



## Representation of Dewi Sri in Balinese Farming Ceremonies: A Multimodal Study



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### Abstract

This research applies a multimodal study to discover how Balinese people represent *Dewi Sri* as the goddess of rice and fertility through language and visuals in Balinese farming ceremonies. Therefore, this research analyzed the ideational function of the language and the representational meaning of visuals. This research is a qualitative study. The results show that language and visual elements work together to reveal and explain the representation of *Dewi Sri* in the ceremonies. The language elements show material processes as the dominant process and further, explain the form of *Dewi Sri* in ceremonial activities. The visual elements show symbolic suggestive representation processes as the dominant processes and identify the representative value of *Dewi Sri*. Furthermore, this research also discusses why the Balinese people honour *Dewi Sri*.

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## 1 Introduction

Bali, as one of the world's cultural tourism destinations, continues to strive to preserve its traditions and cultures. People can find almost all Balinese traditions and cultures in the form of rites with a touch of Hindu religious ideology in them. This ideology emphasizes the relationship between human life and their surroundings, including the relationship between humans and God, humans and humans, and the relationship between humans and nature. These relationships are *Tri Hita Karana*, or the three things that cause happiness. One of the rites that are closely related to these relationships is farming activities in Bali. Farming or agriculture in Bali is unique because a traditional irrigation system called *subak* manages the watering system (Sriartha & Windia, 2015). Moreover, UNESCO at the 36th World Heritage Committee (WHC) Meeting on 29 June 2012 in St. Petersburg, Russia declared *subak* as a world cultural heritage titled Cultural Landscape of Bali Province: The Subak System as a Manifestation of the Tri Hita Karana Philosophy.

Farming in Bali is essential because it relates directly to the welfare of the Balinese people, and rice is an integral part of the Balinese culture. Balinese farmers perform various ceremonies during the farming processes. The farming ceremonies are traditions the farmers have served since ancient times and are still doing today. Furthermore, Balinese people perform these ceremonies based on beliefs such as Hindu mythology of the Gods. The Balinese farming ceremonies address offerings to *Dewi Sri*. In Hindu mythology, *Dewi Sri* or *Bhatari Sri* has a role as the Goddess of Rice and is closely related to fertility and prosperity. The word *Sri* comes from the Sanskrit 'śrī', which means fertility, wealth, good fortune, health, beauty, and personification (Liebert, 1976). Balinese people believe *Dewi Sri* to be a manifestation of God who can create prosperity and maintain soil fertility so that plants can live as fertile and become a source of all the necessities of life for creatures (Suhardana, 2008). Moreover, the statues of *Dewi Sri* found at Barong Temple, Sonobudoyo Museum and the National Museum in Indonesia show similarity in that is *Dewi Sri* in a sitting position and her left-hand holding rice.

Many myths about the origin of rice, the identity, and the tribute for *Dewi Sri* are found in Indonesia. The oldest story of *Dewi Sri* was in *Tantu Panggelaran*, an ancient Javanese book from the Majapahit period written in the Kawi language around the 15th century. The myth of *Dewi Sri* in Bali (Nastini, 2020), talks about *Dewi Sri* as *Nyi Pohaci*, an egg that turned into a beautiful woman. Bhatara Guru, considered her father, wanted to marry her. Then, *Dewi Uma*, the wife of *Bhatara Guru*, poisoned and buried her in the earth. Various plants that are useful for humans emerge from her body parts in her grave, and rice plants grow from her navel. Not only in Bali, several parts of Indonesia with an agrarian culture, like Java and Sunda, also believe that the myth of *Dewi Sri* is associated with the origin of plants, especially rice, which come from a woman's body. In the past, Balinese people believed if someone wasted rice, it could make *Dewi Sri* angry. The reason is that the Balinese culture, especially the Hindus in the past, considered rice the highest gift or a precious treasure. This is due to the value of rice, the primary food source for the community. In addition, the economic system was not as stable as now, and the rice requirements were not as high as today. As a result, rice was a valuable barter tool (Turk, 2014; Kress & Selander, 2012).

