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Analyzing Clause Complexes in Balinese Literature: A Study of *Geguritan Jayaprana* and *Layonsari*

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Abstract--This study analyzes the clause complexes found in the text of *Geguritan Jayaprana* and *Layonsari* using Halliday's (20004) Systemic Functional Linguistics (SFL) framework. The research aims to identify and categorize the types of clause complexes based on their logical, interpersonal, and textual functions, providing a deeper understanding of how linguistic structures shape meaning in classical Balinese literary texts. The analysis focuses on paratactic and hypotactic relationships, examining their role in constructing the narrative flow and highlighting connections between events and characters. The findings reveal that material processes dominate the ideational metafunction, reflecting the numerous actions, movements, and conflicts within the story. The interpersonal metafunction demonstrates a predominance of declarative clauses, indicating a narrative style that emphasizes storytelling rather than dialogue or persuasion. Meanwhile, the textual metafunction showcases the role of conjunctions, thematic progression, and cohesive devices in maintaining coherence throughout the *geguritan*. Additionally, the research identifies patterns of clause complexing that contribute to the poetic and rhythmic structure of the text, distinguishing it from prose narratives. By applying SFL theory, this study contributes to the linguistic analysis of Balinese literature, offering insights into the interplay between language and cultural expression. The results not only enhance the understanding of *Geguritan Jayaprana* and

Layonsari but also provide a framework for analyzing other traditional literary works within a functional linguistic perspective.

Keywords---clause complex, ideational metafunction, textual.

Introduction

Geguritan Jayaprana and Layonsari is a classical Balinese literary work written in traditional *pupuh* (metered verse) form. It tells the tragic love story of Jayaprana, a noble young man, and Layonsari, his beloved wife. Jayaprana is an orphan who is adopted by the King of Kalianget. He grows into a virtuous and loyal young man, earning the king's trust. When Jayaprana marries Layonsari, a beautiful and kind woman, the king becomes obsessed with her beauty. The king, driven by desire, plots to remove Jayaprana. He sends him on a deceptive mission, only to have him assassinated by a royal general in the forest. Layonsari, devastated by Jayaprana's death, refuses the king's advances. Overcome with grief and loyalty to her late husband, she ultimately takes her own life. The story conveys themes of love, loyalty, betrayal, and fate. In a deceptive move, the king sends Jayaprana on a fabricated mission to protect the kingdom, while secretly ordering his general, Patih Sawung Galing, to assassinate him in the forest. When Jayaprana realizes the betrayal, he accepts his fate with dignity rather than fighting back, embodying the values of loyalty and righteousness. His tragic death is met with grief from nature itself—flowers wither, the sky darkens, and animals cry out, symbolizing the universe's mourning over his unjust fate. Meanwhile, upon hearing of Jayaprana's death, Layonsari is devastated. The king, now free from his rival, tries to take Layonsari as his own. However, in an act of resistance and unwavering love for Jayaprana, Layonsari chooses to take her own life rather than submit to the king's desires.

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In *Geguritan Jayaprana and Layonsari*, clause complexes play a significant role in shaping the poetic and narrative structure of the text. A clause complex consists of two or more clauses that are connected through coordination or subordination, allowing the poet to express intricate relationships between actions, emotions, and moral lessons. These structures help convey cause-and-effect relationships, contrasts, conditions, time sequences, and purposes within the story. For instance, cause-and-effect clauses are frequently used to illustrate the consequences of characters' actions, such as when the king's uncontrollable desire for Layonsari leads to his betrayal of Jayaprana. The use of subordinating conjunctions like *antuk* ("so that") and *sangkaning* ("because") helps establish these relationships. Similarly, conditional clauses highlight the fateful choices characters must make, as seen when the king declares that he will not return to the palace unless he takes Layonsari for himself. These structures add depth to the narrative by emphasizing the inevitability of fate and the moral consequences of human actions.

