

Brāhma Wangśa Tatwa Text Structure in Critical Discourse Analysis Perspective

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Abstract

As a text that holds Hindu religious values, the text *Brāhma Wangśa Tatwa* is unique. This text is written by utilizing linguistic elements which confer the practice of power over public awareness. The focus of this research is on the text structure used to raise the *Brāhma Wangśa Tatwa* text. This research was conducted by applying the principles of van Dijk's critical discourse analysis and qualitative descriptive methods and literature studies. The results of the study exposed that the macrostructure of the text bears the theme *kawangśan*. In the superstructure analysis, the text is constructed inter-textually by linking various other texts with topics, such as the birth of the *wangśa Brāhmaṇa* and *Kṣatria* as the opening part; inter-wangsa marriage, etiquette for priests and inter-wangsa ethics as the content part; and colophon concerning the identity of the text and the author as the closing part. The study of microstructure reveals that the text semantically holds the meaning of respect for the *Brāhmaṇa* and *Kṣatria*. The study of syntactic revealed that the use of various conjunctions plays a primary role in the inter-textual course. In terms of sentence pattern, it is identified that interrogative sentences are used to emphasize the status of each *wangśa*. The stylistic study of the text reveals that there is the use of a particular lexicon to highlight the status of each *wangśa*. The rhetorical study of the text exposes that there is the usage of figurative language which is also used to emphasize the status of *wangśa Brāhmaṇa*. Based on the structure description, *Brāhma Wangśa Tatwa* text contains the ideology of *Brāhmaṇa wangśa utama*, which highlights the peculiarity of responsibility in behavior.

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1. Introduction

Generally, the texts contained in the papyrus manuscripts in Bali talk about the teachings of Hinduism and the procedures for living life. One of the papyrus manuscripts that contain Hindu religious teachings and their implementation in life is the *Brāhma Wangśa Tatwa* papyrus. It contains texts related to clerical matters, to teachings on ethics for all people from various circles or *wangśa*. This is described in the meaning contained

in the title of the text, namely "*Brāhma Wangśa Tatwa*" which means the essence of *Brahma*'s descent. *Brahma* in Balinese Hindu is believed to be the Creator God and referred to as the "father" or "grandfather" of all mankind.

Based on the terminology of *wangśa*, apart from a meaning group of descendants, *wangśa* is conceptually marked as a system of social strata that specifies Balinese people into several groups. At first, the grouping in three groups called the *Tri Wangśa*, namely *Brahmana* (priests), *Ksatria* (nobles), and *Jaba* (ordinary people) (Wiana and Santeri, 2006: 22). Over time, the concept of the *Tri Wangsa* was then reformulated by the Dutch colonialists into four groups, namely the *Brahmina* (clerics), the *Ksatria* (government) *wangśa*, the *Wesya* (traders) *wangśa*, and the *Sudra Wangsa* (unskilled workers, the general public) (Nordholt, 2009: 307-314). The grouping is determined by the work that each Balinese ancestor does, which is then inherited genealogically. A person who was considered a *Brāhmaṇa* in the past will continue to be declared a *wangśa Brāhmaṇa* until all his descendants. The same applies to the clans known as *Kṣatria*, *Wesia*, and *Sudra*.

Wangśa is inspired by the concept of *warna* in Hinduism. However, the concept of the *warna* of the work one does and the social status of a person is not inherited genealogically but is obtained according to one's abilities, knowledge, and interests (Saitya and Adnyana, 2021). The concept of *wangśa* applies absolutely during the kingdom era, until the Dutch colonial period. Each *wangśa* had been described as having different degrees from one another, or unequal. At that time, the concept of *wangśa* was not only distinguished one's work but also had a great influence on almost all walks of life. Although now the system of government in Bali has changed, it cannot be avoided if the "*kawangśān*" tradition today can still be felt and practiced in Balinese.

Meanwhile, the text of the *Brāhma Wangśa Tatwa* was previously alluded to in several works of literature. The first article that mentions the *Brāhma Wangśa Tatwa* text is a book by Palguna (2015) entitled "*Shastra Wangsa Kamus Istilah Wangsa Bali: Pustaka, Pusaka, Manusia*". The description of the *Brāhma Wangśa Tatwa* text in the book only appears to the explanation that the *Brāhma Wangśa Tatwa* text bears the story of the birth of *Brahmins* and *Kshatriyas*. In addition, the text of *Brāhma Wangśa Tatwa* in the book was used as a corpus to obtain data on the term *kewangsaan* which was then translated and paraphrased. The next research had conducted by Sadnyini (2016) entitled "*Punishments of Brahmin Women Marriage in Bali*". The article also mentions the *Brāhma Wangśa Tatwa* text which is stated as teaching with a prohibition on mixed marriages or marriages of different clans couples. The research also does not cover all the teachings contained in the text. The paper was written with an empirical legal perspective. According to Sadnyini, the doctrine regarding the prohibition of inter-wangsa marriage applied since ancient times until now is not in line with Hindu values. Moreover, both Palguna and Sadnyini's researches only use the *Brāhma Wangśa Tatwa* text as reference material. There has not been a complete discussion of the contents contained in the text as a whole discourse.