Nowadays, the myth of *Dewi Sri*'s wrath is no longer something to be trusted or even feared today. In contrast, myth or mythology inherited from the ancestors is a form of communication to convey specific messages (Barthes, 1972). Balinese people consider rice the primary food today, not something to be respected any more. This happens because there needs to be more understanding of the myths as it forms the ideological basis of the ceremony. *Dewi Sri* and farming ceremonies in Bali cannot be separated and are very important. They are distinctive cultures and traditions which are national heritages and must be preserved in this current era. Because of a lack of knowledge, they are slowly being forgotten by the Balinese people. Therefore, it is necessary to study the representation of *Dewi Sri* and its purposes in the Balinese ceremonies since they are the basis for the farming ceremony in Bali.

### *Balinese farming ceremonies*

Balinese farmers perform various ceremonies before planting, growing, and harvesting. The ceremonies are addressed to Gods in Hindu, not only *Dewi Sri*. According to Sartini (2017), ten steps of ceremonies must be conducted during farming. Each stage of the ceremony is equipped with offerings and mantras as complements.

Before planting, there are three ceremonies held. First, *Mendak* ceremony is an expression of gratitude to God for the water and asking for blessing with abundant water for the fertility of rice fields. Second, *Ngendag Memacul* is a ceremony to start hoeing the rice fields and is accompanied by a mantra addressed to *Dewi Sri*. Third, *Ngurit* or *Mawinih* is a ceremony for sowing the seeds and is accompanied by an offering addressed to *Hyang Ibu Pertiwi* or

Gods of land. When the farmers start planting the rice, a ceremony is called *Nandur*. It is a ceremony to ask *Ida Sang Hyang Widhi Wasa* (God) to revive and fertilize the rice plants the farmers will plant. When the rice is 12, 17, 27, 35, 42, and 72 days old, the farmers conduct a series of ceremonies. Those ceremonies show a cultural tradition of treating rice plants like humans, as in the Hindu tradition in Bali, which always performs rituals when a child enters a certain age. In these ceremonies, there is porridge as an offering for *Ida Sang Hyang Widhi Wasa* (God) to ask for a successful harvest.

During the growth of rice plants, there are three ceremonies conducted. First, *byakukung* is a ceremony when the rice plants start growing and are accompanied by offerings addressed to all Gods. Second, *Meluspus* is a ceremony when the plants have begun to bear fruit. In this ceremony, farmers put up an object called *sanggha catu* with offerings and addressed *Dewa Siwa* and his wife, *Dewi Uma*, so that pests do not attack rice plants. Third, *Ngadegang Dewa Nini* is a ceremony to make the symbol of *Dewi Sri* and offer it to the Gods as thanksgiving for the rice plants that are ready to be harvested. In harvesting, there is a ceremony called *Ngampung* where the farmers ask invisible creatures for safety and not to disturb the rice harvest event. The last ceremony is *Ngerasakin* and is conducted after the harvest is over. This ceremony expresses the farmer's gratitude to God, especially *Dewi Sri* and *Dewi Uma*, for a successful harvest by offering chicken, duck, or pig.

This study focuses on the *Ngadegang Dewa Nini* ceremony because it is a ceremony to make the symbol of *Dewi Sri*. There are two steps to this ceremony, namely *nyangket* and *mantenin*. *Nyangket* is the first stage, where the farmers ask nature for permission to make the symbol of *Dewi Sri*. Then, *mantenin* is the next step, where the farmers deliver some offerings to *Dewi Sri*. In this ceremony, various processes are conducted with the ultimate goal of showing tribute to *Dewi Sri*.

#### *Ceremony as a multimodal text*

In the *Ngadegang Dewa Nini* ceremony, two essential instruments are used: mantra and *banten*. Chawdhi (2003), explains that a mantra is a pattern of combined Vedic words identified with a particular god or goddess. In other words, mantras are some letters and words. *Banten* is offerings made by Hindus as a form of respect or gratitude to *Ida Sang Hyang Widi Wasa* (God). *Banten* consists of various visual shapes and facilities used depending on the purpose of the offering and the request of the ceremony that is being held (Arini, 2022). *Banten* contains symbolic meaning and high philosophy and combines with fine arts in making the form of the offering, which expresses the people's gratitude to the creator.

From the explanation above, the *Ngadegang Dewa Nini* ceremony can be classified as multimodal text because it consists of words (verbal language) from the mantra and visuals (nonverbal language) from *banten* or offerings. This follows the statement from O'Halloran & Smith (2013), that "multimodal text contains the interaction and integration of two or more semiotic sources simultaneously." Examples of semiotic modes are verbal language, for example, written or spoken language, and nonverbal language, for example, images, signs, typography, graphics, icons, sounds, etc.

