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Multimodal in Language, Arts and Culture of Balinese *Songket* Weaning

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Abstract

In the rich cultural heritage of Bali, *songket* weaving is a traditional craft that embodies the island's artistic and linguistic identity. This study explores the semiotic resources found in Balinese songket weaving activities, examining how verbal and non-verbal language work together to represent the craft. Using a social semiotic approach and drawing on Systemic Functional Linguistics and Visual Grammar, this study analyzes the spoken discourse of a Balinese weaver and the *Tenun* dance. The findings reveal that the clauses of spoken discourse are dominated by material and relational processes, while the *Tenun* dance features a narrative process of action. Furthermore, the study identifies specific signs and semiotic resources that represent Balinese weaver's activities, focusing on the cultural significance of *songket* weaving in Balinese society. This study aims to explain the complex relationships between language, culture, and art, highlighting the importance of preserving traditional crafts and their associated cultural practices.

1. Introduction

Bali is known for its various types of art and culture. Woven fabric is one of the Balinese cultural arts that has been in the spotlight recently. Balinese woven fabric has been known for a long time

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because of the beauty of the fabric motifs, which are made by Balinese weavers with their hands and require a long process. In recent years, Balinese woven fabrics have become better known worldwide because they are used at several international events, such as the fashion show of a leading international brand called Dior at Paris Fashion Week in 2020, and world leaders and delegates wore them at the G20 summit in Bali in 2022. Weaving is a form of fine art used as clothing by the Balinese. There are many types of Balinese woven fabrics, but the one with the highest beauty value is called as *songket*. *Songket* is a traditional Indonesian handwoven fabric. Balinese *songket* is a cultural cloth that reflects the Balinese way of life through weaving process, decorative motifs and contains strong meanings embedded in Hindu philosophy.

Weaving in Bali is not only represented by fabric type and motif, but various arts also represent it. For example, *tenun* dance (weaving dance), a form of physical art that is inspired by the daily lives of Balinese *women*, many of whom work as weavers. The *tenun* dance was created by I Wayan Likes and I Nyoman Ridet in 1957. The two dance maestros designed the movements and created the concept for the dancers' clothing when performing the *tenun* dance.

Balinese *songket* weaving is famous for its traditional tools and processes that are still closely related to ancient times. Balinese languages as terms in the *songket* weaving process and tools are still used, even though Balinese people usually communicate in Indonesian in everyday life and there are quite large modifications to the tools and weaving processes. These Balinese terms are unique and interesting because each represents a weaving stage, but only the weavers that know about it.

In representing Balinese *songket* weaving activities in language, art and culture, several forms of language are used, for example, verbal and non-verbal language. Verbal language is a form of language that uses spoken and written language. Nonverbal language is a form of language that does not use words, for example, body language or visuals. Verbal and nonverbal language have equal value in the process of conveying messages. Each form of language works together or has its role and function in conveying meaning. Kress (2010:10) states that nonverbal language can indicate what is too long to read, and verbal language can indicate what will be difficult to display. The meaning in nonverbal language may carry a different meaning than in verbal language because that meaning cannot be realized verbally and vice versa.

The spoken discourse of Balinese weavers uses a verbal form of language, and the *tenun* dance (Balinese weaving dance) uses a non-verbal form of language, namely visual. Therefore, these two works were studied using multimodal studies. Multimodal analysis emphasizes that all means of communication, both verbal and nonverbal, play an important role in realizing meaning. Furthermore, Iedema (2003:39) states that the multimodal concept is a technical term that aims to show that the meaning made so far utilizes various semiotics.

This research aims to find out how the meaning of Balinese *songket* weaving is realized through signs in language, art, and culture. Signs that carry cultural value and meaning in language are called semiotic resources. Multimodal analysis provides a framework for conceptualizing the complex arrangement of semiotic resources used to represent something in communication tools in text or events. Then, the meaning arising from semiotic resources is analyzed based on social semiotics. Multimodal analysis with a social semiotic approach provides a way to discuss how different semiotic resources work together to represent things and how they are exposed in different domains of people's lives. Additionally, multimodal analysis can help understand things like the placement and selection of structures and elements in text and visuals.

From the explanation above, this research analyzes how semiotic resources realize Balinese *songket* weaving activities in weavers' spoken discourse and *tenun* dance. Furthermore, it is linked to the values and ideologies of Balinese cultural meaning.

