# Rhyme in the Sundanese *Mantra* Manuscript Text: The Connection of Structure, Meaning, and Functions in Society

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**Abstract.** The text of the Sundanese *mantra* manuscript, which is the subject of this paper, is a literary work of the 'poetry' genre whose formal structure is examined. It is anticipated that those who study the Sundanese Mantra text through the lens of rhyme will be able to dissect the text's structure and explain its meaning, as well as how it functions within the *mantra* practitioner community. In this paper, the study of the rhyme structure in the *mantra* texts is an absolute and prioritised requirement, so that the unanimity and integrity of the meaning of the Sundanese *mantra* texts can also be properly assimilated and preserved. Integrity of interwoven cadence in the text of the *mantra* script will also reveal the full meaning. The cohesiveness, continuity, and integration of the rhyming elements into the overall structure will facilitate a better understanding of the rhyme's meaning. In addition, it necessitates correlation, coherence, and interweaving between textual elements, such as the rhythms of the Sundanese *mantra* poetry text. Elements of rhyme, cadence, diction, imagery, and figurative language play a significant role in the formation of the Sundanese *mantra* manuscript text. Specifically for this paper, the analysis is restricted to the rhyming elements present in the Sundanese *mantra* text. The research method employs descriptive analysis and the study of poetry's structure, semantics, and sociology. *Mantra* practitioners find the edited text of the Sundanese *mantra* text philologically useful for analyzing the structure, meaning, and function of the Sundanese *mantra* text.

**Keywords:** The Rhyme of the Sundanese *Mantra* Manuscript Text, Its Structure, Meaning, and Function

## 1    Introduction

A literary work can generally be approached through four approaches. The four approaches are: 1) mimesis, which considers literary works as a reference; 2) expressive, addressed to the author, creator of literary works; 3) pragmatics, as a tool to achieve certain goals, to see the extent of the influence of the literary work in society; and 4) objective, focused on autonomous work. The objective approach is centered on

the literary work itself. The four approaches as proposed by Abrams (in [1] [2]), must complement each other. In its application depends on the nature and character of the literary work itself. Even so, a critic or reviewer still has to understand literary theory in depth. Researchers can apply one of these approaches, according to the characteristics of their work [3].

If we want to know the meaning of the elements of the literary work we are studying, we must understand the place and function of the elements of the text in the entire literary work in question. The understanding of meaning can be observed if the supporting elements are integrated into the structure in addition to their coherence with one another. In analyzing poetry-type literary works, all supporting elements must be understood as part of the whole.

Sundanese poetry is one of the literary works, which has certain rules. In literary terms it is called basa ugeran (bound language). This is different from the form of prose, although in fact even prose in Sundanese literature is confined by gatra. Poetry requirements include: 1) number of lines/arrays per stanza; 2) number of syllables; 3) rhyme contained in the bond  (Adiwidjaya, in [1]). Another opinion was expressed by Permadi (dalam [3]), which adds rhythmic patterns as a requirement, to create beauty. The element of rhyme or sound repetition which in Sundanese literature is called purwakanti, plays a major role in composing poetry.

Salmun (in [1]), differentiate the terms of rhyme or *purwakanti* according to the place. In the beginning it is called *laras purwa,* in the middle it is called *laras madya,* and at the end of the term *laras wekas.* Linked rhymes are called *margaluyu. Purwakanti* has *runtuy* pungkas (final poem), *purwakanti rantayan,* both vowels and consonants, or a combination of vowel and consonant sounds (Rusyana, in [4]). Whatever the differences mentioned by experts with regard to poetry, basically the same, that poetry has certain rules, which are different from prose.

The structure of Sundanese mantra poetry is the same, it has a form that is bound to have its own rules. This is the case with mantra poetry which is the object of study in this article. Mantra has bound elements like other poetry, although it is not exactly the same in number of lines as other types of poetry, such as pupujian, sawér, sisindi-ran, pupuh, and guguritan. Exposure is related to the requirements of poetry, mantra have elements of attachment and complex structure, so that an in-depth study is needed so that they are better understood. The rhyme in the Sundanese mantra text in this paper will support the meaning.

