

## Revealing the Linguistic Features Used in *Mantra Pengasih* (The Spell of Affection) in Banyuwangi

### Mengungkap Fitur Linguistik dalam Mantra Pengasih (Mantra Kasih Sayang) di Banyuwangi

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#### Abstract

As a country with full of cultural diversity, Indonesia has various cultures comprising knowledge, belief, art, law, moral, custom, and habit possessed by human as a member of a community. One of the cultural forms in Indonesia is *mantra* which is still maintained up to the current time and is still practiced by the community in many different places for many different purposes. One of the existing *mantras* is *mantra pengasih* (the spell of affection). The aim of this study is to reveal the role of linguistic features used in *mantra pengasih* (MP), especially Sabuk Mangir. The data were collected by deeply interviewing some Subjects (shamans/dukun/pawang or the mantra spellers) and the Object (the target persons) in Glagah and Licin Subdistricts, Banyuwangi. Having been collected, the data were analyzed by content analysis approach to find the types of languages, the narrative elements, the sentence patterns, and the figurative languages used in MP. This research reveals that mostly MP uses (Osing) Javanese and Arabic language, employs opening, main part, and closing elements to express the magic power, chooses declarative and imperative moods to state the physical description of the speller, and the request to the supernatural power, and uses some figurative languages (metaphors, simile, and repetition) to motivate and generate the magical power.

**Keywords:** *dukun, magi, mantra, magical power, Osing,*

#### Abstrak

Sebagai negara dengan beraneka ragam budaya, Indonesia memiliki berbagai ragam budaya yang mencakup ilmu pengetahuan, kepercayaan, seni, hukum, moral, adat istiadat, dan kebiasaan yang dimiliki oleh setiap orang sebagai anggota suatu komunitas. Salah satu bentuk budaya di Indonesia adalah mantra yang masih dirawat hingga kini dan dipraktikkan oleh masyarakat di berbagai daerah dengan tujuan yang berbeda-beda. Salah satu mantra yang masih eksis di masyarakat adalah Mantra Pengasih (MP). Penelitian ini bertujuan untuk mengungkap peran fitur kebahasaan yang digunakan dalam MP, terutama MP Sabuk Mangir. Data penelitian diperoleh melalui wawancara mendalam terhadap para pelaku mantra (dukun, pawang atau pemantra) dan korban (orang yang menjadi target mantra) di Kecamatan Glagah dan

Licin Banyuwangi. Setelah terkumpul, data dianalisis dengan pendekatan analisis isi untuk mengungkap jenis bahasa yang digunakan, unsur-unsur naratif, pola kalimat, dan jenis bahasa kias yang digunakan pada MP. Hasil penelitian ini menunjukkan bahwa (1) MP menggunakan bahasa Jawa (Osing) dan bahasa Arab, (2) menggunakan unsur pembuka, unsur utama, dan unsur penutup untuk mengungkapkan kekuatan magis, (3) memilih dan menggunakan moda deklaratif dan imperatif untuk mendeskripsikan kondisi fisik si pamantra serta untuk meminta kekuatan supernatural (gaib), dan (4) menggunakan beberapa jenis bahasa kias (seperti metaforis, simile, dan repetisi) untuk membangkitkan kekuatan magis.

**Kata kunci:** dukun, magi, mantra, kekuatan magis, Osing

### Introduction

Indonesia has many different cultures inherited from their great-grand parents. Culture comprises knowledge, belief, art, law, moral, custom, and habit possessed by human as a member of a community. Hence, it is important to do research on the diversity of cultures as one way of studying social relationship of a community (Badaruddin, 2018). One of the cultural forms in Indonesia is mantra which belongs to oral traditions. Mantra is considered as the oldest literary work as one aspect of ancient culture in Indonesia which is still maintained up to the current time and is still practiced by the (traditional) community in many different places for many different purposes. Historically, mantra is created by one person or a group of persons and involve narrative, offering, worship, ritual and such like and thus, mantra constitutes an extremely extensive field (Daud, 2010).