[Suardana \(2021b\)](#) and [Semadi \(2020\)](#) provide valuable insights into the use of linguistic structures to convey social meanings in Balinese folklore. Similar to Suardana's focus on verbal group complexes, this study recognizes the importance of analyzing linguistic structures. However, it extends beyond verbal analysis to explore the interplay between visual and verbal elements. Furthermore, like Semadi's emphasis on social context, this research acknowledges the crucial role of context in interpreting semiotic meanings. However, it will delve deeper into how specific semiotic choices contribute to the creation and maintenance of social power dynamics, a gap that previous studies have not fully addressed. This study will therefore build upon these findings by examining how a broader range of semiotic resources are deployed within your specific social context to negotiate social meanings."

Research Method

The research employs a qualitative descriptive method, focusing on analyzing linguistic structures within a classical Balinese literary text. The primary data source is the *Geguritan Jayaprana and Layonsari* text, either in its original Balinese script or a transliterated version. Data collection involves textual analysis, where sentences containing complex clauses are extracted, followed by a documentation method that reviews existing literature on *Geguritan*, Balinese syntax, and linguistic structures. The study applies syntactic analysis to examine clause structures, identifying types of complex clauses such as relative, complement, and adverbial clauses. Additionally, a functional analysis explores how these clauses contribute to the poetic and narrative structure of *Geguritan*. If comparative analysis is involved, it may highlight differences and similarities in complex clause usage between this text and other Balinese literary works. The research is grounded in linguistic theories, potentially drawing from traditional Balinese grammar, generative grammar, or systemic functional linguistics, depending on the analytical focus.

The research on "*Complex Clause Found in the Text of Geguritan Jayaprana and Layonsari*" adopts a qualitative descriptive method, guided by Systemic Functional Linguistics (SFL) as its theoretical framework. In SFL, language is

analyzed based on three metafunctions: ideational, interpersonal, and textual functions, which help uncover how meaning is structured within the *gegugitan*. The primary data source is the *Geguritan Jayaprana and Layonsari* text, either in its original Balinese script or a transliterated version. Data collection involves identifying and extracting complex clauses from the text, followed by an in-depth syntactic and functional analysis. Through the ideational metafunction, the study examines how complex clauses represent experiences, processes, and relationships between participants in the narrative. The interpersonal metafunction is used to explore how complex clauses shape interactions between characters and reflect power dynamics, emotions, and social roles. Lastly, the textual metafunction analyzes how complex clauses contribute to textual cohesion and coherence, maintaining the poetic and narrative flow of the *Geguritan*. This study not only classifies complex clauses such as hypotactic and paratactic relations but also investigates how these structures enhance meaning within the literary and cultural context of Balinese classical texts.

Results and Discussion

Data 1

Kocap Jero Bandesa lanang, madampiak sareng malinggih

Jero Bendesa said that the men were twins and they were sitting.

In Systemic Functional Linguistics (SFL) by Halliday, the sentence "*Kocap Jero Bandesa lanang, madampiak sareng malinggih*" can be analyzed in terms of complex clause structures. The sentence consists of two clauses: "*Kocap Jero Bandesa lanang*" (a main clause) and "*madampiak sareng malinggih*" (another independent clause). The relationship between these clauses is paratactic, meaning they are structurally equal and not dependent on each other, though no explicit conjunction is used. In terms of logico-semantic relations, the second clause either elaborates on or extends the first clause by adding more information about the situation being described. Analyzing through the three metafunctions in SFL, the ideational metafunction shows that the sentence represents an experiential process, where "kocap" (told) is a material process. The interpersonal metafunction indicates a neutral narrative tone without direct engagement with the reader. The textual metafunction suggests that the absence of a conjunction or linking word requires contextual interpretation to understand the connection between clauses. In conclusion, this sentence is a paratactic complex clause with either elaborating or extending semantic relations, commonly found in *Geguritan* due to its poetic and traditional linguistic style.

