

Analysis of the Meaning of *Mantra Ajian Jaran Goyang*

(Riffaterre semiotic study)

Yanti Sariasih

Indonesian Language and Literature Education
STKIP Nurul Huda Sukaraja OKU Timur
Palembang, Indonesia
yanti_sariasih@yahoo.com

Agus Yulianto

Indonesian Language and Literature Education
Postgraduate Program of Yogyakarta State University
Yogyakarta, Indonesia
agusbe808@gmail.com

Abstract—Indonesia's wealth in the field of literature is abundant in both oral and literary literature. One of them is *mantra* which synonymous with myth, mysticism, and various magical things. One of the spells that are most familiar to people in Indonesia is the *mantra* "*Ajian Jaran Goyang*". This study aims to describe and express the meaning of the *mantra* "*Ajian Jaran Goyang*" through heuristic and hermeneutic readings. Theoretically this research aims to contribute thought and knowledge about the meaning of the "*Jaran Goyang*" dimension. The object of this research is the *mantra* "*Ajian Jaran Goyang*". The method used in this research is descriptive method. The results of the research showed that the verses used in this *mantra* are believed to attract the heart of someone addressed to that person. This *mantra* emphasizes supernatural elements because this teaching is believed to have existed since the days of animism. Conclusions from this study that the *mantra* "*Ajian Jaran Goyang*" is part of oral literary works that are believed to have supernatural powers and their existence has a special place in some societies that believe in supernatural things.

Keywords—*spells of compassion; oral literature; semiotics*

I. INTRODUCTION

Literary work is a work of art that uses language as its medium. In addition, literary work is an abstraction from an experience, thought, feeling both real and imaginary, which is decapitated and reunited with the perceptions and expertise of artists (writers) and presented through a media. The term literature in Indonesian comes from the Sanskrit language; the root of the *sas* word usually shows the tools, means. So literature can mean tools for teaching, instruction books, instruction or teaching books whereas the prefix *su* means beautiful, good, so that literature can be compared to writing [1]. Literature is a means to convey certain goals, such as values or teachings to readers. Literature can also be used to convey an idea or thought related to something that is happening, one of the things about nature and the environment [2].

In Indonesia almost every region has a characteristic about literature both written literature and oral literature. Literature passed down through generations from generation to generation is oral literature. the existence of oral literature in

Indonesia has existed for a long time [3]. With artistic language, containing mystical meanings and using high creative power, people still use oral literature for certain purposes, such as those found in the traditional ceremonies that are still encountered today. One type of oral literature known is *mantra*, spells is still believed and maintained by several people in the community [4].

A *Mantra* is a literary work that has existed for a long time, including spells of oral literature. *Mantra* is usually used for various purposes, for example to treat various diseases, protect themselves from the evil influences of ghosts, and to increase one's attractiveness [5]. These spells are usually passed down or passed down from generation to generation or only chosen people [4]. Judging from its contents, spells are divided into several types, namely forgiveness spells, curse spells, blessing spells at certain ceremonies, medicine spells, spells to gain immunity or strength, spells to get loving power, sweeteners, or enthusiasts, and spells for cause hatred. One of the famous *mantras* is a loving spell. Compassionate *mantra* is a social function and as a projection system for the desires of the speakers of the community [4]. In its reader, *mantra* is one of the religious and sacred activities that have certain terms and methods that are carried out so that the goal is achieved. All of these conditions and methods are supporting aspects of *mantra* reading that have been determined by the shaman or the handler.

In this study, researchers took the *Mantra* "*Ajian Jaran Goyang*" which is a spell of spell and this *mantra* is also very popular among the people of Indonesia. Researchers' interest in analyzing this compassion spell is that some Indonesians still believe in the efficacy of this compassion spell [4]. People also still believe that by using or implementing this *mantra*, everyone will like it or will be happy to see people using this *mantra*. The formulation of the problem in this study is how the meaning of the *mantra* of compassion is based on the study of semiotic references. The benefits of this study are expected to add to the repertoire of science, especially in oral literature research so that it can be used as material for further study in the realm of literary research.