In addition to the birth of *wangśa* and marriage, the text of the *Brāhma Wangśa Tatwa* also contains other dogmas that need more attention. These dogmas include the teachings of clerical ethics and various religious guidelines, especially in terms of ethical behavior. It makes the *Brāhma Wangśa Tatwa* text became a model for community behavior. However, the existence of the covert practice of power can produce the dogmas contained in it be misinterpreted. This misunderstanding can trigger conflict between Balinese people, and can also possess an impact on the preservation of manuscripts or similar manuscripts. This research will describe the covered messages contained in the *Brāhma Wangśa Tatwa* text by examining how the discourse structure is utilized to produce the text. Thus, can be seen the message, meaning or dogma to be conveyed comprehensively in the discourse or text.

The *Brāhma Wangśa Tatwa* text in this research was published in the papyrus manuscript collection of the Cultural Service of Bali Province, with the code T/IV/13/Disbud. The manuscript contains the *Brāhma Wangśa Tatwa* text written utilizing Balinese script and in Old Javanese language. This papyrus manuscript comes from *Griya Pekarangan*, *Budakling*, *Karangasem*. This papyrus is 40cm long, 3.5cm wide, and the number of papyrus is 45 sheets. The papyrus manuscript T/IV/13/Disbud was chosen as the data source in conducting this study because it is the oldest writing papyrus manuscript that has been obtained, so

philologically it is considered to hold the text that is closest to the original text. The text of *Brāhma Wangśa Tatwa* in the text T/IV/13/Disbud (abbreviated to BWT) will be analyzed by applying the principles of critical discourse analysis proposed by Teun A. van Dijk. Hence, the text can be interpreted and the dogma contained can be classified and practiced more wisely by the community.

Therefore, this research is theoretically expected to expand the realm of critical discourse analysis theory studies, which not only on verbal discourse that lived at a time but can also to written discourse, especially in ancient texts that have been passed down for centuries. This research is also expected to be a means of preserving and documenting regional languages, especially Old Javanese. This research is also expected to provide pragmatic benefits, especially for readers of classical texts, so that they can sort out and be more critical of the teachings contained in classical texts.

2. Theoretical Framework

The theory used in this research is the theory of critical discourse analysis. According to van Dijk (1997: 2) divides the discourse into the verbally manifested or what is called talk and discourse which is realized in writing or what is called text. The terms text and discourse are conceptually considered to be the same thing. Furthermore, Van Dijk uttered that there is a form of language politics in every discourse or text produced. That is, a discourse or text is produced with certain purposes, there is a form of social control, packaged using certain emphases on the theme of discourse, choice of words, series of sentences, to the framework or scheme of a text, all of which are arranged with strategies. (Compare Darma, 2013; Eriyanto, 2006). The principle of critical discourse analysis proposed by van Dijk can reveal the discourse strategies used by discourse producers in producing a text by examining three layers of discourse structure.

Those three layers of structure include macrostructure, superstructure, and microstructure. The macrostructure is a global theme or topic contained in a discourse. Superstructures related to schemas or sets of subtopics that build a global theme. Microstructure discusses micro linguistic aspects such as phonology, morphology, syntax, and semantics which are interrelated to create a coherent discourse (van Dijk, 1985: 131). The text or discourse can only be understood after relating the discourse to the context. Understanding the meaning of discourse is a cognitive process, and it is influenced by how sentences are structured into a discourse, as well as the context behind the discourse (van Dijk, 1993: 259; 1997: 2).

3. Research Model

This research is descriptive using a qualitative approach and literature study method. This research is based on a critical linguistic perspective. There were stages carried out in conducting this research. At the data collection stage, the direct observation (*Simak Libat Cakap*) method and heuristic reading techniques are applied. The *Simak Libat Cakap* method is a method of providing data by listening to both spoken and written language (Mahsun, 2005: 90). The *Simak Libat Cakap* method in question is free to engage in conversation to listen to the catalogue which is belonging to the Bali Provincial Culture Service. This *Simak Libat Cakap* method is combined with heuristic reading techniques, namely reading and analyzing a language literally, the meaning is explicit (Nurgiyantoro, 2007: 33). Notes are also applied to record all the information obtained.

The next step is data analysis. The data obtained were then processed using descriptive-analytic methods. Literature study methods and heuristic reading techniques are also implemented. At this step of data analysis, the emphasis is on content analysis, assisted by reading various papers (library studies) to obtain expert opinions which are used as references in analyzing. To understand the meaning contained in the analyzed data, the hermeneutic method is also applied, namely understanding sections of the text followed by understanding the text as a whole repeatedly to get the right interpretation (Teeuw, 2015: 123).

