

FUNCTION OF *WIMBA* LITERARY WORK IN THE TRADITIONAL BALINESE MARRIAGE

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Abstract

Marriage is the beginning of the formation of a new family. Both the bride and bridegroom should prepare everything needed in order to have a happy family. Many families fail as they are less prepared. As far as the traditional marriage in Bali is concerned, there is a tradition which requires a special room in which advices are given to the bride and bridegroom. The advices are adopted from the Old Javanese literary work and oral literary work. The problem discussed in this study is what ancient Javanese literary work and what oral literary work are usually referred to when giving advices to the bride and bridegroom? This study uses the qualitative method involving recording, recording, and interviewing techniques. The theory used is the discourse theory. The results of the study show that the Old Javanese literary work from which the advices given to the bride and bridegroom are adopted includes *kakawin* (the Old Javanese poetry) and *parwa* (a chapter of the Mahabharata), and that the oral literary work from which the advices given to the bride and bridegroom are adopted contains a philosophy of life. Therefore, it can be stated that literary work is functional in the Balinese traditional marriage.

Keywords: Marriage, *wimba* literary work, advice, happiness.

1. Introduction

The island of Bali can be known by the world community because of its culture. Every aspect of Balinese life is always based on culture, leading to the creation of various arts such as literature, sculpture, architecture, painting, dance, and so forth. The discussion of the cultural issues of the Balinese society cannot be separated from the past cultural heritage, namely inheritance in the form of the ancient Javanese literary works including *kakawin* (the Old Javanese poetry) and *parwa* (chapter of the Mahabharata).

In the 9th century, the Ancient Javanese literature developed and reached its peak in the 15th century, namely during the era of the Majapahit kingdom. In the 9th century, the starting point of the development of the Old Javanese literature was marked by the presence of the famous *kakawin Ramayana*. The Majapahit Kingdom collapsed and other faiths were

introduced, causing the existence of the ancient Javanese literature with the nuance of Hindu literature to be lost. Finally, the ancient Javanese literary works were saved by the Balinese people who happened to strongly adhere to Hinduism.

The Balinese poets were responsive to the Old Javanese literary works (*kakawin* and *parwa*). Therefore, the ancient Javanese literary works, which were originally written in the Old Javanese characters, were re-written on the palm-leaf manuscript in the Balinese characters. In this case, Zoetmulder (1983, p. 47) acknowledged that we were indebted to Bali for saving the ancient Javanese literature.

The presence of the Old Javanese literature in Bali brings enriched the aspects of people's lives. What the *kakawin* and *parwa* literary works contain was read (developed), discussed, applied in life, copied and recreated in the form of the other literary genres such as *geguritan* (strophe), which is often shown through a literary activity by a person or a group of people in which some develop, some translate, and the others comment on it. In Bali, this activity is referred to as *mabebasan* (Sukartha, 2015, pp. 2-3).

The Old Javanese literary works still have important functions and positions in the lives of the Balinese people. Most of the relics of these literary works display the teachings of the Hindu philosophy, ethics, and aesthetics which are used as guidelines to the life of the Balinese society and culture (Medera, 1997, p. 23). The traditional literary experts regard them as the fifth Vedic scripture for Hinduism.

Enriching all aspects of the Balinese society means that the Old Javanese literary works cannot be separated from the context of the Balinese traditional marriage. Therefore, it is deemed necessary to conduct in-depth research to prove that. In this occasion, this will be investigated so that clear and definite answers can be found. Based on the background above, the problems of the study can be formulated as follows. What is the manifestation of the traditional marriage in Bali like? Is there any discourse originating from the Old Javanese literary works commonly used to advise the bride and bridegroom? What discourse is adopted from the oral literary work used to advise the bride and bridegroom?

2. Literature Review

This research is relatively new because no one has explored any topic related to the function of the literary discourse in traditional marriage in Bali. Indeed, this research is very important to see the function of literature in people's lives. To discuss the issue of literary discourse originating from the written literature or the Old Javanese literary texts and oral literary work theory is used, namely the theory of literary discourse.

Discourse is not a new vocabulary in Indonesia, meaning that people have often heard the word discourse. Moreover, in Bali it has entered the level of the Balinese language, such as the expression *Dharma Wacana*, meaning that there are a series of utterances containing the meaning of *Dharma* or truth and or propriety.

Discourse is an attraction for experts to formulate and study. One of the books entitled Principle Concepts in Discourse Analysis was written by Bayardi (2001). Bayardi's view is in line with that of Stubs (1993), McHoul (1994), and Malcolm Coulthard (1998). He stated that discourse is a linguistic term that is understood as "language unit above the sentence level." Discourse analysis examines discourse both in terms of internal and external aspects (Bayardi, 2001, p. 3).

