

THE JAVANESE SPIRITUALISM IN LANGUAGE SPELL OF WAROK PONOROGO

by Nanang Cendriono, Alip Sugianto

Submission date: 31-Jul-2023 11:46AM (UTC+0700)

Submission ID: 2139303169

File name: he_Javanese_Spiritualism_of_Language_Spell_of_Warok_Ponorogo.pdf (512.02K)

Word count: 3431

Character count: 18056

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Nanang Cendriono dan Alip Sugianto
Universitas Muhammadiyah Ponorogo, Indonesia
sugiantoalip@gmail.com

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abstract

Warok is one of the central figures who are considered to have supernatural powers. *Warok* can not be separated from the world of Javanese spiritualism which is reflected in the use of language spell. This study aims to describe Javanese Spiritualism in the language of the Ponorogo *warok* spell. This research method is descriptive qualitative using ethnographic methods with *ethnoscience analysis* or *the new ethnography*. As a result, there are verbal and nonverbal expressions of *warok language in reyog* art activism. This spiritualism reflects the *warok* 's view of life in the form of a microcosm of maintaining a good relationship with God, a microcosm of maintaining a good relationship with the natural surroundings .

Key words: *Spiritualism, Language, Spell, Warok, Ponorogo*

Abstrak

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Warok merupakan salah satu tokoh sentral yang dianggap memiliki kesaktian supranatural. *Warok* tidak terlepas dari dunia spiritualisme Jawa yang tercermin dalam penggunaan bahasa mantra. Kajian ini bertujuan untuk mendeskripsikan Spiritualisme Jawa dalam bahasa mantra *warok* Ponorogo. Metode penelitian ini bersifat deskriptif kualitatif memanfaatkan metode etnografi dengan analisis *ethnoscience* atau *the new ethnography*. Hasilnya, terdapat ekspresi verbal dan nonverbal bahasa *warok* dalam aktivisme kesenian *reyog*. Spiritualisme tersebut mencerminkan pandangan hidup *warok* berupa makrokosmos menjaga hubungan baik dengan Tuhan, mikrokosmos menjaga hubungan baik dengan alam sekitar.

Key word: *Spiritualisme, Bahasa, Mantra, Warok, Ponorogo*

A. Introduction

Ponorogo is one of the regencies in the western part of East Java that has a variety of cultures, one of which is a very famous culture, namely the art of *reyog culture*. *Reyog* is a ballet consisting of several dancers, including: *pemrong, bujanganong, jathil, klanasuwand and warok*. In every performance *reyog* is always accompanied by traditional musical instruments consisting of *slompret, angklung, gamelan, kenung, and gongs* . Talking about the art of *reyog*, it cannot be separated from the central figure, namely *warok* . (Sugianto, 2016)

Warok according to Purwawijaya divided into three types, namely (1) old *warok* (*senior*), namely *warok* who have high knowledge, become protectors, become role models for everyone and as leaders in the *reyog community*. (2) young *warok* (*mudho*) namely *warok* who are looking for perfection of knowledge or inner eye, (3) *warokan* , namely *warok* who learn the art of *kanuragan* but only for physical and mental strength.(Purwawijaya, 1985)

Warok for the people of Ponorogo is a matter of pride. *Warok* has characteristics or characteristics and the soul of the Ponorogo people. In *Kidung Pana*, the chronicle of Ponorogo, it is stated that *warok* is rich in knowledge, powerful, happy to help, protects others, honest, open, a place to ask questions, give to those in need, his character is said to be 'Yen lemes kena kangge tali, yen kaku kena kangge pikulan, gelem ngalah, nanging yen ora kena dikalahi malih dadi mangsung sing bebayani' (If you're flexible you can be like a rope, if you're stiff you'll be like a stick, willing to give in, but don't be defeated, because if you feel defeated, you will become a dangerous enemy).(Purwawijaya, 1965)

In the art of *reyog* Ponorogo, *warok* are considered *dhungdheng people* who have supernatural powers and *linuwih* powers than ordinary people. The advantages of this *warok* are that other people often ask for help in various social activities and ritual ceremonies in the performance of *Reyog* Ponorogo. Every *warok* ritual is always identical using spells according to the intended purpose and objectives. (Sugianto, 2014) Mantra is part of a multidimensional form of Javanese spiritualism, namely the dimension of existence and the dimension of religion. The existential dimension focuses on the purpose and meaning of life, while the religious dimension focuses more on one's relationship with God Almighty. (Agustiawan, 2017)

This article attempts to explain the background why a study of Javanese spiritualism in the language of the *warok* spell is necessary. The research objectives are (1) to describe the verbal and nonverbal expressions of the *warok* Ponorogo spell language. (2) Describe and explain spiritualism in the language spell of *warok* Ponorogo.

