

# The Symbolic Meaning of the Coastal Community Mantra in Jember District, East Java, Indonesia (Semiotic Studies)

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**Abstract:- The purpose of this study is to find the meaning of symbols in (1) compassionate mantra in the socio-cultural context of the coastal community in Jember district, (2) supernatural power mantra in the socio-cultural context of coastal communities in Jember district. The theory used is semiotics. With this research semiotic resulted in a study of the coastal mantra of the people of Jember district. This research is a qualitative descriptive research. The research data is in the form of mantra texts, informant statements and facts from field observations. These data are obtained from several sources and observations. The data are collected by means of observation, interview and recording techniques. The researcher acts as a key instrument assisted by several surveyors who are all guided by data collection guidelines. The data analysis procedure used the spiral model proposed by Creswell, while the data analysis used hermeneutic analysis. As a strengthening in research and avoiding research bias, triangulation is carried out at each stage of the research, research tools, clarification and confirmation of research findings to informants as mantra owners, Focus Group Discussions and external audits. The results of this study are (1) the meaning of symbols, denotatives, connotatives and myths of compassionate mantras and (2) the meaning of symbols, denotatives, connotatives, and myths of supernatural mantra used by coastal communities in Jember district.**

**Keywords:-** Mantra, Meaning of Symbols, Coastal Communities, Semiotics

## I. INTRODUCTION

Oral traditions have long lived in Indonesian society. Its existence is still found in terms of quality and quantity. Oral traditions contain cultural values or local wisdom in a particular society (Andriani, 2019:2). Indonesia is rich in various oral traditions. Oral traditions can still be found today and their existence is able to make people with creative abilities express themselves with artistic language. One type of oral tradition that develops in the coastal district of Jember is mantra.

The coastal community of Jember Regency is firm in carrying out the culture that exists in the area. One of the community traditions is the sacred sea picking ceremony in the area. The sea picking ritual that took place on the coast has been going on for a long time, the ceremony was held on 10 Muharam (Hariansyah, 2017). This was done as a token of gratitude to God for providing sustenance in the form of fish to the fishing community.

The coastal community leaders prepared several offerings in the form of a cow's head, ingkung, kinangan equipment, damar kambing, setaman flowers, and a buffalo head. The preparations were made for the ritual of offering offerings held by the local government. Various agricultural products are also being prepared into a series of tumpeng which will be launched into the middle of the south coast of the sea. This ritual offering ceremony is held from generation to generation for decades in the month of Muharam or Suro.

The inhabitants of the coastal community of Jember Regency come from the Madura-Javanese tribe who cultivate the teachings of their ancestors and preserve their ancestral heritage. One thing that has been preserved by the coastal community of Jember Regency to date is the existence of mantras in various uses. The spells spoken as well as the recitation of mantras in certain rituals use the Javanese Kromo Inggil and Madura Krama Tenggi languages.

Mantra is a tool or means to jump thoughts from things that are not true, full of errors, full of errors to truth and straightness (Wiana, 2004:184). According to Titib (2003: 437), correct speech is a sacred expression that is used as worship which is known as a mantra. Mantra is a "model of thought forms", anyone who can understand the meaning implied in it, can manifest what is meant by the mantra. Mantra has its own vibration or sound, so that suggestions are meant to be done by voicing a sound in a way that is in accordance with the rhythm, color or sound (Titib, 2003: 439).

Mantra develops and continues to live in the community, especially in rural communities, because its existence cannot be separated from the culture of the local community. Mantra uses language with a unique word art, the choice of words is also adjusted to a certain rhythm. The meaning contained in it

is made with a complicated, thorough, magical, inner and outer consideration to the fullest, and presents a servant soul to those who are considered greater.

Mantra is a form of literary work, which can be identified in the structure of the spell, including (1) the contents of the mantra or mantra text, namely the idea wholeness, (2) the inheritance process is the idea of transformation and (3) the supporting aspect is the idea of self-regulation. The integrity of the ideas in the paragraph is internal coherence.

