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**Mantra in Wariga Dalem, Balinese Traditional Therapy: A Linguistic Anthropology Study**

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**ABSTRACT**

*Mantra in wariga dalem* is a Balinese traditional therapeutic in the form of free poetry and lyrical prose and has magical powers, using Balinese script and regional languages that have been inherited from ancestors. It is not enough to memorize them but must be accompanied by mystical practices to take advantage of magical powers. This study discusses the form of language or structure, function, meaning, and cultural values in the *mantra in wariga dalem*. Based on the phenomenon studied, namely *mantra in wariga dalem*, this research is classified as qualitative research, to reflect on and understand the reality and phenomena of language as they are. Therefore, this research is descriptive which includes the speech incidents in the *mantra in wariga dalem*. The method used to collect the required data is the literature study method, the observation method, the interview method, and the listening and proficient method. The structure of the *mantra in wariga dalem* studied is macrostructure, superstructure, and microstructure *mantra in wariga dalem* has an informational function, an expressive function, a directive function, aesthetic function, a fatigue function, and a magical function. This text has a conceptual meaning and an associative meaning. The values contained in it are cultural values that are influenced by the teachings of Hinduism, namely the presence of elements of Balinese script, Old Javanese, Balinese, and Sanskrit.

**Introduction**

The word mantra comes from Sanskrit, it can mean sacred text, secret text, mantra (Macdonell, 1979). According to Padoux (1990), the word mantra comes from the root word man (V man) which means "to think", and the word tra which means

"tool" so that the word mantra means "tool of thought". The word mantra, Old Javanese means 'sacred text', 'prayer', 'magical formula' which is very sacred or magical' (Zoetmulder, 2000). In Tantrism, the mantra is often called dharani (dharana) (Setyawati, 2006). Sometimes mantras can also contain challenges or curses against a magical power and can also contain persuasion so that the magical power does not do harm. Wariga discussed the circulation of the solar system, the moon and other celestial bodies that are considered to have an influence in human life, as well as in the implementation of yajna for the Hindu community in Bali. However, after investigating, the content of wariga dalem is about Balinese traditional medicine, including the mantras contained in wariga dalem, which is about traditional Balinese healing mantras.

*Mantra in wariga dalem* is a traditional Balinese healing prayer discourse which mostly includes the treatment of internal diseases. This mantra takes the form of free poetry and lyrical prose with the potential to have magical powers. This mantra utilizes the local language, namely Kawi-Balinese, which is written in Balinese script, based on beliefs that have been passed down by Balinese ancestors. The use of Balinese script in this mantra adds magical power to the mantra because Balinese script is believed to be symbolic of God Almighty. In order for his magical powers to be utilized, this spell is not sufficient to memorize, but must be accompanied by mystical practice.

The peculiarities and uniqueness of *mantra in wariga dalem* to be studied are: (1) *mantra in wariga dalem* is a traditional product that has a sacred element so that it is not usually discussed in everyday life, so it tends to be forgotten because it lives in a marginal traditional community. *Mantra in wariga dalem* is a sacred prayer that contains magic and supernatural powers so it is challenging to research. The sacredness of the mantra in the *wariga dalem* text is also due to the fact that this text is written on palm leaves in Balinese script. For the Balinese people lontar is a sacred text because it is written in Balinese script which is believed to be the stana of the Gods. People usually read the lontar in Balinese traditional clothes, and accompanied by canang, incense and water. Mantra is usually not read openly in public, because it is believed to eliminate the efficacy and magic of a mantra; (2) The form or lingual structure of *mantra in wariga dalem*, whether at the phonological (sound), morphological (word) or syntactic (sentence) level, is different from the lingual form or structure of formal or everyday Balinese language; (3) there is a combination of Old Javanese, Sanskrit and Balinese in *mantra in wariga dalem*, which forms a unity of meaning (4) the functions, meanings and cultural values contained in *mantra in wariga dalem* reflect the Balinese cultural context, both individual and social; (5) research on mantra as the strength of past traditions in Bali previously focused more on the text, without much involvement in the context.

*Mantra in wariga dalem* as a literary text, because it uses language as the medium and has a sign system that has meaning. Ratna (2006) says that by means of signs, the process of human life becomes more efficient. By means of signs, humans can

communicate with each other, even with creatures outside of themselves. Therefore, *mantra* in *wariga dalem* as an old type of poetry is interesting to study from the semiotic aspect. Mantra is a literary work, namely oral literature and in the mantra there are many signs, both in the form of icons, indexes, and symbols that can be studied through semiotic theory.

Research on mantras is mostly done, as in Minangkabau, it has been done by previous researchers, such as: Medan (1964); Bakar (1981); Junus (1983), *Tawa*. Fajri Usman (2010) examined *Tawa* in Traditional Minangkabau Medicine: An Anthropological Linguistic Study, Kartika Setyawati (2006) once researched Mantra in the Merapi-Merbabu Manuscript Collection. Muhammad Syafri Badaruddin (2015) examines in a dissertation entitled Mantra Tulembang and Tupakbiring in Makassar Tribe Life in the form of Muhammad Syafri Badaruddin dissertation, Postgraduate Program at Udayana University Denpasar.

