony that originates in the relationship between humans and their gods, humans and their natural environment, and humans and humans. The relationship between humans and God can be interpreted in the same way as the mindset or value. It was illustrated in Story 5 when the character Sang Kul Putih, who does *yoga semadhi*, wanted to get instructions from Ida Bhatara Indra to be able to defeat Mayadenawa, who has a cruel nature toward the community. Yoga Semadhi is one example of the relationship that exists between humans and God. Meanwhile, the relationship between humans and their environment can be found in Story 8 when I Kakua was caught but Jro Dukuh Kantrungan still wanted to give I Kakua food in his cage. Humans and animals have a context side by side and need each other so that they are mutually beneficial. The last aspect is the relationship between humans and humans, which was found in Story 2, where the character Men Brayut cooperated with her husband, Pan Brayut, educated and raised their children to be useful in society. It can be seen that humans are social creatures who are destined to live in society and always interact with other creatures. Additionally, humans are social beings, which means they can fulfill their needs and humans will always depend on others.

*Trust as a Place of Worship*

In the Balinese folklores that have been analyzed, beliefs about the existence of places of worship *pelinggih*, that is, temples or statues related to Balinese folklore, are found in Stories 1 and 2. The religious buildings are used as places of worship by the Hindu community in Bali. In Story 1, there is a story titled *Pan Balang Tamak*, which has a philosophy, that is, *Pan*, which means father; *Balang*, which means grasshopper, that is, agile and clever like a grasshopper; and *Tamak*, which means greed or negative nature that is related to selfishness.



Picture 1 Pelinggih Pan Balang Tamak at Desa Temple (Doc. Bali Express, I Putu Suyatra)

The story of *Pan Balang Tamak* is believed by the people, and it is proven by the existence of a place of worship for *Pan Balang Tamak* located in each Desa or Puseh Temple. *Pelinggih Pan Balang Tamak* means that when you enter the Desa or Puseh Temple, the greedy nature can disappear and you become a better person.

In the story titled *Men Brayut*, a mother character in Balinese folklore gave birth to up to 18 children. It was found that a statue of Men Brayut is in Goa Gajah, Gianyar, Bali (Picture 2).



Picture 2 Men Brayut Statue (Doc.kebudayaan.kemdikbud.go.id)

The Balinese people believe that the *Men Brayut* Statue is a symbol of the determination, fortitude, and purity of a mother's heart who can raise her children to become contributing members of society. Additionally, there is a belief in *Baha* village in the story from *Pura Dalem Baha* Village about the existence of *Men Brayut* who, as believed by the people of *Baha* village, can give offspring to those who have not been blessed with offspring of their own (Picture 3).

Picture 3 Pelinggih Men Brayut Baha village (Doc. Ni Putu Nova Puspitayanti)

People are allowed to come to *Pura Dalem Baha* Village by bringing offerings in the form of three *daksina*, which are offered by the priest called *Jro Mangku* at Dalem Temple. People really believe getting offspring. Thus, the two characters in this story become the symbols of various belief systems that develop society, especially in Bali.

*Belief in the History of Hindu Days in Folklore*

Hindu Days in Bali are always associated with the mythology found in folklore to create the beliefs held by the Balinese people to this day. In the 10 folklore stories that have been analyzed, it was found that two Balinese folk tales that are used as beliefs by the Balinese people about the existence of a Hindu Day are Stories 4 and 5.

The results of interviews that have been conducted showed that the Rare Angon (Story 4) is believed to be the background of the birth of the Hindu Day, that is, *Tumpek Uye* or *Tumpek Kandang*. *Tumpek Uye* is a Hindu holiday to hold a *yadnya* ceremony (holy oblation) for animals as a symbol of love to maintain the balance of the universe. This Hindu day is often referred to as *otonan* or the birthday of an animal. On *Tumpek Uye*, the Hindu community worships *Sang Hyang Rare Angon*, which is a manifestation of *Sang Hyang Shiva Pasupati*. The Rare Angon character is associated with this day because it is believed to be a manifestation of God as the guardian of all animals on earth so that all pets and livestock are provided with safety. *Tumpek Uye* has the meaning to contain wild or negative thoughts, such as the nature of animals. The mind should be able to be controlled, to limit or curb desires. Such desires, for example, are like animals that live without ethics or manners, are wild, lazy, and so forth, which lead to negative traits or characters.

Story 5 is a folk tale entitled Mayadenawa. The Balinese folklore Mayadenawa is the background for the implementation of the *Galungan* Day for Hindus, which is a symbol of victory in the battle of *Dharma* (goodness) against *Adharma* (evil). If it is associated with the Mayadenawa story, *Dewa Indra* is a symbol of *dharma* that won against Mayadenawa, which is a symbol of *Adharma* who has an arrogant character. The celebration has a meaning, namely as an expression of gratitude for the Balinese people for all the gifts given by God Almighty and Balinese people can control their passions that can disturb the inner peace and life.

*Belief in the Concept of Rwa Bhineda (Balance)*

*Rwa Bhineda* is a philosophy of life for the Balinese Hindu community as a dualistic concept that can be interpreted as a balance in living life. *Rwa Bhineda* consists of the following two words: *Rwa*, which means two, and *Bhineda*, which means different. This concept can be interpreted as two different things, but still side by side and complementing each other. Two folk tales are included in the concept of *Rwa Bhineda*. Story 3 is a Balinese folk tale entitled I Siap Selem, which has seven children. This story is included in the concept of *Rwa Bhineda* because it is related to the main character, I Siap Selem, which means The Black Chicken (*Si Ayam Hitam*). The black color in the story. I Siap Selem symbolizes *Dewa Vishnu*, who represents *Rwa Bhineda*, and it can be said that in *Rwa Bhineda* there are two meanings. Black has a negative meaning that can be interpreted as fear, death, and sadness, whereas the positive side of black is interpreted as a symbol of purity, simplicity, and preserver of life.