## 2 Materials and Methods

### *Data and methods*

The research design used in this study is a qualitative descriptive study. The data sources of this study are the *Ngadegang Dewa Nini* ceremony's mantra as verbal language and the *Ngadegang Dewa Nini* ceremony's offerings as nonverbal language. Furthermore, the data are the clauses in the *Ngadegang Dewa Nini* ceremony's mantra and the formed signs or visuals in the *Ngadegang Dewa Nini* ceremony's offerings because they are the semiotic modes. In collecting data, documentation methods were applied. The data were collected by joining *Ngadegang Dewa Nini* ceremony in Tabanan, Bali. The *Ngadegang Dewa Nini* ceremony's mantras were obtained from Balinese people named Ni Nengah Windri. An interview was also conducted with a Balinese religious counsellor named Mr. Putu Gede Suarya Natha. In presenting the analysis, formal and informal methods were used.

*Theoretical framework*

This study applies multimodal analysis with a social semiotic approach to analyze and explain the representation of *Dewi Sri* in the *Ngadegang Dewa Nini* ceremony through its language and visuals. [Guijarro & Sanz \(2008\)](#), mentioned that understanding meaning not only requires the analysis of language in text but also the study of other semiotic resources such as images, gestures, sounds, etc.

The multimodal study with a social semiotic approach was first introduced by [Halliday \(1994\)](#), in Systemic Functional Linguistics (SFL). Halliday's systemic functional linguistics was initially applied to verbal language, but it has been adapted and extended to the study of multimodal texts, which include not only verbal language but also nonverbal language (e.g., images, gestures, sound, music, films, page layout, etc.). This is related to the statement of [Halliday \(1978\)](#), "There are many other modes of meaning, in any culture which are outside the realm of language." Systemic Functional Linguistics (SFL) helps to explain how verbal and nonverbal languages combine and interact in the communication of meaning ([O'Halloran, Tan and Wignell, 2019](#)). In other words, by using a social semiotic, a multimodal study is more than just understanding the placement of language and visual elements of a multimodal text. It can discover the forms of representation, meaning, and functions in multimodal texts. This is correlated with the aims of the study. Therefore, this study used the ideational function of the theory of Systemic Functional Linguistics by [Halliday et al. \(2004\)](#), in analyzing verbal language and the representation meaning of the theory of Visual Communication Grammar by [Kress & Van Leeuwen \(2006\)](#), for nonverbal language.

[Halliday \(1985\)](#), in his book "An Introduction to Functional Grammar" states that the ideational function of language metafunction is a language function that can express human experience with the language. Language can realize non-linguistic experiences into linguistic experiences. The ideational function includes the experiential and logical functions, and it is related to the field. Furthermore, the ideational function is realized with the transitivity system. Transitivity structure consists of process, participant, and circumstance. In the semantic system, grammatical clauses select and express all events. The clause serves as a representation of the process. A process is a form of experience, such as how it happens, acts, feels, says, or exists, manifested in clause grammar by verbal groups ([Bache, 2010; O'Hallaron et al., 2015](#)).

According to Halliday, there are six processes in the ideational meaning. First, the material process is a process of 'doing.' It indicates activities or events. The participants of this process are an actor or the participant who does the process and a goal or the participant who is aimed at. Second, the mental process is a process of 'sensing' or refers to verbs indicating perception, cognition, affection, and desire ([Sarniwati et al., 2022](#)). The participants of the mental process are sensors or those who feel or do something related to the five senses and phenomenon or what is thought and felt with the human's five senses. Third, the relational process is a process of 'being' or shows relationships of identity and expansion of meaning. This process is divided into two modes: identifying relational and attributive relational. In the identifying relational process, there are participants called tokens and value. This process refers to one entity used to identify another. In the attributive relational process, there are participants called carriers and attributes. Furthermore, this attributive relational process indicates the participants' state, traits, and characteristics. Fourth, the behavioral process is a process of physiological and psychological behavior, partly like the material process and partly like the mental process. There is only one participant in this process called Behavior. Fifth, the verbal process is a process of 'saying.' It shows activities related to information, like saying, commanding, asking, and offering. The participants of the verbal process are sayers and verbiage. Sixth, the existential process is a process of existence, representing something that exists or happens. The participant in this process is called existent.