The mantras used by the coastal community of Jember Regency have a broader meaning than just what they read, meaning that the mantra that is read does not always have the meaning of the text written in the writings. There is a connotative meaning implied in it, so that it contains many myths as in the semiotics described by Barthes in the book *Semiology*. This means that the meaning of this myth has become a common thought and belief in the community.

The coastal community of Jember district maintains and develops local traditions to produce different literary works. The tradition of inheritance orally continues from generation to generation. Based on the existing facts, this oral tradition research took a long time, especially on the existing mantras. The preservation of the mantra is passed down from generation to generation. Detailed and in-depth research is necessary to identify the symbols that decompose from the existing mantra verses.

In the coastal district of Jember, the use of mantra for a specific purpose in order to achieve a predetermined goal. Mantra in the culture of the coastal community of Jember district is believed to have mystical powers. People find it difficult to let go of their habit of using mantra. It is felt because the benefits are obtained. These mantras are classified into compassionate mantra and supernatural powers mantra. The following shows the results of mantra research that are relevant to this research.

Research conducted by Kami (2016) resulted in findings: first, the essential meaning that is reflected in local wisdom, in Oka's oral speech is love. The reality of the love inherent in the Wewewa community is depicted in Oka's oral speeches by greeting, expressing and accepting one another. Second, love as an identity, actually lives and has roots in the Wewena community from a long time ago, manifested in various forms of oral Oka, through respect for ancestors, leaders, hard work, gratitude, togetherness and kinship.

Based on these findings, it can be argued that these studies have similarities and differences with this study. Similarities from research conducted by Kami (2016) discuss the same thing, namely cultural symbols and discuss oral traditions together. In this study, the culture is thoroughly discussed. The difference is that the object is not Mantra, but Oka's spoken speech. The research analysis used did not use Roland Barthes' semiotics which discusses the meaning of symbols.

Mutia (2016) found that there are advantages and disadvantages to every woman, depending on how we react to them and still maintain self-confidence. Everyone does not need to be afraid of other people's opinions. Clean & Clear ad depicts semiotics beauty, it illustrates the meaning conveyed in the ad that a teenager who accepts herself according to what she has, besides that it also describes that women have various beauties, regardless of their physical characteristics. The similarity between this research and this research is using the semiotics theory, but there are differences in the material object.

Research conducted by Muhazetty (2017), the resulting findings are: first, the types of mantras: (1) business mantra, (2) supernatural powers mantra, (3) safety, (4) for attacks or punches, (5) strength, (6) white eel, (7) singgara tiger, (8) medication, (9) long lasting enom, (10) housekeeper, (11) compassion, (12) melting someone. Second, the function of the mantra: (1) penglaris, (2) safety, (3) immunity, (4) treatment, (5) immobilizing, (6) submission, (7) transforming oneself into a white eel, (8) staying young, (7) home security, (8) creature care, (9) avoiding danger, (10) compassion, not clapping one hand, (11) fighting enemies, (12) having super strength, (13) dignity, (14) body strength. Similarities with Muhazetty's research examining mantras, the difference is that Muhazetty only uses the Pragmatic approach while this research uses semiotics.

Research conducted by Lindayani (2018) resulted in findings of sea spells with various functions used by the Bajo tribe who inhabit Katela Island in West Muna district, Southeast Sulawesi in fishing activities in the sea. This research uses Derrida's theory of deconstruction. This research has similarities with this research, namely research with the material object of the spell. The difference is that this study uses a semiotic theory.

Furthermore, research conducted by Juanda (2018) with data sources of oral dialogue spoken by the Bugis community in Wajo Regency, South Sulawesi. Data were collected using participant observation methods. Retrieval of data with recording techniques. Furthermore, the data were analyzed based on the ethnographic communication approach. The results showed that the form of speech in the mappitu invitation was in the form of frozen. At the invitation of the inviting party, those who use the language of the Mappitu invitation genre are frozen using traditional clothing. Invited parties use day-to-day conversations. The mappitu genre is oral dialogue. Mappitu invitations in this study achieved the expected results because the guests of honor who were invited mappitually attended the wedding. This research has differences with this research. This research uses ethnographic theory. But this research uses semiotics theory. In addition, there are also differences, namely from the source of the data and the findings.

