MANTRA STRUCTURE OF BANTEN
AND ITS IMPLICATION IN LITERARY LEARNING

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Abstract

The purpose of this research is to describe the mantra of Tangerang Regency of Banten. The method used in this study, the author uses qualitative approach with ethnography method. ethnography method is one of qualitative research strategy in which researcher investigates a cultural group in the natural environment for the main data collection in long period of time. The data in this research are in the forms of community mantra of Tangerang Regency which are taken from 29 resource persons who are the residents in Tangerang Regency spreaded in 29 Districts. To analyze the data, the authors used domain analysis, taxonomic analysis, and component analysis. From the research result the researcher obtained data in the form of seven mantra classifications, they are(1) Mantra ajian, (2) asihan, (3) jampe, (4) jangjawokan, (5) rajah, (6) pellet/pekasih, and(7) singular. The elemental structure builds rhymes, dictions, images, and majas. The use and function of mantra is to repellent the reinforcement, subjugate the heart of a person and also the education system in the daily life of the people in Tangerang Regency of Banten. The results of this study can be utilized for materials literary materials in school and can also be used as an anthology book of old poetry Banten.

Keywords: Structure Mantra of Banten Society; Implications of Literary Learning.

INTRODUCTION

Mantra has a structure that is very beautiful. Mantra is multifunctional, so it can show a particular part or element then it can also show other specific parts as submitted. Rahmat (2017) Each language is multi functional, so it can show a particular part or element then it can also show other
specific parts. It reflects how beautiful a literary work that created from the culture and traditions in Indonesia with oral or written, because language is the key to express ideas and ideas, both in oral and written form (Yanda, 2017). In other words a language can have other meanings or multiple meanings when the language is delivered, whether it be oral or written. Write is a productive and expressive activity that means in writing activities, the author must be skilled use graphology, structure language, and vocabulary (Fitri, 2016). Mantra Structure is a common thing among researchers. Through the structure, the meaning can also be understood based on the literary works should be studied based on its own structure. Theword structure contained in Mantra is also a good diction. The diction is word choice which contains in a poem or literary work which is a must for a poet to give a taste of beauty in the form of an array or poem.

Mantra as the legacy of the karuhun (ancestor) and the local wisdom of the past Banten culture is considered important and required to be informed of its current existence. There are some interesting things that can be explored, revealed, even researched more regarding the local wisdom of Banten culture buried in the mantra script. Is it true that mantras by some people are believed and believed to have power? Why and for what purpose the mantra is used? There is a phenomenon, related to the habits of some people who are very close to the mantra and utilization of Mantra for a particular interest, in order to achieve certain goals also, this may be due to the helplessness of humans who ask for help to the creator through the media, one of them is mantra.

People who believe and believe in the power behind the spell, it is suspected very difficult to let go of habits in utilizing the mantra because it felt much benefited. This, of course, invites reactions from other communities, which directly or indirectly deny the presence of mantras. The problem of people's attitudes and perceptions of this mantra is closely related to the judgment of good and bad or positive and negative people to the existence of mantra.

The mantra in this study leads to the classification, form, meaning and function of the old type of poetry, which the contents are a kind of magic or magical meaning; Its contents may contain persuasion, condemnation, or challenge addressed to its opponent; Strands of words that are not clear meaning, can be pronounced by a shaman or handler when faced with a need, a mantra is; 1) words or utterances that bring the occult (can heal, bring woe, etc.); 2) wording of poetic elements (such as, rhythms) that are supposed to contain supernatural powers, usually spoken by shamans or handlers to match other magical powers. A literary work should be able to cover all aspects of human life and the environment by using a distinctive and honest style of language by the author (Septia, 2016).