B. Research methods

The research method used in this study uses a descriptive qualitative method using ethnographic methods (Spradly, 1997) There are two kinds of data in qualitative research, namely primary data and secondary data. Primary data is data collected by researchers from the research location directly, while secondary data is data collected by other researchers used by researchers to support research. Data collection techniques used two main methods,

namely observation techniques and in-depth interview techniques. This study uses a *criterion-based sampling technique* to obtain a purposive sample to accommodate all possible data obtained at the research location. The validity of this qualitative research data using triangulation technique (*tringulation*). (Santosa, 2018)

C. Research Results and Discussion

1. Verbal and nonverbal expressions of *warok* Ponorogo dimensions

In every performance, *reyog* Ponorogo cannot be separated from the expression of the deepest verbal language in *reyog art*. For example, this verbal expression is reflected in the activism of the entrepreneur who serves as the bearer of the storyline of the *Reyog show*, but also as a motivator such as *hok ya, hohya, hoe, hoe, hokya*. In addition to the expressions made by *wiraswara* there are other expressions that are no less important by *warok*, *warok* is the central figure as a protector or head of the *reyog community* which is considered by the community to have supernatural powers. *Warok* as the leader of the show is full of rituals, one of the rituals that is often carried out is the *aji gebayakan ritual* which marks the beginning or the start of the *reyog performance* in a society. This *aji gebayakan ritual* also has a function as a form of declaration of the inauguration of *reyog* which is the first time it appears with the process of naming the new *reyog community*. (Sugianto, 2020). *Let's make a joke* this is the name of a mantra or prayer before the show so that it has hope or a goal so that the event runs smoothly and successfully. The verbal expression of this *aji gebayakan mantra* is as follows.

Bismillahirrahmanirrahim. Ingsun anyekseni syahadat panetep-panata gama kang manggon ana roh ilafi. Kang jumeneng ana saktelenge ati. Kang dadi panjering urip kang dadi lajering Allah wejangan kito nur muhammad kalebu iman kang sampurna Slamet dunya, slamet akhirat. Murah dunya, murah akhirat. Slamet dunya, slamet akhirat. Murah dunya, murah akhirat. Duh gusti Allah kula nyuwun ridha panjenengan. Kula nyuwun ijin dipun rekso, dipun jagi, dipun bantu lahir lan batin kula ya Allah. Panjenengan jagi, panjenengan reksa pagelaran Reyog... Anggenipun gelaraken sageta dipun paringi wilujeng. Dipun tebihne sangking sedaya balak lan musibah. Dipun tebihne sangking sedaya penyakit. Dipun tebihne sangking sedaya gangguan jin, setan, siluman, iblis jahat lan sak pitunggalanipun lan kejangkung dining para ahli kubur lan leluhur para punggawa Ponorogo.

It means:

In the name of Allah, the Most Merciful and the Most Merciful. I testify to the creed. The essence of religion is in the innermost spirit Who stands in the heart. Who is the center of life, which is the center of Allah, our guidance Muhammad. Happy world, happy hereafter. Cheap world, cheap hereafter. Happy world, happy hereafter. Cheap world, cheap hereafter. O Allah, I ask Your blessing. I ask permission to be protected, guarded, helped physically and mentally, O Allah. You guard, you protect the reyog performance... So that the performance can be given safety. Keep away from all harm and calamity. Keep away from all diseases. Keep away from all disturbances of jinn, ghosts, demons, evil demons and the like. And to the grave experts and ancestors of Ponorogo .
 (Source: Mbah MPWG)

The above spell contains aesthetic, mystical and magical elements. The nuances in the mantra result from a combination of several elements such as language style, diction and offerings or nonverbal elements in the form of *ubarampe*. In terms of style, for example, there is polysidenton, which is a style of language that states several different things or circumstances in a row such as *jinn, devils, evil devils and even sakpitunggalani* . In addition, there are repetitions such as tautotes in the form of repetition of words in one construction such as *dipun jagi, dipun mutual, dipun aid* contained in the word *dipun* . The dictions in the *warok* mantra include diction whose meaning is immediately understood (denotative), diction in which the use of the meaning of the word requires explanation and elaboration (connotative) because the meaning is only known by the speaker, the use of diction which means synonyms (same words), diction which is antonymous (opposite words) such as *dunya* and the *hereafter* ,diction in the form of the use of religious symbols as well as diction related to spirits such as *jin, setan lan iblis* .