These studies will contribute and inspire this research in terms of enriching the theory, methods and techniques of data analysis.

Research with data sources of all coastal mantra in Jember district has never been carried out. The results of the search to the Regional Library, Jember State University, East Java Language Institute, did not find any research studies on various mantras of the coastal community of Jember Regency.

The focus of this research is (1) the meaning of the symbol of compassionate mantra in the socio-cultural context of the coastal community of Jember district, (2) the meaning of the magic mantra symbol in the socio-cultural context of the coastal community of Jember district.

The purposes of this research is to find and describe: (1) the meaning of the symbol of compassionate mantra in the socio-cultural context of coastal communities in Jember district, (2) the meaning of the magic mantra symbol in the socio-cultural context of the coastal community of Jember district.

## II. LYBRARY REVIEW

### A. *The Concept of Semiotic Theory*

#### ➤ *Roland Barthes Semiotics Concepts*

The Greek word, semeion is the origin of the term semiotics, which means sign. Thus, etymologically semiotics means the study of signs. The study of semiotics cannot be separated from signs, symbol rules and collective agreements that direct signs that have meaning. The sign in question also includes social and cultural phenomena that apply in the community. Pradopo (1995:119).

Semiotics is a science that explains about signs, a system of activities in the process of interpreting a sign. In the field of semiotics, events, objects, events and culture are also studied as human habituation to determine the sign, Eco (1979:6). The sign gives meaning that can be defined by our minds to something, whether objects, events or phenomena, symptoms and cultural activities themselves. This is a mutual agreement between the community. This agreement is a sign that is understood and understood together

The semiotic approach has a different system from other approaches. Especially in literary research, signs can be aesthetic, where this is described in structural communication and outside the text structure of literary works. From one sign can be interpreted with many perceptions and can have a broad meaning according to the level of repertoire of receptors when interpreting literary works.

In particular, Barthes (1968) distinguishes semiotic analysis into two types, verbal and non-verbal. Semiotic highlights on text components such as the title on a poster as the main object of semiotic analysis, while non-verbal speech forms focus on images that can be analyzed. These signs will later be divided into two levels of meaning, denotative and connotative. Denotative meaning is defined as something that people see on the surface and is not related to the context of culture, society, ideology (Bouzida, 2014). On the other hand, connotation is defined as something that describes the emotions and cultural values of the sign. Roland Barthes's

idea, which is widely known as "order of signification", is divided into denotative meaning (actual meaning according to the dictionary), and connotative meaning (meaning influenced by personal background and culture). From this, there is a difference between Barthes' theory and Saussure's theory, in which Barthes describes a deep relationship with the text and background that shapes humans personally, as well as culturally that is, the relationship between the agreement in the text and the agreement experienced by humans. This gives rise to different perspectives for the same sentence by different people.

At the initial level, a process produces denotative significance of stage one. Denotation is the literal meaning of a particular object or image. At the next level, the process relates signs to the complexity of cultural themes. The connotative meaning is the result of interpretation with different meaning processes for each individual due to different ethnic, age, strata, economic, and positional backgrounds.

Semiotics is specifically divided into three main sections: (1) semiotic syntax, the study of signifiers about their classification, in relation to other signs, and the ways in which they work together to carry out their functions. (2) Semantic semiotics, the study that highlights the relationship of signs with references and with the interpretations they produce; and (3) Pragmatic Semiotics, the study of signs which emphasizes the relationship between sign and sender and receiver. In mapping a meaning, Barthes develops a map of signs to see the meaning of the first level and the significance of the denotations and connotations of the second level that will be displayed.

Based on the Barthes map, it can be seen that the denotative sign (3) consists of a signifier (1) and a signified (2). However, at the same time, denotative markers are connotative markers (3). In other words, it is a material element: only if you recognize the sign of the "lion" (lion) will connotations such as self-respect, ferocity and courage become possible.