4. Result and discussion

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Etymologically, BWT consists of three Old Javanese words taken from Sanskrit. The word *Brāhma* refers to the manifestation of God as the Creator God, besides it can mean prayers and sacred mantras. The word *wangśa* means lineage. Meanwhile, *tatwa* refers to the authenticity, essence, or philosophy of something that exists (Watra, 2007: 1). In addition, the word *tatwa* refers to the type of literary work in the form of prose or also known as “tutur” (Suarka and Bawa, 2018: 107). Thus, BWT is defined as prose that contains teachings about the nature of *Brahma*'s descent. It indicates that the content contained in it applies or can be embraced by everyone, not only certain groups. Consequently, *Brahma wangśa* itself means the descendant of *Brahma*, and *Brahma* in the context of Hindu culture and religion is seen as the ancestor of all living beings.

As a *tatwa* text which is a teaching of the essence, the BWT text has a position that is also influential. *Tatwa* texts are considered a source of knowledge about the dogma that is considered sacred and sacred so that they are highly believed by the Hindu community, especially in Bali. It indicates that in the *tatwa* text, there is a message, and ideology and the *tatwa* text has a relationship or is believed to have certain influences on the lives of the Balinese people. Therefore, the *tatwa* text becomes a discourse that continues to be inherited from generation to generation by the Balinese people to this day, and the BWT text is one of them.

The BWT text holds dogma on ethical behavior. It is in line with the three Hindu religious frameworks that accommodate ethical or moral teachings as something that is considered essential (Kantriani, 2020). However, the teachings on ethics in the BWT text revealed that there are gaps based on differences in the degree or position of each individual in terms of the individual's birth background. The gap also shows how the power of a certain group or *wangśa*. The following is a discussion of the structure of the BWT text that is studied by applying van Dijk's critical discourse theory.

4.1 Macrostructure of *Brāhma Wangśa Tatwa Text*

Van Dijk (1993: 272) illustrates that the theme or topic is the macrostructure of a text. Van Dijk also declared the macrostructure with the term macrosemantic. That implies the theme or topic is a message or global meaning of a text or discourse. In van Dijk's design of discourse analysis, it is said that a general theme is composed of particular subtopics or subthemes. These subtopics are interconnected to form a coherent general topic or theme in a discourse, which can be found by examining the discourse thoroughly. The general theme or topic in the BWT text is the *kawangśan*. The general topics are arranged by subtopics contained at the beginning to the end of the text. The subtopics that build on the general theme in the BWT text include the birth of the *Brāhmaṇa* and *Kṣatria wangśa*, inter-wangsa marriage, etiquette for priests, and inter-wangsa ethics. The theme can be concluded after listening to the text thoroughly, starting from the title to the end of the text.

Data 1

“Om Awighnamastu namasiddham. Iti Brāhma wangśa tatwa ngaran, ritakāla Bhaṭara Brāhma masang yoga santi, hamrēdyakēn putrā, winaya bhūmi maka wnanng dadi bhūhphalakaning jagat, maka wnanng ndamēl maśarira Sang Hyang Aṣṭakawidhi, aparān lwirnya, sang hyang śāstra sarodrēṣṭi, dadi guru wiśeṣa panēnggēking rāt kabeh, rwa sānak dinangēn-angēn de Bhaṭara Brāhmā, amrēddhi putrā padha sakti, sangka yan mijil saking angga pradhanan Bhaṭara Brāhma,...”(BWT, page.1b)

Data 1 shows the beginning of the text. It explained *Brahma*'s desire to have descendants, who would next be given the power to become a leader in the world. There are two descendants mentioned in the story. The first child is said to be the origin of the *Brāhmaṇa* clan, and the second child is said to be the origin of the *Kṣatria* wangsa. The data tells about the birth of the *Brāhmaṇa* and *Kṣatria* wangśa, starting from page 1b to page 6b. The next subtopic that develops on the general theme is the subtopic of inter-wangsa marriage. The text explains what each *wangsa* can and cannot do, especially in matters of marriage. The BWT text directs

that everyone is married to a spouse belonging to the same *wangsa*. These subtopics can be observed in the 142 text, one of which is as follows;

Data 2

"Mwah tata kramaning Kṣatriyāmet Brāhmaṇi maka strinya, yan kawkesan kari Kṣatriya ika manak gumanak,..." (BWT page.7a)

Data 2 above represents the subtopic of inter-wangsa marriage. The concept of inter-wangsa marriage is still often discussed and is still embraced by some Balinese people. In addition to inter-wangsa marriage, the text also contains a sub-topic of etiquette for priests. The text reveals that there is a term that has a negative connotation, *wiku seda kalokeng rat*, which is a priest who died in the eyes of the community. Priests who fall into this category are priests who have dirty minds and are physically unhealthy. One of them can be observed in the following data;