This research is expected to be a literary learning material to improve the quality and understanding the students in assessing cultural values. Literary works are created by authors for the purpose of being enjoyed, understood, and utilized (Samsiarni, 2016). Research aims to obtain information based on treatment (treatment) on a unit of experiment within the design limits set in the experimental class so that the data obtained that describes the expected results. It also become a proof and motivation for the young generation of this nation to continue to uphold the cultural values of the time of the ancestors. The problem faced by the educators today is how to improve literacy learning in order to contribute the most in education.
research is expected to contribute to the improvement of the world of literary learning, especially in terms of appreciating old poetry in the form of Banten mantra. Banten community spell as cultural heritage community Tangerang Regency Banten there is a traditional cultural phenomenon interesting to study. Not only from the classification, the form, the characteristics of language, the use, and the function of Mantra Banten, also implies the local wisdom to preserve the culture and can be used as an implication in the study of regional literature.

Mantra as a literary work belonging to the type of 'poetry', can be studied through an objective approach based on structural theory (formal structure), which aims to express the meaning contained therein. Assessing a Mantra is an attempt to express meaning and meaning to the Mantra text. Structural analysis is the first priority before prior review of other elements. Without it, the inherent intrinsic meaning will not be revealed, nor the Mantra. Unity of the text structure of the Mantra 'intact; will be able to produce a full meaning as well.

According to Suryani (2014: 22) Poetry is a bound form that describes the essence of the word and is bound by several conditions, in Sundanese, the bonded form is called the ugeran base 'language bound'. While according to Adiwijaya these conditions include: a) the number of rows or lines contained in each stanza; b) the number of syllables in each array; c) the poem contained in the bond. Taxation or repetition of sound has a role in composing poetry. Piracy itself, in Sundanese literature called purwakanti. Purwakanti based on its place, according to the term that purwakanti 'poetry' in poetry, both mantra and other have purwakantirantayan. According to Sastrawidjaya (1998: 22) 'rhyme born', purwakantirantayan, is the existing taxation in one array, either in the repetition of vowel sounds, or the repetition of consonant sounds, or the combination of vowel and consonant sounds. In order for the Mantras text elements to be known more deeply as complex structures, a deep study is needed in order to fully understand them. This is important, because the whole structure will support the meaning of the Mantra itself. In relation to the text of the Mantra which is the object of research the contents consist of three main parts, namely the first part consisting of seven pieces of beetle, composed in the form of pupuh, the second part of the Mantra itself, and the third part as colophon in the form of lyrical prose, then in this book presented a discussion related to the problem of pupuh.

Rhyme or sound elements are very important role in a Mantra. The sounds that build the word in a Mantra are selected and combined, so it feels good and melodic to be heard. In constructing this musical element, it is sought and combined with the same or similar sounds in order that the author can give the stimulation of beauty to the listeners/ readers.

Rhyme is the sound selection we encounter in Mantra texts, in the same repetition of sounds. The repetition of the sound is encountered both in the array and between the spells of a Mantra. Rhyme is often found at the end of the array, a stanza of vowel or consonant sounds. Rhyme is required for clarity, as well as for the roundness of the Mantra text. The end sound of the line is called the poem. (Sastrawidjaya, 1998: 23) Another view holds that rhyme in a mantra is a repetitive sound equation, which we find at the end of a line or on certain words on each of the temporary lines, as a purwakanti.

According to Sudijiman (2006: 19) Diction in a Mantra text is a selection of
words to express ideas. Good dictionary deals with the selection of words that are both precise and harmonious. The choice of words in the mantra text is not merely a question whether the selected word is acceptable or unacceptable. An appropriate word to express a certain intent in the mantra text is not necessarily acceptable to the Mantra reader. Society bound by various norms, also requires that every word used in the Mantra text must match or harmonize with the norms of society, must be in accordance with the meaning and function of the Mantra in the community. The proper use of words in Mantra text should have a general meaning. Otherwise, it can cause the Mantra to die, not soulless. Thus, it can be concluded that the diction is the accuracy of selecting words that can be understood by the wider and universal effects member.