2. Materials and Methods

This research is qualitative with the data sources are collected from transcript texts of a spoken discourse from a Balinese weaver and *tenun* dance video. The data are the clauses of the Balinese weavers' spoken discourse transcripts as verbal data and the visuals of the *tenun* dance as nonverbal data. In collecting data, the documentation method is used. The spoken discourse was obtained from a Balinese weaver named Ni Luh Nyoman Rasmin, who comes from Klungkung, Bali, Indonesia. Next, the discourse was recorded and transcribed. The *tenun* dance video was downloaded from YouTube with the link https://www.youtube.com/watch?v=1QtvBem10BU. Then, the dance movements in the video are captured using screenshots. Interviews were also conducted to explain the findings of the representation of signs in these two data sources and their ideology regarding the lives of weavers in the real world and Balinese culture. After collecting data, the data was analyzed using qualitative methods. Formal and informal methods are used to present the analysis results.

This research focuses on semiotic resources representing Balinese *songket* weaving activities in verbal and nonverbal language. The theory used to analyze the verbal language in the weavers' spoken discourse is the transitivity system from Halliday's theory of systemic functional linguistics (1994). This transitivity system realizes the text's ideational function or the function of language use expressing human experience with language (Halliday, 1994: 106). This ideational function is realized in language through a transitivity system, which includes participants, processes and circumstances.

Meanwhile, the theory used to analyze nonverbal language in the visuals of *tenun* dance is the representational meaning of the visual communication grammar theory by Kress and van Leeuwen (2006). Kress and van Leeuwen introduced representational meaning as a theory for analyzing social-based visual elements based on Halliday's ideational function. They state that images can be treated like language and determine their social semiotic framework. Like Halliday's concept, representational meaning includes processes and participants where these elements can show actions or what participants do in their internal relationships and the surrounding environment. In other words, participants and processes in visual texts can represent objects and their relationship to the world outside of linguistics.

3. Results and Discussions

In presenting the analysis, the clauses of Balinese weavers' spoken discourse and the visuals of *tenun* dance that contain representations of Balinese *songket* weaving activities are displayed.

Transitivity System Analysis of Balinese Weavers' Spoken Discourse

This section aims to describe the linguistic structure of language in realizing their experiences. Spoken discourse contains clauses told by a Balinese weaver. Transitivity system analysis was conducted to determine the representation of weaving activities in verbal language data. According to Halliday (1994: 106), the structure of the transitivity system in the ideational function consists of processes equivalent to verbs as the focus in a clause. A process is a form of experience, such as how something happens, acts, feels, says, or exists, which is realized in clause grammar based on verb groups. Participants and circumstances accompany each process. Then, transitivity processes are categorized into six categories: material processes, mental processes, relational processes, behavioral processes, verbal processes, and existential processes.

A material process is a process that shows a process that is ongoing or occurring. In a material process, some participants carry out the process called actors, and other participants aimed at by process are called goals. An example of clause analysis using material processes in spoken discourse is as follows.

Clause: *Motifne kekaryanin olih anak agung ring puri gelgel*
(The motif was made by Puri Gelgel noble)

Table 1
Material process analysis

motip motif	*ne* the	*kekaryanin* was made	*olih* by	*anak agung ring puri gelgel* Puri Gelgel Noble
Noun Phrase	Article	Verb	Preposition	Noun Phrase
Goal		Process: Material		Actor

According to the ideational meaning, the clause above is a material process. This result can be seen from the use of the word *kekaryanin* (was made) in the clause. This verb is a transitive verb that has two participants. The clause structure above shows that this clause is passive. This clause intends to provide a representation that the motif is the main focus of the clause and how the motif is produced.

Some verbs show material processes in this spoken discourse, such as *kacelepang* (entered), *ngangkat* (lift), *mekarya* (make), *jemuha* (dried), *ngaenin* (do), *kaputer* (twist), *keberang* (expand), *nyuntik* (inject), *katenun* (weave), etc. Participants in the material process are *rirang (*thread used for weaving Balinese cloth), *naga banda* (a Balinese sacred dragon name), motif, *tenun* (woven fabric), *tukang tenun* (weaver), *benang katun* (cotton thread), *metris* (thread type for woven fabrics), etc. From this analysis, the material process clauses show that this text explains the activities that involve or are carried out by Balinese weavers and with whom they do them.