The concept of language metafunction is adopted by [Kress & Van Leeuwen \(2006\)](#), in their book "Reading Images: The Grammar of Visual Design." The book further discussed analyzing metafunction in visuals. Similar to Halliday's concept, the representation meaning includes processes and participants. Here, the visuals can represent world experience outside the sign system, directly or indirectly. Furthermore, the visuals provide options for representing objects differently and how they relate. The representation meaning is divided into two types based on the visual characteristics, namely narrative representation and conceptual representation ([Ivanov & Karsakov, 2021](#)). Narrative representation refers to participants connected by lines called a vector when doing something to or for each other. The narrative representation is divided into action, reactional, mental, verbal, and conversion processes. Furthermore, conceptual representation is more about static concepts than involving their participants in some action and has no vector. The conceptual representation is classified into classification, analytical and symbolic processes ([Hinton, 2007; Schnotz & Bannert, 2003](#)).

### 3 Results and Discussions

In presenting the analysis, the clauses and the visuals of the *Ngadegang Dewa Nini* ceremony, which are considered to contain representations of *Dewi Sri* are shown.

The clauses in the *Nyangket* that are used in this study are:

“[...] *Padi satus kutus punika kedadosang kalih mejumlah 54:54. Padi sane 54 nike sami keiket kewastanin lanang istri. Ngiket sane istri rambut ipun tagelang sane lanang rambut ipun megambahan. Mangkin iket malih dadosang asiki tur wastranin putih kuning lan kapayasin. [...]*”

Translation:

[...] The one hundred and eight paddies are divided into two parts, with the amount of 54:54. The fifty-four paddies are tied together. The paddies are assumed to be a man and a woman. The woman's hair is tied and the man's hair is loose. Now, the paddies are tied again as one and they are adorned and dressed in white and yellow cloth. [...].

The clauses in the *Mantenin* that are used in this study are:

“[...] *Ida Betara Hyang Nini (padi 108 katih) lan gabah sane pacing ke simpen ring lumbung. Sarane upakare taler penekang. Sampun sami munggah ring lumbung, upakare laksanayang, keaturang ring Ida Betare Sri.[...]*”

Translation:

[...] *Ida Betara Hyang Nini* is the 108 paddies and rice grains that will be saved in the barn. The ceremonial objects are also placed on top. After everything is placed in the barn, the ceremony is held and delivered to *Ida Betare Sri*. [...].

Several clauses have incomplete structures, so interpretation is used to make these clauses complete and have no ambiguous meaning.

#### 3.1 Results

*Ideational Metafunction of the Ngadegang Dewa Nini ceremony's mantras*

Table 1  
Language Analysis of Data 1

Data 1: *Nyangket: "Padi satus kutus punika kedadosang kalih mejumlah 54:54."*

<i>Padi satus kutus punika</i> (The one hundred and eight paddies)	<i>kedadosang</i> (are divided)	<i>kalih,</i> (into two parts,)	<i>mejumlah 54:54.</i> (with the amount of 54:54.)
Noun Phrase	Verb: Intransitive	Verb Phrase	Preposition Phrase
<b>Goal</b>	<b>Process: Material</b>	<b>Sir. Role</b>	<b>Sir. Manner</b>

Data 1 has the verb '*kedadosang*' with a passive structure. This verb indicates a material process because it denotes an activity that uses physical. Furthermore, the verb '*kedadosang*' in data 1 is intransitive because it is followed by only one participant, namely the goal. The goal in this process is the noun phrase '*padi satus kutus punika*' and it is placed at the beginning of the clause. Furthermore, the actor of this process is not written. Therefore, data 1 is passive and only covers the target of action and process. The circumstances in Data 1 provide additional information about how the goals are divided.

Table 2  
Language analysis of data 2

Data 2: *Nyangket: "Padi sane 54 nike sami keiket"*

<i>Padi sane 54 nike</i> (The fifty four paddies)	<i>sami</i> (together)	<i>keiket</i> (are tied)
Noun Phrase	Adverb	Verb: Intransitive
<b>Goal</b>	<b>Circumstance: Manner</b>	<b>Process: Material</b>

The verb ‘*keiket*’ of data 2 indicates a material process because it indicates an activity carried out by a person and utilizes body parts. Furthermore, this verb is intransitive because one participant follows it. The participant in this process is the goal, namely ‘*padi sane 54 nike*’. Data 2 has a passive structure which can be seen from the verb structure and the placement of goals at the beginning of the clause. Data 2 does not show the actor of the process, so the valence of the clause only includes the target of the action and the process.

