

Representation of Fishermen's Activities in Balinese Language, Art and Culture: A Multimodal Study

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ABSTRACT: This study aims to find out how fishermen's activities are represented in Balinese language, art and culture. The data in this study are *Satua Tukang Pancing* palm-leaf manuscript and *Nelayan* dance. Furthermore, this study explains the process of sign-making of the representation from these data. The data involves verbal and visual language, therefore multimodal study with a social semiotic approach were used. In analyzing the process of sign-making, the theories were used are Systemic Functional Linguistics by Halliday (1994) to analyze the transitivity system of verbal language and Visual Grammar by Kress and van Leeuwen (2006) to analyze representational meaning of visual. This study is a qualitative study. In collecting verbal and visual data, documentation methods were used, in addition, interview was conducted in order to validate the meaning of semiotic resources with the life and culture of Balinese fishermen. In presenting the analysis, formal and informal methods were used. Based on the transitivity system analysis, the *Satua Tukang Pancing* palm-leaf manuscript has thirty clauses containing words related to fishermen. From these clauses, there are eighteen material processes which are the most dominant processes. Based on the representational meaning analysis, *Nelayan* dance has twenty-one parts that have representational meaning processes. These parts have the narrative process of action, and it becomes the most dominant process. Furthermore, the semiotic resources of these works are associated with social semiotics and show that both works have signs that represent fishermen's activities. The representation is then connected with the interview to found its value and meaning in Balinese fishermen culture.

Keywords: fisherman, multimodality, *Nelayan* dance, representation, *Satua Tukang Pancing* palm-leaf manuscript

I. INTRODUCTION

The island of Bali has a variety of distinctive tourism destination. One of the tourism potentials in Bali that is quite captivated is the beauty and diversity of their sea. In addition to tourist destinations, the sea area in Bali is also a job opportunity for local residents who work as fishermen. Bali is surrounded by sea that are the boundary of their province. This supports the Balinese people to become fishermen and utilize their natural resources as their daily livelihoods. The profession of fishermen in Bali has experienced various dynamics. This can be known by looking at the artworks and literary works that have existed in Bali since ancient times. This is because a work, especially a literary work, is often understood as an expression of people's experience (Wellek and Warren, 2014: 98).

An example of the literary works and artworks that tell about the life of fishermen in Bali are *Satua Tukang Pancing* palm-leaf manuscript and *Nelayan* dance. *Satua Tukang Pancing* palm-leaf manuscript is a literary work published at *Lontar Druén Nyoman Candi*, Banjar Delodpeken, Singaraja on July 8, 1940. The language in the manuscript is Balinese, and it is written in full Balinese script or *Aksara Bali*. Fisherman dance is an artwork created by I Ketut Merdana in 1960. Both works are inspired by the traditional fishing life in Bali. This can be proven by looking at the details displayed in the manuscript and dance. There is an interesting gap in the story of *Satua Tukang Pancing* palm-leaf manuscript and the *Nelayan* dance movement with the situation of Balinese fishermen today. Therefore, it is necessary to conduct a study about how fishermen's activities are represented in the mentioned manuscript and dance.

The palm-leaf manuscript of *Satua Tukang Pancing* uses a verbal form of language and *Nelayan* dance uses visual which is a nonverbal form language. Therefore, these two works were analyzed with multimodal studies. Iedema (2003:39) states that the concept of multimodal as a term that aims to show that the meaning is carried out with using a variety of semiotics, not only language. Furthermore, multimodal studies provide a framework for conceptualizing the complex arrangement of semiotic resources used to represent something in a

communication tool as in text or events. The multimodal study then analyzes the meaning arising from the use of semiotic resources based on social semiotics. Semiotic resources are representations of social semiotic signs that carry cultural value and meaning to communication tools, for example language, visuals, gestures, sounds, music, three-dimensional objects, and architecture. Kress in his book entitled *Social Semiotics* distinguishes traditional semiotics and social semiotics. Traditional semiotics focuses more on the sign systems that already exist and are available in society and how people live to choose and use such signs. Whereas social semiotics focuses on the process of making signs, how the signifier (form) and the signified (meaning) whose relationship is actually relatively independent are made to be interrelated with each other.