Data 2

Bau mara mapumahan, mangelah pianak tatelu

He just started a family, has three sons

In Systemic Functional Linguistics (SFL) as developed by Halliday (2004), complex clauses consist of a main clause and one or more dependent clauses, which can be linked through coordination or subordination. The given sentence, "*He just started a family, has three sons,*" is a clause complex that consists of two clauses connected by a comma. Analyzing this structure through the lens of SFL, the first clause, "*He just started a family,*" functions as the main clause, while the second

clause, " *has three sons*," is a dependent clause that elaborates on the first. The relationship between these two clauses is one of expansion specifically elaboration, where the second clause provides additional descriptive information about the first. The subject in both clauses is the same (*He*), which is why the second clause appears in a non-finite form without an explicit subject. In terms of transitivity, the first clause consists of an intransitive relational process (*He just started a family*), indicating a state of being, while the second clause represents a possessive material process (*has three sons*), indicating ownership or possession. The use of a comma without a coordinating conjunction suggests paratactic linkage, which is common in informal or spoken Indonesian but could be revised into a more explicit hypotactic structure for formal writing.

In terms of SFL analysis, the first clause, "*He just started a family*," serves as the main clause because it presents the primary experiential meaning indicating the participant (*Ia*) and the process (*just started a family*), which is a relational process expressing a state or condition. The second clause, " *has three sons*," is a dependent clause that elaborates on the first by specifying additional information about the subject's family situation. The relationship between these two clauses can be classified as an expansion, specifically elaboration, where the second clause provides further detail about the first without introducing a separate, independent idea. Structurally, the second clause lacks an explicit subject (*He* is understood from the first clause), and it uses a material process (*has*), indicating possession. Since the clauses are linked only by a comma without a conjunction, this structure reflects a paratactic relationship, though functionally, it behaves more like a hypotactic elaboration due to the implicit dependency of the second clause on the first for context.

Data 3

Carita sampun di pura, Sang Prabu lintang asih, maparab I Jayaprana

It is said that he was already in the palace, the King loved him very much, his name was I Jayaprana.

In analyzing the clause complex "*Carita sampun di pura, Sang Prabu lintang asih, maparab I Jayaprana*" using Halliday's Systemic Functional Linguistics, we can examine the structure and meaning at different levels. The sentence consists of three clauses linked in a paratactic relationship, meaning they are coordinated rather than subordinated. This indicates a sequence of events or pieces of information that are presented alongside one another, without one depending on the other. The first clause, *Carita sampun di pura* "It is said that he was already in the palace", introduces the setting or context, describing Jayaprana's presence in the palace. The second clause, *Sang Prabu lintang asih* or "The King loved him very much" adds a detail about the King's affection for Jayaprana, expanding on the first piece of information. The third clause, *maparab I Jayaprana* or "His name was I Jayaprana" provides the identification of the character in question.

From the ideational metafunction perspective, the clauses describe relational processes: the first clause establishes existence (Jayaprana in the palace), the second depicts a mental process of affection (the King's love), and the third introduces a relational process to name the character. The mood of the sentence is declarative, indicating statements of fact, and it employs the modal word

sampun (already), which adds a temporal element to the sentence, suggesting that Jayaprana's presence in the palace is already established. Finally, in terms of the textual metafunction, the theme of the sentence is set by the noun *Carita* (the story), while the rheme provides further elaboration on the identity of Jayaprana and his relationship with the King. This structure serves to relay key background information in a straightforward, narrative style.

Data 4

Jayaprana luas kangin, ne tulis kolane aba, kangin ka Banjaran Santun, kumah dane Jero Bendesa, apang gati

Jayaprana, you go to the east, bring this letter of mine, to the east in Banjar Sekar, to Jero Bendesa's house, quickly.

The given sentence can be analyzed using Systemic Functional Linguistics (SFL) by Halliday, which examines language through three metafunctions: experiential meaning (transitivity), interpersonal meaning (mood), and textual meaning (theme-rheme). Experientially, the sentence consists of two main clauses and additional circumstantial elements. The first clause, "You go to the east," is a declarative clause with a material process (*go*), an Actor (*You*), and a Circumstance (*to the east*), indicating movement. The second clause, "Bring this letter of mine," is imperative, also with a material process (*bring*), a Goal (*this letter of mine*), and an implicit Actor (understood as *You*). The additional phrases, "to the east in Banjar Sekar, to Jero Bendesa's house, quickly," function as circumstances of location and manner, further specifying the action.