Research specifically on the mantra in *usada dalem* Traditional Balinese Medicine in Anthropological Linguistic Studies, to the best of the researcher's knowledge based on literature studies and scientific writings has never been carried out. This fact makes the object of this research something new and needs to be studied, given that the mantra in Bali is something sacred which is not commonly discussed. This study is indeed quite complicated, especially in obtaining data, but if this is not done, *mantra* in *wariga dalem* as a local cultural wealth will drown in the times. Therefore, this study needs to be carried out and it is hoped that it can reveal aspects of language in the *mantra* in *wariga dalem* text, especially those related to the structure, functions, meanings, and cultural values contained therein.

### Literature Review

Research on the *mantra* in *wariga dalem* in Bali has never been carried out by a number of experts and researchers, however, similar studies have been conducted in a limited number. In this literature review, a brief description of a number of studies on mantra and similar therapy research is presented. both in the form of theoretical exposures as well as research and studies in the context of language and culture.

Studies in other anthropological linguistic perspectives conducted on regional languages in the archipelago were conducted by Frake (1964), discussing disease classifications in the Subanun community, Medan (1964; 1967; 1975), Bakar (1981), Junus (1983), examines the Minangkabau mantra as the oldest Minangkabau oral literature, both the nature, influence and development of the mantra; Robot et al. (1997), discusses the characteristics of the mantra and symbolism of the highest form in *tola kaba* in his writing, *The Study of Tola Kaba, Manggarai Oral Literature*; Wowor (1997), examined "Bantik people's views on health" based on Ethnolinguistic reviews; Samola (1998) with his research on "the role of language in traditional medicine systems; Ming (2001), in "Khatijah Terung with his work, the Gunawan Association for Men and Women (Part I)" talks about the science of hazard repellent, attracting love, conqueror,

preservative youth, medicine, curse prayer and sexual relations which are complemented by the use of objects and how to practice them; Romdom (2002), "Kitab Mujarobat: The Javanese Muslim Magical World " The article also discusses the seeds of magic in Islam, with a theological, historical, and sociological approach; Zahwan (2003), in the Overview of the *Tajul Muluk* (crown of kings) (43 of 50 chapters) talks about medicine; Oktavianus (2003; 2005), in his writings, "Minangkabau Cultural Discourse, An Early Study" and figurative in Minangkabau language; Istiyani (2004), in her research on linguistic aspects of the Lewolema community's view of health; Ola (2005) who studied ritual speech in the context of cultural change of the Lamoholot ethnic group on Adonara Island, East Flores has analyzed the form, function and meaning, and value of the Lamaholot ethnic ritual speeches. who studies ritual speech in the context of cultural change in the Lamoholot ethnic group on Adonara Island, East Flores, has analyzed the form, function and meaning and value of Lamaholot and Usman (2005) ethnic ritual speeches in his writing "Metaphors in Minangkabau Mantra".

Research on mantra is mostly carried out by researchers such as: Fajri Usman (2010) examined Laughter in Traditional Minangkabau Medicine: An Anthropological Linguistic Study, Kartika Setyawati (2006) once researched Mantra in the Merapi-Merbabu Manuscript Collection.

Muhammad Syafri Badaruddin (2015). have researched The Meaning of Tulembang and Tupakbiring Mantras in the Life of Makassar Ethnic. Yuliana Wardani, Totok Priyadi, Henny Sanulita (2015) examined the structure and meaning of the Bekumpang Mantra. Dayak sleepy oral literature focuses on the diction contained in the Bekumpang mantra using common words (muang, ditimang, ketanah) and special words (mambang, pentik, dream stretch). In addition, it also discusses the Tennga imagination in the bekumpang mantra using visual imagination (kumpang alternating) and tactile imagination (betang nyak dah tuyang, fat body overflowing), and the meaning in this mantra is religious meaning, social meaning, and cultural meaning. Imam Agus Faisal 2018. have researched Structure, Meaning, And Function of Mantra Treatment Of Semitau Malay Community Of Kapuas Hulu District. Journal Tuah Talino Volume 12 Nomor 1 Edisi Juli 2018 Balai Bahasa Kalimantan Barat. Jennice Vilhauer, Ph.D. (2019) has researched about: Mantra: A Powerful Way To Improve Your Well-Being, Research shows an ancient practice can improve cognitive and emotional health.

### **Theoretical Framework**

This study uses Anthropological Linguistics as the main theory. Anthropological linguistics is an interdisciplinary field that studies the relationship between language and culture. Anthropological linguistics is one of the studies of language as a cultural resource and speech as a cultural practice (Hymes, 1963; Duranti, 1997). In essence, this research is macrolinguistic in nature, namely studying language systems and social activities where the language system is used,

incorporating anthropological methods and theories to map language systems and cultural systems, and the relevance of culture and social phenomena to understanding language (Palmer, 1997; Duranti, 2001; Pastika, 2004).