Table 3  
Language Analysis of Data 3

Data 3: *Nyangket*: “**[Padine nike] kewastanin lanang istri.**”

<b>[Padine nike]</b> (That paddies)	<b>kewastanin</b> (are assumed)	<b>lanang istri.</b> (man and woman)
Noun Phrase	Verb: Intransitive	Noun Phrase
<b>Phenomenon</b>	<b>Process: Mental</b>	<b>Circumstance: Manner</b>

Data 3 shows a mental process from the verb ‘*kewastanin*’. This verb is in a passive structure and shows mental activity related to cognition or feeling. The participants are not written directly in this data, but the noun phrase ‘*padine nike*’ is considered as a participant. It is known because the previous clause gives a clue. The noun phrase acts as a phenomenon because it refers to the participant in the process. Only one participant is in this clause, so the verb ‘*kewastanin*’ is intransitive. The sensor of this process does not appear in the clause above, which means it is passive and only covers the target of action and process. There is a circumstance of manner that provides additional information about how the phenomenon is assumed.

Table 4  
Language Analysis of Data 4

Data 4: *Nyangket*: “**Ngiket sane istri,**”

<b>Ngiket</b> (is tied)	<b>sane istri,</b> (the woman)
Verb: Intransitive	Noun Phrase
<b>Process: Material</b>	<b>Goal</b>

The verb ‘*ngiket*’ of data 4 shows a passive structure. This verb indicates a material process because it shows in an activity carried out by someone. Furthermore, it is only followed by one participant; as a result, it is an intransitive verb. The participant in this process is ‘*sane istri*’ as a goal, and there is no actor. The structure of data 4 is in the form of passive, which is supported by placing the goal before the verb and the structure of the verb.

Table 5  
Language Analysis of Data 5

Data 5: *Nyangket*: “**Rambut ipun tagelang,**”

<b>Rambut ipun</b> (Her hair)	<b>tagelang</b> (is tied)
Noun	Verb: Intransitive
<b>Goal</b>	<b>Process: Material</b>

A material process in data 5 can be seen from the verb ‘*tagelang*’. This verb has a passive structure and shows an activity carried out by someone. Furthermore, it is an intransitive verb because one participant follows it. The participant in this process is ‘*rambut ipun*’ as a goal. The structure of data 5 is passive because it places the goal before the verb, and there is no actor. As a result, the valence of data 5 only includes the target of action and process.

Table 6  
Language analysis of data 6

Data 6: *Nyangket* ceremony: “*Sane lanang rambut ipun megambahan.*”

<i>Sane lanang rambut ipun</i> (The man’s hair)	<i>megambahan</i> (loose)
Noun Phrase	Verb: Intransitive
<b>Goal</b>	<b>Process: Material</b>

Data 6 has a material process because the verb ‘*megambahan*’ indicates an activity that someone carries out. Furthermore, this verb is intransitive because one participant follows it. The participant in this process is ‘*sane lanang rambut ipun*’ as the goal, and there is no actor in the process.

Table 7  
Language analysis of data 7

Data 7: *Nyangket*: “*Mangkin iket malih dadosang asiki*”

<i>Mangkin</i> (Now)	<i>[panine nike]</i> (the paddies)	<i>iket</i> (are tied)	<i>malih</i> (again)	<i>dadosang asiki</i> (as one)
Adverb	Noun Phrase	Verb: Intransitif	Adverb	Preposition Phrase
<b>Circumstance: Time</b>	<b>Goal</b>	<b>Process: Material</b>	<b>Circumstance: Manner</b>	<b>Circumstance: Role</b>

The verb ‘*iket*’ of data 7 shows a material process because it indicates an activity carried out by someone. The participants are not written directly in this data, but the noun phrase ‘*panine nike*’ is considered a goal because the previous clause discusses it. There is no actor in this process; as a result, the verb ‘*iket*’ is an intransitive verb. Then, the goal is placed before the verb, and it makes the clause above has a passive structure. There is a circumstance of manner and role that provide additional information about how the goal is tied. Furthermore, the circumstance of time provides information on when this process is done.