In relation to the functions of mantra in society, people classify it into four groups or colors called *magi* (Saputra, 2007; and Masruri, 2010: 2). They are yellow, red, white, and black *magics*. Both the yellow and red magics are used to lure someone's attraction to love the mantra spellers. The difference is that the yellow one has love and affection characteristics, while the red one has destructive characteristics since it is motivated by the feeling of revenge. The white color is the kind of mantra for curing diseases or for medical treatment especially those caused by supernatural beings and mental wind, whereas the black one is for destroying others by inflicting pain and causing disease, and even causing the victim to die. In addition, mantra is also for economic activities, such as for planting rice, catching fish, and attracting more customers to shop (Daud, 2010).

As can be used for many purposes, mantra has attracted many scholars to do researches from many different perspectives. For instance, there is a study of mantra for catching fish in the sea which was carried out by Syarifuddin (2008) who reported that fishermen in Bajo, Sumbawa, Indonesia, always use magic formula (mantra) to communicate with the highest creature and the nature. This article studies mantra used by Bajo people to catch fish in the sea from the linguistic point of view. It is believed that the magic formulae were formed by using certain and specific constructions for expressing the notions of request and statement. By applying the mantra, the fishermen of Bajo create relationship with the creature of the highest power and the environment. This relationship, in turn, is expected to support them gaining what they have requested.

For the oral traditions in Malaysia, Daud (2010) did a research on the role of Shamans (dukun or the mantra spellers) who often recite mantras in the execution of their role in society. Further, the article discusses and presents the role of the shamans, their self-proclaimed knowledge, shamans and their economic activities, black magic and healthcare in Malay society, as well as the shaman's role in Dayak ritual. Next, *mantra* is also used for trading activities, such as for attracting many customers to come to the shops. Sahad (2015) investigated the phenomenon of using lures (mantra for attracting the customers) among Malay traders. The types of mantra focused in this study are the lures that have some magical or supernatural power, such as the use of amulets, talismans, 'money mother', *wafaq* (mystical diagrams) and images of pious people lures. The study found that there are some Malay traders who still use the lures such as *wafaq*, amulets, and images of pious people. They believe that such lures will bring in good business. The study also found that believing in the power of lures without bearing in mind that Allah is the Provider may lead to the sin of shirk (believing in a power other than Allah).

Furthermore, *mantra* can also be used to cure disease or for medical treatment. Jannah & Jurinani (2017) did a research on people in Sidodadi village (in north Banyuwangi, East Java) who believe that shaman and their shamanic power have ability to heal health problems. The result shows that family ties dominate the shamanic power inheritance. There is a cycle where shamans in Sidodadi transfer their knowledge to their descendants whom believed would take the role as shamans in the future. Finally, Badaruddin (2018) reported his research on the use of mantra, called Tulembang mantra, for planting rice in rice field by the traditional community of farmers in Makassar, Indonesia. Tulembang mantra is in the form of expression or words believed to be able to provide occult power which can give strength to human beings to carry out various activities. The discourse practice of Tulembang mantra indicates that people must praise to something occult or sacred. The form of the discourse is monolog since it is used to talk the Almighty God and 'paddy'. He also explained that (Tulembang) mantra tends to be free in choosing the syllables, lyrics, or rhyme.

Some researches on mantra have been conducted, such as mantra for catching fish (Syarifuddin, 2008), the role of mantra in economic activities (Daud, 2010), mantra for trading activities (Sahad, 2015), and mantra for medical treatment (Jannah & Juinani, 2017). Most them discussed mantra from the perspective of the function mantra or the role of Shamans. The current research is different from the previous ones in two different areas. First, the perspective of this research is not from the function of the mantra, but it is from the linguistic features used in the mantra discourse. Secondly, the difference lies on the object of the research because the research concerns with the *mantra pengasih* (the spell of affection) which still receives comparatively less attention. Therefore, this study tries to disclose the linguistic features used in MP: (a) what languages are commonly used; (b) how is the MP structured; (c) what sentence patterns are commonly employed, and (d) what figurative languages are chosen to state the occult power in MP?