The formulation of the definition of discourse mentioned above means that discourse is the most complete unit of language verbally expressed, such as: speech, lecture, sermon / *Dharma Wacana* and dialogue or, in writing, they are cohesive, interrelated and form their

inner structure coherent and integrated (cf. Brown and Yule, 1996, p. 1; Badudu, 2000; and Norman Fairclough, 1995).

Teew (1984), in his book entitled *Literature and Introduction to the Theory of Literature* in general and in one of the sub-chapters of it entitled *Literature: Exemplification and the Reality Model*, in particular, describes that literature in people's lives is often used as a role model, meaning that the reality of people's lives often emulates the characters or discourses that are considered very useful to guide human life. Indeed, providing a way for readers to choose and sort out values that are suitable for use as guidance to life is one of the functions of literature. Various views of the discourse are used as the theories for analyzing the problems above.

In connection with the current study, which explores the literary discourse related to the event of the traditional wedding in Bali, the above writing is also used as a reference. A small book entitled *Technical Guidelines for Hindu Marriage* (Arthayasa, et al., 1999) has not been touched in detail, and the procession of *mereraosan* (the dialogue between the two spokesmen, one represents the bride and the other represents the bridegroom) has not been touched either. However, at least there is an overview of the mechanism through which the Hinduism-based marriage is performed in Bali. Therefore, this book is also used as a reference in this current study.

3. Research Method

This study uses the qualitative method and recording, note-taking and interviewing techniques. The advice given by the representatives of the bride and bridegroom were recorded, and they were interviewed as well. This interview was intended to find out their insights into and knowledge of the Old Javanese literature as well as oral literature which are often used to give advices to the bride and bridegroom.

4. Results and Discussion

The traditional marriage in Bali is quite complicated and cannot be guided by one system as the Balinese people are socially classified into four colors, namely *Brahmana*, *Ksatriya*, *Wesia*, and *Kawula* (formerly called *sudra*) (Mastra, et al., 1967, pp. 54-55). The management of the traditional wedding ceremony in Bali is dependent on what color is married to what color. This current study focuses on the traditional marriage ceremony involving those who belong to the *Kawula* group.

There are several stages that must be passed through in the traditional marriage in Bali if the two parties involved accept each other. First, the bridegroom's family (*purusa*) comes to the bride's family to introduce each other. Second; the bridegroom's family comes to the bride's to propose for the bride. This stage is long as both parties with their spokespersons are involved in a long dialogue and discussion. The spokespersons are those who fulfill the following requirements: mastering the Balinese language according to the speech levels (*sor singgih basa*), being knowledgeable of customs and traditions, religion, Balinese culture, and are certainly mentally good because they will be witnessed by many people both men and women.

If the event runs smoothly, after the bride has been handed over and approved by her parents, advices will be given to the bride. First, an opportunity is given to the spokesperson representing the bride and after that, an opportunity is given to the spokesperson representing the bridegroom to give advices to the bride and bridegroom how they should

behave and what they should do to manage their new family. The spokespersons are already prepared before.

The advices for the bride based on the data in the field are often adopted from the Old Javanese literary works, both *kakawin* (the Old Javanese poetry), *parwa* (chapter of the Mahabharata), and the oral literary word. The advice adopted from one of the old Javanese literary works, *Kakawin Ramayana* is as follows.

“Luh suba jani adane suba makurenan pang bisa ngambekang kenken dadi anak luh. Luh apang stata satya teken kurenan buka janjin luhe sehidup semati ajak kurenan. Apang nyak cara Dewi Sita stata satya teken sang Rama. Yadiastun kurunga di Alengkapura, rayuna teken sang Rahwana nagih anggona kurenan, nanging Dewi Sita stata nulak karena kukuh tresnane ajak sang Rama. Tusing ulap teken kesugihan lan janji sang Rahwana”.

[As you are now married you are supposed to behave as a woman. You are supposed to be always faithful to your husband like your life as long as you live with him as Dewi Sita who is always loyal to Rama. Even though being locked in Lengkapura, being seduced by Ravana to be made to be his wife, but she always refuses because of her true love is Rama. He is not affected by Ravana’s wealth, luxury and promises.]

In the data above, the spokesperson adopts what the story of Rama and Dewi Sita in the *Kakawin Ramayana* contains. It is the most beautiful, oldest, and longest Javanese literary work. His story spread throughout the world because his story is touching, that is love that ends with sadness. There are hundreds of texts of *Kakawin Ramayana*, meaning that the script has been copied and copied again. The last *Ramayana* text was published by the National Library of Indonesia (Poerbatjaraka, 2010).