The choice of diction in the text of the mantra is often a substitution of the word used, which it deems imprecise, although the Mantra has been exploited. Similarly in the Mantra text, many words and sentences are altered with the intent of accuracy and density of both the changes that occur in the same title of mantra as well as in different spell titles. The occurrence of a difference can be suspected by intentional and unintentional, because the change is done by the maker of the mantra itself with a view to adjust it to certain circumstances. Unintentional, to a less obvious or unrecognized reading. We need to realize that Mantra spread orally and read, or in the form of writing (script) cannot be separated from the possibility of change.

To give a clear picture and create a special atmosphere, and to make life more interesting also in the Mantra, the author or the copyist often uses the image of the imagination (mind), in addition to the other tools poetry. The imagery in the poem is called imagery. While every image of the mind is called image or image (image). The image of mind is a mind-like effect that is generated by our capture of a visible object, the visible nerve, and the related brain region, in the sense that one must be able to recall a sensory experience of an object the objects mentioned or explained. Imagery is a reminder of something that has been experienced or experienced.

The image in the mantra text is a way of shaping a mental, personal, or image of something. According Pradopo (2013: 30) image is also the use of language to describe the behavior, people, objects, or ideas descriptively. Usually imagery suggests images that are visible to the eye (inner), but can also suggest things that stimulate other senses, such as hearing and smell. In other words, images can produce visual images and nonvisual images.

Through imagery, we can be inspired to use the ability to see, hear, and feel fantasies (images), objects, sounds, and feelings expressed by writers or poets, so that readers or listeners such as feel, experience, and see for himself in his mind, what the poet / writer describes. The image that emerges from the vision is called the visual image. The image of vision can provide stimulation to the senses of sight, so that often the things that do not seem to be as if seen.

To get the other baptism in Mantra is through language figurative making the mantra text attracts attention, raises
freshness, life, especially the clarity of images of imagination. Language figurative mimic or equate things with other things to make the picture clearer, more interesting, and alive. Language figurative are figurative words to bring the paintings and feelings that will be revealed more real feel and more expressive. The language used in the pronunciation through the words of the order and meaning deliberately distorted from the order and its usual meaning, with the intention of getting the freshness and power of expression by means of harnessing the comparison, contradiction, and linking things to one another.

According to Sudjiman (2006: 48), he, In general, distinguished three kinds of figurative language; (1) comparison majors, such as parables, metaphors or metathars, analogies; (2) split contradictions, such as irony, hyperbole, litotes; (3) metomineseinekdoke, such as flashes, and euphemism.

According Salmun (2000: 18) language figurative in Sundanese literature closely with so-called literary 'prostrate to refine the word (story) to be more beautiful; because the language is considered only a material of beauty and refinement, the language incarnate after processing (composed by the author).

If viewed from the type and kind of the base of the jenget it is divided into five parts, namely: ngupamakeun' comparing 'in general', mijalma 'inanimate objects (living things) like human beings', and oral signals praise or jokes. Whereas when the iketanana 'bonding / patterning' consists of seven types, namely: purwakanti 'consists of several kinds'; 'everything is minimized'; 'one to all or all for one'; the words are softened, so as not to feel hurt by the so-called' work, must know the difference.'

Simile or parable is a figurative language that is comparing one thing to another. Simile is an explicit comparison. The point is that he immediately stated something else. Keraf (2004: 138) Simile is a linked counselor which compares two things in essentially different ways, but, is considered to contain the same thing. This resemblance is expressed explicitly with the word 'like'. The figurative languages are important in the composition of poetry and prose, used as an explanation or sweetener. The requirement to be cared for it is that the comparison must include two different categories.

**METHOD**

The schedule of this research is made through the initial observation to the writing of research reports. The stages of data collection are systematically designed to make the research runs very effectively and not wasting the time. Schedule of research implementation startsin December 2016.

The data was taken form the primary and secondary data. The primary data is the mantra of Banten in Tangerang Regency community collected from the response obtained from some experts in the field. While the secondary data is an indirect source of data such as documents, observations, interviews, personal and official documents, photographs, recordings, pictures, and informal conversations. They are all sources of qualitative data. The most commonly used sources are observation, interviews, and documents.