Data 3

"...Malih tata kramaning wiku, seda kalokeng rat, lwirnya ceda tan katon, loba moha mūrka, mātsaryya, mwah cedāngga katon,..." (BWT page.7b)

The next subtopic that builds on the general theme of *wangsa* or is the subtopic on ethics between *wangsa*. The subtopic contains things that each *wangsa* should not do, especially when dealing with other *wangsa*, and the consequences if these prohibitions are not heeded. Here is one of the data that contains the related subtopic;

Data 4

"...tata kramaning wwang catur janmā, Brāhmaṇa, Kṣatriya, Weṣya, Śudra, tingkah aguru Śiwa pawitraning sang paṇḍhita, haja hulad-halid, kramanya, hamilimilin paśiwan..." (BWT page.19a)

The four subtopics above can also be found in other independent manuscripts. However, in the BWT script, all the texts are arranged so that they become a unified whole and are interrelated with each other. The discussion regarding the preparation of these texts so that they become components of the BWT text, that will be discussed in the superstructure section.

4.2 Superstructure of Brāhma Wangsa Tatwa Text

A discussion of the structure of the text also requires observing the arrangement of the components that make up a text. These components include words, sentences, and paragraphs. All of these components become media for distributing ideas that are arranged with a particular strategy to produce a text or discourse. The arrangement of these ideas into a scheme or framework in the text. Through this scheme, one's intentions and goals can be known from the discourse or text produced. The text schemata in van Dijk's critical discourse study is called the superstructure.

Based on the results of the research, the BWT text is composed of three sections of the scheme, namely the opening or introduction, the content, and the closing section. The three sections are composed of several subtopics. These subtopics come from different texts. Some of them are written with the title of the text, and some use the *ma*, *nga*, *ja*, *pa* markers in the Balinese script as a sign that there is a new text in the text. However, the text producers compose the texts by showing that there is a connection between all the texts contained. Thus, these texts act as parts or chapters that composed BWT texts. This shows that the BWT text is composed with an intertextuality process.

The introductory or opening part of the BWT text starts with writing a prayer from the producer. The prayer contains the hope that it will be given smoothness during the writing process and avoid all obstacles.

After saying the prayer, it was continued with the presentation of the text's title, which was then continued by 143 telling the story of *Bhatara Brahma's* desire to have children. The story can be seen on pages 1b to page 6b of the papyrus (see data 1). The opening section explains in detail the origins of the *Brāhmaṇa* and *Kṣatria wangsa*, beginning with the birth of *Bhatara Dwijendra* as the first *Brāhmaṇa wangsa* and *Bhagawan Ratna bhumi* as the first *Kṣatria wangsa* in Java. The process of creating the two *wangsa* is also described in detail, by involving *Bhatara Brahma* directly and by using magical powers. After describing the process of the birth of the two *wangsa*, it is also mentioned their role in the world which were declared as having the authority to purify the world, as well as leaders in the world.

The magical nuances contained in the process of the creation of the two *wangsa* became an emphasis in the form of myths that appear in this opening story. The emphasis is used to direct the reader's mind to the thought that the two *wangsa* are incarnations of a demigod human. This myth later became the basis for text producers to state the role of both *wangsa*, which seemed to have the qualifications to get a high position among other *wangsa*. The doctrine becomes a representation of the power of the *Brahmins* and *Kṣatria* which is also used as a rationale to support the argument in the content section.

The body of the text is built with several subtopics, including those concerning inter-*wangsa* marriage, etiquette for priests, and inter-*wangsa* ethics. As in the content of the text, the first subtopic discussed is about inter-*wangsa* marriage. The BWT text states that marriages between two people from different *wangsa* can have particular impacts. One of the impacts that are said is a shift in royal status, both on the wife's side and the husband's side. In addition to the shift in aristocratic status, there are consequences in the form of punishment, especially for men who marry women from a higher *wangsa*.

The next subtopic is the etiquette for priests. The subtopic emphasizes the prohibitions that the priest should not violate. A priest is declared dead or unaccepted in the world if he has invisible wounds and visible wounds. Invisible wounds are heart defects filled with greed, drunkenness, anger, jealousy, and all other dirty desires or thoughts. Meanwhile, the visible wounds are physical disabilities, dirty, affected by diseases such as leprosy, mumps, hand and other limb defects, and paralysis. Those are the main requirement to become a priest, who is expected to be able to carry out his duties to the fullest without negative feelings and be carried out sincerely, and not hindered by other physical disorders.