The story is highly rich in human values. In relation to the advice given in a marriage event as shown in the data above, the spokesperson or advisor only takes the discourse. Although in the form of discourse only, it is quite meaningful. If this is the case, then it means that he emphasizes that the bride will not be easily affected by any threats that can threaten the integrity of their harmonious relationship in their new family.

Luxury or wealth often leads to disharmony in the current millennial era. Many incidents of infidelity result from the fact that the wife feels that her needs cannot be fulfilled by her husband. In this condition, he will get tempted by the promises of luxury, which, in the end, will unconsciously destroy his household life.

The second data is advice for the bridegroom adopted from the *Tantri Nandaka Praharana* text.

“Yen iraga mara makurenan pasti liu anake ngomongan. Isin omongane mendahan. Anake lega, yen omongane melah, dadi anggon bekel di pakurenan. Yen anake sebet, ditu ia lakar ngomong ane ngeranayang sakit ati, pamuput uug pakurenane. Ane kene mula ia ngomong matetujon i araga apang uug. Sangkalanga yen ada anak ngomong, musti reseparang malu apa tetujon ia ngomong apang tatas. Yen omongane matetujon jelek, eda sautina, eda enemina, karena bisa nguwug tur bisa ngeranayang iraga mati. Ne ada satua i empas kakeberang olih i angsa lakar nyujur gumine ane stata ngelah yeh. Makeber I angsa nangal kayu ajak kurenane. I kekua di tengah kayune mapedangalan ajak kurenane masi. Sekonden kakeberang, I angsa mapiteket teken I empas, “yen ada anak ngomong apa eda sautina. Yen cai masaut, sinah pedangalan caine keles, cai lakar mati ulung.” Sedek makeber, ada kuluk di beten ngorahang I angsa ngeberang tain kebo tuh. Gedeg basangne I empas mapan orahanga tain kebo tuh. Keenehne I empas lakar mesaut. Mara enggang bungutne I empas, ulung ia makadadua tur mati amah I kuluk.” Nah apang sing keto cai makurenan”.

[If we are just married, there must be many people talking about us. Select the words uttered by various people, if their words are positive they can be referred to and used in our married life. If they are negative, they will cause us to suffer from headache, eventually, the household will be broken. They only intend to destroy the household, causing our household to be broken. If the objective is not good, don't respond to it as it can destroy the family and even can lead to death. Now, this is a story about the turtle being flown by the goose to find a place that has water. Fly, the goose pecks a log with his wife. In the middle, a pair of turtles is held on to his mouth also on the wood. Before being flown, the turtle was advised not to respond to what people say. If you answered, the handle on the wood would come loose, you would fall and die. At the time of being flown, there was a coyote underneath saying that the geese were flying dry buffalo feces. The turtle was angry because he was stated to look like the buffalo's dry feces. I want to answer, once he opened his mouth, and the two turtles fell and died and were eaten by dogs. It is expected that this will not happen to you as a husband and wife.]

The advice on the above data was adopted from the Old Javanese literary work, namely the *parwa* of the story of Tantri Nandakaharana in the episode of the Cakrangga story *mwang Dhurbudhi* (Hadiwidjana, 1963, pp. 24-29) Advices are also adopted from the oral literary work as illustrated below.

"Nah ne ajak dadua suba madan makurenan, musti kenehe nunggil apang sida nyujur bagiane di pakurenan. Yen sesai di pakurenan matungkas, sinah sai merebat. Gede lantas yege, bisa bubar pakurenane tur bisa ngemasin mati. Pakurenanne tan pendah cara negakin jukung ajak ngarungin pasihe lakar nyujur pulo harapan, pulo bagiane. Di tangan pasihe sinah liu gegodane, cara ombak gede, angin keras, ato batu kaang gede. Nah ne ajak dadua musti pageh lan kukuh nunggalang keneh sambil ngestiti apang selamat. Yen di tengah segarane matungkasan, mayegan, kanti tusing tepuk ada ombak gede, ato diarepe ada batu kaang, sinah tusing rahayu pejalane, bisa ngemasin mati setonden teked di pulo haraman".

[Well, two of you are already married; the minds must be united in order to achieve happiness in marriage. If in the household you disagree with each other, conflict cannot be avoided. If the conflict is so serious the household will get broken leading to death. The household is like a boat crossing the vast ocean to the island of hope, namely the island of happiness. In the middle of the ocean, there must be a lot of obstacles going through like big waves, strong winds, and rocks. Now you must make your minds firmly united while praying to be safe. If in the middle of the ocean there are conflicts and quarrels big waves cannot be seen or in front of you there will be a big rock; it is clear that the journey will not be continued to the destination, resulting in death.]