According to Barthes, connotative signs not only have additional meanings but also contain two denotative signs that underlie their existence. In fact, this is Barthes's contribution or important finding for the refinement of Saussure's semiology which stops at the denotative level. In more detail, linguistics basically distinguishes the level of expression and the level of content which are both connected by a relationship. Unity levels and these relationships form a system. Such a system exists in itself as a simple element of a second system that extends it. Referring to Hejemslev, Barthes argues that language can be articulated into two angles of articulation (Barthes, 1983, in Kurniawan, 2001: 67).



Fig 1 Meaning in Roland Barthes' semiotics

Source: Mythologies, Roland Barthes

#### ➤ *Denotative Concept*

The sign has a literal meaning that describes the definitive and literal meaning. The meaning is general and is the result of social consensus. These denotative signs do not contain myths and ideologies. The sign is a sign at the first level and only becomes the material for compiling connotative and mythological signs at the second level. This is explained (in Griffin, 2003:358) by stating that the meaning of the second level comes from the sign at the first level which turns into a connotation/myth marker.

#### ➤ *Concept of Connotation*

Connotation, according to Barthes' perspective, is a sign that already contains the user's subjective feelings or emotions and cultural values (Fiske, 1990). These signs are subjective and varied. This happens due to the influence of the individual context of its users, therefore it has a wide interpretation space. Connotation is manifested in the form of a variety of language styles that aim to uncover hidden meanings.

#### ➤ *Concept of Myth*

The meaning of myth varies. The term generally means people's traditional beliefs and regardless of facts. However, Barthes gives a different definition of the concept of myth in this general sense. Myth according to Barthes cannot be separated from the facts that are owned by society. Myth is a codification of meaning and social value as something natural through the naturalization process of connotative meaning so that it becomes a 'normal' and 'natural' hegemonic value. Myth naturally contains contradictions in it. On the one hand, myth is a cultural construction, but on the other hand it is considered a universal truth that has been established and generally accepted.

Myth, therefore, cannot be separated from the concept of ideology. This is explained by Volosinov (1973) who states that signs are related to ideology. In Barthes' thought, myths and ideologies are the result of naturalization of interpretations based on individual backgrounds. Thus, myths change certain worldviews into something that is indisputable naturally as God wills (Barker, 2000:74-75). Myth represents second order metalanguage or semiology.

According to Barthes, signs have a complex relationship with recycling, not just something plain and natural. In this realm, Barthes discusses myth. Myth, according to him, is a type of second-order semiotic system. Therefore, the semiotic study of the text cannot be separated from the context behind it. Furthermore, Hermawan argues, the study of the context of meaning becomes an interesting activity. That's because the difference in meaning that occurs from different backgrounds

and also semiotics will be able to explore a set of values (subtle) and the ideology behind which is implicit in the use of language from here semiotics can follow and explore the work of ideology.

Semiotics in exploring and discussing myth is explained by three kinds of elements, namely: signifier, signified, and sign. All three represent advanced semiotic systems or what is called second-level semiotics. This is a continuation of the first system, namely the second-level semiotic system (denotative/linguistic), which Barthes divides into form, concept, and signification.

In semiotics, myths can be in the form of short and meaningful solid expressions or also called maxims. Usually there is a new concept in the expression, from here so that multiple meanings emerge. At the first level, the expression has a denotative meaning, the meaning that appears according to the language expressed (as a form), this object is used as a reference (concept). At the second level, the object (concept) functions as a signifier that has meaning (signifier) and forms. Therefore, myth is nothing but a metalanguage. (Sunardi, 2002:110).

### III. RESEARCH METHODS

This type of research is qualitative, according to Creswell (1998:141), is an approach to exploring, understanding and understanding central issues. Qualitative research is a method used in research based on the philosophy of postpositivism, social reality is seen as something holistic, dynamic complex, meaningful and the existence of interactive social symptoms. The research approach used is phenomenology.