Multimodal study with a social semiotic approach can not only help to understand things like the placement of elements in text and visuals. Moreover, this study in meaning making provides a way to discuss how different semiotic resources work together to represent things and how they are exposed to different domains of people's lives. The multimodal study with a social semiotic approach was first introduced by Halliday (1994: 46) in Systemic Functional Linguistics (SFL). Although SFL theory was originally applied to language, Kress and Van Leeuwen adapted and expanded the theory. Kress and Van Leeuwen (2006:1) argue that language and visual communication both embody the system of meaning and reach out further to the system of meaning that forms a culture with each of its own and independent specific forms. They consider that images could be treated like language and determined their social semiotic framework. Therefore, they developed a theory of Visual Communication Grammar that aims to present a social-based theory of visual representation. Furthermore, Kress and Van Leeuwen state that social semiotics can help to find the meaning of the signs carried by semiotic resources in multimodal text because multimodal is a field of social semiotic studies. In the context of analysis, multimodal studies are realized as a study that combines the tools and steps of linguistic analysis with analytical tools of understanding visual. This helps to examine and reveal the meaning of a representation of a communication sign. In other words, the linguistic and visual elements can be analyzed using the theories that are already provided by multimodal studies such as those mentioned above in order to find out how the process of making signs in the manuscript and dance. Once these elements have been analyzed, social semiotics helps to show the signifier of the activity and signify it based on background and culture.

From the explanation above, this study aims to find out how fishermen's activities are represented in the literary works of *Satua Tukang Pancing* palm-leaf manuscript and the art works of *Nelayan* dance and relate the value and meaning of these representations with the culture of the Balinese people.

II. METHODS AND THEORETICAL FRAMEWORK

This study is a qualitative research. The data in this study are the clauses of *Satua Tukang Pancing* palm-leaf manuscript and the visuals of *Nelayan* dance. The manuscript of *Satua Tukang Pancing* was obtained from the website <http://porosanbali.blogspot.com/2018/07/malajah-mamaca-bali-sinambi-masatua.html>, while the video of *Nelayan* dance was obtained from Youtube channel named marico666vw. In collecting data on the mentioned manuscript and video, documentation methods were applied. Interview was also conducted to validate the findings of sign representations in both data with Balinese fishermen's lives in the real world and Balinese culture. The informant is a Balinese fisherman named Mr. Suwendra from Yeh Gangga Beach, Tabanan, Bali. After collecting the data, the data was analyzed by qualitative methods. In presenting the analysis, formal and informal methods were used.

This study explain the process of sign-making of representations. Therefore, the theory used to analyze the manuscript was the transitivity system from the Systemic Functional Linguistics theory by Halliday (1994). This transitivity system realizes the ideational function in the text. The ideational function is a language function that expresses the human experience with language (Halliday, 1994:106). Moreover, ideational functions are embodied in language through the grammar of transitivity systems. In addition to that theory, representational meaning of the Visual Grammar theory by Kress and van Leeuwen (2006) was also used to analyze the visual of *Nelayan* dance. Kress and van Leeuwen introduce representational meaning which is taken from Halliday's concept of ideational function to analyze visual elements. The representational meaning explains that the visual can indicate human actions or what the participants did in the visual within their internal relationships and the surrounding environment. Similar to Halliday's concept, the representational meaning includes processes and participants. In other words, participants and processes on visual are able to represent objects, activity, and their relationship with the real world beyond linguistics.