II. LITERATURE REVIEW

A. Definition of Mantra

Literature in the form of spells is still believed and maintained by some people in the community [4]. *Mantra* is a speech or saying that has supernatural powers (for example, it can heal, bring harm, etc.). In addition, *mantras* have other definitions, namely the wording of poetry (such as rhyme and rhythm) which is considered to contain occult powers, usually spoken by a shaman or handler to match other magical powers [4]. *Mantra* is a literary work that has existed for a long time, including spells of oral literature [6]. *Mantra* is a word or sentence that has magical powers spoken in rhythmic language. From each diction chosen in the spell will bring out the supernatural power of the sound energy contained in it. Besides, spells or mantras are words of literature which contain knowledge, mysticism, secrets and purity. Based on some of the opinions above, it can be concluded that what is meant by spells is words, sayings or pronunciations that are spoken in rhythmic language and have supernatural powers [7].

A *mantra* is generally passed down from generation to generation and is anonymous. Spell possession is usually only passed on to the person chosen. There are many types of spells based on their contents. Divide it into several types of spells: forgiveness spells, curse spells, blessing spells at certain ceremonies, medicine spells, spells to gain immunity or strength, spells to get loving power, sweeteners, or enthusiasts, and spells to incite hatred [4]. Referring Nurjamilah based on the existence of spells having the following functions [4]:

- As a medium to demonstrate ability, in addition to carrying out his duties as a facilitator for chanting, a dukun or pawang also has the opportunity to actualize himself through the *mantra* he reads.
- As a medium to disseminate religion.
- As a medium for channeling hobbies.
- As a medium to make a living.
- As a medium for lighting.

whereas Nurjamilah the spell function for the community is [4]:

- As a religion for some people, in general the *mantra* is in the form
- Requests to God are the main religious functions.
- As an education, for example a *mantra* that contains requests to God and spells for plants. The *mantra* provides education to the community that humans must be obedient, grateful, begging God the Creator, to maintain, regulate nature including animals and plants that are the source of life.
- Charms function economically.
- *Mantra* functions for self-expression.

B. Mantra Pengasih

One of the most famous spells is a loving spell. the word "*Pengasih*" comes from the word "*asih*" in Javanese has the meaning of love [4], "*Mantra Pengasih*" are things that are believed to have the power to help someone be liked or loved by others. Reference to Adi "*Mantra Pengasih*" have a function to cause love and have a power that can change or cause a person's love [8]. This "*Mantra Pengasih*" is usually associated with supernatural powers beyond ordinary human reasoning. this is usually done by the handler or shaman for a specific purpose.

One of the "*Mantra Pengasih*" is the *Ajian Jaran Goyang* and *Semar Mesem* [9]. The spells of *Ajian Jaran Goyang* and *Ajian Semar Mesem* are originally merely mere teachings of mercy, but later this *mantra* is used as a spell or a change of use from its original function to attract the opposite sex [4]. This "*Mantra Pengasih*" is usually derived by learning. Someone who wants to be loved by many people, then he will look for people who have a "*Mantra Pengasih*" and ask him to be practiced. In carrying out their intentions, the abuser pronounces a *mantra* that will make it look more attractive if viewed by others.

C. Relevant Research

Research conducted by Nurjamilah with the title *Mantra pengasih: telaah struktur, konteks penuturan, fungsi, dan proses pewarisannya* published in the journal *Riksa Bahasa*, Volume 1, Nomor 2, November 2015. the results of the study showed that the spelling of the spell text was analyzed from the syntactic formula in the form of sentence structure, sound formula, rhythm formula. The syntactic formula is version (s-p) and there is a rhythm that results from asonance and alliteration.

III. METHOD

This study uses the Riffaterre semiotic approach. Riffaterre's semiotic approach is used to find meaning. Michael Riffaterre in his book entitled *Semiotics of Poetry*, argues that there are four things that must be considered in understanding and interpreting a poem [10]. Riffaterre points out four things, namely the lack of expression in poetry, heuristic and hermeneutic readings, matrices, models, and variants, hipograms: intertextual relationships. this paper only refers to heuristic and hermeneutic readings.