Anthropological linguistics is a branch of linguistics that studies and studies the variety and use of language in relation to the development of time, differences in places of communication, kinship systems, the influence of ethnic customs, beliefs, customs, and other cultural patterns of an ethnic group. Anthropological linguistics focuses on the relationship between language and culture in a society such as the role of language in studying how family relationships are expressed in cultural terminology, how one communicates with others in certain social and cultural activities, and how does one communicate with people from culture. another, how does a person communicate appropriately with other people in accordance with the cultural context, and how the language of the community was in accordance with cultural development (Sibarani, 2004; compare Criystal, 1989).

According to Van Dijk (1985) the formal structure of a text can be studied in depth by examining the macro structure, superstructure and microstructure. Macro structure is to reveal the global meaning of the text under study in accordance with the topics / core ideas contained in the text. Superstructure is a text framework, including: introduction, content, and closing. Micro structure is a text structure based on linguistic units, such as: sounds, words, phrases, clauses / sentences as well as syntactic, semantic, discourse cohesion, and stylistic relationships, semiotics, functions, meanings, and values as supporting theories in *mantra in wariga dalem* to see systematic aspects of language and general patterns of *mantra in wariga dalem* language structures, and to discover the functions, meanings, and values contained therein. Structural theory sees meaning as formed through a system of structured differences in language. The structural relationship between the elements in the language system is synchronous horizontally (syntagmatic) and vertically (associative). Syntagmatic relationships refer to the relationship between words and words before and after them, while associative relationships are concerned with the selection and use of synonyms, antonyms, hyponyms, homonyms, and others. In structural theory, language is referred to as a sign system. Each sign is composed of two parts, namely the signifier and the signified. signifier is the material aspects of language, that is what is said or heard, and what is written or read. *signified* is mental images, thoughts, or concepts from language. *signifier* without *signified* does not mean anything, and vice versa. *Signifier* s and *signified* are a unity, like two sides of a coin. Thus, although the *Signifier* s and *signified* appear as separate entities, they only exist as sign components (Culler, 1976).

### **Research Design**

Based on the phenomenon under study, namely *mantra in wariga dalem*, this research is classified as a type of qualitative research. The selection of a qualitative approach to *mantra in wariga dalem* studies is based on the

consideration that this approach prioritizes data analysis techniques that have strength in the in-depth description aspect. The description means that this study does not aim to test hypotheses, but describes the situation or understands the reality and linguistic phenomena as they are. Therefore, the description of this research is descriptive which contains the incidents of chanting the *mantra in wariga dalem*.

*Mantra in wariga dalem* data were collected by applying the literature study method, observation, interview, listening method, and proficient method. The method of observation was applied with the asceticism of the *wariga dalem* lontar text belonging to the Lontar Imu Budaya Faculty's lontar library which has been translated and information. Apart from that, listening to the behavior of speakers (in this case, balian as a shaman who treats sick people using the *mantra in wariga dalem*) during the study. The purpose of this method is to observe the behavior of speakers as a process and exploit the research subject (Black and Champion, 1992).

Data analysis was conducted to obtain a description of the structure, function, meaning and value contained in the *mantra in wariga dalem* text. The method used is the referential equivalent method and the alternate method. The equivalent method is a method whose determinant comes from outside the language. The determining tool is in the form of other language references, as well as speech partners (Sudaryanto, 1993). The agih method is a method whose determinants come from the language itself, in the form of words, phrases, clauses or sentences.

## Research Results

### Macro Structure, Superstructure and Micro Structure of *Mantra In Wariga Dalem*

Macro structure is to reveal the global meaning of the text under study in accordance with the topics / core ideas contained in the text. Based on data analysis, the macro structure in *mantra* of *wariga dalem* is related to: internal medicine mantra consisting of: incantations for people who are sick due to being hit by a poison (poison), being exposed to skin, thin and bleeding bodies, aiming, dysentery, bleeding blood and pus, pain stomach and fever, medicine, swelling, prickling medicine, medicine for stiff flesh and muscles, medicine for various kinds of crazy diseases, for myopic eyes due to exposure to propagation, medicine for dizziness, vomiting, various tiwang (passed out) diseases, swollen stomach stiff, and headache medicine (puruh).

Regarding the superstructure of the *mantra in wariga dalem*, it starts with an introduction, continues with the content and ends with a conclusion. The introduction to *mantra in wariga dalem* as a whole is marked by the sentence *Om swastyastu, Om awighnamastu*. These words are not recorded in the *usada dalem* manuscript, but in practice the balian or dukun always start with these words, which mean "O Lord, hopefully always be in good condition", "O God, hopefully there are no obstacles". The healing spell in *mantra in wariga dalem* consists of

39 mantra stanzas, each of which is intended for a different disease. Each mantra begins with *Ong* and some begins with *ah*. After the preliminary sentence, the mantra is continued with content sentences which are information containing the process or event of the course of treatment which contains a hope that the sick will be cured soon. The closing referred to in *mantra* in *wariga dalem* is a sentence that closes a mantra such as *ah teka luwar, ah, ah uh, ah uh, mnong, jong, makasiddha siddhi mandi mantranku, siddhi mantranku, rep siddha mantranku* all of which have the meaning of hope for healing. In the written text it does not end with *Om shanti, shantih, shantih Om*, but the *balian* or shaman, each end of the mantra ends with *Om shanti, shantih, shantih Om* (may peace in the heart, peace in the world and always peace).