According to Creswell (2012:105) "A phenomenological study is a research study that seeks to describe the general meaning of a number of individuals to their various life experiences related to concepts or phenomena". Husserl as the Father of Phenomenology explained that phenomenology is a philosophical study that describes all areas of human experience. man experiences his life experience in a consciousness for him. (Husserl in Hasbiansyah, 2005:165). The theory used in this research is Rolland Barthes' semiotic theory.

The coastal community of Jember district as a source of data. Informants consist of members of the community who still have and preserve the mantra until now, both local community leaders who become a reference for social activities and ordinary citizens. The data source at the initial stage of entering the field will be selected by people who have high power and authority in terms of spells in social situations. This is in line with Kriyantono's (2007:154) statement that data collection techniques from informants include people selected on the basis of certain criteria made by researchers based on research objectives.

The data used in this research is a mantra text both in the form of oral speech results from interviews and from written texts provided by interesting data sources and supporting



aspects of mantra recitation which include (1) the meaning of the symbol of compassionate mantra in the socio-cultural context of the coastal community of Jember district, (2) the meaning of the magic mantra symbol in the socio-cultural context of the coastal community of Jember district. The forms of the data obtained are: (1) The form of the text is the original transcription text from the informant's record, and the written text that comes from the informant, (2) The form of the context is the data from the informant who has been determined in the form of information about the spell constellation, the sign that causes something which is interpreted or interpreted by the mantra giver. This data is a collection of information related to the symbolic meaning, use and value of the event when the spell is recited (Sugianto, 2016).

Collecting data in this study using direct observation techniques and using a semiotics approach with the object of research being non-participatory, that is the position of the researcher is outside the object being observed. Researchers are not involved in a participatory manner. This is done to see and listen to the speaker's direct pronunciation of the mantra to find the symbolic meaning of the spell text used by the speaker.

To obtain primary data directly in this study using an open interview technique, the identity of the informant or the information was not kept secret. This is to get information about the data in detail, both the substance, the meaning, and the cultural value of the informant's mantra. In addition, in-depth interviews were also conducted, namely direct questions and answers with sources based on a list of questions asked by the researcher as a guide to data sources.

The technical analysis uses semiotics theory. The existing mantra is read over and over again so that a connection can be found between the parts in the whole. Once found, then analyzed by semiotics. So that it can be seen visually. The data obtained will be combined with the results of interviews with informants who have explained in a representative manner about the mantra of the coastal community of Jember district.

The data validity technique in this study is used for scientific accountability. The validity test of this data was carried out using the FGD technique (Focus Group Discussion) and discussions with external auditors. This is done by getting the initial results. Then the final results were obtained from discussions with peers.

#### IV. RESULT OF THE RESEARCH

##### A. Analysis and discussion of the results

##### ➤ The meaning of symbol in Jaran Goyang Compassiate Mantra

Denotatively, Jaran Goyang consists of two words, namely jaran which means horse and rocking. The word shake based on the large Indonesian dictionary (KBBI, 2020) means swinging motion. Thus, Jaran Goyang denotatively is a horse that moves swinging. This horse movement can include head

nodding and turning as well as back and forth movements that are done repeatedly. However, taking into account the word contained in the Jaran Goyang mantra, Jaran Goyang refers more to the horse played in jaranan games and performances. This is indicated by the use of a whip and the location depicted in the mantra, namely in the background by swinging the whip around to whip it into the air.

This is in accordance with Lucik's statement in an interview (19-2-2020) which stated that various types of jaranan art are more commonly found in the southern area of Jember, which is not far from the coast, starting from Kencong, Gumukmas, Puger, Wuluhan and Ambulu sub-districts. In this area, the majority of the population is Javanese and Osing ethnic who come to look for their fortune in Jember by bringing the arts and culture of their origin. Although they have different forms and types, the art of jaranan (Kuda Lumping) has similarities in terms of the use of a horse made from woven bamboo and a whip. Furthermore, Jaran Goyang as a mantra does not only refer to jaranan as a performance art as a source of symbolic idioms. In this mantra, the idiom Jaran Goyang has a certain symbolic meaning.