Next, mental processes are processes related to cognition, emotions, and perceptions that occur in human (sensing processes). In the mental process, there are sensers or participants who feel something or do something related to the five senses and phenomena or what is thought and felt with the five human senses. An example of clause analysis using mental processes is as follows.

Clause: *Tiyang pikir ten wenten sane meganti*
(I think nothing has changed)

Table 2
Mental process analysis

Tiyang I	*pikir* think	*ten wenten sane meganti* nothing has changed
Noun	Verb: Transitive	Noun Phrase
Senser	Process: mental	Phenomenon

According to the ideational meaning, the clause above is a mental process because the word '*pikir*' (think) is used in the clause. This verb is a transitive verb that has two participants, senser and phenomena. This clause aims to represent how a Balinese weaver views a shift in the Balinese *songket* weaving process.

Some verbs show mental processes in this spoken discourse, such as *merasa* (feel), *pikir* (think), *rasaang* (felt), *mengira* (guess), etc. Participants in the mental process are; *songket*, *tenun* (woven fabric), *perubahan* (changes), *ritual*, *tiyang* (I), *tukang tenun* (weaver), etc. From this analysis, these

mental process clauses show that this text explains things related to the senses and perceptions within the Balinese weaver.

Next, there is a relational process or a process that shows the relationship of intensity and the relationship of expansion of meaning. Processes in intensity relationships are divided into two subtypes, namely attributive relational processes and identifiable relational processes. The attributive relational process has participants named carrier and attribute, which indicate circumstances, characteristics, and traits. Meanwhile, the identifying relational process has participants named token and values that show representation, roles, and relationships. An example of clause analysis using a relational process is as follows.

Clause: *Tenun cagcag nike wantah saking cagak utawi penyangga.*
(The *cagcag* weaving consists of *cagak* or supports)

Table 3
Relational process analysis

Tenun cacag *Cagcag* weaving	*Nike* the	*Wantah* consists	*Saking* of	*Cagak utawi penyangga* *cagak* or supports
Noun	Article	Verb: Transitive	Preposition	Noun Phrase
Token		Process: Attributive Relational	Value	

According to the ideational meaning, the clause above is a relational process of attributive type because the word *wantah* (consists) in the clause indicating members. This verb is transitive because it has two participants: token and value. This clause intends to provide a representation of the *cagcag* weaving, which includes *cagak* or an object to support something.

Some verbs show relational processes in this spoken discourse, such as *wantah* (consist), *mebentuk* (formed), *madan* (named), *wantah* (is), *ngelah* (has), etc. Participants in the relational process are; *dihi (*vertical thread), *pakan (*horizontal thread)*, guun* (tool for making motif)*, penapes* (a tool to lock the thread*),* etc. From this analysis, this relational process clause shows that this spoken discourse expresses an entity's relationship with an object.

Next, the behavioral process is a process that shows behavior, both physical and psychological. There is only one participant labeled behaver in this process, who is usually conscious. In some clauses, there may be another participant, namely the range, which is not an actual participant but adds a specification to the process.

Clause**:** *Irage dadi tukang ane asli uli pidan terus ngutamayang kualitas tur kekhasan songket Klungkung*
(We, as genuine craftsmen from ancient times, still prioritize the quality and uniqueness of Klungkung *songket)*

Table 4
Behavior process analysis

Irage dadi tukang ane asli uli pidan We, as genuine craftsmen from ancient times	*terus* still	*ngutamayan* prioritize	*kualitas tur kekhasan songket Klungkung* the quality and uniqueness of Klungkung *songket*
Noun Phrase	Adjective	Verb: Transitive	Noun Phrase
Behaver	Circumtance: manner	Process: behavior	Range

According to the ideational meaning, the clause above is a behavioral process because of the word *'ngutamayan'* (prioritize) in the clause. This verb is a transitive that has two participants, such as behaver and range. There is a circumstance of manner that provides additional information about the behavioral process. This clause aims to show that Balinese weavers are consistent in prioritizing the quality and characteristics of Balinese *songket* weaving.