*UDM* microstructure concerns text structure based on linguistic units, such as: sounds, words, phrases, clauses / sentences as well as syntactic, semantic, discourse cohesion, and stylistic relationships. This will be seen from phonological features, morphological features, syntactic features, and semantic features.

### **Characteristics of Phonology in Traditional Balinese Medicine *Mantra* in *Wariga Dalem***

Phonological characteristics in the *mantra* in *wariga dalem* text are focused on the aspects of segmental and suprasegmental sounds (intonation, length and short tones) as well as alliteration and assonance because these aspects are elements that contain musicality arranged in parallelism in creating magic in a mantra, as in the following example.

*Om swastyastu, Om awighnamastu*

(1) *ong hayu gumi,*  
*kewu hana janma manusa,*  
*teja bhumi hana teja manusa,*  
*bhatara hana manusa,*  
*amlaku kasakten*  
*makasiddha siddhi mandi mantranku*

(4) *ong awuning karuyu kahla,*  
*amademi wong,*  
*wruh aku ring kamulanmu,*  
*tka tawar, 3 x,*  
*awuning upas sanghyang,*  
*amademi wong,*  
*wruh aku ring kamulanku,*  
*tka tawar, 3x,*  
*siddhi mantranku*

(29) *ah sira, 3x*

(30) *suksma pada, rasa paddha, ah uh, 3x*

(34) *ong atma jilihah,*

*tka keret, jong, 3x*

(36) *kbelang- kbeling,*  
*mamukaling-mamukaling,*  
*buh balada,*  
*lampah tamba,*  
*tka surud,*  
*tka, singgah,*  
*mandi akal kita, ah, 3x*

The pronunciation of the sound in the word

<u>ooong,</u>	<u>aah,</u>	<u>joong</u>	dan	<u>uuh,</u>
233334	234	231		231

*Mantra* in *wariga dalem* has a pitch level from a flat tone to a high note that is extended in the phoneme / o / to a low tone (decreasing loudness (Oooong). The word Oooong is emphasized on the phoneme / o /. The sound/ ooong/ which is pronounced long has the meaning of greeting (call) to God. Its purpose is to create a mystical impression as if there is a psychological connection. Meanwhile, the higher intonation is pronounced on the words which constitute the essence of the mantra which are lengthened to function as a "command" of supplication before God. The intonation of the word aah which is pronounced at the beginning of the incantation is different from the one at the end of the mantra. uuh which is pronounced at the end of the mantra.

### **Morphological characteristics of *mantra* in *wariga dalem* in Balinese Traditional Medicine**

Judging from the morphological characteristics in *mantra* in *wariga dalem* which are honorific diction (aristocratic title, an expression of respect for a respected greeting) in Balinese culture to beg the order to be healed. To ask for healing for a person who is stabbed, the God is called *Kaki Komara Siddhi*, *Kaki Komara Gana*. To invoke healing in a stiff muscle is called 'this direction'. To invoke a cure for a lunatic who is called '*Bhatari Durgga*', '*Sang Bhaga Purusa*'. "*Sanghyang Kala Dora Kala*, foot image of gotra". At the time of ngrajah (to draw in *modre* characters) ginger is called '*Kayalaka*'. To ask for a cure for someone who is vomiting, he is called '*Ki Tiwang Balabur*'. To ask for healing for people who have a disease called *jula julita*. To ask for a cure for people who are dizzy (*puruh*), they are called '*Bhatara I Luh*'. Other morphological characteristics contained in *UDM* include:

#### **Repetition at the beginning (anaphora)**

*tka surud,*  
*tka, singgah (36)*

*sari gtih urip,*  
*sari atma urip, jong, 3x (149)/44*



**Repetition at the ending (epistrofa):**

*ong hayu gumi,*  
*kewu hana janma **manusa**,*  
*teja bhumi hana teja **manusa**,*  
*bhatara hana **manusa**,*  
*amlaku kasakten,*  
*siddhya mandi mantranku (38)*  
*ong aja kola*  
*nata kola (23)*

*sari gtih **urip**,*  
*sari atma **urip**, jong, 3x (149)/44*

**Repetition at the Beginning and middle (mesodiplosis anaphora):**

*ong barah mintar,*  
***banu** mintar,*  
***banu** saking sagara,*  
*tka sirep **banu** agung,*  
*siddhi mantranku (38)/10*

**Repetition Epizeukis (consecutive word repetition)**

*jambe **urung**,*  
***urung** tunggal,*  
***urung** kabeh,*  
***urung** pande pti upang aji,*  
*pangumik, **pangalah**,*  
*panawang, **pangalah***  
***tan** pasasaput,*  
***tan** pasasabuk*

*samalahin, ida mayogha hi mahin,*  
*tka ngeb, jong, 3x,*  
*maraja wanna,*  
*kita **angakita***  
***angakit** ngrasa,*  
***angakit** wisnu,*  
***angakit** leh,*  
*arebi sakti, jong, 3x*

The process of forming verbs (conditions, processes, and actions) of *mantra* in *wariga dalem* is to get an understanding and description and how the verb is formed. The formation of veba is considered important because it is this verbalization process that will explain the nature of the behavior of verbs in relation to the basic structure of clauses *mantra* in *wariga dalem*.