There is also an emphasis on the discussion of the characteristics of priests who are said to be 'pure priests'. The term pure priest is raised with the *wangśa* system. It means someone who comes from a priest's family, who has continued the tradition of being a priest for generations. The BWT text leads to the idea that the *Brāhmaṇa wangśa* is a group of priests, as well as priests-to-be. In that section, it is also conveyed that the community does not make the mistake of choosing who is a pure priest and who is not. One of the statements regarding the 'pure priest' can be seen on pages 9b to 10a of the papyrus manuscript, as follow;

Data 5

“...sangkā yan kuna-kuna maṇḍhitānin, maguru Śiwa ring wiku utama, sakin gkuna-kuna wrētiṣṭa jagat mwanḡ sang ratu,...” (BWT page.10a)

The next subtopic is ethics between *wangśa*, which contains ethics or rules of conduct for each *wangśa* when dealing with or dealing with other *wangśa*. The subtopic of inter-*wangśa* ethics is also closely related to the discussion of etiquette for priests. The connection is mainly in the content section which states the punishments for the *Sudra wangśa* if they dare to insult the *Brahmins*. From the overall contents, it appears that the *Sudra Wangsa* gets different treatment from the *Brāhmaṇa*, *Kṣatria*, and *Vaisya*. The *Brāhmaṇas* took precedence over other *wangśa*, followed by *Kṣatria*, *Vaisya*, and *Sudra* as the last position. This can be seen in the explanation of marriage or the punishments presented, it appears that the punishment for the *Sudra* is more severe than for other *wangśa* have.

The description of the subtopics in the content of the text is written irregularly. If you look at it from the introduction to the content section, there is the use of the conjunction *mwah* (and, also) to connect the text to the sub-theme of marriage between *wangsa*. After explaining the issue of marriage, proceed with etiquette for

the priest. After explaining the etiquette for priests, the contents of the text are continued with inter-wangsa 144 ethics, which is then continued with the subtopic of inter-wangsa marriage, followed by priestly etiquette, continued with inter-wangsa ethics, followed by priestly manners, and back again to marriage, and so on until the last subtopic in the content section is inter-wangsa ethics. From how the subtopics are explained, it appears that the writing was carried out in stages, and continued if the producers found texts containing relevant subtopics, namely the subtopics which discussed the birth of the *Brahmins* and *Kshatriyas*, inter-wangsa marriage, etiquette for priests, and ethics between the *wangsa*.

In the closing section, there is a colophon stating the author of the text and the time the text was completed. The role of the colophon is paramount of importance. Through colophons, we can also get additional information to examine the ideology of the text.

4.3 Microstructure of *Brāhma Wangsa Tatwa Text*

Analysis at the microstructure level is carried out by examining the linguistic components or micro linguistic aspects of the text. The analysis carried out covers the semantic, syntactic, and rhetorical aspects.

A. Semantic

The aspect of meaning or semantics in van Dijk's critical discourse model is determined by how the ideas conveyed in the text are structured. This is conducted by determining which ideas are used as the background or basis for the arguments presented by the producers of the text, as well as looking at the details of the information conveyed, and how these are conveyed by the producers explicitly or implicitly. The BWT text contains the meaning of respect for the *wangsa* of *Brāhmaṇa* and *Kṣatria*. The two *wangsa* have an honorable position compared to other *wangsa*. This honorable position is explained through the story of the beginning of their existence or creation, their role in life, as well as dogma about what they are allowed to do and what they are not allowed to do. Although it appears that there are inequalities regarding the position of each *wangsa*, the producers still present various consequences for the *Brāhmaṇas* and *Kṣatria wangsa*. In other words, the producer conveyed the reason the two *wangsa* were so venerated was that the two *wangsa* carried great responsibilities and duties.

The explanation of the meaning of respect in the BWT text can be seen from the use of mythology about the origin of the creation of the *Brāhmaṇa* and *Kṣatria wangsa* as a background to direct the reader, that the two *wangsa* are very special births. However, there were the four *wangsa* mentioned in the text, but only the origin of the *wangsa* of *Brāhmaṇa* and *Kṣatria* were explained. In addition, the process of creating the *Brāhmaṇa wangsa* is explained in a much longer and detailed sequence than that of *Kṣatria*. Towards the end of the subtopic of *wangsa* births, the detailed description of *Brahmin's* lineage was more clearly described. The producer also explicitly conveys his argument that the *Brahmins* are a special clan, by referring to the process of creating the house by *Bhatara Brahma* as the basis of the argument.

The description of clerical affairs is also something that is highlighted in the text. The clerical affairs were declared to belong to the *Brāhmaṇa wangsa*. Priesthood affairs in this case are based on Hinduism dogma, which is combined with the understanding of *wangsa*. Both of these contain a fundamental difference, namely from the system of obtaining the job. Priesthood affairs in Hinduism are determined by one's abilities or governed by a different *warna* concept from the concept of *wangsa*. Therefore, in explaining the dogma of the priesthood in the text, producers often convey messages implicitly.