Some verbs show behavioral processes in this spoken discourse, such as *mentingang* (prioritize), *ngidih* (ask), *nongosin* (wait), etc. Participants in the behavioral process are *tukang tenun* (weaver), *hasil* (result), motif, *kualitas* (quality), tukang (artisan), etc. From this analysis, this behavioral process clause shows that this text expresses the habits or actions of the Balinese weavers.

Next, the existential process is a process that shows the existence of something. Participant in the existential process is called existent. An example of clause analysis using an existential process is as follows.

Clause: *Ipidan ane ada tiing dogen.*
(In the past, there was only bamboo).

Table 5
Existential process analysis

Ipidan In the past	*ane* which	*Ada* there was	*tiing* bambu	*dogen* only
Preposition phrase	Pronoun	Verb: Intransitive	Noun	Adverb
Circumtance: Location		Process: Existential	Existence	Circumstance: Manner

According to the ideational meaning, the clause above shows an existential process because it shows the existence of the verb '*ada'* (there was). The noun *tiing* 'bamboo' is an existence because it is a participant whose location is indicated. Some circumstances provide additional information regarding the process above. This clause intends to represent the existence of bamboo in the past.

There are verbs that show existential processes in this spoken discourse, such as *ada* (there is/there was/there were/there are), etc. The participants in this existential process are *tukang tenun* (weaver), motif, *sesuhunan* (God), *benang* (thread), *alat* (tools), *proses* (process), *tiing* (bamboo), *songket,* etc. From this analysis, these existential process clauses show that this text explains the presence of things related to Balinese *songket* weaving.

The results of the transitivity system analysis show that there is no verbal process in the Balinese weaver's spoken discourse. Relational and material processes are the most dominant, followed by existential, mental, and behavioral processes, as shown in the following table.

Table 6
Transitivity System Table

Process Type	Material Process	Mental Process	Relational Process	Behaviour Process	Existential Process	Total
Quantity	12	4	5	3	1	25
Percentage	48%	16%	20%	12%	4%	100%

The table above shows material process dominance at 48%, followed by relational process at 20%, mental process at 16%, behavioural process at 12%, and existential process at 4%. These processes indicate more about the meaning of relationships and activities carried out by the Balinese weavers during the weaving process.

From the results of this analysis, there are several lexicons related to weaving tools and materials, such as *metris* (thread type for woven fabrics), *dihi* (vertical thread), *pakan* (horizontal thread), *tundak* (a tool for horizontal thread), *perorogan* (supporting tool), *blide* (thread booster), *bungbungan* (thread separator), *guun* (supporting tool for thread), *banyumas* (gold threads), *pugpug* (opening tool for thread). Then, there are several lexicons related to the weaving process, such as *ngempingin* (soaking silk thread), *ulak* (arranging the threads), *nganyinin* (spreading the thread), *nyasah* (lining the thread), *nyuntik* (making motifs), *penyobaan* (inserting threads to make motifs), *pengliduan* (tools for gold threads). Clauses in spoken discourse show patterns of active and passive clauses. These clauses are also positive and declarative. Several circumstances explain transitivity processes further.

Representational Meaning Analysis of Tenun Dance (Weaving Dance)

This section aims to describe the visual elements in representing an experience. In *tenun* dance, three female dancers perform the *tenun* dance and show many body movements. These movements are dominated by swinging the arms in various directions and kneeling. However, after observing the *tenun* dance, several movements stand out and represent actions or activities. Analysis of the elements of representational meaning was carried out to determine the meaning of these movements so that we could know the representation of Balinese *songket* weaving activities in the *tenun* dance. This statement is supported by Kress and van Leeuwen's (2006) statement that visual components can represent aspects of human action outside the sign system, directly or indirectly.

Representational meaning is divided into two types of processes based on their visual characteristics: narrative and conceptual. Narrative representation refers to participants connected by lines called vectors when doing something between participants and each other. These narrative representations are divided into action, reactional, mental, verbal, and conversion processes. Furthermore, conceptual representations do not have vectors and describe static concepts rather than actions. Conceptual representations are classified into classification, analytical, and symbolic processes. The examples of representational meaning analysis of *tenun* dance*'s* movements are as follows.