The characteristics of verbs in *mantra* in *wariga dalem* can be in the form of state verbs which generally mean qualities related to sensory perception (sight, hearing, smell, taste, touch), physiological taste, emotional state, and judgment. The action verb, commonly means a way of life, a way of acting, or a movement (Moussay, 1998).

From the data analysis, adjective of *mantra* in *wariga dalem* found a morphological marker that precedes the verb, namely *aja* "don't" and is followed by the *apan* conjunction "because" functions as an affirmation of the causal relationship. The morphological markers of *ta* 'which' at the end of the verb followed by the preposition *pun* 'will' serve to express causal relationships. Verbs that are only followed by the morphological markers of *ta* 'yang' to express ownership. action verbs followed by a morphological marker in the form of a preposition *ring* 'di' which serves to denote the place. In addition to the morphological markers described above, in the *mantra* in *wariga dalem* text there are also verbs without markers, namely verbs that show processes such as *amlaku kasakten* 'looking for magic.

Action-type verbs contained in *mantra* in *wariga dalem* text can be used in command sentences. The morphological markers contained in action verbs in the *UDM* text above are divided into three categories. First, action verbs without morphological markers. The action verb without morphological markers serves as an emphasis on the subject to perform the action, even though it is not followed by command markers (*lah*, *pun*, *aken*, *akna*). Second, action verbs followed by morphological markers *ta*, *akna*, '*lah*', which also serve to express an affirmation as well as an order for the subject to do the action. Third, the action verb followed by a morphological marker in the form of a preposition which serves to express a place such as *ong pjen angamuk sakwehing lara ring jro wtong*. All action-type verbs can be used in a command sentence, but not all process verbs can be used in a command sentence.

The process of lexical collocation morphologically in *mantra* in *wariga dalem* consists of two categories, namely lexical collocation with addition of additives and lexical collocation with additive removal. The two forms of lexical collocation are intended to create meaning contained in *mantra* in *wariga dalem* such as *banu agung*, *pupug extinct*, *ptak onion*, *dasamalane*, *siddhya bath les kuliwes*.

### **Syntax characteristic of Balinese Traditional Therapy *Mantra* in *Wariga Dalem***

The characteristics of sentences are found in the construction of subject, object, and subject substitution in the texts of *mantra* in *wariga dalem*. This perversion and subject substitution deals with pragmatic aspects that are general in nature and not aimed at any particular person. This is reinforced by the view that in the *mantra* the mention of something (person / God) which is the subject / object is always replaced by the third person pronoun *iku* or *sianu*, ta Another aspect that

needs to be considered in the mantra is the aspect of confidentiality not to mention the target object, as well as terms that must be agreed upon between the shaman and someone (patient). On the other hand, any construction of the subject that is skipped is followed by a conjunction, *pun* "will" *kang*, "yang" serves to refer to the subject that is rubbed off.

Other syntactic features found in *mantra* in *wariga dalem* are the emphasis on predicates and parallelism. The pushing that occurs in the predicate in the initial position, syntactically does not change the naming status of each of the two grammatical categories. Although it does not change the grammatical category naming status, both subject and predicate, a new grammatical structure occurs which affects the meaning. Meanwhile, parallelism is the use of an equivalent syntactic form (parallels). One of the factors that stands out in *mantra* in *wariga dalem* is the element of parallelism in creating a unified sound. The sound unity contained in *mantra* in *wariga dalem*, in the form of parallelism, functions to generate musicality sounds in order to bring out magical power, for example: *kewu hana janma manusa, teja bhumi hana teja manusa, bhatara hana manusa; Ong ctik tiwang galuga atal putih, ctik tiwang sawari putih, mantra saliwah putih*. Meanwhile, the use of an equivalent syntactic form serves to express the intensity and emphasis of the target object.

### **Semantic Characteristics of Balinese Traditional Therapy *Mantra* in *Wariga Dalem***

The analysis of the lingual form of *mantra* in *wariga dalem* discussed in semantic features is focused on lexical cohesion, namely (1) synonymy (between original and loanwords) (2) antonymy (contentious, argued, place, tiered, and distinctive contradiction); (3) hyponymy; (4) homonymy (between words, between phrases); (5) polysemy; and (6) collocation.