## 2    Literature Review

Talking about formal structure in Sundanese mantra poetry, it can be said that it is complicated and complex, which cannot be separated from other elements in poetry. This is understood, not only in mantra poetry, but also for other types of Sundanese poetry, such as sisindiran, kawih, guguritan, pupuh, which would be impossible to understand if it were not related to the environment or culture it produces. For this reason, this paper focuses more on the theory of Sundanese poetry, which besides sound plays (rhyme, rhythm, diction, imagery, and figurative language). However, the

study still involves the structure of the Sundanese mantra text in question. The theory and approach used refers to Riffatere, Culler, in Pradopo, 1985; Situmorang, 1981, Zakaria, 1982; Teeuw, 1983,   Antara, 1985; Yudiono, 1986, and Luxemburg, 1992; , in [1], [3]. The study is devoted to the cultivation of elements of rhyme to reveal meaning.

[1] states that the structure of poetry includes: (a) Elements of musicality: sound elements of rhyme, rhythm, arrangement of syllables, words, sentences, implied meaning from the use of vocabulary, and intonation; (b) Elements of enjambment or correspondence, including cutting and technical writing of sentences and stanzas in arrays (lines), phrases (groups of words, gatra), and pauses; (c) Elements of language style (stylistics), including the use of figurative, symbolic words, and the use of words that have a straightforward meaning.

Teeuw (in [1]) explained that the study of poetry (mantra text) aims to find out the values contained in the mantra. Therefore, this article attempts to examine the function of mantras for the community who practice mantras. To understand Sundanese mantra poetry, it is not enough for the researcher to examine only the elements in its structure, but also to look at its relation to the social system. This is in line with what Teeuw put forward (in [5]), that literature is always in tension between literary norms and socio-cultural norms. In this regard, Teeuw (in [5]) also explains that structural analysis is not the main task or ultimate goal in researching literary works, because it creates two main weaknesses: a) releasing literary works from the historical framework, b) alienating literary works from the socio-cultural framework.

## 3      Method

The *mantra* text as the object of study in this article is included in 'poetry' literature. The *mantra* poetry studied is divided into two parts. *Mantra* consists of seven types of *mantra,* alphabetically, namely: *ajian, asihan, jampé, jangjawokan, pélét, rajah,* and *singlar.* The second part of the *pupuh* is seven *pada* (verse), and the third part of the prose is two paragraphs [1]. Therefore, the implementation of the hypogram theory in this paper is not as complete as Riffaterre's analysis.

To study the structure of the poetry of the Sundanese text of *mantras* in this paper, a descriptive analytical research method is used, by describing the poetry of the *mantras* contained in the text of the *mantra* at random, according to the required data, relating to structure and meaning, through the method of structural study and semantic study, as well as philological. In addition, a sociological approach to literature is also used, because the use of *mantra* poetry is inseparable from society in a pragmatic way, especially for *mantra* practitioners [6].

Studies based on the structural method are considered appropriate, because structural theory views literary works as a unified whole, whose parts, rhyme, rhythm, diction, imagery, and figure of speech are interconnected, and this relationship creates meaning or meaning. Through such an analysis, the literary elements will remain in the form of parts, as a unified whole, not just in the form of separate fragments, so that the analysis will reflect the unanimity of literature [1].

# 4    Results and Discussion

## 4.1    Intro

Sundanese *mantra* poetry as the object of this written study generally includes poetry-type literary works, the rhyme structure of which is complex, and cannot be separated from the elements of rhythm, diction, imagery and figure of speech. This right is understandable, because the text of the *mantra* cannot be separated from the environment and culture it produces. Study of the rhymes revealed in Sundanese *mantra* texts in this article in general. Referring to Situmorang, 1981, Zakaria, 1982; Teeuw, 1983; Antara, 1985; Riffatere, Culler, in Pradopo, 1985; and Yudiono, 1986, and Luxemburg, 1992 [7].