Figure 1
Data 1 of Representational Meaning Analysis



Figure 2
Data 2 of Representational Meaning Analysis



Data 1 and 2 are the prominent movements in the *tenun* dance at duration 6.23-6.35. The movements are continuous and show a representation. According to the representational meaning, data 1 and 2 have vectors included in the narrative representation. In Data 1, the dancer kneels, the dancer's right-hand shows the movement of grabbing something, and the dancer's left-hand shows holding something. Then, the right hand moves to pull something and place it in the left hand. In data 2, the dancers still kneel but shows slightly different hand movements. The dancer's left hand is still in the same position, but the dancer's right hand's movement changes. The dancer's right hand still grabs something, but it shows a movement of picking up and rotates around the dancer's left hand.

Data 1 and 2 are included in the action process from the explanation of these movements. The three dancers are represented participants and act as actors. From the action process, the three dancers represent the activities of the Balinese weavers. The weaver inserts a needle containing thread into the tool until the thread is winding, which leads to making the pattern.

Figure 3
Data 3 of Representational Meaning Analysis



Data 3 shows the prominent movements in the *tenun* dance at duration 9.20-9.30. According to the representational meaning, data 3 has vectors, so it is included in the narrative representation. In data 3, the dancers kneel, and their hands are below them and to the side of their bodies. Then, there is a forward and backward movement of the dancers's hands. They also looked down. Data 3 is included in the action process from the explanation of these movements. The three dancers are represented participants and act as actors. If we look at the action process, the three dancers represent the Balinese weaver's activity: weaving cloth on a loom.

Analysis of vectors, processes, and circumstantial movements in *tenun* dance was carried out to determine the representational meaning of *songket* weaving activities in Bali. Representational analysis of *tenun* dance shows that the movements in the visual data have a narrative representation. The processes of narrative representation are dominated by action processes and continued by reactional processes. Therefore, the movements in *tenun* dance indicate activity.

From the results of the analysis of representational meaning, it can be seen that the *tenun* dance shows the Balinese weaver's activities, starting from the process of attaching the thread, inserting the thread into the needle, attaching the needle to the tool, separating the thread, making a motif, stretching the woven fabric, refilling the thread into the tool, pushing the thread into the tool, spinning thread, moving the loom, and so on. Some movements are repeated several times during the dance, for example, moving a loom. This example shows that this activity is often carried out during *songket* weaving.

The dancers' facial expressions when dancing this *tenun* dance also indicate the feelings of the Balinese weavers when carrying out their activities. Throughout the *tenun* dance, the dancers only show calm and smiling expressions; there are no sad, shocked, or other expressions. This statement means the Balinese weavers feel happy while carrying out the *songket* weaving process.

The dancers for the *tenun* dance are women who represent *songket* weavers because, usually, Balinese *songket* weavers are women in real life. Apart from that, the costumes of the *tenun* dance dancers represent the conditions of the time when this dance was illustrated. The dancers only use cloth wrapped around their bodies. The dancers use *lemuhan* (headband), *sabuk prada* (Balinese belt type), shawl in their waist, *kamen prada* (Balinese cloth type). Moreover, they also do not wear shoes. This statement represents how Balinese people dressed in ancient times. From the explanations above, the Balinese weavers' activities depicted in this dance are still traditional or occurred in ancient times.

Ideology Analysis of Balinese Weavers' Spoken Discourse and Tenun Dance

This section explains the ideology behind the representation of Balinese weaving activities in spoken discourse and *tenun* dance. Then, there is an ideological upheaval behind the existence of *songket* weaving in ancient times and today. The existence of *songket* woven cloth is closely related to Hindu ideology and the *Tri Hita Karana* aspect. *Tri Hita Karana* is the three causes of happiness in Hindu. The parts include *pawongan* (human relationship with humans), *palemahan* (human relationship with the environment), and *parahyangan* (human relationship with God). In Hinduism, these three things cannot be separated and are important parts that must be considered for the stability of life (Mahendra and Kartika, 2021).

In this case, the aspects of *Tri Hita Karana* on the *songket* weaving process are explained in the spoken discourse. The *parahyangan* aspect can be seen from the ritual process carried out during *tumpek wariga* (Hindu's holy day for plants). This ritual is a form of gratitude for Balinese weavers to God, who manifests as the God of plants (Dewa Sangkara) because most weaving tools and materials come from plants. Apart from that, this is also reflected in the *tenun* dance by the movement of covering both hands on the chest.