Heuristic readings are readings based on language systems and conventions. Given that language has a referential meaning, then to capture meaning, the reader must have linguistic competence. Heuristic reading, basically an interpretation of the first stage, which moves from the beginning to the end of the literary text, from top to bottom following a syntagmatic sequence [10]. The second stage of reading is called hermeneutic or retroactive reading. This reading is based on literary conventions. At this stage, the reader can explain the meaning of literary works based on the first interpretation. From the results of the first reading, the reader must move further to get the unity of meaning. The data of this paper is a loving *mantra*, *Ajian Jaran Goyang*.

IV. FINDINGS AND DISCUSSION

A. Analysis of the Meaning of Mantra "Ajian Jaran Goyang" (Semiotic Riffaterre Study)

The spells of *Ajian Jaran Goyang* and *Ajian Semar Mesem* are originally merely mere teachings of mercy, but later on this *mantra* is used as a pellet spell or transferring from the initial function to attract the opposite sex [9]. For most people on the island of Java, *Ajian Jaran Goyang* is very popular. Analysis of *Ajian Jaran Goyang* spells. In most Javanese communities, the *Ajian Jaran Goyang mantra* is very popular. The sound of the *Ajian Jaran Goyang mantra* is as seen in table 1.

TABLE I. MANTRA AJIAN JARAN GOYANG

Mantra Ajian Jaran Goyang	
Javanese language	Meaning
<i>Niat ingsun amatek ajiku si jaran goyang</i>	My intention is to read / use the <i>Jaran Goyang Ajian</i>
<i>Tak goyang neng tengah latar, cemetiku sodo lanang</i>	I shake in the middle of the field, whip named sodo lanang
<i>Upet upet ku lewe benang</i>	The sponge rope is more than just a thread
<i>Tak sabetake gunung jugrug watu gempur</i>	My mountain whip will collapse and the rock will be smashed to pieces
<i>Tak sabetake segoro asat</i>	I whip (sabet) sea water will dry immediately
<i>Tak sebatate ombak gedhe sirep</i>	I whipped (sabet) the big waves instantly narrowed
<i>Tak sabetake neng atine si jabang bayi (nama orang yang dituju)</i>	I whipped (heart) into the heart into someone named (the name of the person)
<i>Pet sido edan ora sido edan</i>	Suddenly stressful and not stressful
<i>Sido gendeng ora sido gendeng</i>	So crazy but not crazy
<i>Ora mari mari yen ora ingsung seng nambani</i>	Will not heal if it is not me who treats (cure it)

B. Discussion

1) *Heuristic reading*: Heuristic reading is a reading of literary works based on linguistic systems [10]. In the *mantra* there are several elements of these elements namely the title element, the opening element, the element of intention, the element of suggestion, the element of purpose, and the closing elements. In terms of language, spells usually use special languages that are difficult to understand. Occasionally, the shaman or the handler himself does not understand the true meaning of the spell he reads; he only understands when the *mantra* is read and what is the purpose.

Following are the results of reading Heuristic *Ajian Jaran Goyang* spells. This *mantra* has the element of the title *Ajian Jaran Goyang*. This *mantra* is included in a spell of compassion with the aim of attracting the opposite sex. "*Jaran Goyang*" has its own meaning. *Jaran* which means *Horse* and the word *Goyang* which means move your limbs or shake. So, openly this teaching means a horse that sways or a horse that shakes the limbs.

First line *niat ingsun amatek ajiku si jaran goyang* (My intention is to read / use the *Ajian Jaran Goyang*) systematically *niat ingsun* (intention) Is a will (desire in heart) to do something. In the word *ametek ajiku si jaran goyang*

(reading / using the *Ajian Jaran Goyang*) is a desire to read a *mantra* called *Ajian Jaran Goyang*. The second line *Tak goyang neng tengah latar, cemetiku sodo lanang*. (I shake it in the middle of the field, *cemetiku* (whip) named *sodo lanang*. Explaining that the spell was shaken in the field with a whip named *sodo lanang*. The third line *upet-ipetku lawe benang* (The string is more than just a thread). In this third row there is a connection with the second row, whip used to whip is made of special threads.