## 4.2    Study of Meaningful Text Structure

The text of the Sundanese mantra script is formed by the elements as its structure. As traditional poetry, the structure of the Sundanese mantra text has various poetic elements and means, especially the elements of rhyme, which are always coherent with elements of rhythm, diction, imagery, and figurative language. Sundanese mantra texts are able to evoke feelings and attract the attention of readers through aesthetically imaginative wordings that can also cause emotion. Meanwhile, structure is the relationship between the elements of a literary work (poetry). Sundanese mantras are aesthetic works that are full of meaning, have meaning [8].

Study of the rhyme elements in Sundanese *mantra* texts in particular, are interconnected, coherent, and cannot be separated from other elements, such as rhythm elements, diction elements, imagery elements, and figure of speech elements. An in-depth study of the rhyme elements in Sundanese *mantra* texts certainly needs to be carried out, in addition to their benefits and functions in the *mantra* practicing community.

## 4.3    The Study of Rhyme (Poetry)

The element of rhyme is very important in poetry. The selection and combination of sounds is aimed at two parties, namely to build the musicality of the poetry and to symbolize meaning or imagination. The element of rhyme is able to build words, so they feel good and melodious to hear. It is this element of musicality that is sought and combined, through the same sounds or almost the same sounds, to stimulate beauty.

Rhyme is important for the sonority and roundness of the lines. The sound equation at the end of a line is called a rhyme. Zakaria (in [1], [9]), emphasized that sound repetition can be found, in arrays and between arrays, in line with Situmorang's opinion (in [1]). Rhyme is the repetition of vowel and consonant sounds, at the beginning, middle, and end of an array, whether it occurs in one array or between arrays. Various kinds of rhymes are found in the Sundanese *mantra* texts.

The rhymes in the text of the Sundanese *mantra* script are the repetition of vowel and consonant sounds, which occupy the initial, middle, and final rhymes of an array, both occurring in one array and between arrays. Rhyme or *purwakanti,* in Sundanese literature, according to Salmun (in [1]) consists of ten types, namely: *pangluyu* (homophone), *maduswara* (assonance), *cakraswara* (chiasm assonance), *laraspurwa* (alliteration), *mindoan kawit* (anaphora), *laraswekas* (final rhyme), *mindoan wekas* (epiphora), *larasmadya* (response), *margaluyu* (concatenation), and *mindoankecap* (diaphora). The various rhymes in the *mantra* text are in line with Salmun's understanding, although they are not detailed one by one, as can be seen in the example.

Salmun (in [1]) call it *purwakanti. Purwa* means start/beginning, *kanti* means together. *Purwakanti* as a whole means the same beginning (same at the beginning). The use of *purwakanti,* the vocabulary, the morphemes, as well as the sound of the voice, are often the same or nearly the same, between the first and the last. That is why it is called *mimiti bareng* (the same beginning). In the context of the Sundanese *mantra* text, it appears that there are sounds that wait for each other and deliver each other.

### 4.4 Rhyme based on Sound or Voice

**The Perfect Rhyme.**
A rhyme in which not only the sound or diphthong is the same, but also the consonant sound that follows it, but the initial consonant is different is called a perfect rhyme, which can be found in one line and between lines of *mantra.* As for what is meant by rhyme in one line, it is called an aesthetic pattern, because the emergence of a *mantra* has to do with beauty. Rhyme in a *mantra* is to increase the quality of evocative power, namely the strong power to generate understanding and meaning of a *mantra,* as shown in the following example of the Sundanese *mantra* text.

*Ajian Patimah*
   *Bismillah,*
   *niat insun amatek, ….…..*
   *Ditilik ti gigir lenggik*
   *diteuteup ti hareup sieup,*
   *………………………*
   *lir Siti Patimah keur leumpang*
   *……………………………*
   *jleg sorangan.* (*Mantra* Text Edits, (I). 008).