The semantic characteristic of *mantra* in *wariga dalem* has lexical cohesion, namely synonymy, antonymy, hyponymy, homonymy, polysemy, and collocation. At the synonymy level in *mantra* in *wariga dalem* there is an uptake of words that have the same meaning as absorbent language words, such as the words *janma* and *manusa* are synonymous with humans, *lara* is synonymous with pain, sorrow, the *anu* is synonymous with someone. *Gumi* is synonymous with *bhuwana*. Antonyms in *mantra* in *wariga dalem* consist of *kenasabahan* antonyms related to the task between shamans and supernatural beings / shamans and shamans with God), reasoned antonyms (between the words *mantra* and disease), place antonyms (*kiwa tngen* 'left and right'), and tiered conflict.

There are several kinds of contradictions of meaning that can be identified between words that have anantony (Parera, 2002), as described below. Antonyms of the type of friendship are contradictions that indicate kinship, assignment, or organizational relationships: husband and wife; parents of children; brother sister; man / Woman; employer-worker; leadership-followers; chairman-member; teacher-student; and commander-soldiers. For example, *aku* (I) and *ta*, *mu* (you)

are antonymy which is an assignment relationship that occurs between the shaman and people who create disease.

The counter-type antonym is also called the complementary type antonym. This contradiction in meaning according to the reply or feedback as the implementer of meaning if desired is in accordance with the context: question and answer; stimulus-response; strike-hold; give-take; buy-sell; more-less, more or less; and positives-negatives. This antonym is very dominant in Balinese mantras, because illness is something that is opposite to medicine (mantra). In *UDM* there are contradictory words such as: *lara sane*, *bhaga purusa*, *tingen kiwa*.

The hierarchical conflict or antonymy is an antonymy in the form of a climax (bottom to high order). The following is a tiered antonymy analysis found in *mantra* in *wariga dalem*. Data (7): The mantra medicine for dysentery and data (27) for mantra tiwang is as follows:

*ong barah mintar,*  
*banu mintar,*  
*banu saking sagara,*  
*tka sirep banu agung,*  
*siddhi mantranku (7)*

*jambe urung,*  
*urung tunggal,*  
*urung kabeh,*  
*urung pande pti upang aji, (27)*

Gradual antonymy in *mantra* in *wariga dalem* is an antonymy in the form of a climax (bottom to high order). In data (7) above the word *banu titak* 'water' then the next is the word *banu saking segara* 'water from the sea', then there is the word *banu agung* 'very large water'. This indicates a tiered contradiction from ordinary water, then sea water which means big water then very large water. In data (27) *urung tunggal* 'cancel one', *urung kabeh* 'all cancel', this is a hierarchical conflict from one to all.

Meanwhile, hyponym in *UDM* occurs in the relationship of group members, such *bhatari durgga*, *sanghyang raditya*, *sanghyang ratih*, *atma jiliah kaki komara siddhi*, *kaki komara gana*, *arah sipini*, *bhaga purusa*, *jula julita* showing the names of gods and supernatural beings. Homonymy in *UDM* occurs at the word level, like the word *agung* which means majestic, sublime, high and can mean great. In the context of *tka sirep banu agung*, the word *agung* means big. Meanwhile, the polysemic in *UDM* occurs as a result of the form of terms, such as additional polysemi with drugs (herbal medicine, *tutuh* ingredients, headache medicine, stomachache medicine, etc.). *Sanghyang*, *bhatara* polisemi as God *sanghyang raditya*, *sanghyang ratih*. Collocation in *UDM* is an association in the same environment to form new words (idioms). Like the word *sidhi*, shower, rep

can form new words, namely *sidhi Mandi*, *sidhya Mandi*, *rep sidha* 'which has a similar meaning, namely' potent '.

### ***Mantra in Wariga Dalem* function**

*Mantra in wariga dalem* has the following functions: (1) informational function, namely the function of carrying information (information about traditional medicine, human relations with the creator, supernatural beings, animals, plants, and diseases). Information functions: informing as traditional medicine, human relations with God, human relations with supernatural beings, human and animal relations, human and plant relations, and human relations and disease; (2) expressive function, which is a function to express the feelings and attitudes of the speakers (seriousness, admiration, friendliness, seduction, anger, and neutrality). Expressive function: associated with expressing the feelings of a shaman, such as expression of seriousness (calmness), admiration, kindness, seduction, anger, and neutrality; (3) directive function, namely the function to influence the behavior or attitudes of others, to put more pressure on the recipient side, and not on the speaker (community tradition, orders, requests, invitations, prohibitions. The directive function is the dominant function in *mantra in wariga dalem*.

This function takes the form of community traditions, orders, invitations, requests and prohibitions; (4) aesthetic function, namely the function of using language for the sake of the work itself in creating artistic effects. Poetic function (aesthetic): related to the use of euphemisms (refinement), and the repetition of sounds at the beginning, in the middle, at the beginning / in the middle, at the beginning / at the end, at the end, and as a whole; (5) fatigue function, which is a function to keep lines of communication open, and to continue to maintain good social relations, and (6) magical function, which is a language function that focuses on ritual activities to connect ritual activities with the Creator. Magical functions: functions that focus on ritual activities to connect ritual activities with the Creator or other creatures. The magical functions contained in *mantra in wariga dalem* are in the form of sympathetic magic (equation), contagious magic (contact law), direct magic, indirect magic, positive magic, and negative magic.