This is closely related to the view that Javanese man cannot let go of his life by using symbols. Suharto (2018) states that the idioms contained in the jaranan have symbolic elements and traditional concepts of religions in Java, both Hinduism, Buddhism and Islam, which color the cultural and spiritual views of the Javanese. Thus, the cultural conceptions and spiritual beliefs of the Javanese people are expressed in symbols in their daily life.

##### Mantra Jaran Goyang

*Sun amatek ajiku jaran  
goyang.  
Tak goyang ing **tengah  
latar, cemetiku sodo  
lanang***

##### Jaran Goyang mantra

*I use my talisman Jaran  
Goyang  
I shake up at the center of my  
home yard  
My gun is stickman*

(Lucik, 19-2-2020)

The mantra, has three objects of symbolic meaning. The three objects are whip, stick and background. These three objects not only have denotative meanings but also symbolic meanings which are interrelated. Cemeti stated that the tools, the material sticks and the background represent a place united in symbolic unity. The whip symbolically is a means of driving force. While the stick has a divine meaning. While the background is a place that symbolizes the center of the open world which has supernatural strength. Semiotically, the setting is an open ground and is often used by street players to hold shows by summoning supernatural powers by rotating and slashing whips into the air. Field conditions facilitate the process of summoning magical powers that are in the four corners of the wind. Jujuk, the jaranan pawang at Gumukmas Kencong in an interview (13-09-2019) stated that the game of jaranan will be played more freely in the open because it requires space to swing the whip into the air as a means of

gathering magical powers so that the desired player can be possessed and pulseed.

Natural objects are interpreted metaphorically. The strength of the barrier is likened to a force as big and strong as mountains, sea and waves. This power is countered by the power of the sodo lanang which is able to destroy and eliminate this power. Besides that, the repetition of an action which is stated as tak sabetake, which means to whip, has different verb objects, namely natural and human objects. But both have the power to block them. This means that the action is aimed at destroying the obstacles and obstacles facing the spell owner.

In a connotative way, the spell jaran goyang has a broader meaning than what the spell caster reads. This means that implicitly there is a deeper meaning than the literal meaning as written in the mantra. The intention is as implied in the 7th line of the mantra, which is expressed in a repeated declarative speech action pattern in lines 5 and 6 which states the action of destroying a large barrier between the speaker and the woman who is the object of the mantra. This pattern states the actions taken by the speakers, namely slashing the sodo lanang whip which has incomparable power. Thus, the real meaning of the speaker's statement is to subdue the forces that prevent him or her from getting the love of the object of the spell.

The use of directive speech acts which states control over the female self as the object of the spell, the implication in the Jaran Goyang mantra, intends to make the object of the spell submit, the Jaran Goyang mantra is very popular in the Coastal area of Jember Regency, some people still use it as a tool to subdue the target object. Becoming more respected, more authoritative and other is shown in the object so that it obeys the speakers.

According to Lucik (19-2-2021), this mantra can give rise to the impression that the subject of the spell is making it up and cannot be trusted to the listener. First, it is because listeners think that whip is capable of destroying mountains and drying up the oceans. Second, the listener considers that the object does not have the capacity it claims to be. A speaker's statement that he can destroy a mountain with a whip can give the impression that a speaker exists because he does not directly express his meaning in direct language but through the symbolic means that are already available in society in the form of parables.

According to myth, the Jaran Goyang spell is like aji in a spell. If the mantra is recited, the weapon called the sodo lanang has extraordinary powers. Lines 5 to 6 indicate that the speaker thinks that the possibility of rejection by the woman will be able to be removed, no matter how big the obstacle is. Another assumption in this mantra is that women may reject it. This assumption cannot be separated from the identity of the speakers who use Javanese and believe in the power of Sodo Lanang. Sodo Lanang in the belief of the Javanese people, including those living on the coast, refers to the Jamus Kalimosodo weapon (Wiwoho, 1998:13).

