



ANALYSIS OF MANTRA RITUAL STRUCTURE REJECT REVOLUTION THE COMMUNITY OF MELAYU IN PANTAI LABU DISTRICT DELI SERDANG DISTRICT NORTH SUMATRA

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Abstract

Mantra is a part of oral literature that has been passed down into culture. Its presence has colored the world of Indonesian literature. From there, the development of literature began. As part of literature, spells have their own uniqueness. The author is anonymous, the contents in it are interwoven words that collect magical power. Likewise, the ritual mantra of rejecting reinforcements in this case is the antidote for headaches that exist in the association of the Malay community in Pantai Labu District, Deli Serdang Regency, North Sumatra. Based on the background, the problems examined in this study are (1) how is the physical structure of the ritual mantra to repel headaches and (2) how is the inner structure of the ritual of repelling headaches. This research is descriptive qualitative. By reading the spell text and analyzing it. Based on the results of data analysis, it can be concluded that there are two physical structures with diction, namely medan and meranti wood, the image used is a visual image, namely the word growing in the field there, nodding, tapping, concrete words twice and in the form of repetition of figures. Meanwhile, rhyme is only found in one line 2 and 3 with a two-stanza typography

consisting of 6 lines of verse 1 and 8 lines of stanza 2. In the study of the inner structure, the theme of hope for healing from God presents a feeling that God loves and loves so that the tone is accepted by the reader is surrender and tawakal. So, the mandate that can be taken from this mantra is expressly submission to Allah. What is done with a mantra is only as a form of effort.

Keywords: *Structures, spells, repel reinforcements*

A. Introduction

Indonesia is so rich in culture. It is through this culture that we entered ancient times to see and know the conditions at that time. There are many treasures and wisdom stored as the roots that strengthen this nation. One of them is oral tradition. The oral tradition has its own uniqueness. Part of oral literature is mantra. Mantra has a magical nuance in sentence structure for its users. Even though the times have developed, the mantra still has its own charm for the Malay people of Pantai Labu District. Previously, as an alternative medicine, now it has shifted to cultural-economic values, namely literary performances. Even so, not all do it as a performance art but still make mantras as a link between humans and the unseen (God). Mantra is the oldest literary work of poetry before the birth of modern poetry forms.

Mantra is believed to be able to reject reinforcements or calamities. For the adherent, the power of this mantra is very effective in rejecting various undesirable things. Mantra is closely related to one's religious attitude as an intermediary for prayers offered to the Creator. Mantra is sacred, so not everyone can recite it for healing. A handler must be an expert and have the mandate to be the practitioner who performs the mantra. Spells should not be recited carelessly. The sacredness is believed to give rise to supernatural powers.

On that basis, mantra is still recognized as an alternative treatment that is valid today for some local people. Everything sometimes looks irrational, but believe it or not it is a note for each of them, mantra is still a very important part of the development of Indonesian literature in particular. Included in this case that is considered to have efficacy is the mantra to repel headaches.

The mantra analyzed in this study is the mantra to reject headaches in the Malay community in Pantai Labu District which comes from the book *Change and Continuity of Function and Meaning of the Ritual of Rejecting Bala in Malay Society in Pantai Labu District*, Deli Serdang Regency, North Sumatra, written by Sutikno, Rahmat, and Enny.

B. Method

The method used in this research is descriptive qualitative, that is, the approach is carried out in an objective way. Starting with reading, recording, and analyzing data. This research is a library. The research instrument is the researcher himself who will take careful notes and readings and then parse the results found. The object is read first, then classified according to its structure, namely the physical or mental structure.

C. Finding and Discussion

Mastrawijaya in Badara and Dinar says that mantra can be defined as magical poetry which is sometimes used to achieve an objective. The word mantra comes from Sanskrit which means "incantation, charm, prayer". In the study of folklore, the term can be combined with oral poetry which is oral literature. Mantra has a very high survival because until now there have been many changes in the values of society and the

development of science and technology, mantra still shows its existence in the midst of society.

In KBBI, mantras are words or utterances that have supernatural powers (for example, they can heal, cause harm, and so on); Poetry-based word structures (such as rhyme, rhythm) which are thought to contain supernatural powers, are usually pronounced by shamans or pawang to match other supernatural powers; repeated words or phrases for medicinal purposes. This is in line with Sudjiman's opinion in Badara and Dinar (2020) which states that mantras contain magical powers that contain persuasion.