Table 8  
Language Analysis of Data 8

Data 8: *Nyangket*: “*Tur [padine nike] wastranin putih kuning,*”

<i>Tur</i> (And)	<i>[padine nike]</i> [the paddy]	<i>wastranin</i> (is dressed)	<i>putih kuning</i> (in white and yellow)
Conjunction	Noun Phrase	Verb: Intransitive	Noun Phrase
	<b>Goal</b>	<b>Process: Material</b>	<b>Circumstance: Manner</b>

There is a verb ‘*wastranin*’ in data 8 that has a passive structure. This verb indicates a material process because it indicates an activity. The participants are not written directly in this data, but the noun phrase ‘*padine nike*’ is considered as a participant if it is seen from the previous clause. This noun phrase is the goal of the material process. The actor of the process is not known; as a result, the verb ‘*wastranin*’ is intransitive. There is a circumstance of manner that provides additional information about how the goal is dressed.

Table 9  
Language Analysis of Data 9

Data 9: *Nyangket*: “*Lan [padine nike] kapayasin.*”

<i>Lan</i> (and)	<i>[padine nike]</i> [the paddy]	<i>kapayasin</i> (is adorned)
Conjunction	Noun Phrase	Verb: Intransitive
	<b>Goal</b>	<b>Process: Material</b>

Data 9 shows a material process because the verb '*kapayasin*' indicates an activity. The participants are not written directly in this clause, but the noun phrase '*padine nike*' is considered as a participant if it is seen from the previous clause. This noun phrase is the goal of the material process. The actor of the material process is not discussed; as a result, the verb '*kapayasin*' is intransitive. Furthermore, the verb has a passive structure, and the noun phrase in the clause above is placed before the verb. As a result, the structure of data 9 is passive.

Table 10  
Language Analysis of Data 10

Data 10: *Mantenin: "Ida Betara Hyang Nini [inggih punika] padi 108 katih"*

<b>Ida Betara Hyang Nini</b>	<b>[inggih]</b> (that)	<b>[punika]</b> (is)	<b>padi 108 katih</b> (the 108 paddies)
Noun	Conjunction	Verb: Transitive	Noun Phrase
<b>Token</b>	<b>Process: Relational: Identifying</b>		<b>Value</b>

Data 10 shows a relational process which can be seen from the verb phrase '*inggih punika*'. It expresses a representational relationship between participants; as a result, the relational process that occurs is identifying type. There are two participants in this process, so the verb is transitive. '*Ida Bhatara Hyang Nini*' is the token of this process because this noun is identified, while the noun phrase '*padi 108 katih*' is the value because it is an identifier.

Table 11  
Language analysis of data 11

Data 11: *Mantenin: "Lan gabah sane pacang ke simpen ring lumbung."*

<b>Lan</b> (and)	<b>gabah</b> (rice grain)	<b>sane</b> (that)	<b>pacang</b> (will be)	<b>ke simpen</b> (saved)	<b>ring lumbung.</b> (in barn.)
Conjunction	Noun	Conjunction	Adverb	Verb: Intransitive	Preposition Phrase
	<b>Goal</b>	<b>Process: Material</b>			<b>Circumstance: Location</b>

There is a verb '*ke simpen*' in data 11, which has a passive structure. This verb shows a material process because it indicates an activity. Furthermore, this verb is intransitive because it is followed by one participant. The participant in this process is '*gabah*' as the goal of this process. The structure of this clause is passive because it places the goal before the verb, and there is no actor, so the valence of the clause only includes the target of action and process. There is a circumstance of place that provides information on where the rice grains are saved.

Table 12  
Language Analysis of Data 12

Data 12: *Mantenin: "Sarane upakare taler penekang."*

<b>Sarane upakare</b> (Ceremonial objects)	<b>taler</b> (also)	<b>penekang.</b> (are placed)
Noun Phrase	Adverb	Verb: Intransitive
<b>Goal</b>	<b>Process: Material</b>	

The verb '*penekang*' in data 12 has a passive structure. Furthermore, this verb shows a material process because it indicates an activity. There is only one participant in the clause, so this verb is intransitive. The participant in this process is '*sarane upakare*' as the goal. Then, the structure of this clause is passive because it places the goal before the verb, and the verb also has a passive structure.