The spokespersons who are supposed to give advices to the bride and bridegroom are inspired by the fact the husband and wife often quarrel and disagree with each other. They insist on their own opinions. Over time the household will be getting broken leading to divorce. This is like a lifeboat running aground or even crashing into a rock as the captain (husband) never gets along with the passenger (wife). As a result, the skipper does not focus on crossing the ocean, and the calamity cannot be avoided from taking place. Another advice that is often used to advise the bride and the bridegroom at the traditional wedding event in Bali is that a household is compared to a vehicle.

"Nah Luh ajak I Wayan, ingetang, pakurenan ento satmaka kendaraan mobil. I Beli Wayan dadi sopirne tur Luh dadi kernetne. Luh ajak I beli apang patuh ngelah keneh nunggalang tetujon

nyujur desa kebahagiaan. Sing dadi ngelah keneh matungkas, Luh nagih ngajenang, I beli nagih ngelodang. Yen keto, sinah sopire bingung tur tusing kosenterasi nyopir. Mobile bisa ulung di jurange ato apa kaden bakat rompak. Yen kene unduke, joh para bagiane lakar tepuk. Keto masi I Wayan, yadiastun kurenane anak luh, perlu masi urukang nyopir, saget gelem, ada orain nibakin. Kewala eda pesan ngisi setir ajak dadua, ada nagih ngelodang, ada nagih ngajenang, pasti sengkalan bakal tepuk”.

[Well Luh with I Wayan, remember that the household is like a car. I Wayan is the driver and Luh is the conductor. Luh and I Wayan have the mind to be aimed at the same goal, the village of happiness. Don't think the opposite. Luh asks to go to the north; I Wayan asks to go to the south. If so, the driver must be confused and does not concentrate on driving. This car can plunge into a cliff or something. If this is the case, happiness will be getting further. Likewise, I Wayan, even though your wife is a female she needs to be taught to teach driving, as she can replace you when you are sick, for example. But you both cannot hold the steering at the same time; one wants to go to the north, the other wants to go to the south, an accident cannot be avoided.]

The two advices above illustrate the oral discourse. There are still many forms of oral discourse often used as advices to the bride and bridegroom. The goal is to remind and make them aware that they keep unifying their dreams and love in accordance with the promises they have made when they agree to hold a marriage.

Marriage is synonymous with a new life; therefore, the bride and bridegroom often receive the congratulation on taking a new life. Problems often arise for the couple who have just formed a new family because unifying two individuals requires process and time; the word love is not enough. In this case, the couple's parents keep an eye on and if there is a dispute, they will be ready to reconcile them with advices.

The Balinese people up to now still believe in the traditional literary works and even use them as teachers or life guidelines. The literary works in this case also mean tools for educating (Ratna, 2005, p. 447). Furthermore, it was stated that the old literary works were not different from law, customs and traditions. Understanding literary works, in turn, means understanding advices and regulations, prohibitions and recommendations and truths that must be imitated and the types of crimes that must be rejected.

Based on this situation, the Old Javanese literary works in Bali have remained alive and developing. Being alive means that it is still read, learned, and exploits the values contained in them. In other words, the Old Javanese literary works were transformed into the other literary genres, such as *Kakawins* (the Old Javanese poetry) which were composed into *geguritan* literary works. There are also many *parwa* literary works which are composed of *kakawin* literary works. The *kidung* literary works, such as *Kidung Tantri* were composed into *geguritan* literary works. The growing number of traditional Balinese literary works causes the materials that can be used to advise people to be more available, both in the context of the traditional marriage in Bali, and in the other events. A spokesperson appointed in the traditional wedding in Bali will do his best to find materials which can be adopted to advise the bride. If in one wedding event, the material used to advise the bride and bridegroom is used again at another wedding event, it will show the limitedness of the material. So the more you have the material to advise the bride and the bridegroom, the more appreciation you will receive from the community.

5. Conclusion

From the study above there are several things that can be drawn as conclusions. The ancient Javanese literary works in Bali are still developing, read, developed, learned, and recreated. They contain the values that can be used as guidance to life, both the life being lived and the new life (new bride). In the event of the traditional marriage in Bali, the discourses originating from the Old Javanese literature (*kakawin* and *parwa*) are often used to advise the bride and the bridegroom in addition to those originating from the oral literature. The purpose of giving advices in order to form a harmonious and happy family.

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