III. RESULT AND DISCUSSION

The analysis of transitivity system of the *Satua Tukang Pancing* palm-leaf manuscript aims to describe various things about the behavior of language users in realizing their linguistic experience. The analysis of the representational meaning of the *Nelayan* dance aims to describe various visual elements in realizing the world experience. These analyses show sign-making process in both data. Furthermore, the analysis of the representation of fishermen's activities in the *Satua Tukang Pancing* palm-leaf manuscript and *Nelayan* dance

aims to explain how the analyses of the transitivity system and the representational meaning in finding out the representation of Balinese fishermen's activities in language, art and culture.

3.1 Analysis of Transitivity System of the *Satua Tukang Pancing* Palm-Leaf Manuscript

The *Satua Tukang Pancing* palm-leaf manuscript contains clauses that tell the activities of a person named I Aget. Although the title of this manuscript refers to fishing, there are activities other than fishing are told. From many clauses on the manuscript, there are thirty clauses containing words related to fishermen based on the analysis of the transitivity system. Analysis of the transitivity system was done to determine the representation of fishermen's activities in the manuscript of *Satua Tukang Pancing*. This is in accordance with Halliday's statement (1994:106) that the transitivity system is a form of ideational function which is the function of language to express human experience.

According to Halliday, the structure of a transitivity system consists of processes that is equivalent to verbs as the focus in a clause. A process is a form of experience such as how something occurs, acts, feels, says or simply exists, which is embodied in the grammar of clauses by groups of verbs. Each process is accompanied by participant and circumstances. In other words, the clauses in the text are representations of the events of the people involved in them and there are relevant circumstances such as the place, time, and other information about the event. Then, transitivity processes are categorized into six, namely: material processes, mental processes, relational processes, behavioral processes, verbal processes, and existential processes.

A material process is a process that shows a process of doing or happening. Material processes are realized by verbs indicating physical activity. In the material process, there are participants who do the process called actors and other participants to whom the process is aimed at which is called the goal. The example of clause analysis with material processes in the manuscript of *Satua Tukang Pancing* is as follows.

Ditu lantas bantusa pancingne. (*Satua Tukang Pancing* palm-leaf manuscript, paragraph 3 line 4)

TABLE 1. Material Process Analysis Example in *Satua Tukang Pancing* Palm-Leaf Manuscript

<i>Ditu lantas</i> As soon as possible	it	<i>bantusa</i> pulls	<i>pancingne.</i> the fishing rod.
Adverb	Noun	Verb: Transitive	Noun
Circumstance: Extent	Actor	Process: Material	Goal

The clause above is a material process that can be seen from the use of the verb '*bantusa*'. The verb means pulls in English and is a transitive verb that has two participants. 'It' is added so that the clause becomes clear and is the actor or participant who performs the process, while '*pancingne*' or fishing rod in English is the goal. There is a circumstance of extent that provides further information about this process. This clause intends to show a representation of a fisherman's reaction when he gets something on his fishing rod.

In the manuscript of *Satua Tukang Pancing*, there are eighteen clauses with material processes. The verbs that denote the material processes of this manuscript are '*negakin*' means ride, '*ngatengahang*' means walk, '*bantusa*' means pull, '*ěntunganga*' means throw, '*jangina*' means fill, '*bakatanga*' means get, '*ngetet*' means obtain, '*makisid*' means move, '*pulanga*' means spread, '*ngantiang*' means wait, '*tingtinganga*' means lift, '*makire*' means start, '*ampiganga*' means twitch, '*nyěmak*' means take, and '*pěnpěna*' means keep, and '*mulihe*' means return. The actors in this material process are dominated by fishermen, while the goals are nouns such as '*jukung*' means boat, '*pancing*' means fishing rod, '*kaang*' means shell and coral, and '*tongos*' means place. From the analysis, these material process clauses show that this manuscript describes things that concern or are done by fishermen and with whom they do them.

Mental processes are processes that concern with cognition, emotions, and perceptions that occur in humans (process of sensing). In mental processes, there are participants, namely sensors who feel something or who do something that has to do with the five senses and phenomena or what is thought and felt with the human's five senses. The example of clause analysis with mental processes in the manuscript of *Satua Tukang Pancing* is as follows.