Interpersonally, the sentence blends a declarative mood (providing information) with an imperative mood (issuing a command). The declarative clause, "You go to the east," has an explicit Subject + Finite (*You + go*), while the imperative clause, "Bring this letter of mine," lacks an explicit subject, as typical of imperatives, but is directed at Jayaprana. This mix of moods reflects a directive tone, reinforcing the commanding nature of the message. Textually, the theme-rheme structure follows a straightforward, unmarked pattern. In the declarative clause, "You" is the Theme, while "go to the east" is the Rheme. In the imperative clause, the Theme is the imperative verb "Bring", while "this letter of mine" is the Rheme. The circumstantial elements ("to the east in Banjar Sekar, to Jero Bendesa's house, quickly") act as additional details within the rheme, enhancing specificity.

In conclusion, the sentence is a paratactic complex clause composed of two independent clauses linked by a directive function. It predominantly utilizes material processes, reflecting physical movement and action, while the mood structure emphasizes command and obligation. The theme-rheme structure is unmarked, ensuring clarity and coherence in delivering instructions. Overall, the linguistic choices contribute to a clear and forceful directive, effectively instructing Jayaprana on his task.

Data 5

Titiang kautus ne mangkin, mamakta surate reko, antuk Ida anake Agung, puniki surat paica, ring I Gusti.

Kini hamba diutus, membawa surat, oleh Tuanku Raja, inilah surat yang diberikan, kepada Paman.

Based on Halliday's Systemic Functional Linguistics (SFL), the given Balinese sentence and its English translation can be analyzed as a complex clause structure that consists of multiple clauses serving different functions within the ideational, interpersonal, and textual metafunctions.

The clause "Titiang kautus ne mangkin" (*Now the servant was sent*) is a passive material process, where "Titiang" (the servant) is the goal, while "kautus" (was sent) is the process. The adjunct "ne mangkin" (now) functions as a circumstantial element of time. The next clause, "mamakta surate reko" (*bringing a letter*), is a hypotactic dependent clause that expands the meaning of the previous clause by providing additional details about the action. The clause "antuk Ida anake Agung" (*by my Lord the King*) is an agentive circumstantial clause, indicating the actor (the King) in the passive construction. The phrase "puniki surat paica, ring I Gusti" (*this is the letter given, to Uncle*) contains two clauses: "puniki surat paica" (*this is the letter given*), which is a relational identifying clause, and "ring I Gusti" (*to Uncle*), which functions as a circumstantial element of recipient. The overall structure represents a hypotactic clause complex where different clauses contribute to the meaning by adding agency, process, circumstance, and recipient.

Based on Halliday's Systemic Functional Linguistics (SFL), the given Balinese sentence and its English translation can be analyzed as a complex clause structure that consists of multiple clauses serving different functions within the ideational, interpersonal, and textual metafunctions. The ideational metafunction, which represents experiential meaning, is evident in the clause "Titiang kautus ne mangkin" (*Now the servant was sent*). This is a passive material process, where "Titiang" (*the servant*) functions as the goal, while "kautus" (*was sent*) is the process indicating an action performed upon the subject. The adjunct "ne mangkin" (*now*) acts as a circumstantial element of time, specifying when the action occurs. The next clause, "mamakta surate reko" (*bringing a letter*), is a hypotactic dependent clause that provides additional details about the action, elaborating on what the servant is bringing. The clause "antuk Ida anake Agung" (*by my Lord the King*) functions as an agentive circumstantial clause, introducing the actor (the King) in the passive construction. Additionally, the phrase "puniki surat paica, ring I Gusti" (*this is the letter given, to Uncle*) contains two clauses: "puniki surat paica" (*this is the letter given*), which is a relational identifying clause, and "ring I Gusti" (*to Uncle*), which serves as a circumstantial element of recipient, identifying the intended receiver of the letter.

The interpersonal metafunction, which relates to the relationship between the speaker and the audience, is visible through the use of honorifics and deferential expressions. The phrase "Ida anake Agung" (*my Lord the King*) reflects respect and social hierarchy, indicating that the speaker is in a lower status position relative to the king. The pronoun "Titiang" (a humble self-reference meaning *I* or *your servant*) further reinforces this hierarchy, positioning the speaker as a subordinate carrying out a duty. The use of a passive construction ("kautus" or *was sent*) subtly removes emphasis from the initiator of the action (the king) and places it on the servant's role, which aligns with the cultural norms of deference and politeness in Balinese society.