Regarding aspects of nonverbal language in the form of *uborampe* contained in the ritual, among others, the *reyog* Ponorogo ritual in the form of (1) *telon* flower which consists of three types of flowers (*kanthil, Kenangan*, and roses). Culturally, *warok* in the art of *reyog* “*kanthil*” as a nonverbal expression of the feeling of “*kumanthil-kanthil*” always remembers or remembers the kindness of others/joins/faithful in watching *Reyog performances* until the end; “*Kenanga*” has an analogy with *reminiscence which means* to remember each other's kindness; "roses" as a symbolic expression of drawing each other "perfused with fragrances,

giving good news to each other and covering the oppression of others , (2) *paitan* coffee powder which has a symbol of the harshness of life which must be ' *sprinkled* ' with hot water like coffee but can color the water and actually give fragrance and enjoyment to others, (3) *parem* ; has a *marem* philosophy, with *reyog performances* it is hoped that all elements involved are *marem* or satisfied, (4) water ; or *banyu bening* express that in living life to always be in the nature of purity or purity. These characteristics should be reflected in the pattern of human behavior that must be based on sincere intentions because of God, besides having an implied meaning, namely knowing the origin of human seeds from the father. (5) friend *plantain bananas* ; as a symbol of diversity, harmony and closeness. (6) *menyan* ; . is a symbol of *taline Iman, uribing cahya kumara, kukuse ngambang swarga, ingkang nampi Dzat Maha Kuwaos* . (as a rope of faith, its flame is expected as the light of kumara, its smoke is expected as the smells of heaven and so that it can be accepted by God Almighty a). Verbal language (read : spells) and nonverbal language (offerings / *uborampe*) become a single unit that complements each other. These two aspects have their own philosophical values that reflect the understanding of culture, religion, and the life of a *warok* .

2. Javanese Spiritualism in the Mantra *Warok* Ponorogo

The spiritualism of the *warok* spell language reflects the way of life, mindset and outlook on the world of *warok* which is reflected in the various spells and rituals used by *warok* . *Warok 's view of life* is expressed in the language of mantras in the art of *reyog* Ponorogo, *warok 's view of life* is macrocosmic (*jagad gedhe*) which is found in expressions that begin with the mention of Allah, in the lafadz *Bismillahirohmanirohim*, and *Allahuma Kang Murbeng Dumadi* with the intention that every request and request is addressed to God. which dominates the natural universe, while the microcosmic view is revealed through the ritual offerings contained in the nonverbal aspect of *uborampe* at the *salvation event* before the *reyog performance* begins. This shows the microcosm (*small universe*) view of life, namely by always maintaining good relations with the natural surroundings and fellow human beings.

Warok 's mindset is revealed in the *aji gebyakan mantra* which is a hope to God to grant *warok 's request so that the reyog show runs smoothly*. The view of the spiritualism of the *warok* world towards the world of *reyog* art is a unity that cannot be separated from one another . It's like ingrained. There is no *reyog* without *warok* , and there is no *warok* without *warok* . It is if revealed in history that the two cannot be separated from each other. The view

of life, mindset and views on the world of *reyog art* contained in the use of the *warok mantra* (verbal language) in *reyog art* , which is supported by rituals in the form of *uborampe* (nonverbal language) shows that Javanese spiritualism is still strongly attached to *reyog art* . From the various elements, both verbal and nonverbal, making mantras an important element in the ritual of *warok* Ponorogo that cannot be separated. No spell, *warok ritual* will feel empty, because the mantra contains a prayer request to God that is more specific and complex so that it is still believed and trusted as an alternative solution, an efficacious medicine in the ritual of *reyog* Ponorogo art.

Discussion

Based on the research results show that *warok* spiritualism in *reyog art* is a close relationship in the art world . This relationship is evident as happened in *warok* activism in the language of mantra. The language (read: mantra) used by *warok* reflects spiritualism *warok* in the reality of life in the arts. In the life of *warok* , the mantra becomes a culture that cannot be released in the art of *reyog* , because it is inherited from generation to generation, from generation to generation which becomes a *warok tradition* . This is also supported by rituals that require *offerings*, which have a philosophical meaning. Both aspects of mantra and ritual become a single unit which both have their respective meanings. Verbal mantras contain many hidden meanings, which carry magical nuances, while rituals have symbolic meanings that require a deep understanding of the mindset of mystical ritual practices. After analyzing these two aspects, they have a mutually sustainable relationship.

The integration of these two aspects is a complementary unit and there is a view of life, the *warok's* mindset towards *the world* . *Warok 's* view by maintaining balance, harmony and harmony both related to God and the natural surroundings which is expressed in the verbal language of *bismilahirrohmanirohim* shows the belief that God is merciful and merciful, with the hope that all God's desires will give His servants what they ask for.