Beh apa kaden lěgan kěnehne ninggalin ombakne. (*Satua Tukang Pancing* palm-leaf manuscript, paragraph 2 line 2)

TABLE 2. Mental Process Analysis Example in *Satua Tukang Pancing* Palm-Leaf Manuscript

<i>Beh apa kaden lěgan</i> Very happy	<i>kěnehne</i> his heart	<i>ninggalin</i> sees	<i>ombakne.</i> waves.
Adverb	Noun	Verb: Transitive	Noun Phrase
Circumstance: Manner	Senser	Process: Mental	Phenomenon

The clause above is a mental process that can be seen from the use of the verb '*ninggalin*' which means 'see'. The verb is a transitive verb that has two participants. '*Kěnehne*' which means his heart is a senser or participant

who performs the process, while *'ombakne'* which means waves is a phenomeon that is the intended participant. There is a circumstance of manner that provide further information about this process. This clause intends to show a representation of how a fisherman feels while looking at sea.

In the manuscript of *Satua Tukang Pancing*, there are 7 clauses with mental processes. The verbs that indicate mental processes in this manuscript are *'ninggalin'* means see, *'makĕnĕh-kĕnĕh'* means think, *'marasa'* means feel, *'makĕnĕh'* means intend, and *'kadena'* means expect. The sensors of this mental process is dominated by fishermen, while the phenomenons are nouns like *'ombakne'* means waves, and *'be gede'* means big fish. From the analysis, these clauses of mental processes indicate that this manuscript explains things that concern with fisherman's senses, cognitions, emotions and perceptions.

An existential process is a process that indicates the existence of something. Participants in existential clauses are called existents. The example of clause analysis with existential processes in the manuscript of *Satua Tukang Pancing* is as follows.

Nanging sing ja be bakatanga, (*Satua Tukang Pancing* palm-leaf manuscript, paragraph 2 line 4)

TABLE 3. Existential Process Analysis Example in *Satua Tukang Pancing* Palm-Leaf Manuscript

<i>Nanging</i> But	<i>sing</i> no	<i>ja</i> exists	<i>be</i> fish	<i>bakatanga</i> , which hits the hook,
Conjunction	Adverb	Verb: Intransitive	Noun	Adverb
	Process: Existential		Existent	Circumstance: Matter

The clause above is an existential process that can be seen from the use of the verb *'ja'* which means exist. The noun *'be'* which means fish is existent because it is the participant who is indicated. There is a circumstance of the matter provides additional information about the above verbs. This clause intends to show a representation of the situation of the fishing rod after something pulls it.

In the manuscript of *Satua Tukang Pancing*, there are 4 clauses with existential processes. The verbs that indicate the existential process in this manuscript are *'ja'* means exist and *'tuara ada'* and *'tusing ada'* means there is nothing. Existent in this existential process is dominated by *'be'* means fish, but there are also nouns such as *'kaang'* or coral. From the analysis, these existential process clauses show that this manuscript explains the presence of things related to fishing.

Relational processes are processes of being, that is, processes that show relationships of identity and expansion of meaning. The relational process is divided into two subtypes, namely attributive relational processes and identification relational processes. In the attributive relational process, there are participants called carrier and attribute. Furthermore, this attributive relational process indicates the state, traits, and characteristic of the participants. Meanwhile, in the identification relational process, there are participants called token and value that indicate symbolic relationships. The example of clause analysis with relational processes in the manuscript of *Satua Tukang Pancing* is as follows.

Akaangan dogenan, ane marupa buka bungane luwung pĕsan painedayannyane. (*Satua Tukang Pancing* palm-leaf manuscript, paragraph 2 line 4)

TABLE 4. Relational Process Analysis Example in *Satua Tukang Pancing* Palm-Leaf Manuscript

<i>Akaangan</i> Shell	<i>dogenan</i> , just,	<i>ane</i> that	<i>marupa</i> shaped	<i>buka bungane luwung pĕsan painedayannyane</i> . like a very beautiful flower.
Noun	Adverb	Conjunction	Verb: Transitive	Noun Phrase
Token	Process: Identification Relational		Value	

The clause above is an identification of the relational process. This can be seen from the use of the verb *'marupa'* which means shaped and it indicates the identity of something. The verb is a transitive verb because it has two participants, namely the token and the value. This clause intends to show a representation of the form of shellfish obtained by fishermen.