Data 6

"mwah pidartaning wangsa Brāhmaṇa, tan hana tkanie mangke, lwirnya, sang mijil ring lwang, ring krēpa, ika tan hana wangsanaya trus tkanie mangke, sang mijil saking teja, hana matērēh tkanie mangke, ring gumi Bali, maparab Jayapūrṇa, tan limba kadang Brāhmaṇa iki, kewala hana panugrahan Bhatara

Brāhma, śastra maka parimaṇa wangśa Brāhmaṇa utama, surat tunggul wangśa, mangkana katatwanya.” 145 (BWT page.6b)

The data above is presented after an explanation of the story of the birth of the *wangśa Brāhmaṇa* and *Kṣatria* which was carried out magically by *Bhatara Brahma*. In that section, it is also stated that all priests and the government (king) must hold fast to the story. Therefore, the contextual data 6 above contains a further meaning from the translation. The meaning displayed in it shows that there are no priests who are born only biologically. In the context of Balinese culture with a Hindu religious background, for prospective priests, there is a process of *dwijati* or second birth to become a priest. This second birth is born from ceremonies and literature, after being born biologically by his parents. The word *lwang* can mean a shortage, as well as a hole. The word *krēpa* means “sadness”. These two words refer to the process of worldly birth. In addition, the description of the magical birth process of the *Brāhmaṇa* and *Kṣatria wangśa* also states that the two *wangśa* walked without touching the ground. This makes the basis that the meaning shown in the text teaches that priests and figures are not concerned with their worldly desires.

In addition, the text is interpreted as a text with the understanding of *wangśa*. That is, there is an ideology that shows that being a priest, leader, trader, or man who does physical work is determined by one's genealogy. In contrast to the notion of *warna* has previously stated. Data 6 above implies that apart from priests who come from hereditary clergy families, anyone also has the same opportunity to become a priest as well. This is supported by the last statement, which states that science functions as the glory of a *Brāhmaṇa* or priest. However, there are also other conditions such as not having bad feelings or thoughts and not being sincere, and not suffering from physical disabilities.

B. Syntax

Syntax analysis in this case includes coherence or relationships between sentences in the text, sentence forms, and also pronouns. This BWT text is composed of several different texts that cover certain topics such as the story of the birth of a *wangsa*, marriage between *wangsa*, etiquette for priests, and ethics between *wangsa*. The texts are linked to each other using the conjunctions *mwah* (and, also), *mwang* (and, also), *malih* (again). The words *mwah*, *mwang*, and *malih* act as conjunctions that connect the texts to become coherent discourse. These conjunctions are the most influential linkage in creating affinity or coherence in the BWT text. The use of these conjunctions in the BWT text is not only used to connect two sentences but rather they are used to connect subtopics. Meanwhile, the data bellow shown the conjunction of *mwah* to represent the other conjunctions present in BTW text which can be seen underlined in the following data;

Data 7

...mangkana katatwanya. Mwah tata kramaning Kṣatryāmet Brāhmaṇi maka strinya, yan...

Data 7 shows the use of the word *mwah* which connects two different texts. The word *mangkana katatwanya* refers to texts on the topic of the birth of the *Brāhmaṇa* and *Kṣatria wangsa*. The word is also a sign of the end of a story being told. However, the presence of the conjunction *mwah* makes the text not end. The text of the birth of the *wangsa* has a continuation of a new topic of discussion, namely the topic of inter-wangsa marriage against the conjunction *mwah*. The existence of these conjunctions causes the topic of *wangsa* births and the topic of inter-wangsa marriage to become subtopics and form a new text with other topics or themes that are larger in scope. Moreover, the conjunction *mwah* is equivalent to the conjunction "dan" in Indonesian. However, judging from the placement of the *mwah* conjunction in the BWT text, there is a different role when compared to the "dan" conjunction. The conjunction "dan" in Indonesian is intra-sentence conjunction, which functions to connect words with words, phrases with phrases, or clauses with clauses. Therefore, the use of the conjunction "dan" is placed in the middle of the sentence, and not placed at

the beginning of the paragraph. In contrast to the use of the conjunction *mwang*, based on its use, it can act as 146 intra-textual conjunction.

C. Stylistic

Another important element in the microstructure of the text is the stylistic element. Stylistic elements include the intricacies of the style of language used in discourse. A person's style of language when conveying a message generally has a distinctive form. The choice of certain words used in discourse is one of the stylistic elements that are not only able to beautify an utterance but is also able to give a certain meaning. The use of a certain lexicon can provide clues about what the author wants to convey, because language style, especially in the choice of words, can give meaning and emphasize a meaning. The BWT text, examined from stylistic elements, found the use of a unique lexicon, especially in certain parts. The choice of words used fosters a different meaning, more than a mere denotative meaning. This phenomenon could be found in the text segment on the birth of two sons of *Bhatara Dwijendra*, namely *Bubuksah* and *Gagakaking*. When the two sons of *Dwijendra* were doing asceticism, it is said that *Bhatara Brahma* appeared and talked with them.