## Method

This study is a part of larger research which was designed to reveal not only the linguistic features (text analysis) but also to interpret how the discourse practice of MP generates the occult power for attracting love and affection of the target persons,

and to explain the socio-cultural background which supports the discourse practice of MP in Banyuwangi. As it is impossible to discuss all aspects of MP in one article, this paper only focuses on the text analysis (the linguistic features) of MP. In relation to the intention of the reader (the speller) of MP and the effect or the reaction of the MP towards the target (person), MPs can be classified into the yellow group and the red one. The former is commonly used for good intention, for example to make the target person to be the wife (or the husband) of the MP speller, while the red one is intended for a bad purpose, such as to revenge the target person by hurting, or by making her/him crazy because (s)he has rejected his love and humiliated him. As there are still many types of the yellow MPs, such as Sabuk Mangir, Semar Mesem, Sirlah, and Puter Giling, this article only concentrates on one of the white MPs, that is Sabuk Mangir (SM).

Based on the valid information, there are many MP practitioners who still practice MP in Glagah, Ronggo Jampi, and Licin Subdistricts, Banyuwangi. However, it is not easy to come and interview them because most of them are not well-opened towards the strangers (the people whom they do not know well). By the help of a guide (the native person of Olehsari village, Glagah Subdistrict), we can meet and conduct deeply interview two MP dukuns from Glagah and the other ones from Licin Subdistricts, and some persons who have got the influence of MP or those who have become the target persons of MP.

The data were collected by a deep interview. Having been collected and sorted, the data were transcribed and translated. Next, the data were analyzed to disclose the linguistic features found in SM, and to depict their roles in MP. The study was interpretative qualitative done by interpreting and understanding the code behind the sign of SM text. The comprehensive analysis and interpretation were applied to analyze the collected data. Firstly, the data were analyzed to reveal the types of languages used, the structures of the text, and the sentence patterns used in MP. Next, the data were interpreted based on the use of the figurative languages used in SM. The interpretation of the linguistic feature is always accompanied with the function of the features in SM.

## Result and Discussion

### Result

The focus of this study is to disclose the linguistic features and their roles in MP. The features cover the kinds of languages commonly used, the elements and the narrative structure, the sentence moods, and the figurative languages used in MP. Each linguistic feature has its own role in the discourse of mantra. Therefore, both the features and their roles will be presented and discussed respectively in this article.

Having been collected and classified, the data of this research are presented in the following table. As any other mantra, MP commonly uses the local language, and any other language such as Arabic since most people in Indonesia are Muslim. MP commonly consists of some elements and they make its own narrative structure. For expressing its meanings, MP chooses certain patterns of clause moods, such as declarative and imperative moods. Finally, MP also needs figurative languages to create rhythms and dramatize the effect of the mantra. In short, the data cover the types of the linguistic features commonly used in MP, further description of the

features, the example of the data, and the narrative structure of the MP. All the linguistic features are presented in Table 1 below.

**Tabel 1.** The linguistic features depicted in MP

The linguistic Features	The Description	(Sample of) Data
a. Languages	1) Javanese (Osing)	<i>isun, hang, sapa, iki, suarane Bismillahir-rohmanirrahim,</i>
	2) Arabic	La illaa ha illallah
b. Elements	1) Title	Sabuk Mangir, <i>Semar Mesem</i>
	2) Opening	<i>Bismillahir-rohmanirrahim</i>
	3) Intention	Matek aji sabuk mangir
	4) Persuasion	Badaningsun badane nabi Muhammad Lungguhe isun lungguhe Nabi Adam, Cahyaningsun, cahyaning nabi Yusuf, Suaraningsun suarane nabi Daud,
	5) Goal	Teka welas, teko asih, Asiha marang
	6) Closing	La illaaha ilallah, Muhammad Rasulullah
c. Clause Modes	1) Declarative	Niat isun matek aji Sabuk Mangir
	2) Imperative	Teko welas, teko asih, Asiha marang ...
d. Figurative	1) Metaphor	Matek aji Sabuk Mangir
	2) Simile	Lungguh isun lungguhe nabi Adam
	3) Repetition	Badan isun (kaya) badane nabi Muhammad (i)sun (13x), lungguh(e) (3x), badan(e) (3x), cahyane (3x), suara(ne) (3x), sih (4x),