Data collection techniques are the most important step in the research, because the main purpose of the research is to get data. Data collection techniques can be done by observation, interview, questionnaire, documentation and triangulation. Primary data of this research is in the form of Mantra community of Tangerang Regency is that used by traditional figure, smart people, in the form of oral data obtained directly from
data source, that is custom figure, orang bumoh, Tangerang regency community.

Researchers are directly involved in dialogue both actively and receptively. Being active means researcher participated in dialogue while receptive means just listens to the speakers or informant. Researcher use dialogue while listening to the use of informant language to get the Bantenspell. When the application of the technique is also accompanied recording techniques, namely recording dialogs or informant talks. The recording is further transcribed by the technique of noting.

To get good result of data analysis was doing a number of stages. The stages in question are (1) transcription of data from oral language into written language and recording written data; (2) scholarly translation ofBanten mantra from Javanese, Sundanese into Indonesian, (3) classifying Banten spells, (4) Determining the form of the Banten spell, (5) examining the functions of the Banten spell, (6) determining the meaning contained in the Banten spell, and (7) determining the dynamics of Banten's spell use in the community based on the general group.

To determine the dynamics of the use of the Banten mantra, the Banten mantra has been classified based on the scope of using, and the topic is clarified by advanced faculty techniques to the respondents. The respondents were taken at random, ie two people from each sub-district in Tangerang District. In addition to using the above methods for analyzing data, in language research (ethnography) also uses data analysis methods, namely, domain analysis, taxonomic analysis, component analysis, and cultural theme analysis.

**RESULTS AND DISCUSSION**

The mantra follows the form of poetry the mantra will be studied as the form that builds the poem: (1) rhyme, (2) diction, (3) images, and (4) language figurative. Look at.(Suryani. 2014: 18, Isnandes. 2008: 17, Hudayat, 2000. Rusyana, 1970:1)

**Mantra Penangkal Teluh**

 Ini Malaikat si cabangkuta Pangutaken teluh anu disebelah kidul Kumalaikat si cabangkuta Beber bengket tali rante sanghiang besi

 Ini Malaikat si cabangkuta Pangutaken teluh anu disebelah kulon Kumalaikat si cabangkuta Beber bengket tali rante sanghiang besi

 Ini Malaikat si cabangkuta Pangutaken teluh anu disebelah kaler Kumalaikat si cabangkuta Beber bengket tali rante sanghiang besi

 Ini Malaikat si cabangkuta Pangutaken teluh anu disebelah wetan Kumalaikat si cabangkuta Beber bengket tali rante sanghiang besi Rep kurep cep tiis araning teluh.

This angel of the cabbage who slammed from the south to the angel the cabangkuta tied very strong with iron. This angel of the cabbage who slammed in the west to the angel of the cabangkuta tied very strong with iron. This angel of the branch of kuta who slammed to the north to the angel of the cabangkuta who was tied very strong with iron. This angel of the branch of kuta who slammed east to the angel of the cabangkuta bound with an iron chain rope that is almighty like
a cold and cold iron against the wind.

The mantra is included in the classification of the magic spell, as seen from the selection of the diction is full of the mantra for such readers: for the reader to be strong, powerful, to resist the forces of evil, this is in accordance with the classification put forward by scholars on the spell classification theories. Diction that holds full, powerful, magical, can withstand the forces of evil like the old poetry fragments:

* Ini Malaikat si cabangkuta Pangutaken teluh anu disebelah kidul Kumalaikat si cabangkuta Beber bengket tali rante sanghiang besi

* This angel of the cabbage who slammed from the south to the angel the cabangkuta tied very strong with iron.

This sentence implies that the mantra reader asks for help to the angel to help him in bringing the evil forces to be destroyed. So, as reading mantra or people affected by evil spared avoid all the danger.

a).Rhyme or sound element is one element that very important role in a mantra. The sounds that build the word in a mantra are selected and combined, so it feels good and melodic is heard. The selection and combining of spell poems leads to two parties, is namely to symbolize a particular meaning or imagination and to build the musicality of the mantra itself. In constructing this musical element, it is sought and combined with the same or similar sounds, in order that the author / copy of the text can provide the stimulus of beauty to the listener / reader.