Based on data analysis, the most prominent function of *mantra in wariga dalem* is to provide information on signs of disease, cause of disease / name of disease, medicinal herbs for treatment, traditional methods of treatment, prayer / healing spells that have a lot of new vocabulary that comes from regional languages. For example, passed out (pingsan) disease, traditionally known in Bali as *tiwang*, *upas*, *insane*, *tuju* is a vocabulary that comes from the Balinese region and some comes from Old Javanese.

From the description above, it is found that *mantra in wariga dalem* provides information about the relationship between language and culture both micro and macro, signs of disease, causes of disease / disease names, medicinal herbs for treatment, traditional methods of treatment, prayer / healing spells and finding new vocabulary vocabulary. in the local language (Balinese) and the names of

plants and animals that are used as medicine. thus adding to the linguistic world and the pharmaceutical world regarding plants and animals that can be used as medicine. For example, bone disease / rheumatism is known as Tuju, Pinan disease is known as Upas, and disease caused by germs or poison is known as Upas. In another context, traditional medicine provides information that there are several diseases in society that are treated traditionally, such as bruises due to bumps, herpes, smallpox, trance, insanity and others. In other words, traditional medicine is not the enemy of medical treatment.

The current aspects of *mantra* in *wariga dalem* that can be observed at the level of *mantra* in *wariga dalem* function cannot be separated from the view of the Balinese people who are still familiar with magical life even though most of the population is Hindu and has tourism livelihoods. One of the phenomena in this era of globalization, *mantra* is not always part of rural culture. The role of the *balian* or shaman with the practice of spells still exists in line with urbanization and advances in knowledge. In this case *mantra* in *wariga dalem* functions as a medium to help people who need healing for someone who is sick and can also help restore enthusiasm or generate new enthusiasm for those who are sick.

### Meanings Contained in the *Mantra* in *Wariga Dalem* Text

The meaning in *mantra* in *wariga dalem* is religious meaning, social meaning and cultural meaning. (1) Regarding the meaning of religious, in terms of its function *mantra* in *wariga dalem* in Balinese society functions as a medium to help people who need healing for someone who is sick and can also help restore enthusiasm or raise new enthusiasm for people who are sick. With the power of the creator of the universe, the shaman believes that humans are worthy of having pleasure, happiness and being kept away from all diseases, as in the following quote:

(34)

*idpaku puspata wang,  
mulih kita ring batu macpak,  
ah uh, mnong, jong*

(My mind is called human, you go back to *batu macpak*, *ah, uh*, shut up)

(14) *ong asta asta hala-hala,  
arwgangna widi swaha,  
aha astu*

((O Lord, *asta-asta* and all diseases,  
I beg of God for healing).

(2) quotes above are expressions of requests for the disease to return to its original place. This is to tell us that there is actually a ruler greater than what is in this world. Social Meaning Social meaning in *mantra* in *wariga dalem*, namely: the healing *mantra* in Balinese society has the meaning to help each other in treatment. From this emerges a relationship between the incantation speaker and the person asking for healing, so that inadvertently there is an attitude of mutual help to provide health and healing and strengthen the relationship that was

previously ordinary and is now a family bond between the shaman and the sick person. Mantra quote:

(1) *ong hayu gumi,*  
*kewu hana janma manusa,*  
*teja bhumi hana teja manusa,*  
*bhatara hana manusa,*  
*amlaku kasakten,*  
*siddhya mandi mantranku*

(O God, be at peace on earth, there are humans, earth rays and human rays, *Bhatara*, there are humans holding supernatural powers, my spell is potent)

(36) *ong jula julita,*  
*aja nglaranin,*  
*gilahin, tka luwar, 3x*

(My God, *Jula Julita*, don't hurt, go and get lost)

Generally, the *balian* does not demand how much the reward is given, but by helping each other as in the above mantra, the shaman only hopes that people in this world are at peace and free from disease. This is sometimes not comparable to what the *balian* has done to the sick person, but it is a sense of brotherhood that becomes a bond with one another. (3) Cultural Meaning. The meaning of culture in *mantra* in *wariga dalem* is that it illustrates that in fact rituals with *mantra* in *wariga dalem* are still being carried out today. It can be seen that in addition to using medical personnel, Balinese people still believe that their ancestors can help the surviving descendants to heal illnesses. Through a mantra as a healing prayer, humans ask God to be free from disease. This is how people communicate with God, as a belief to get closer to God. It is fitting that Indonesia's cultural heritage be preserved so that our children and grandchildren will know the origins of their ancestors.

### **The Values Contained in The Mantra in Wariga Dalem Text**

The cultural values contained in the *mantra* in *wariga dalem* text are: Religious values (secret keys, safety, divinity), scientific values (teachings about health, nature / philosophy, and fortitude / patience), solidarity values (help one another, harmony, humanity, brotherhood), they are cultural mirrors. Religious values contained in *mantra* in *wariga dalem* are values that are influenced by the teachings of Hinduism, namely by the presence of elements of Balinese script, Old Javanese, Balinese and Sanskrit in *mantra* in *wariga dalem*. In terms of the value of knowledge contained in *mantra* in *wariga dalem*, there are several things related to science, namely *Tetenger* or signs and causes of disease (diagnosis and prognosis), classification of names of diseases based on their causes, means of treatment, ways of treating, names of gods who rule a disease.