In the manuscript of *Satua Tukang Pancing*, there is only one clause with relational processes. The verb denoting the relational process in this manuscript is *'marupa'* which means shaped. The type of this relational process is identification. The token in this relational process is *'kaang dogenan'* which means shellfish only, while its value is *'buka bungane luwung pĕsan painedayannyane'* which means like a very beautiful flower. From the analysis, this relational process clause shows that this manuscript shows the relationship of something to an entity.

Verbal process is the process that indicates an activity that concerns the notification of information or reporting. In the verbal process, there are participants named sayer and verbiage. Furthermore, the verbal process often involves another participant as a speech partner who plays the role of the recipient. In the manuscript of *Satua Tukang Pancing*, there is no clause that has a verbal process.

Behavioral processes are processes that indicate physiological activity that expresses human physical behavior. The behavioral processes have to do with the external reflection of the inner mind. The participant of this process called as behavior or the person who do the process. In the manuscript of *Satua Tukang Pancing*, there is no clause that has a behavior process.

From the analysis above, the material process with eighteen clauses is the most dominated process in the manuscript. A relational process with one clause is the least process in the manuscript. No behavioral and verbal processes are found in this manuscript. Furthermore, the verbs in the *Satua Tukang Pancing* palm-leaf manuscript are mostly intransitive verbs. The intended intransitive verbs are transitive verb that is passive. This suggests that the object is more of a focus on the clauses.

In addition to the participants and processes, the circumstance in these thirty clauses also provides further information of the transitivity process. The most dominant circumstance in this manuscript is the circumstance of location with amount of twenty-two. The examples of circumstance of location are '*pētēngne*' means in the night, '*katēngah pasihe*' means to the middle of the sea, '*sēdēk pētēng, galang bulan luwung pēsān*' means when the moon shines brightly, '*ditu*' means there, '*kangin*' means east, and '*sig kantongne*' means in his pocket. The information provided by the circumstance of location is about when and where fishermen carry out their activities. In addition to location, there are also nine circumstance of manner on this manuscript. The circumstance of manner are '*lēgan*' means very happy, '*suba ada ngēdētīn pancingne*' means to have pulled the fishing rod, '*tuah*' means only, '*buwin kone*' means more, '*galang*' means bright, '*masi*' means still, '*mulih*' means return home, '*kene*' means like this, and '*malipētān*' means return. The information provided by these circumstance are about how fishermen carry out their activities. Furthermore, there are five circumstance of cause in this manuscript. The circumstance of cause are '*praya lakar mamancing*' means for fishing, '*bakatanga*' means that hits the hook, and '*ngambahin*' means that passes through it. The information provided by these circumstance of cause are about the reason or background of something happening. Next, there are four circumstance of the matter on this manuscript. The circumstance of matter are '*ngedētīn*' means that hits the fishing rod. The information provided by the circumstance of matter is about the problems faced by fishermen when carrying out their activities. The next circumstance found in the manuscript is circumstance of extent. The circumstance of extent are '*tusing makēlo ngēt*' means not long after, '*ditu lantās*' means as soon as possible, '*kanti suba gēdēg pēsān I Agēt*' means until the end of I Aget's patience, and '*kanti suba makēlo pēsān*' means until a very long time. The information provided by the circumstance of extent are about the time range when fishermen carry out their activities. The last circumstance found are three circumstance of accompaniment. The circumstance of accompaniment are '*sēdēngan padidiana*' means alone, '*ngaba pancing*' means by carrying a fishing rod, and '*bēbaren*' means bait. The information provided by the circumstance of accompaniment are about the participation of something or someone in the activities of fishermen.