The absolute rhyme in the mantra text is rhyme based on sound, and the same sound is present throughout the word of a mantra. The rhyme is found in a single array, either repeated in succession or in a row, which serves to affirm the meaning of a mantra. For example the text of the mantra below:

* Ini Malaikat si cabangkuta Pangutaken teluh anu disebelah kidul Kumalaikat si cabangkuta Beber bengket tali rante sanghiang besi *Ini Malaikat si cabangkuta Pangutaken teluh anu disebelah kulon Kumalaikat si cabangkuta Beber bengket tali rante sanghiang besi

* Ini Malaikat si cabangkuta Pangutaken teluh anu disebelah kaler Kumalaikat si cabangkuta Beber bengket tali rante sanghiang besi

* Ini Malaikat si cabangkuta Pangutaken teluh anu disebelah wetan Kumalaikat si cabangkuta Beber bengket tali rante sanghiang besi Rep kurep cep tiis araning teluh.

* This angel of the cabbage who slammed from the south to the angel the cabangkuta tied very strong with iron. This angel of the cabbage who slammed in the west to the angel of the cabangkuta tied very strong with iron. This angel of the branch of kuta who slammed to the north to the angel of the cabangkuta who was tied very strong with iron. This angel of the branch of kuta who slammed east to the angel of the cabangkuta bound with an iron chain rope that is almighty like
The Mantra’s text, in the angels of the angels, (7x), punguta kenteluh, beberbengket tali rante, in fact although he said not repeated, the meaning will not disappear. But the writer or mantra copy does it, of course has another purpose, namely to reinforce the meaning, especially on the word cabang kuta written up to seven times, it signifies that things happen continuously. Similarly, in other lines, have the same purpose.

The unit of meaning that determines the linguistic formal structure in a mantra text is a word. The word is used by the poet / copy to pour out the feelings and contents of his mind with precisely, according to what he experiences. In addition, he also wants to express it with an expression that can incarnate the experience of his soul, for it must be chosen word exactly.

b). The Diction in the poem above the dominant word choice is the angel of the cabang kuta found in the first, second and seventh stanza of the mantra implies that the angel named cabang kuta is an angel who can eliminate and take the salvation for salvation, choice of words in poetry is called diction.

c). The image in the mantra text is a way of shaping a mental, personal, or image of something. Image is also the use of language to describe the behavior, people, objects, or ideas descriptively. Usually imagery suggests images that are visible to the eye (inner), but can also suggest things that stimulate other senses, such as hearing and smell. In other words, imagery can generate visible imagery.

Ini Malaikat si cabangkuta
Pangutaken teluh anu disebelah kulonKumalaikat si cabangkuta

b). Beber bengket tali rante
sanghiang besi

Ini Malaikat si cabangkuta
Pangutaken teluh anu disebelah kaler Kumalaikat si cabangkuta

The auditory image in array 1 to array 7 above, such as the angelic text of all the imagined images resembling the angelic messenger of Alloh.SWT: almighty who seems as if giving a picture or wishful thinking can take and throw away and can heal all evil callers.

The mantle in the Mantra text is an event of the use of a word that passes over its usual boundaries of meaning or diverges from its literal meaning. Good counsel suggests and creates a certain image in the mind of the reader or hearer.

d). Language figurative revealed in the mantra texts, can be listened to as the text of this mantra:

Ini Malaikat si cabangkuta
Pangutaken teluh anu disebelah kidul Kumalaikat si cabangkuta

Beber bengket tali rante
sanghiang besi *Ini Malaikat si cabangkuta Pangutaken teluh
The array in the text of this antidote mantra, if carefully observed, from the 1st to the 7th arrays there is a simile or a coherent marine comparing two things essentially different, but is supposed to contain the same thing, which is implicitly expressed as likened to, such as the line: pungutkeun teluh anu disebelah wetan "take the easter that is on the east" beber bengket tali rante sanghiang. "Tied a chain of ropes made of artificial iron which is omnipotent" through the mantra it pronounces assumes the angel has the power that can take and reject the evil of the evil and brave man sent in order not to hit the victim then the teluhis tied with a very iron strong so that the teluh cannot work.