In the dialogue section of *Brahma* with *Bubuksah* and *Gagakaking*, the author presents *Brahma's* dialogue by quoting *Brahma's* words. In the quote, *Brahma* uses the word "Hulun" to refer to himself. The word "Hulun" has the status as a first singular pronoun, but the word has a high degree of politeness. The word was generally reserved for slaves or figures of lower social status. The use of the word *hulun* indicates that *Bhatara Brahma* spoke very politely. In addition, *Brahma* also refers to himself as *kaki* which means "grandfather" in English and also said the word *cucunku* which means "grandson". The use of the word is also found in *Brahma's* conversation with *Bubuksah* and *Gagakaking*.

The use of the words above, starting from the mention of *hulun* and the use of words with the terms of the kinship of *kaki* and *cucunku* by *Brahma* to *Bubuksah* and *Gagakaking*, has implications. *Brahma* as a divine figure who is glorified and becomes a role model bestows his respect for *Bubuksah* and *Gagakaking* over the use of language. The implication of this is that the reader thinks that *Bubuksah* and *Gagakaking*, who are the primary figures of the existence of the *Brāhmaṇa wangśa* or as ancestors of the *Brahmina*, have an extraordinary position and deserve respect. This is the reason for the author to direct the reader to respect the people of the *Brāhmaṇa wangśa*.

The honor displayed by the author also reveals the position or status of the character in the text. This status is also shown through the choice of terms used to refer to the existing characters. The choice of words that also represents the status of the character as a symbol of the *Brāhmaṇa* and *Kṣatria wangśa* is the word *Bhaṭara* in the name of *Bhaṭara Dwijendra* and the word *Bhagawan* in the name of *Bhagawan Ratnabhumi*. The words *Bhaṭara* and *Bhagavan* possess the status of articles, which are used to highlight the meaning of the noun that is mentioned or can also be said to be a title. The word *Bhaṭara* is used to refer to the name of God, a very holy person with powers beyond humans. The word *Bhagavan* also indicates a holy person but is intended for humans particularly from the *Kshatriya* class who carry on the responsibility of being a priest.

The use of *Bhaṭara* and *Bhagavan's* articles illustrates that there are different status of the two figures. The title *Bhatara* in the name of *Dwijendra* conveys the impression that the referent referred to is a god status, while the title *Bhagawan* in the name *Ratnabhumi* refers to a human from the royal family who purifies himself. This phenomenon is very unique because the two characters are narrated to be brothers, born from the same entity, with the same duties and authority. The usage of the article as a title intimates that there is a form of hierarchy between the mentioned *wangsa*, in this case, the *Brahmins* and *Kshatriyas*. *Brahmins* represented by *Dwijendra* are depicted as entities equal to Gods, while *Kshatriyas* represented by *Ratnabhumi* are depicted as holy humans. The usage of words such as pronominal *hulun*, honorifics, or greetings which intimate kinship of *kaki*, *cucunku*, articles *Bhaṭara* and *Bhagawan* in the text had highlighted or emphasized the status of the existing *wangśa*. The emphasis of the status drives to a form of glorification of a group, which in this text refers to the *wangśa Brāhmaṇa*. This form of glorification intimates the living of a practice

of power. The system of power means an ideological basis in the text, namely an ideology that prioritizes the *wangśa Brāhmaṇa* above other *wangśa*. 147

D. Rhetorical

The ideology contained in the text as earlier mentioned also appears in the usage of figurative language in text. The usage of figurative language can intimate the existence of a particular emphasis on specific messages that are deliberately implanted by the author. Discourse producers use their creativity to convey these intentions by utilizing figurative language, including passages of certain verses. Besides, it is found the usage of figurative language and the use of Sanskrit verses in the BWT text. Text producers frequently use figurative language to express the status of each *wangśa*. In this section, the text producers continue to show the status of the *Brahmins* as the highest *wangśa*.

Data 8

“aywa sang prajādhīpaning rāt, hamariwada yan hana wangśa brāhmaṇa samangkana, apan makweh yoga nira bhātara Dwijendra, hamijilaning Brāhmaṇa, mtu saking hangga prēdhana bhātara, hana mijil saking wimban bhātara Brāhma, mwang ring udhaka, ring watu.” (BWT, page.8a – 8b)

The data above confers the author's description regarding his viewpoints on a concern involving the *Brahmins* and their leaders. The statement demands the leader to respect the *Brahmins*, based on respect for the efforts of *Bhātara Dwijendra* who has been doing yoga to give birth to *Brahmins*. The data is exposed in the *tatwaning wiku* text, which illustrates the characteristics of true *Brahmins*. The *Brāhmaṇa* terminology in the data leads to people with priesthood status. These priests are indirectly classified as true *Brahmins* and non-original *Brahmins*. The main characteristics of a priest from the original or true *Brahmins* according to the text are those who come from families with hereditary clerical status, from one generation to the next. This main character does not refer to one *wangśa* only, but still provides vacancy for other *wangśa* to be considered *Brahmin* status. The author's statement in the description of these characteristics only verifies that true *Brahmins* are those who carry on the family tradition of becoming priests.