Having been presented in Table 1, the data of the research are analyzed to reveal the linguistic features found in MP. The discussion of each linguistic feature is, then, followed by the discussion of the function of each feature in MP.

## Discussion

The following sub-sections present the discussion of the research findings of the use of linguistic features in MP. The discussion covers the languages, the narrative elements, the sentence patterns, and the figurative language used in MP.

### 1. The Languages Used in MP

It is not surprising that our society still currently maintain and practice mantra, especially MP, in their everyday life. The practice of MP, for instance, can be identified from some songs, such as: 'Jaran Goyang' popularized by Nella Kharisma, and 'Mbah Dukun Baca Mantra' by Alam, as well as some films of the spell of affection, e.g. 'Jaran Goyang'. Mostly MP is practiced by our people in many different geographical areas in our country. Consequently, mantra uses the language of the speech community or the local language of the area (see Syarifuddin, 2008; Herniti, 2012; and Badaruddin, 2018). Therefore, the first linguistic feature which can be identified in MP is the languages used in the *mantra*.

As demonstrated by the data, SM also uses the local language spoken in Banyuwangi, Javanese. Since most people who live in Glagah and Licin, and Ronggo Jampi Subdistricts are Osing people, the Javanese spoken in this community is also the Javanese language of Osing dialect. This Javanese dialect is also known as Osing language. In addition to Javanese, MP also uses Arabic to open and end the mantra. Therefore, code mixing happens in SM.

The reason of using Arabic in SM can be predicted that the people of Banyuwangi society are known as a religious community. Most of them are Muslim, but in everyday life they still believe in mystical things. Therefore, the people in this area are very familiar with Arabic. The other interpretation of using Arabic in MP is to generate the persuasive force to the mantra spellers because what they have done is really based on Islamic teaching since MP commences and ends with the quotations taken from al-Qur'an which are commonly recited by Muslim.

## 2. The Narrative Elements of MP

The second linguistic features which can be identified in SM is the narrative elements. Halliday and Hasan (1989: 53) [9] explain that a text element is made up separate events or elements. In relation to the elements of MP, Saputra (2001:17) [10] classifies the events of SM into six elements. They are (1) title, (2) opening, (3) intention, (4) persuasion, (5) goal, and (6) closing. The role of each element can be elaborated as follows.

Title as the first element is used to give the identity of SM. There are many kinds of MPs which can be identified from the title, such as: *Semar Mesem*, *Sabuk Mangir*, *Jaran Goyang*, *Puter Giling*, and *Sirlah*. Each title has its own identity and characteristics. The second element, opening, indicates that SM commences and is commonly opened by reading the Arabic words *Bismillahir-rohmaanirrahim* meaning 'in the name of Allah, The Most Gracious, and The Most Merciful'. The next element, intention, shows the main purpose of conducting MP, whether it is for a good purpose or for the bad one. This choice is signaled by the word *niat insun* meaning 'my intention' which is followed by the choice of the MP (as for good purpose, for example, he chooses *Semar Mesem* or *Sabuk Mangir*, while for the bad one is *Jaran Goyang*). The following element, persuasion, is the element which commonly demonstrates the physically attractive description of the speller or the Subject. This element is followed by the goal element which directly expresses request to the speech partner (the supra natural power) about what the reader or the dukun wants to gain by using the MP. Finally, an MP is closed by an Arabic statement, such as *La illaaha ilallah, Muhammad Rasulullah* meaning "(I bear witness that) there is no God except Allah, and (I bear witness) that Muhammad is the messenger of Allah".