3.2 Analysis of Representational Meaning of *Nelayan* Dance

Nelayan dance consists of one male dancer and two female dancers. It has many beautiful body movements. The movements are dominated by swinging hands in different directions and feet movement. However, after conducting an analysis of the representational meaning of the *Nelayan* dance, there are several movements that stand out, not only just in the form of swinging their hands or feet movement. Analysis of the components of representational meaning is conducted to find out the meaning of these movements, so that the representation of fishermen's activities in *Nelayan* dance can be known. This is supported by Kress and van Leeuwen's statement in 2006 that the visual components can represent aspects of human action outside the sign system, either directly or indirectly.

Representational meaning is distinguished into two types of processes based on visual characteristics, namely narrative processes and conceptual processes. Narrative representation refers to participants who are connected by lines called vector when doing something to or for each other. These narrative representation are divided into action, reactional, mental, verbal, and conversion process. Furthermore, conceptual representation are more about static concepts than involving their participants in some type of action and has no vector. Conceptual representation is classified into classification, analytical and symbolic process. The example of analyzing the representational meaning of the *Nelayan* dance movement is as follows.



Fig. 1



Fig. 2

Figure 1 and 2 are *Nelayan* dance's movements in minute 6.10-6.25. According to the representational meaning, these figures have vectors, so they belong to the narrative representation. The male dancer does movements such as taking something under him that can be seen from the movement of his hand. Then, he does a movement that gives a focus to his left hand by showing his left hand and at the same time his right hand is wrapped around his left wrist, then his left hand is raised to the front of his face. The movements in these figures show the action process of narrative representation. At the moment when the male dancer puts his hands in front of his face, he shows a sad expression. At the same time, it can be seen that the two female dancers get up from their places, and they do rapid movements while heading towards the male dancer with a tense expression. Therefore, these figures also show the reactional process of narrative representation. From the explanation, the three dancers represented a fisherman who is injured, and other fishermen is panic because of that.



Fig. 3

The figure above is the *Nelayan* dance's movements in the minute 8.05-8.16. According to the representational meaning, this figure has a vector, so it belongs to the narrative representation. It can be seen that the male dancer and the female dancer at the very back do the same movement which is they row while squatting down. The female dancer who is in the middle do a hand movement of rolling and also row while standing. The three dancers are represented participants and act as actors, so this figure is an action process of narrative representation. From this explanation, the three dancers represent fishermen prepare nets on the boats while rowing towards the sea. There is a repetition of this movement in the *Nelayan* dance.



Fig. 4

The figure above is *Nelayan* dance's movement at minute 9.53. According to the representational meaning, the figure above has a vector, so it belongs to the narrative representation. In this part, each dancer shows different movements. First, the male dancer who is in front do a pick-up movement that can be seen from the movement of his hand that go down while squatting. At the same time, the female dancer behind him shows a hand movement of rolling and the female dancer at the very back does a rowing movement. Then, the male dancer does a gesture of showing something to the two female dancers who are behind him. After that, the male dancer and the female dancer who is behind him do a hand-waving movement, the female dancer who is at the very back stays on the rowing movement. The movements in this figure show the action process of narrative representation. Moreover, the three dancers show sad and disappointed expressions when doing that movements. Therefore, figure 4 also shows the reactionary process of narrative representation. From this explanation, the three dancers represent fishermen when they pull their nets on the boat and do not get fish in the nets. There is a repetition of this movement in the *Nelayan* dance.