Table 13  
Language analysis of data 13

Data 13: *Mantenin: "Sampun sami munggah ring lumbung,"*

<i>Sampun</i> (After)	<i>sami</i> (everything)	<i>munggah</i> (is placed)	<i>ring lumbung,</i> (in the barn.)
Adverb	Noun	Verb: Intransitive	Preposition Phrase
<b>Circumstance: Time</b>	<b>Goal</b>	<b>Process: Material</b>	<b>Circumstance: Location</b>

The verb 'mungгах' in data 13 shows a material process because it indicates an activity carried out by someone. Furthermore, this verb is intransitive because it is followed by one participant. The participant in this process is 'sami' as the goal. The structure of this clause is passive, which can be seen from the structure of the verb and the position of the goal that is before the verb. There is a circumstance of location that provides information about where everything is placed. Then, there is a circumstance of time that provides information about when this activity is carried out.

Table 14  
Language Analysis of Data 14

Data 14: *Mantenin: "upakare laksanakan,"*

<i>Upakare</i> (The ceremony)	<i>laksanakan,</i> (is held.)
Noun	Verb: Intransitive
<b>Goal</b>	<b>Process: Material</b>

The verb 'laksanakan' in data 14 indicates a material process because it indicates an activity performed by someone. Furthermore, this verb is intransitive because it is followed by one participant. The participant in this process is 'upakare' as the goal, and there is no actor. Then, the clause above has a passive structure because the verb structure is passive, and the goal is placed at the beginning of the clause.

Table 15  
Language Analysis of Data 15

Data 15: *Mantenin: "upakare keaturang ring Ida Betare Sri."*

<i>Upakare</i> (The ceremony)	<i>keaturang</i> (is delivered)	<i>ring Ida Betare Sri.</i> (to Ida Betare Sri.)
Noun	Verb: Intransitive	Preposition Phrase
<b>Goal</b>	<b>Process: Material</b>	<b>Circumstance: Beneficiary</b>

The verb 'keaturang' in data 15 has a passive structure. This verb indicates a material process because it indicates an activity performed by someone. Furthermore, this verb is intransitive because it is followed by one participant. The participant in this process is 'upakare' as the goal, and there is no actor. Then, the clause above has a passive structure because the verb structure is passive, and the goal is placed at the beginning of the clause. There is a beneficiary circumstance that provides additional information about whom this process is carried out for.

## Representational Meaning of the *Ngadegang Dewa Nini* ceremony' offerings



Figure 1. *Ngadegang Dewa Nini* ceremony offerings

Figure 1 is the offerings in the *Ngadegang Dewa Nini* ceremony. The offerings consist of paddies and dried *canang*. *Canang* is one of the daily offerings made by Balinese Hindus as a form of thanking God for balance and peace in the world. It is made from young coconut leaves and decorated with flowers. Besides that, the picture shows a mound of paddies and two arrangements of paddies with white and yellow cloth and accessories. From the picture, the paddies and *canang* are placed together inside a spot that can be seen from wooden objects on the picture's right and left sides that resemble the door. According to the representational meaning, the offerings show a conceptual representation. The reason is there is no related vector found between the objects to the viewers.

The paddies have distinctive features compared to other visual elements and are emphasized to create a mood. These specific features can be seen from the visual of the mound of paddies that almost fills the picture. Next, the two arrangements of paddies that use white and yellow cloth are placed in the center position, which makes it the focus of the picture above. Therefore, the paddies in the picture above are carrier with a deep and covert symbolic meaning in a symbolic suggestive process of conceptual representation. It is considered to have meaning or value, and they convey messages or symbolism. The meaning or message of the symbolism can be known by interpretation associated with the context because there is no direct description that can explain the relationship, state, characteristics, or nature of it.

### 3.2 Discussions

The language and visual elements are semiotic resources that have a sign system and represent things in different ways that are interconnected with each other. Therefore, the analysis of the ideational function of *Ngadegang Dewa Nini* ceremony's mantras and representational meaning of *Ngadegang Dewa Nini* ceremony's offering can reveal how Balinese people represent *Dewi Sri*. In addition, an interview with Mr. Putu Gede Suarya Natha is also associated with pointing out the representation and explaining the found signs in the *Ngadegang Dewa Nini* ceremony's mantras and offerings.