In general, the narrative elements of both SM and *Jaran Goyang* MPs can be simplified into three parts. The first part may cover the title, opening, and intention and they were simply called 'Opening part'. The second part comprises the persuasion element and the goal element, which were named 'Main part', and the third part is 'Closing' part. Following this classification, the narrative elements of SM are presented in Table 2 below.

**Table 2:** The narrative elements of SM

Title	Sabuk Mangir	Sabuk Mangir
<b>Opening</b>	<i>Bismillahir-rohmanirrahim</i>	In the name (of) Allah, The Most Gracious
<b>Intention</b>	Niat isun matek aji Sabuk Mangir (Jaran Goyang)	My intention is to apply the mantra of <i>Sabuk Mangir (Jaran Goyang)</i>
<b>Persuasion</b>	<i>Lungguh isun lungguhe nabi Ada</i>	My seat style is that of Prophet Adam's.
	Hang sapa ningali lungguhe isun iki	Whoever watches my seat style (As if) she saw the seat style of
	<i>Ya isun iki lungguhe Nabi Adam</i>	Prophet Adam
	<i>Badan isun badane nabi Muhammad</i>	My body is the body of Prophet Muhammad
	<i>Hang sapa ningali badan isun ik</i>	Whoever watches my face
	<i>Ya isun iki badane Nabi Muhammad</i>	(As if) she saw the face of Prophet Yusuf
	<i>Cahyaningsun cahyaning Nabi Yusuf</i>	My face light is the face of Prophet Yusuf
	<i>Hang sapa ningali cahyaningsun iki</i>	Whoever watches my face
	<i>Ya isun iki cahyane Nabi Yusuf</i>	(As if) she saw the face of Prophet Yusuf
	<i>Suaraningsun suarane Nabi Daud</i>	My voice is the voice of Prophet Daud
	<i>Hang sapa krungu suaraningisun iki Ya isun iki suarane Nabi Daud</i>	Whoever hears my voice (As if) she heard the voice of Prophet Daud.
<b>Request</b>	Teka welas teka asih jebeng*bayine ... (si target). Asiha marang jabang bayiningsun. <i>Sih-asih kersane Gusti Allah</i>	Come and love (the name of the target). Please love me (or the name of the proponent) (she) loves (me/him) as the desire of Allah
<b>Closing</b>	<i>La illaa ha ilallah, Muhammad Rasulullah</i>	(I bear witness that) there is no God except Allah, and (I bear witness) that Muhammad is the messenger of Allah

The opening part consists of three lyrics, containing the title or the identity of the MP, the commencing expression by complimenting to God (Allah), and the intention. The role of the second lyric, *bismillahir-rohmaanirrahim*, implies that the reader of the mantra believes that his intention is fulfilled due to the role of Allah (who holds the most supernatural power). This lyric can also be interpreted as a kind of acknowledgement to be under the protection of Allah. The next lyric contains the intention of the reader by chanting *Niat ingsun matek aji Sabuk Mangir* (the name of the MP). The word *niat* shows that everything we do (whether it is for good or for bad purpose) is believed depending on the 'niat'. Therefore, whether the practice of the MP is for good aim or for bad one is expressed by the choice of the MP read after the phrase of *Niat ingsun matek aji*, for example, Sabuk Mangir is for a good purpose, while Jaran Goyang is for a bad one (Saputra, 2007).

The main part consists of two elements. The first element contains many lyrics which mostly describe the physical description of the reader of the spell of affection. In the element, the reader is described as a perfect person as possible. He is compared as perfect as Nabi Adam, Nabi Muhammad, Nabi Yusuf, as well as Nabi Daud. This element states that he is the most suitable person to be loved or affected by the targeted person. This statement is strengthened by the second element, the request, which ask the targeted person to love and affect the reader of the MP. Finally, the ritual is closed by reading Arabic phrase 'La illaaha ilallah, Muhammad Rasulullah'. This lyric indicates that the reader is really a Muslim because he bears witness that there is no God, except Allah, and he also bears witness that Nabi Muhammad is the messenger of Allah'. It can also be interpreted that the reader asks for the help of Allah (as the guard of nature) to make the request fulfilled through selected people (Prophet Muhammad).