The power of God is the main force as a priority for prayer, but to strengthen the prayers the *waroks* invite to unite the forces of nature (microcosm) around them, be it air, plants, water, in the hope of being able to help speed up the fulfillment of prayers to God. Actually, what the *warok does* is related to the spells and rituals that are carried out even though they seem ancient which are full of nuances, sacred, mystical and magical. Apparently, scientifically researched based on modern science. Mantra has similarities with hypnosis, which uses the power of words (*word power*) to influence the *believe system* in the

subconscious mind of the human brain. The use of *word power* in a mantra is in the form of repeating the same word many times which is linguistically called repetition which aims to emphasize a core or purpose to be achieved, usually repetition occurs in words that are considered the most important as those found in the *aji gebyakan mantra*. . The repetition of these words will have an impact on the subconscious mind being active which has implications for the subconscious brain to be calmer as people do dhikr and will lead to perfect belief about the prayer being sung. As for offerings, for warok it is interpreted as a form of gratitude to God, by holding a *salvation* ritual with the intention of inviting the power of the natural surroundings, both plants, water, air which are believed to have the power of energy to be invited to cooperate in the success of the *reyog show* .

What *warok* has done regarding the forces of the surrounding nature needs a research test conducted in the area related fields such as medicine, neurolinguistics, metaphysics, chemistry, hypnotherapy and so on. So knowing the truth about these elements rather than arguing about the *heresies* that sometimes have no end can cause divisions in society. So that human understanding regarding the forces of the natural environment becomes clearer, logical and accepted based on scientific knowledge. So it is not surprising why until now the practice of mantras and rituals is still happening in the community, because mantras are still considered to be an alternative solution. It is hoped that this study can explain more comprehensively related to Javanese spiritualism in society, especially *warok* Ponorogo .

D. Conclusion

Based on the results of research and discussion of the study of ¹ *Javanese spiritualism in the language of the Ponorogo warok* mantra , it can be concluded as follows. First, *warok in the reyog* art ritual uses a mantra as an effort to ask God to grant a request. The *warok* spell contains aesthetic, mystical and magical elements. This element is the result of the stylistic element and diction . The aspects of diction include diction whose meaning is immediately understood (denotative), diction in which the use of the meaning of the word requires explanation and elaboration (connotative) because the meaning is only known by the speaker, the use of diction which means synonyms (same words), diction which is antonymous (opposite word).), diction in the form of the use of religious symbols as well as diction related to spirits.

To complete the mantra, it cannot be separated from the nonverbal aspect in the form of offerings such as bananas which have the meaning of symbols of diverse human characters

in harmony and closeness to each other, partly in the form of bananas, coconut bald has a symbolic meaning of the shape of the human head where the brain is located before acting to think. First of all, if it is related to religious knowledge, coconut has four layers, including *shell fibers*, coconut and water, coconut is a symbol of sharia, tarekat, essence and wisdom, bitter coffee is a symbol of the harsh trials of life, but if you are patient it will give goodness like coffee. which is doused by hot water gives a fragrance, *parem* means the word *marem* with the hope that people who see the *marem performance* (satisfied), *flower telon* which consists of *kanthil flowers*, *ylang*, and roses means that the audience *kinthil* follows to see the *reyog performance*, *ylang* has the meaning of remembering or *memories* of the audience after *mel Ihat* always remembers the beauty of *Reyog* and roses, symbols of attracting the heart, having allure. The *uborampe* has a symbolic meaning, a symbol of the *warok 's request* to God. Because in the nonverbal aspect it reflects the *warok 's intentions and views on the world*.

Javanese spiritualism which is reflected in the language of the *warok mantra* is macrocosmic and microcosmic. *Warok 's view* is macrocosmic, reflected in verbal expressions such as *bismillahirohmanirrohim*, *Allahuma kang murbeng dumadi* with the intention that every request is addressed to God (*jagad gedhe*). The Microcosm is revealed in the rituals of offerings with the intention of appreciating the natural surroundings (the *little universe*). Regarding *Warok 's mindset* expressed about knowledge about the surrounding natural conditions. So that verbal and nonverbal language is an important element in the *warok ritual*, this is because in the mantra there are prayers to God more specifically so that the mantra is believed to be an alternative solution, an efficacious medicine in solving problems in the Ponorogo *reyog* art performance.

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Biography



Dr. Alip Sugianto, M.Hum is a lecturer at Muhammadiyah University of Ponorogo Some of the mandates received at the campus include being the supervisor of the 2017-2019 *Reyog Simo Budi Utomo*, Secretary of the Center for Cultural Studies (2017-present).

Faculty of Economic in Muhammadiyah University of Ponorogo

Jl. Budi Utomo 10 Siman, Ponorogo, Jawa Timur, Indonesia

Email: sugiantoalip@gmail.com

Facebook: Alif Sugianto

Instagram: Alip Sugianto

Whatsapp: 082264494440

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