The representation meaning analysis of *Nelayan* dance shows that there are twenty-one figures that indicate narrative representation. Conceptual representation is not found in this dance. The process that dominates the *Nelayan* dance is action process with twenty-one figures. Furthermore, there are reactionary process with three figure. The actions shown on the *Nelayan* dance are walking, picking, pulling, seeing, kneeling, squatting, standing, pointing, lifting, rubbing, circling, tying, rowing, putting, and throwing away. The participants who become actors and goals as well as the reactor and phenomenon are the three dancers. This means that the activities and reactions they do only focus on themselves. The circumstance shown in the every movement of the *Nelayan* dance is not too different. The location circumstance of the *Nelayan* dance is on the lawn and occurs during the day because the sun is still bright. Furthermore, the clothes of the two female dancers are same with pink and blue that dominate it, while the clothes of the male dancers are dominated by pink and purple. The means circumstance of the *Nelayan* dance is that the dancer's body part because it is used in carrying out the narrative representation process, there is no other special tool is used. The accompaniment circumstance of the *Nelayan* dance is the people who sing and play the instruments called *gong* for the dance's music. These people are not participants who carry out the process.

3.3 Analysis of Fishermen's Activities Representations in the *Satua Tukang Pancing* Palm-leaf Manuscript and *Nelayan* Dance

According to Hall (1997: 15), representation connects meaning and language with culture. This means language can be used to say about something, or to represent a meaningful world to others. Representation is an important part of the process by which meaning is produced, and is exchanged between members of a culture. It involves the use of language, signs, and images that stand for or represent something. Therefore, the analysis of the transitivity system of the *Satua Tukang Pancing* palm-leaf manuscript and the representational meaning of the *Nelayan* dance are further associated with social semiotics can represent a sign and show the meaning of the signs. In other words, the analysis of the system of transitivity and the representational meaning are signifier, while this social semiotic analysis embodies the signified. In relating this discussion of social semiotics, an interview with Mr. Suwendra are used as a basis for validating the representation of the signs found and their meaning and function.

The transitivity system which is the realization of ideational functions uses semiotic resources in the form of language to build meaning. In the ideational function component, language has a representation function. In other words, ideational functions can express or represent experiences or aspects of the world experienced by humans (Halliday, 1994:72). The signifier found in the transitivity system analysis associated with social semiotics show that the clauses in the *Satua Tukang Pancing* palm-leaf manuscript have a sign that represents how fishermen's activities were before, during, and after fishing in the sea. From the analysis of the processes in the clauses, the fishermen activity that can be found in the *Satua Tukang Pancing* palm-leaf manuscript is that how fishermen start fishing to the sea at night and they go back to coast in the morning before sunrise. Fishermen will go to different places in the sea to fish after they do not get any result in the same place for several times. If they get other catches besides fish, for example shellfish, they usually bring it to the mainland. Fishermen do not necessarily get fish every time they go fishing. In addition to fish, fishermen more often get shellfish on their fishing rods. Furthermore, the things that fishermen feel, the presence of various things during the fishermen carrying out their activities are also represented, such as waves, sunrises, nights, shells, corals, etc. Besides activity, how fishermen feel when they go or during fishing, or if they get something or not on their fishing rods are also represented.

Halliday's concept of ideational function was later developed by Kress Van Leeuwen (2006). Representation meaning components are semiotic resources in the form of movement and visuals that have a sign system either directly or indirectly. These semiotic objects represent things in different ways that are interconnected with each other. Therefore, the analysis of representation meaning and social semiotic can represent the aspects that the human being experiences that exist in the sign system. The signifier found in the analysis of representational meaning associated with social semiotics show that the movements in the *Nelayan* dance have a sign that

represents how fishermen's activities were before, during, and after fishing in the sea. From the analysis of the narrative representation on the visual of *Nelayan* dance, it can be seen that the fishermen's activities that can be found in that dance are fishermen pulling nets, looking at the condition of the nets, installing baits, injured, treating wounds, helping injured fishermen, saying goodbye to go fishing on the beach, preparing nets, rowing on boats, spreading nets, getting fish yields, getting fish, getting nothing, and returning to the coast. There are movements that are repeated several times during the dance, for example movements that show activity of pulling and spreading nets, seeing the condition of the nets and rowing. This shows that these activities are often done by the fishermen while they are in the sea. The expression on the dancers' face when dancing the *Nelayan* dance also indicates the feeling of fishermen when doing their activities in the sea, for example when the dancer performs a movement looking at the condition of the nets. This movement is repeated numerous times in this dance and the expression of the dancer helps to give a clearer meaning of the repetition of the movements. If the dancers show a sad expression while doing that movement, this means there is no fish in the net. However, if they show a happy expression while doing that movement, this means that the fishermen get fish or something in their nets.