### 3. The sentence patterns (clause moods) used in MP

The next linguistic feature of NP is the sentence patterns or the patterns of the clause moods. Syarifuddin (2008) explains that mantra can express two main meanings: statement and requirements (request). In relation to express meanings, Butts, Fahe, Spinks, and Yellop (1993: 60-70) classify clauses (or sentences) into three different moods for three different functions. They are declarative mood for giving information (statement), interrogative mood for demanding information, and imperative mood for demanding goods and services (requests). Following these references, the lyrics of MP also employ declarative mood and imperative mood to state the meanings of statement (description) and requirement (request) respectively.

In the data of MP which is dominated by (Osing) Javanese, the meaning of statement is also stated by the declarative mood since the lyrics of the MP mostly declare that the reader of the mantra is described as a very perfect person. The pattern of a declarative mood in Javanese is realized by Subject followed by Predicate. Unlike English, Predicate in Javanese is not only grammatically realized by Verb (verbal predicate) but also by Noun or Pronoun (nominal predicate), Adjective (adjectival predicate), or Adverb (adverbial predicate).

- (1) Niat // ingsun // matek aji // Sabuk Mangir ( SVO)  
Verb Subj Verb Obj



- (2) Lungguh isun lungguhe Nabi Adam (Subj NP))  
 NP (Subj) NP (Predicate)  
 (The style of my seat is that of Prophet Adam's)
- (3) Hang sapa ningali lungguhi isun iki. (SVO) (Who watches the style of my seat)  
 Pron (Subj) Verb NP (Obj)
- (4) Ya isun iki lungguhe Nabi Adam (Subj NP) (It is the seat style of Prophet Adam)  
 Pron (Subj) NP (Predicate)

As demonstrated by the data above, the declarative mood is realized by the Subject (NP) and Predicate which is realized either by NP (nominal predicate) or VP (Verb + Obj). These similar patterns are repeated four times to describe the physical appearance of the reader of the spell. The repetition of the patterns can be interpreted to strengthen the physical beauty of the reader, which in turn to generate the force of love and affection of the target person to the reader of the spell.

Next, to generate the occult power, it is used the imperative mood because the function of this mood is to state requirement or request. Imperative mood is commonly realized by a Verb followed by Noun or Noun Phrase.

- (5) **Teka welas teka asih** jebeng bayine ...  
 Take care, take love the baby of (the name of ...)  
 Verb Adj, Verb Adj NP
- (6) **Asih-a** marang jabang bayiningsun  
 Care and love me

**Sih-asih** kersane Gusti Allah  
 (Care and love as the desire of Allah)

Yen ketemu turu, **tangek-no**,  
 (When you meet her asleep, **wake her up**)

yen ketemu tangi, **ngadek-no**,  
 (When you meet her awake, **stand her up**)

Ian yen ketemu ngadek, **lakok-No**.  
 (When you meet her standing, **walk her to meet me**)

The construction of imperative mood above is the construction of a request from the reader of SM to the speech partner (the addressee). In the discourse of MP, the request or the command is addressed to the spirit (*mahkluk halus*) who is invited in the ritual to fulfill the desire of the reader. The use of MP mostly ends with the wish that the target person falls deeply in love with the reader of the spell.

#### 4. The Figurative Language Used in MP

Finally, the linguistic feature that can be revealed from SM is the use of figurative language. This linguistic feature presents the way of saying something other

than the literal meaning of the word. The function of figurative language is to generate the vivid or dramatic effect. There are many kinds of figurative language, such as: metaphor, simile, repetition, personification, and hyperbole. Each figurative meaning has its own characteristic.