Based on this, the meaning of the Jaran Goyang mantra is to declare the domination of the speaker's status and to subdue women as the object of the mantra. By breaking down barriers in the form of differences in status and self-image that are deemed ineligible, speakers intend to remove the viewpoint that a relationship is determined by a person's social status and position. This is achieved by using symbols built on the basis of acceptance of the coastal community of Jember for the divine power of the syahadat sentence and the Javanese view of keblat papat limo pancer.

➤ *The meaning of symbol in Aji Lembu Sekilan supernatural powers mantra*

Supernatural powers, especially for Javanese and Madurese people who think that the golden age of the kingdom in Java occurred during the Majapahit era, cannot be separated from its connection with power. This was stated by Sartono in Kartodirjo. 1984. that the concept of Javanese charismatic leadership has a denotative meaning. Furthermore, Sartono explained that the Javanese concept of power has four dimensions in accordance with the concepts in wayang namely sakti mandraguna, mukti-wibawa. Mandraguna relates to skills, abilities and skills in one or several fields. Meanwhile, mukti means having a prosperous and dignified position which means a respected and influential position.

This is a natural thing if many Javanese consciously study and practice certain knowledge which aims to obtain kasekten because this is related to the position and position of a person socio-cultural in society. One of the mantras that is believed to bring supernatural powers to the caster is the Lembu Sekilan spell. This spell is a spell used to gain immunity from all types of weapons and bullets. This mantra, according to a number of coastal communities in Jember, was a mantra that was widely used by freedom fighters against the Dutch and Japanese colonialists to gain independence. In this connection, symbolically the supernatural powers obtained through the Lembu Sekilan mantra represent the idea of nationalism. (Sahrul, 13-01-2021)

*Lembu Sekilan Mantra*

*Ingsun amatek ajiku si  
Lembu Sekilan,  
Rosulku lungguh, Brahim  
nginep babahan,  
Kep karekep barukut  
kinemulan*

*Wesi kuning, wesi  
mekangkang,*

*Ora nedhasi bedil pepet  
mriyem buntu  
(Sahrul, 13-1-2020)*

*Lembu Sekilan mantra*

*I use my talisman si  
Lembu Sekilan  
My prophet sit down,  
Ibrohim stay with me  
Hugged tightly with a  
blanket*

*Yellow iron, supine iron,*

*The whole guns does not  
work, the cannon  
jammed, gunnery is  
deadlocked*

The use of this mantra vocabulary that refers to religious terms is still used, namely by mentioning the prophet Abraham and the Prophet who refers to the Prophet Muhammad and Allah, namely God. Apart from that, this mantra also uses words that indicate posture and body position and actions, namely *langat* which means sitting down, staying on a *bebahan* which means staying overnight and laying down, *mekangkang* which can be interpreted as fully extending the legs. (Sahrul, 13-01-2021)

That mantra, denotatively uses vocabulary that indicates the type of weaponry and materials or ammunition. This can be seen in the word *gun* which means rifle. The rifle is a long-barreled weapon and is different from a gun with a short barrel. However, in Javanese and Madurese traditional societies, these two objects are called rifles, namely bullets. Besides the rifle, it was also declared *meriem*. In Indonesian it is called a cannon, a weapon capable of throwing large bullets. (Sahrul, 13-01-2021)

Dealing with the context of individual interests, symbolically the supernatural powers in the *Lembu Sekilan* mantra above represent the four dimensions of magic in Sartono's view, namely *sakti mandraguna mukti wibawa*. Thus, in a connotative way, this magic is a means of strengthening the speaker's personal cultural position. The *Lembu Sekilan* mantra can be interpreted as that anyone who wants to be unsuccessful with a weapon, survives the attack of any sharp weapon. The *sekilan* ox spell can be used as a shield to ward off all of this.