Fourth row *Tak sabetake gunung jugrug watu gempur* (I whip the mountain will collapse and the rock will be smashed to pieces). This line explains that the whip used can destroy mountains to pieces. This shows the greatness of the whip. Fifth row *Tak sabetake segoro asat* (I whip the sea water will dry immediately). The sixth line *tak sabet ne ombak sidrep*(if I whip the big waves will immediately shrink). In the fifth and sixth rows is a confirmation of the fourth line that shows the greatness of the whip. The seventh line does not use the *atine si jabang bayi* (the name of the person) (I am a whip (*sabet*) to *si jabang bayi* (the name of the person) this line explains that the whip on the heart doesn't like us. The next line is at the eighth line *Pet sido edan ora sido edan* (*Pet* (suddenly) stress does not become stressed) The ninth line *Pet sido edan ora sido edan* (So crazy but not crazy). The tenth line *Ora mari mari yen ora ingsung seng nambani* (It won't heal if it's not me who treats it (cure it).

Overall, based on the description above, literally this *ajian* means a horse that sways or a horse that shakes its limbs. This is because it is whipped or flogged by a master from that line. Where the whip is very powerful is made of unusual or unseen yarn. Its magic can make the mountain break into pieces, the sea water is dry and the big waves instantly shrink, if it is whipped into the heart of the person being addressed, the person will suddenly get stressed, crazy and can only be said by the master holding the whip or whip

2) *Hermeneutic reading*: Hermeneutic reading is done after a poem has been read based on heuristic reading [10]. Hermeneutic reading is a reading based on literary conventions. That is, a poem is interpreted through word understanding from the connotative meaning and the unsustainable expression that is deliberately done by the poet. This hermeneutic reading makes a poem understand its meaning as a whole.

Jaran Goyang mantra, the word *Jaran* which means the horse is an unbeatable symbol of strength. This is taken from the nature of the horse that is agile, fast, strong, strong, and tough. This is in harmony with the meaning that will arise in the poem or *mantra*. Meanwhile, the word *Goyang* which means moving or moving a member of the body is a picture if *Jaran* or *Horse* is moving his limbs or running so that nothing can stop it, and literally shake interpreting the ritual movement that will be done when using the spell. The next line is *niat ingsun* (intention of my servant/me) *ametek* (read/use) *ajiku si jaran goyang* (*ajian jaran goyang*). Intention is a will (desire in the heart) to do something, this part is the opening part of the *mantra*.

The sound from the next line is *Tak goyang neng tengah latar cemetiku sodo lanang*, means I shake it in the middle of the field (terraces/terraces of the house), *cemetiku* (my whip) called *Sodo Lanang*. The word *Goyang* is part of the ritual movement that will be done when using a spell so it is appropriate to associate with the next word, *Tak goyang neng tengah latar*. The word *neng tengah latar* (in the middle of the field or yard) the ritual movement of the *mantra* user is done in the field like a horse or *Jaran* running in the middle of the field. While *cemetiku sodo lanang* is a form of the *ajian* or *mantra*. *Cemeti* can be interpreted as a whip is a tool to disarm animals in the form of a rope woven from plant fibers, threads or skin tied to a stalk. When examined "whip" or whip is an object that can be used to harm, order or rule to animals so that they become very obedient when whipped. If it is associated with the word *Jaran* (Horse / animal) and *cemeti* (whip) there will be a connection. logically the *jaran*/horse animal will obey its master when it is whipped and this is the goal of the *mantra* that if someone recites the *mantra* it will obey the one who spells it

The next line *Upet upet ku lewe benang* means that the string rope is more than just thread. In this line is a confirmation of the previous line which describes the origin of the meaning of whip that can be used to make anything obedient. After knowing the meaning of the whip, its implementation in its powers such as *tak sabetake gunung jugrug watu gempur, tak sabetake segoro asat, tak sabetake ombak gedhe sirep*. I whipped (sabet, threw a whip but the bottom end was still held) the mountains were broken rocks broke into pieces, I whipped the ocean water (dry ocean) dry, I whipped in the middle of the waves the waves broke. When it is read with Hermetic, the words are "Hyperbola", this is very interesting, such as *gunung jugrug watu gempur* (the mountain is destroyed, the rocks are broken into pieces), *Segoro Asat* (the water in the sea dries immediately), *ombak gedhe sirep* (big waves will become small). The use of classical language makes the spell user confident that the *mantra* can be useful according to their wishes.