The *palemahan* aspect is also implied in the daily lives of Balinese weavers. Based on spoken discourse, the weavers need plants as the main producers of the tools and materials they use, so they indirectly try to preserve the environment. This action started with the *tumpek wariga* ceremony process, which they often carry out. In the *tumpek wariga* ceremony, there is a symbolic procession that includes the process of human communication with plants. There is a one-way conversation between humans and plants who say "*kaki, kaki, ngeed ngeed mebuah*" (grandfather, grandfather, bear heavy fruit) while gently stroking the plant. Using the pronoun "*kaki*" or grandfather shows the closeness between humans and these plants, like a grandfather giving to his grandchildren.

The *pawongan* aspect can be seen from the use of *songket* weaving in the past as a communication tool that shows the wearer's identity. In spoken discourse, *songket* in the past was only used by nobles and not by ordinary people. This *songket* weaving is a characteristic of the nobles' identity so that when the nobles meet ordinary people, they can be recognized, and the people can position themselves according to the ethics they adhere to.

This aspect of *Tri Hita Karana* is a reflection of Hindu religious ideology. However, this ideology has now changed over time to become the ideology of capitalism. Based on the informant's information, during the pre-independence period of Indonesia, *songket* woven fabric was only used by the nobility or the royal family who lived in the castle. The motifs that have existed since the kingdom era are *naga banda* (dragon), stars, and small ornaments that decorate the *songket* fabrics. The ordinary people at that time did not use *songket* because most people had rough work, so it was impossible to wear *songket* during their activities. However, after the Indonesia's independence period, there began to be many changes in the distribution of *songket*. *Songket* sellers began to trade their woven fabrics generally. Ordinary people who do not belong to the royal family can now easily own *songket* fabrics. The motifs offered are now starting to vary. However, the dragon motif that has existed for a long time is rarely used or modified.

Today's *songket* weavers have also expanded their target market to wider communities. Moreover, the tools used for weaving are different from before. This situation happened as an effort by them to make the weaving process easier. This change is dynamic in the *songket*-making process. However, the rituals inherited from ancient times are still maintained. The ritual carries out a special ceremony every *tumpek wariga* or *tumpek uduh* (Hindu's holy day for plants*)*. The ritual on *tumpek wariga* is aimed at plants and is a mandatory ritual that is always carried out every six months.

Furthermore, fabrics similar to *songket weaving* have emerged and are made using an embroidery method, which is much easier to make. The embroidery *songket* fabric is sold at a relatively lower price, thus making *songket* enthusiasts switch to it. The increasing demand for

embroidery *songket* fabric means that the real *songket* weavers often complains about running out of fabric materials such as *banyumas* (gold threads) because embroidery *songket* fabric producers hoarded them. This situation is one of the obstacles for *songket* weavers; the manufacturing process is complicated and takes a relatively long time. As a result, it caused many Balinese *songket* weavers to change professions.

From the explanation above, nowadays there is the commercialization of *songket* weaving. *Songket* can be worn freely by anyone who can afford it. The existence of imitation *songket* made by embroidery, the phenomenon of hoarding materials just for large-scale production, and the changing profession of Balinese *songket* weavers indicate that the focus has changed towards making money and profit. This situation seems unavoidable because people's living needs are increasing daily.

4. Conclusion

This study reveals the complex semiotic resources of Balinese *songket* weaving activities, focusing how verbal and nonverbal languages used in the spoken discourse and Tenun dance. Clauses in the spoken discourse are dominated by relational and material processes, which suggest the cultural significance of *songket* weaving lies in its ability to represent relationships and activities, rather than abstract concepts or emotions. Furthermore, the study shows how the *Tenun* dance is dominated by action process of narrative representation, which embodies the weaver's activities and emotions, providing a rich cultural context for understanding the craft. The findings are rooted in the Tri Hita Karana concept, which emphasizes the interconnectedness of human relationships, the natural environment, and the spiritual realm. This study contributes to the understanding of the cultural significance of *songket* weaving, highlighting its importance as a symbol of Balinese identity and cultural heritage. Moreover, the study's findings have implications for the preservation and promotion of traditional crafts, emphasizing the need to consider the ideological and cultural contexts in which they are situated.

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