According to Sahrul (13 01-2021), it can be seen in the expression *kep karekep baru kinemulan wesi kuning* which means covered with iron all over the body and has the connotation of being protected from all kinds of attacks from outside. A defense that cannot be penetrated by anything, even a rifle. Myth is a process of naturalization of meaning based on the social, cultural and religious values possessed by a particular society. The naturalization process of this meaning makes myth hegemonic and has a certain ideology. Mantra as a form of expression that develops in traditional societies, cannot be separated from the values possessed by the community. The meaning and acceptance of the society for the mantra is based on the society's acceptance of these values. The distance and alienation of the meaning of the mantra are overcome by the attachment of values that have been agreed upon by the community so that the mantra can be accepted as normal.

From a mythical point of view, the Mantra *Lembu Sekilan* uses the power of Prophet Ibrahim. The prophet carrying the teachings of tawhid who has descendants of the prophets as well. It is believed that Prophet Ibrahim was the ancestor of the prophets, believed to be very close to Allah, his strength was manifested when the king of Namrud was burned alive at that time. Hereby everyone who wishes to be defenseless with weapons, survives the attacks of any sharp weapon. The *sekilan* ox spell can be used as a shield against it all. (Sahrul, 13-01-20)

The myth in the above mantra was built on the basis of people's belief in the power and miracles possessed by the Prophet, especially Abraham. This belief is general in nature as the basis for the community's faith, but in the mantra above the community belief is used specifically and disguised as the source and legitimacy of the mantra speaker personal power.

## V. CONCLUSION

### ➤ Conclusion

A compassionate mantra is a kind of bowing spell, which is a spell used to make people submit to others. In addition, this mantra is a spell of affection to hook someone's heart that is desired, used by the opposite sex, for example, by a man to a woman he loves or vice versa with the intention of cultivating and making other people fall in love and affectionate. In addition, it is used by the community for processes to gain authority. and destroy feelings of hatred.

Meaning of symbols in this compassionate mantra is a literary product that uses words that are believed to have spiritual magic power by the speakers. A compassionate mantra is a genre of speech that has norms or rules when speaking with a specific purpose. A speaker's goal cannot be separated from the context that is the basis for the formulation of goals culturally. Speakers who want others to submit to him then that goal will be formulated in the speaker to get someone's submission, the formulation of these goals will be influenced by the cultural background of the speaker.

The mantra of pacification of the coast of Jember district uses a source of religious knowledge and community traditions in the form of using vocabulary as well as activities and actions as the basis for forming a speaker's mythology to conquer objects. The speaker presents himself in a mantra through the word *insun*, which seeks to subdue the object known as the word *siro*. In general, speakers believe that they have personal qualities equal to those of the prophets, puppet characters, and the supernatural powers of the ancestors. This leaves the object with no other choice but to accept and submit to the speaker. In the process of speaking, the speakers cannot be separated from the context behind the culture and life of the speakers. The aim of compassionate mantra is to subdue objects. Mantra narrative is carried out using the kind of spoken language which is characterized by the direct presence of the speaker in the text, the use of sound and rhyme patterns, and the repetition of words or lines.

The meaning of symbols contained in supernatural powers mantra uses a lot of symbols of natural forces, Javanese mystical spiritual and magical powers that can be used to defeat other parties so that it can be said that speech partners are losing even though they are not in visible conditions. The supernatural powers mantra is one of the mantras passed down orally to people who are considered compatible in receiving the mantra, because not everyone can be considered to be able to receive it. The mantra is read in a sacred, wise and passionate situation, with the aim of submitting and defeating the opponent. The mantra is spoken using words that are believed to have spiritual magic power by the speaker so that in the process of reciting it assumes a power

relation between the speaker and the object of the mantra. The speaker believes that what he thinks and wants when reciting a mantra will be affected by the mantra he is reading.

The supernatural powers mantra is prepared by utilizing vocabulary from the realm of Javanese-Madurese and Islamic traditions. The words and phrases are arranged to form symbols and mythology as a means of expressing the supernatural powers and magical powers possessed by speakers. The mantra uses various types of speech acts, but most of them use declarative speech acts that allow the speaker to change the condition of the object of the mantra.

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