The seventh to ninth line which reads does not use the *tak sabetake neng atine si jabang bayi*, means that I will put in someone's heart in the reading of Hermetic "Whip" which, as in the previous analysis, is that an object can be used to hurt, instruct or command animals so that they become very obedient when they are whipped or whipped. It can be analyzed that if the whip is slammed into the heart of the person being addressed, the person will only obey the spell reader.

Next line *pet edan ora sido edan, Gendeng ora diso gendeng. pet (secara tiba-tiba) gila (stress/depresi) tapi tidak jadi gila, gila tidak jadi gila*. That person will always look for people to spell it, if they don't meet then that person can go crazy. This *mantra* closes with the phrase *ora mari-mari yen*

ora insung seng nambani meaning that it will not recover if it is not me who treats it. This means that the one who gets the spell will look for the person who spells it and that is the purpose of the person who spells it. In the closing sentence this *mantra* becomes an affirmation that the intended person will be crazy and the person who uses this *mantra* is the medicine.

V. CONCLUSION

Mantra is an old form of poetry. In Indonesia the *mantra* is very tightened with mystical elements. the most famous *mantra* is a loving spell. One of the best spells is *Ajaran Jaran Goyang*. This *Ajian Jaran Goyang mantra* means that a horse is rocking or a horse that shakes its limbs. from the element of language used, it is figurative that the horse (*jaran*) will obey its master (the one who whips the horse). it can be said that the whip or whip is very powerful made of unusual threads or has supernatural elements.

Its magic can be likened to being able to make the mountain shattered into pieces, the sea water is dry and the big waves instantly shrink and if it is whipped into the heart of the intended person then the person will suddenly get stressed, crazy and can only be healed by the master holding the whip or the whip, the purpose of the *mantra* is to make the intended person become crazy about the person who spells it and the person who uses this *mantra* is the medicine.

REFERENCES

- [1] P.S. Brahmana, Sastra sebagai sebuah disiplin ilmu. LOGAT Journal Ilmiah Bahasa dan Sastra, vol. 4(2), pp. 116-121, 2008.
- [2] W. Wiyatmi. Kritik sastra Indonesia: feminisme, ekoritisisme dan new historisme. Yogyakarta: Penerbit Interlude, 2015.
- [3] A. Semi, Anatomi sastra. Padang: Angkasa Raya, 1988.
- [4] A.S. Nurjamilah, Mantra pengasih: telaah struktur, konteks penuturan, fungsi, dan proses pewarisan. Riksa Bahasa, vol. 1(2), pp. 123-131, 2015.
- [5] M. Esten, Sastra jalur kedua. Padang: Angkasa Raya, 1988.
- [6] Z.A. Aliana, Sastra lisan bahasa Melayu Belitung. Jakarta: Pusat Pembinaan dan Pengembangan Bahasa Departemen Pendidikan dan Kebudayaan, 1992.
- [7] D. Dzulkiridin, Kepemimpinan mareje dalam masyarakat adat Semende dan kesesuaiannya dengan kepemimpinan- kepemimpinan dalam Islam. Palembang: Pustaka Aulia, 2001.
- [8] F.K. Adi, Kajian filologi dan analisis mantra dalam Serat Piwulang Sunan Kalijaga. Yogyakarta: Universitas Negeri Yogyakarta, 2013.
- [9] A. Semi, "Mantra pengasihajian jaran goyang danajian semar mesem" 2017. [Online]. Retrived from: <http://www.ambau.id/2017/10/mantra-pengasihajian-ajian-jaran-goyang.html>. access on 2018, 10 Sep 15.
- [10] R. Ratih, Teori dan aplikasi semiotik Michael Riffaterre. Yogyakarta: Pustaka Pelajar, 2016.