Headache Relief Spell

Bismillahhirahmanirrahim
Meranti wood medang wood
Growing up in the fields awaits
I bargained for a headache
Kabul thanks to Laillahailallah,
Muhammadurasullulah.

Bismillahhhirahmanirrahim
The old man bowed
Beetle chicks break the rope
On the head don't knock
Don't beat up
Kabullah I heal
Headache ...
Kabul thanks the sentence Laillhaillah

PHYSICAL ELEMENTS OF MANTRA FOR HEAD DISEASE

1. Diction (choice of words)

The diction that is put into the mantra is certainly the "ripening" result of the author's mind. In this headache-fighting spell found beautiful words and not all of these words are in other spell dishes. As the words *medang* and *meranti*. *Medang* can also be said to be *puspa* or exciting wood used for carpentry with medium quality, while *meranti* is a very commercial wood and termite-proof.

2. Imagination

Imagination is defined as a word or word arrangement that can lead to delusion or imagination. With the power of the readers' imagination, it is as if they feel, hear, and see something the poet wants to say.

In this mantra the word grows in the field, bobbing, knocking, arousing the imagination through the visual (visual) sense.

3. Concrete Words

To arouse the reader's imagination, words must be concrete or clarified. The goal is that the reader can clearly imagine a situation the writer wants to convey.

In verse one line four I offer headaches, which are strengthened by the next sentence, namely *Kabul thanks to Laillahailallah, Muhammadurasullulah*. Likewise, the fourth line of verse two on the head, don't knock, don't be throbbing, strengthened by the word of Allah, I heal, the headache is *Kabul thanks to the sentence of Laillahailallah*. The incantation seemed to want to convey the message that he was asking Allah for help and that there was no success except the power of the creator.

4. Imagination Figurative Language (Majas)

In this mantra the repetition figure is used. Repetition means repetition of words, phrases, or clauses to reinforce the meaning.

In stanza 1 line 1 is written Bismillahirrahmanirrahim, likewise in stanza 2 in line 1 the word bismillahirrahmanirrahim is still written. So that it confirms that the writer of the mantra hopes for Allah's love as the meaning of bismillahirrahmanirrahim is by chanting the name of Allah who is all-gracious, all-merciful.

Repetition also occurs at the end of verse 1 and verse 2 of Kabul thanks to laillahaillallah muhammadurasullulah (verse 1) Kabullah I heal, Headaches Kabul thanks to the sentence of Laillhaillah (verse 2)

5. Rima

Rhyme is the repetition of a sound in poetry. Aims to beautify the mantra text so that the meaning is stronger.

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6. Face Management (Typography)

This poem consists of 2 stanzas. The first stanza consists of 6 lines, the second stanza has 8 lines. So this mantra takes the form of a couplet.

INNER ELEMENTS

1. Themes

The main idea in this poem is prayer or hope of healing for someone who has a headache. This is depicted in its entirety in the spell array.

2. Feelings

The feeling in this mantra is a feeling of great hope and determination to surrender and hope for Allah's mercy. This is illustrated in the opening sentence by the greeting bismillahirrahmanirrahim.

3. Tone and Atmosphere

Tone is the poet's attitude towards the reader. The tone in this mantra is an attitude to surrender and if there is healing it will be due to the love of Allah. Not to forget, there is also a sentence Kabul thanks to laailaaha illallah muhammadarrasulullah that raises the perception that intercession is expected from the Prophet Muhammad for a cure. The atmosphere is the result that is caused to the reader's soul. The effect that is felt after reciting this mantra is the memory of God, containing the

surrender of body and soul.

4. Mandate

According to Herman J. Waluyo (2005: 40) the message is formulated by the reader himself. The attitudes and experiences of the readers greatly influence the message of the poetry. The way to conclude the message of poetry is closely related to the way the reader views something. Even though it is determined based on the reader's point of view, the message cannot be separated from the theme and content of the poetry that the poet presents. So, the mandate that can be taken from this mantra is expressly submission to Allah. What is done with a mantra is only as a form of effort

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