The figurative languages which can be identified in SM are metaphor, simile, and repetition. The word metaphor is derived from a Greek word *metapherein* meaning to transfer. It is a linguistic process of transferring meaning from one thing to another. Moreno (2008) [12] explains that metaphor is transferring meaning between two conceptual domains, the source domain and the target domain. A source domain is the root of metaphor, while the target domain is the branches of metaphor which explain the source. For example, the expression *My parents brightened when I told them that I am accepted in a reputable company* is a metaphor. The meaning of the word *brightened* as a source in this sentence can be understood by comparing it to the phrase *happy is light* as the domain. This theory is known as two domain mapping model metaphor (Lakoff, and Johnson, 2003) [13].

In this MP, the use of the words 'Sabuk Mangir', 'Semar Mesem' and Jaran Goyang' as the titles of MP as well as in the opening part can be understood as metaphor because they do not refer to the literal meaning. Their meaning can only be interpreted by referring or comparing them to something else as the domain. Let us pay attention the following data.

(6) Niat ingsun **matek aji Sabuk Mangir**

The use of the word *Sabuk* in *Sabuk Mangir* can only be comprehended by referring to the literal meaning of the word *sabuk* (a tie in English). That is *a string or a knot* which is used to fasten two things together. By referring or comparing to the literal meaning as its domain, the word *sabuk* in SM can be revealed. As described in the opening part, the reader spells the *mantra* by chanting 'Niat ingsun matek aji Sabuk Mangir'. The sentence can be paraphrased into 'Niat ingsun matek aji, ajiku Sabuk Mangir'. (Lit. I intend to apply a mantra, and my mantra is Sabuk Mangir). The expression 'ajiku Sabuk Mangir' (my mantra is Sabuk Mangir) is metaphoric expression because the word *sabuk* in this mantra does not really refer to the literal meaning, a tie for fastening a cloth to a body. In this metaphor, what is transferred to the mantra is the function of the word *sabuk*. It means that the function of the *mantra* is similar with the function of *sabuk*. This metaphor can be interpreted as the description of the function of the *mantra* that is to fasten the target person's care, love and affection to the reader of the MP. In other word, fastening the target person's care, love and affection is the intention of the reader. In addition, the word *Mangir* can be interpreted that the name of the Sabuk (mantra) is Mangir because historically the *mantra* is from *Mangir Village*, in Ronggo Jampi Subdistrict, Banyuwangi (Saputra, 2007:133).

The second figurative language which is used in MP is simile. This figurative language is a linguistic expression which describes a person or thing as being similar to someone or something else. For example, the sentence 'She runs like a deer' contains simile. While both similes and metaphors are used to make comparisons, the difference between them comes down to a word. Similes use the words *like* or *as* to

compare things or persons, but metaphors directly state a comparison. Let pay attention the following data.

- (8) Badan isun badane Nabi Muhammad.  
(My body is like the body of Prophet Muhammad)
- (9) Lungguh isun lungguhe Nabi Adam.  
(My seating style is like the seating style of Prophet Adam)
- (10) Cahyaningsun cahyaning Nabi Yusuf.  
(My face's bright is like the face of Prophet Yusuf)
- (11) Suaraningsun suarane Nabi Daud.  
(My voice is like the voice of Prophet Daud)

In the data above, the speller of SM, always makes comparison of his owns (body, seating style, face, and voice) to very popular persons (Prophets) by using the word *like* or *as*. Many people, mostly Muslim, know that those Prophets are well-known with their own perfectness. Prophet Yusuf, for example, is very well-known as a very handsome person. In a short, the purpose of using metaphor in SM is to dramatize that his physical appearance is very perfect. Consequently, he becomes a very suitable person to be loved and affected by the target person

The next figurative language is repetition. It is a literary device that repeats the same words or phrases a few times in one text. There are some words as well as phrases that are repeated many times in SM. Table 5 presents the number of repetition of words and phrases in SM.