The textual metafunction, which governs how information is structured for coherence and flow, is evident in the thematic progression of the sentence. The theme "Titiang kautus" (*the servant was sent*) introduces the subject and sets up the action. The rheme expands on this by explaining what the servant was sent to do ("mamakta surate reko") (*bringing a letter*), followed by details on who issued the order ("antuk Ida anake Agung") (*by my Lord the King*). Finally, the new information is introduced with "puniki surat paica, ring I Gusti" (*this is the letter given, to Uncle*), which clarifies the letter's status and destination. This sequential structure ensures logical progression and maintains clarity. Overall, the sentence represents a hypotactic clause complex, where multiple clauses contribute to meaning by adding agency, process, circumstance, recipient, and social hierarchy. The interplay of these metafunctions highlights not just what is being communicated, but also how language reflects politeness, hierarchy, and structured discourse in Balinese culture.

Data 6

Wang Bajo ngejuk manjangan, kebone telah kabledil, sampun rauh di Pangulon, wang Grokgake telah rarud, maiid ka Tegallenga, sisan mati, kebo sampine kajarah.

The Bajo people caught deer, the buffalo had been shot, now they had arrived in Pangulon, the Grokgak people left, fled to Tegallenga, the remaining dead, they confiscated the cows and buffalo.

The given text consists of multiple clauses forming a complex clause structure that can be analyzed using Halliday's Systemic Functional Linguistics (SFL) framework. SFL examines language through three main metafunctions: ideational, interpersonal, and textual. From the ideational metafunction perspective, which focuses on experiential meaning, the clauses describe a sequence of events involving different participants: *wang Bajo* (the Bajo people), *kebo* (buffalo), *wang Grokgak* (the Grokgak people), and *sisan mati* (the remaining dead). The processes in the clauses include material processes (*ngejuk, kabledil, rarud, kajarah*), indicating actions or events. These processes contribute to the text's narrative nature by showing actions performed by human participants and the consequences for non-human participants (e.g., animals).

In terms of interpersonal metafunction, which deals with mood and modality, the clauses are mostly declarative, functioning as statements of past events. There is no explicit modality indicating obligation, probability, or necessity, which suggests a factual recount of what happened. From a textual metafunction perspective, which relates to information structure and cohesion, the clauses are linked through paratactic and hypotactic relations. The use of conjunctive elements such as *sampun rauh* (now they had arrived) and *sisan mati* (the remaining dead) helps structure the flow of information. The text moves sequentially, presenting the Bajo people's actions, followed by the consequences for the Grokgak people and the confiscation of cattle. Overall, the clause complex in this text follows a chronological structure with material processes dominating the ideational function, declarative mood in the interpersonal function, and a well-connected sequence in the textual function (Pilashvili, 2022).

Conclusion

This study has analyzed the clause complexes in *Geguritan Jayaprana and Layonsari* using Halliday's (2004) Systemic Functional Linguistics (SFL) framework, focusing on their logical, interpersonal, and textual functions. The findings reveal that material processes dominate the ideational metafunction, emphasizing the numerous actions, movements, and conflicts that drive the narrative. The interpersonal metafunction shows a strong preference for declarative clauses, reinforcing the storytelling nature of the *geguritan*. Meanwhile, the textual metafunction highlights the use of conjunctions, thematic progression, and cohesive devices, which contribute to the coherence and poetic rhythm of the text. The study also identifies how paratactic and hypotactic clause complexes structure the narrative, reflecting traditional Balinese literary conventions. These linguistic patterns not only enhance the textual flow but also shape the way meaning is constructed within the *geguritan*. Through this analysis, it is evident that the language of *Geguritan Jayaprana and Layonsari* serves not only as a means of storytelling but also as a reflection of cultural and literary traditions.

By applying SFL theory to Balinese literature, this research provides a deeper understanding of how linguistic structures function in classical texts. The findings contribute to both linguistic and literary studies by offering a framework for analyzing other traditional literary works from a functional linguistic perspective. Future research could explore comparisons with other *geguritan* or examine the influence of oral traditions on clause complexing in Balinese literature.

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