In addition to dance movements and expressions that signify fishermen's activities, the dancer's costumes also have representations that refer to fishermen. It can be seen from an object made of bamboo on the right side of the dancer. This object is wrapped around the waist of the female dancers, while in the male dancer, it is wrapped around the shoulder. It resembles a Balinese traditional bait or fish container called *dungki*. This emphasizes the signs or characteristics of fishermen where in ancient times they always carried this item every time they fished to put their catches or bait. Moreover, the costumes of the dancers signify the state of the time when this dance is illustrated. The dancers only used cloth wrapped around their bodies. Female dancers use *lelunaan* or shawls tied to their heads, while male dancer use *udeng* or headbands. In addition, they also do not use footwear. This represents how the Balinese people in ancient times dressed. Thus, it can be said that the *Satua Tukang Pancing* palm-leaf manuscript and *Nelayan* dance was inspired by the fishing activities of Balinese fishermen in the past before technology developed as it is today.

The clauses in the *Satua Tukang Pancing* palm-leaf manuscript and the visuals of *Nelayan* dance show some similarities. Both two data indicate the activities carried out by fishermen before, during and after going to sea. There are several things related to fishing represented in these two works. Starting from the tools used to the time setting when the works illustrated, it shows that the fishing activities carried out in both works have not utilized modern technology such as machines and so on. In the *Satua Tukang Pancing* manuscript and *Nelayan* dance, fishing activities are still carried out by utilizing small boat and oars made of wood. According to the interview with Mr. Suwendra, when compared to the current state of fishermen in Bali, such fishing activities have been abandoned. This is because there is technology that can help make it easier for fishermen when they go to sea now. When related to the life of modern Balinese people, the activities of going to sea in these two data look a little different. Modern fishermen today have been able to go to sea on their own because there is the latest technology that can help fishermen go to sea easier, while in these two data, fishermen are still rowing their boats.

In addition to the similarities, the analysis of the two data have some differences. The *Satua Tukang Pancing* manuscript only focuses on one character named I Aget. In the manuscript, I Aget went to sea on his own and fought on his own until he finally found a shell. This is different from the *Nelayan* dance. In the *Nelayan* dance, it is depicted that the activity of fishing to sea is carried out in groups. According to the interview with Mr. Suwendra and associated with culture, this dance represents cooperation. It can be seen from some dance movement that represent work efficiency and teamwork, for example each dancer does movement of rowing, pulling nets, and spreading nets at the same time. These movements show that each fisherman has their own responsibility and they need to do it together in order to be able to achieve something. In addition, there are also movements that describe a helping attitude, which is when a male dancer shows a wounded hand movement, then the female dancers show movement of treating him. If it is associated with Balinese culture, this mutual cooperation activity still exists. Balinese people believe that mutual cooperation and an attitude of togetherness can make work easier and create a harmonious environment.

V. CONCLUSION

The analysis of the transitivity system on *Satua Tukang Pancing* palm-leaf manuscript show that there are thirty clauses containing words related to fishermen. The material process with eighteen clauses is the process that most dominates the manuscript and relational process with one clause is the least process in the manuscript. There is no behavioral or verbal process in the manuscript. The analysis of the representational meaning on *Nelayan* dance show that there are twenty-one parts of the dance that show the narrative process of action and three parts with narrative process of reactional. There is no conceptual process in this dance. Furthermore, these analyses are associated with social semiotics and show that the clauses and the dance movements represent the activities of fishermen before, during and after fishing. In addition to activities, other information such as location, time and things that accompany the fisherman's activities are known.

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