The steps in performing the ceremony are indicated by *Nyangket* and *Mantenin*'s mantra which shows mostly the material processes. *Nyangket* is the first stage of the *Ngadegang Dewa Nini* ceremony and it can be seen from the clause "*Padi satus kutus punika kedadosang kalih mejumlah 54:54*" (data 1 in ideational function analysis) which shows how the process of making the *Dewi Sri* symbol begins. The process of *Nyangket* starts with cutting the rice plants as the primary material for making *Hyang Nini*. *Hyang Nini* is the arrangement from 108 paddies that is created and tied by the farmers. It is mentioned in the clause of the *Mantenin* that is "*Ida Betara Hyang Nini fingsih*

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*punika] padi 108 katih* "(data 10 in ideational function analysis). This clause shows an identifying relational process that expresses a symbolic relationship between participants. '*Ida Bhatara Hyang Nini*', the token of this process, is identified with '*padi 108 katih*' (the 108 paddies), a value or identifier.

Then, all ceremony objects, including *Hyang Nini* are placed in the barn and delivered as an offering to *Dewi Sri* (data 11 in ideational function analysis). From the analysis of ideational function, it can be said that *Hyang Nini*, 108 paddies, represents *Dewi Sri* in the *Nyangket* and *Mantenin*. This statement is supported by the interview, which tells about the concept in Balinese society that *Dewi Sri* is the Goddess of Rice. *Hyang Nini* is made from a series of paddies and declared an offering to *Dewi Sri*. Balinese people present *Hyang Nini* with the hope of achieving a prosperous life. In connection with the *Ngadegang Dewa Nini* ceremony's offerings, the visual elements are in line with the explanation of the *Ngadegang Dewa Nini* ceremony's mantras above. Furthermore, a mound of paddies and two arrangements of paddies dressed in the white and yellow cloth are the carriers of the symbolic suggestive of conceptual representation, a visual of *Hyang Nini*.

Then, *Hyang Nini* is visually made up and considered male and female. It can be seen with the accessories attached in the arrangements of the paddies. This statement is also supported by the clause in the *Nyangket* that is "[*Padine nike] kewastanin lanang istri*" (data 3 in ideational function analysis). This clause shows a mental process as it relates to cognition and follows the purpose of the arrangement of paddies which is likened to the form of men and women. Based on the interview, the visual elements of *Ngadegang Dewa Nini* ceremony's offerings also convey cultural meanings. The paddies' arrangements represent one of the attributes of God, which in Hinduism is known as *Ardhanareswari* (God can be manifested in the form of men or women). *Ardhanareswari* which is visually manifested in the form of men and women from the paddy arrangements is also a symbol of balance. The white and yellow colour on the arrangements' cloth also represents the balance symbol. The white colour represents the East where the sun rises as a symbol of birth and beginning. The yellow colour represents the West where the sun sets as a symbol of the journey's end. The white colour also symbolizes purity, and the yellow colour symbolizes glory. Thus, the balance displayed in the ceremonies symbolizes the process toward God. In other words, the ceremonies should be carried out regarding a balance of life (Suartika, 2015; Asmiwyati et al., 2015).

The results of language and visual analysis of the *Ngadegang Dewa Nini* ceremony as the Balinese farming ceremony show that *Dewi Sri* is represented in the symbol of an arrangement of paddies referred to as *Hyang Nini*. Furthermore, *Dewi Sri* as a manifestation of God in farming activities in Bali implies a meaning of balance.

## 4 Conclusion

*Ngadegang Dewa Nini* ceremony's mantras have material processes as the dominant process. Therefore, the clauses explain more about the activities that occur in the ceremonies. The visual elements of the *Ngadegang Dewa Nini* ceremony's offerings show symbolic attributive types of conceptual representation. Therefore, the visual elements consist of meaning and symbolic value that can be identified by interpretation. From that analysis, the relationship of the semiotic sources directs and shows the representation of *Dewi Sri* in the *Ngadegang Dewa Nini* ceremony. Furthermore, the semiotic sources show that *Hyang Nini*, which is manifested as an arrangement of paddies, represents *Dewi Sri* in the *Balinese farming ceremony*.

### *Conflict of interest statement*

The authors declared that they have no competing interests.

### *Statement of authorship*

The authors have a responsibility for the conception and design of the study. The authors have approved the final article.

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