There are various terms adopted to refer to a priest in the BWT text, including *Rsi*, *Wiku*, *Bhagawan*, *Purohita*, *Pandita*, *Padanda*. The term in the context of Balinese culture, considered among others: *Rsi*, *Padanda*, *Bhagawan*, *Mpu*, *Sira Mpu*, *Dukuh*, and so on. These titles, in a cultural context, are given to priests through various processes. Addressing the title generally leads to the agreement of each *wangśa*. It converts the context that plays a role in the process of interpreting the BWT text. The existence of the classification of *wangśa* into particular types of *wangśa* which is also infused with the awareness of *warna*, and if inspected from the characteristics presented in the text, it provides rise to an interpretation that the mention of true *Brahmins* is for people who have become priests, whose ancestors were also priests from generation to generation, came from various clans with different *wangśa* levels.

This interpretation is strengthened by the usage of figurative language in the author's assertion which states that *Bhātara Dwijendra* gave birth to *Brahmins* from numerous places, including some were born from *Hangga prēdhana* (Brahma's head), some were born from *wimba* (Brahma's shadow), and some were born from *Udhakaka* (water) and *Watu* (earth). The wordplay addresses the sentence in the form of the allegorical figure of speech. The meaning is a sort of figurative meaning. Noting the status of the *wangśa* displays a context that exposes the essence of the expression. A priest who belongs to a clan considered to be a *Brahmin* is said to have been born from the head of a *Brahma*. Priests who come from families considered to be *Brahmana* are represented as born from *Brahma's* shadow. Priests with backgrounds from clans that are considered *Vaishya* are described as born of water. However, the priests from families who are considered *Sudra* are described as born from the ground. In addition, in the text, it is also discovered that there is a process of replacing a person's aristocratic status which can occur due to marriages of different clans, and has stopped continuing the work inherited by his ancestors.

The use of figurative language or other figures of speech that can be ascertained is in the form of similes. 148 The figure of speech is utilized to re-emphasize the message conveyed concerning the status of the mentioned *wangsa*. The usage of this figure of speech can be affirmed by looking at keywords, such as the word *kadi* (like; such as; as if).

Data 9

“*kadi prēthiwi munggah dadi prāsāddha, mangkana hilang malanya.*” (BWT page.7a)

The data above is an example of the comparative figure of speech that can be discovered in the BWT text. The data is found in the description section on inter-wangsa marriage, which reveals that if a *Kshatriya* marries a *Brahmin* whose five descendants also take a girl from a *Brahmin*, then the *Kshatriya* will be promoted to a *Brahmin* as well. The addition of the status of a *Kshatriya* to become a *Brahmin* is believed to be like a land that is cultivated so that it can become a magnificent temple. In other words, it emerges that the status of *Kshatriyas* is quite different when compared to *Brahmins*. *Kshatriyas* are considered to be of low status, and *Brahmins* are considered to have the highest status.

5. Conclusion

Based on the analysis above, it can be concluded that the BWT text is created by three elements of discourse structure, namely macrostructure, superstructure, and microstructure. The macrostructure of the BWT text covers themes that address *kawangśan*. The general theme is constructed on certain subtopics, including the birth of the *Brahmins* and *Kshatriyas*, inter-wangsa marriage, etiquette for priests, and inter-wangsa ethics. In terms of macrostructure, it can be agreed that the BWT text is a text with religious, social, and political nuances.

In terms of the superstructure, BWT text is a text that is created through an intertextuality process. BWT text is the result of a compilation of several independent texts, but the text producer combines all the texts in it with a particular strategy. The strategy that can be revealed is to consolidate several texts that have an identical topic in them. These texts are combined and are found as subtopics. In the opening section, the origin or story of the birth of the *Brāhmaṇa* and *Kṣatria wangśa* is presented. The content segment mentions concerns regarding social life, namely inter-wangśa marriage, etiquette for priests, and inter-wangśa ethics.

The BWT text is presented in a narrative form, which places the producer in a single third-person point of view. Regularly the names of characters appear in the text, and the pronouns utilized are in the third person. It was also discovered the usage of first-person pronouns with a high degree of politeness. It is used at particular times to emphasize the status of the interlocutor who is considered high-ranking. Sentence patterns used involve declarative sentences and the usage of interrogative sentences. The two patterns of the sentence are used to clarify some information that the producers want to highlight, particularly on matters concerning the status of the *wangsa*.

Based on the structure description, it can be perceived that the BWT text is based on the ideological recognition of *Brāhmaṇa wangśa uttama*. In other words, there is a form of ideological system which determines that *Brahmins* are in the status of power holders. The BWT text, which prioritizes the status of *Brahmins*, highlights the features of prudence and responsibility in carrying out their commitments as priests.

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