In terms of the value of solidarity it is reflected in the treatment performed by a shaman (*balian*). A *balian* must also follow *balian* ethics (Dharma sesana *balian*) which includes: the secrets of the sick must be kept, The lives of *balian* must be pure and clean, apart from greedy, arrogant and immoral nature, A *balian* should

not be anxious, doubtful. doubt, especially ashamed in the heart must be firm and steady and full of confidence in what is done, Not be shaken against all obstacles, obstacles, disturbances, and temptations that come from within oneself, which result in failure of the effort being pursued, Will not back down before they can get what they are living, what they want is the healing of a sick person. A *balian* must not be selfish.

### Findings

*Mantra* in *wariga dalem* is formed by free poetry with a different number of lines, in diction, it can be seen that there are sound plays that make poetry beautiful. The power of the mantra lies when it is pronounced in a chanting tone performed by the *balian* (shaman) in performance accompanied by gestures of hands, body, expressions, gestures. In this case Balinese script also plays an important role in animating the mantra which is the belief of the people that Balinese script is the place (*linggastana*) of the Gods. People believe that Lontar as a *mantra* in *wariga dalem* text recorder has magical powers. Because *mantra* in *wariga dalem* is a prayer, a request for healing to God, is a positive force that is channeled to patients, it is believed to be able to increase the strength, the patient's confidence and immunity.

### Conclusion

Anthropological linguistics is an interdisciplinary study whose direction of study makes linguistics its starting point, then followed by anthropological perceptions. Anthropological linguistics is a part of linguistics that pays attention to language in a broader socio-cultural context. In this way the study of anthropological linguistics finds the meaning behind words or expressions. Based on data analysis, it can be concluded that the *Mantra in wariga dalem* in Balinese traditional medicine can be seen from the level of lingual structure or form (macro-structure, superstructure, and micro-structure), function, meaning, and cultural values contained therein.

Information functions: informing as traditional medicine, human relations with God, human relations with supernatural beings, human and animal relations, human and plant relations, and human relations and disease. Expressive function: associated with expressing the feelings of a shaman, such as expression of seriousness (calm), admiration, friendliness, seduction, anger, and neutrality. The directive function is a function that takes the form of community traditions, orders, invitations, requests and prohibitions. Poetic function (aesthetic): related to the use of euphemisms (refinement), and the repetition of sounds at the beginning, in the middle, at the beginning / in the middle, at the beginning / at the end, at the end, and as a whole. Magical functions: functions that focus on ritual activities to connect ritual activities with the Creator or other creatures.

The meaning *mantra* in *wariga dalem* is religious meaning, social meaning and cultural meaning. The values contained in *mantra* in *wariga dalem*, namely (1) religious values: which include the religious rituals of the nagari children,



testimony, safety, justice, and monotheism; (2) the value of knowledge: includes the science of sharia, tarikat, essence, and ma'rifat; (3) historical value: eg, historical disease / antidote; (4) the value of solidarity; (5) economic value; political values (power) such as the shaman's transfer of the target object; (6) artistic value, namely the presence of laughter sung in utterance, repetition, and parallelism; (7) the value of defense, equality of rights, harmony, humanity, application, preservation, obedience, vigilance, brotherhood, and the value of cultural reflection.

### **Recommendations**

*Mantra* in *wariga dalem* is a form of Balinese culture that has a variety of lingual forms (Balinese, Kuan Javanese, and Sanskrit). The diversity of language forms found in *mantra* in *wariga dalem* in Balinese traditional medicine has functions, meanings, and values as a reflection of Balinese ethnic culture. Starting from the object of research in the form of the *mantra* in *wariga dalem* text in Balinese society which is still sacred and taboo so that in order to explore the forms (structures, lingual forms), functions, meanings, and values that exist in *mantra* in *wariga dalem* it still requires deep understanding efforts, especially in understanding *mantra* in *wariga dalem*, many people do not understand because the language is not used in daily communication. This effort is related to efforts to preserve local culture, especially *mantra* in *wariga dalem* texts. kind lost in time.

Other efforts related to health, medicine, illness and disease that can support the rapid development of science in this field. For example, in the medical field, it can be seen the success of experts in making IVF, insemination, even at the cloning level. This development can be enjoyed by people who are in the city center, but some people are in a weak economic condition even living in isolated areas. The partner that must be built by medical personnel as government representatives stationed in villages or isolated areas is to educate "potential" / (dukun) workers as traditional medical personnel in these areas to work with. Likewise, the "potential" personnel in the village do not make medical workers a competitor in solving health problems that occur in the community.

The results of the analysis carried out in this study can be useful for enriching linguistic treasures in particular and cultural, social and humanitarian phenomena in general. This research can be used as a model, a reference as a contribution of thought to language research in general, anthropological linguistics in particular, and relevant further research.

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