**IMPLICATIONS OF LITERARY LEARNING**

In the literary learning there are several goals to be achieved. The purpose of learning literature is divided into two purposes, namely:

a. Aims to gain literary experience.

b. The purpose of acquiring literary knowledge.

The purpose of obtaining the literary experience can be divided into two parts, namely (1) the purpose of gaining experience in appreciating the literature, and (2) the purpose of gaining experience in literary expression. Another part of the goal of literary teaching is to acquire knowledge of literature, such as literary history, literary theory, and literary criticism. We should also know other artistic life that grows parallel to literature and the linkage of literature to life.

A literature teacher should always be aware of the dual principles contained in literary works, namely: literature as experience and literature as a language. To prepare the principles of literary teaching experience at school, any literary works presented should present a rich 'new experience' for students. Each selected piece of literature should bring something meaningful, something that has a clear effect on the students. The literary works presented must be understandable to the student so that the student can express what he got from the work.

A literary work may begin with a mystery, but it should end clearly.
Meanwhile, literature as a language that is learning literature is basically learning the language in practice. Literary teachers (as well as language teachers) should be aware that language can be used for a wide range of interests: to express feelings, inform, organize, persuade, and even confuse people and so on.

In KKNI also disclosed that one of the goals of Indonesian literary and literary learning is that students creatively use the language for various purposes. Thus, the goal of literary learning is to educate learners to be creative in using language for various purposes and also to gain literary experience and acquire literary knowledge.

In literature learning, especially in studying old poetry (Mantra) will take a relatively long time, the teacher can help reduce the sense of jealousy by applying various teaching variations. Question and answer methods can be applied to measure students' level of understanding. This method can be given either orally or in writing. A quite exciting way is usually the presentation of questions by the teacher as in the event of meticulous intelligence. In addition to the question and answer method, the method of reading to get information is the right way to give direction. Teachers can provide induction to the search for ideas that must be found by the students in learning the old poem (Mantra). Thus, the method of questioning and reading to obtain information is the right method used for literary learning, especially the old poetry learning (Mantra).

From the findings above the old poem (mantra) in the implications of literary learning, literary ability includes sub aspects as follows. (1) Listening, understanding, and appreciating the literary variety (poetry, prose, drama) both of them original and adaptation / translation in accordance with the level of student ability. (2) Speaking, discussing and discussing the various literary works mentioned above in accordance with the contents of environmental and cultural contexts. (3) Reading and understanding various types and kinds of literary works, and able to appreciate appropriately. (4) Writing, expressing desirable literary works (poetry, prose, and drama) in the form of creative literature, and can write criticism and literary essays based on literature that has been read.

**CONCLUSION**

The results of the analysis of ethnographic studies in the form structure of Banten community mantra can be put forward several conclusions as follows:

1. From the mantra research results about the function and its usefulness is still widely used by surrounding communities, for certain activities, such as in terms of treatment, and tattoo or protection.
2. Structure of mantra studied with structural approach and with content analysis method there are elements of formation that builds the mantra itself is rhyme, diction, majas and image, so the mantra of Banten society, it can be said part of literature that belong to old poetry
3. From the triangulation of data by involving literary experts, mantras are taught in schools from the middle to higher education levels, and there are also at curriculum contained in old poetry material.
4. Mantra that is part of old poetry can be taught in high school and college that is to know the values contained in old poems, which indirectly is a legacy of heritage that we should preserve.
5. The purpose of literary learning in schools or colleges, it to entertain, analyze the elements of the poet's inner heart and digest the esthetic value in the mantra study which is part of the old poem.

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