**Table 3.** Repetition

The words/phrases	Number of repetitions
(i)sun	13
hang sapa	4
lungguh	3
badan	3
cahyaning	3
suara	3
ningali	3
teka	2
asih	2
Nabi Adam	2
Nabi Muhammad	2
Nabi Yusuf	2
Nabi Daud	2

The most frequently repeated word is the word *(i)sun* which refers to the first person singular (I). It is the person who spells or reads SM. Even though, in some case, the pronoun *(i)sun* can refer to the person who asks to help to the SM dukun to spell the target person to be fall in love with him. In this case, the lyric *Asiha marang jabang bayinisun* will be replaced by *Asiha marang jabang bayine ...* (the name of the person). Whomever the pronoun *(i)sun* refers to, the repetition indicates that *(i)sun* becomes the central point in this entire text. It is to emphasize his significance in this MP. Every

description presented in this text is only addressed to him. All of them are only designed to make him deserve to be loved by the target person.

The next frequent repetition word is the word *hang sapa* meaning 'whoever'. Literally, the word means everybody, but in this context the word is addressed only to the target person. It occurs a little bit of meaning shift for the word *hang sapa*, from 'whoever' to 'whenever'. For instance, in the sentences *Hang sapa ningali cahyaningsun iki. Ya isun iki cahyaning Nabi Yusuf* (Lit.: whoever looks at my face. She looks at the face of Prophet Yusuf) is better interpreted into whenever (she/the target looks at my face) as if she looked at the face of Prophet Yusuf. The speller wishes that whenever the target sees him, she saw the handsomeness of Prophet Yusuf on his face. Consequently, she will fall in love with him. In short, the function of repetition of words and phrases in SM is to make an idea clearer, more memorable, desirable for the target, which in turn, she will be happily to love him very much.

### Conclusion

Based on the analysis of the linguistic features found in the text of MP, it can be concluded that language takes crucial role in the discourse practice of MP. The linguistic features which can be disclosed from the discourse of MP are the types of languages, the narrative structures, the sentences patterns (clause moods), and the figurative languages. As the local wisdom of Banyuwangi, SM uses the local language of the community (Osing) Javanese, and Arabic. The use of Arabic indicates that the people of Banyuwangi are mostly Muslim, but they also believe in mystics. Next, MP has six elements which are organized into a three-part structure: opening, main, and closing parts. The following linguistic feature is the types of moods (sentences) which are commonly used in MP. They are declarative and imperative moods. The former is used to describe the perfectness of the physical description of the speller, so he becomes deserve to be loved by the target. The latter is used to make request (ask a help) to the spirit or the supernatural power to make the target fall in love with the speller. Finally, the linguistic features used in MP is the use of some figurative language. The figurative languages which can be revealed in MP are metaphors, simile, and repetition.

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The appendix: The Lyrics of Sabuk Mangir Mantra

- (1) Bismillahir-rohmaanirrahim
- (2) Niat ingsun matek aji Sabuk Mangir
- (3) Lungguh isun lungguhe Nabi Adam
- (4) Hang sapa ningali lungguhi isun iki
- (5) Ya isun iki lungguhe Nabi Adam
- (6) Badan isun badane Nabi Muhammad
- (7) Hang sapa ningali badan isun iki
- (8) Ya isun iki badane Nabi Muhammad
- (9) Cahyaningsun cahyaning Nabi Yusuf
- (10) Hang sapa ningali cahyaningsun iki
- (11) Ya isun iki cahyane Nabi Yusuf
- (12) Suaraningsun suarane Nabi Daud
- (13) Hang sapa krungu suaraningsun iki
- (14) Ya isun iki suarane Nabi Daud
- (15) Teka welas teka asih jebeng bayine ... (si target)

- (16) Asiha marang jabang bayiningsun.
- (17) Sih-asih kersane Gusti Allah
- (18) La illaaha ilallah, Muhammad Rasulullah