Story 6 is titled I Cupak and I Gerantang. The characters in the story have different traits. I Cupak's character has negative traits and behaviors. Meanwhile, the character I Gerantang has traits and behaviors that reflect positive values. Despite being twins who have different characteristics, they can still walk side by side and fill each other's shortcomings. Atmaja (2008) said that each human being is positioned to be a center that will give birth to a partner called *antimoni*, which can be likened to *tengen lan kiwa* "right and left." A couple cannot be opposed but can walk side by side and cannot be separated in the dynamics of Balinese life to achieve a balance both physically and mentally.

V. CONCLUSION

In a situational context that shows the same basic meaning is obtained, namely "ingenuity," where the ingenuity carried out by participants who have various roles and statuses in each story has the aim of protecting themselves from crime, fraud, or cunning committed by other participants. Ingenuity can lead to positive or negative things so that there are differences at the end of the story such as death, happiness, or disappointment. In a cultural context, the discovery of the *mesatua* tradition (storytelling), which is still ongoing today, the level of Balinese language used in Balinese folk tales, as well as religious symbolic meanings and sociocultural meanings such as the beliefs of the Hindu community in Bali, ways of behaving or behaving and *karmaphala*, and the *Tri Hita Karana* aspect. From this, readers will understand

the advantages that are displayed in each story and can add insight to the younger generation that the folklore that is read contains the culture and beliefs that have been embraced until now.

REFERENCES

[1] Arnawa, N., Ariawati, N. W., Erawati, N. K. R., & Sulibra, I. K. N. (2022). Pragmalinguistics Politeness in the Balinese Language. *Theory and Practice in Language Studies*, *12*(9), 1748–1755. https://doi.org/10.17507/tpls.1209.06

[2] Atmaja, I. N. K. (2008). *Pementasan Dramatari Calonarang di Desa Adat Banjar Tanggahan Peken, Desa Sulahan,Kecamatan Susut Bangli*.[Calonarang Dance Drama performance in Customary Village of Banjar Tanggahan Peken, Sulahan Village, Susut Sub-District, Bangli] IHDN Denpasar.

[3] Bratayadnya, A. P., Suparwa, N., Yadnya, P. B. ., & Satyawati, S. M. (2021). The Context of "I Lubdaka Maboros": Systemic Functional Linguistics Perspective. *The International Journal of Social Sciences World*, *3*(1), 70–78.

[4] Dijk, T. A. van. (1988). *News As Discourse*. Routledge.

[5] Halliday, M. A. ., & Hasan, R. (1989). *Language, context and text: Aspects of language in a social semiotic perspective* (2nd ed.). Oxford University Press.

[6] Jing, L. (2019). A Case Study of Transitivity Analysis of Trump's Winning Speech Based on Systematic Functional Grammar. *International Journal of Language and Linguistics*, *7*(4), 158. https://doi.org/10.11648/j.ijll.20190704.12

[7] Kazemian, B., & Hashemi, S. (2014). Critical discourse analysis of Barack Obama's 2012 speeches: Views from systemic functional linguistics and Rhetoric. *Theory and Practice in Language Studies*, *4*(6), 1178–1187. https://doi.org/10.4304/tpls.4.6.1178-1187

[8] Suarjana, I. N. . (2011). *Sor Singgih Basa Bali: Kebalian Manusia Bali Dalam Dharma Pepadikan, Pidarta, Sambrama Wacana, dan Darma Wacana*.[High-low system in Balinese Language:Balinese Characteristics of Balinese People in The Rules of Engagement, Discourse, Speech and Religious Lectures] Tohpati Grafika Utama.

[9] Suwija, Darmada, & Mulyawan. (2019). *Kumpulam Satua*.[Balinese folklores] Universitas IKIP PGRI Denpasar.

[10] Wang, X. (2014). The mood and modality in the Bible: A systemic functional perspective. *Theory and Practice in Language Studies*, *4*(2), 255–261. https://doi.org/10.4304/tpls.4.2.255-261

**I Gst. Agung Mas Era Yuniari** is a fresh graduate in Linguistics Master Program at Universitas Warmadewa, Indonesia, since September 2022. She was born in Bali, September 1, 1997. She has published an article titled "The Correlation Study between Students Self-Esteem and Students Speaking Performance" in the Campus Journal Mahasaraswati Denpasar. She is a freelancer at a travel agency in Bali.



**Ni Wayan Kasni** is a lecturer in an English Study Program and Linguistics Master Program at Universitas Warmadewa, Indonesia. Kasni specializes in Discourse Analysis and Syntax. She has published an article entitled "The Multimodal Form of Tourism Promotional Discourse in the Age of Covid-19" in the International Journal of Linguistics, Literature, and Culture. She is also a member of *Masyarakat Linguistik Indonesia* "Indonesian Linguistics Society" and *Asosiasi Peneliti Bahasa Lokal* "Association of Local Language Researcher."



**Gusti Made Sutjaja** is a lecturer in Linguistics Master Program at Universitas Warmadewa, Indonesia. Sutjaja specializes in Discourse Analysis. He has published an article entitled Study of *Kata Kolok*: How the Deaf People of Bengkala Express Their Basic Needs. He is also a member of *Masyarakat Linguistik Indonesia* "Indonesian Linguistics Society" and *Asosiasi Peneliti Bahasa Lokal* "Association of Local Language Researcher."