It can be seen in the 3rd line that the repetition of the sound **...ik,** not only creates a melodious sound, but more than that. The repetition of the sound **...ik** in the view of *tigigir* lenggik (seen from the curved/slender edge), has the task of strengthening the meaning of 'si aku array' which has a body like a violin, which is strengthened by the array *diteuteup ti hareup sieup* (stared at from the front is beautiful) which has the meaning apart from describing that the woman has a slender body and also has a

beautiful face, which is also supported by the following lines, that when she is walking she is like a beautiful princess who came from heaven. Fatimah is an 'icon' or 'portrait' of 'Siti Fatimah', the daughter of the Prophet Muhammad PBUH, who was beautiful and had a charming appearance. Thus, the meaning uttered in the text of the *Ajian Fatimah mantra*, wants and hopes that the woman who utters the *mantra* will be seen by others as 'resembling' the 'form' of Siti Patimah.

*Rhyme in Interarrays*

Rhymes in an array, as well as rhymes in a single array, apart from being a decoration in a mantra, also have the task of deepening speech, creating feelings, creating clear shadows, and creating a special atmosphere. As seen in the following example of a *mantra:*

**Ajian Sima Pileumpeuhan**
  **Rep** su**rep**.....,
  si**rep** .....,
  …………………….
  …………………….
  *sia leuleus,*
  ………………….….
  *teu bisa me**ta,***
  *teu bisa nyari**ta,***
  …………………….
  *mun tanggah sia **dicakra,***
  ***dicakra** ku sima tungkul,*
  ………………….….
  *tungkul 3x,*
  *sujud sia kana indung suku aing.* (*Mantra* Text Edits, (I).010)

    The repetition of the **rep** sound (introduction) for the word **suhrep** (to fall asleep) in the first line, apart from being included in the rhyme of one line, if it is connected with the word **sirep** (to fall asleep) in the second line, all of these have the meaning 'to fall asleep or fall asleep under a mantra of the *mantra* caster'. This is emphasized again through the following lines, namely in the lines *teu bisa meta* (can't do anything/can't move), *teu can nyarita* (can't speak), as well as lines 20 and 21, *mun tanggah sia **dicakra, dicakra** ku sima tungkul* (if your forehead is scratched, scratched with the submissive/paralyzed spell), which illustrates that because of the *ajian pileumpeuhan* (a spell to paralyze people), the person who is recited the *mantra* will fall asleep, until they cannot move and speechless. If you look at the next line there is also a threat, that if you don't 'obey' you will be scratched or injured by *'sima tungkul'*. Such is the rhyme in the interlinear used in the text of the spell to liven up the atmosphere and support the meaning in a *mantra*.

**The Imperfect Rhyme**

What is meant by imperfect rhymes in *mantra* texts are rhymes whose vowel sounds are the same or similar, but the consonant sounds that follow are not the same. In other words, not all last syllables are the same.

*Rhyme in One Line*

Imperfect rhyme, just as perfect rhyme in a *mantra* text is not merely for decoration, but has a more specific purpose, namely to deepen meaning, so that apart from the melodiousness that arises in the *mantra* text, it is also implicit in the meaning it contains. The rhyme in question can be seen for example in the following *mantra* text:

**Ajian Gerak**
    *………………*
    *………………*
    **ajiku si panis** *anom* **aji pamanis,**
    *lan* **aji jayaning diri,**
    **………………………**
    **oray laki datang seuri,**
    **oray lemah datang sadrah,**
    **…..…………………….**
    **hiap tuturkeun aing,**
    *akung* **sia** *sukma* **sia** *dibawa ku* **aing,**
    *……………………….*
    **gerak……..gerak….sia,**
    *élmuning sibat…..(cimande, cikalongan)* (*Mantra* Text Edits, (I). 009).

If we look at the words or sentences *ajiku si panis anom, aji pamanis,* ***aji jayaning diri,*** how composers and copyists of *mantras* combine a variety of sounds, so that what is produced feels melodious and beautiful. In the third and fourth lines, the repetition of the sound /**i**/ in the words *aji panis, aji pamanis, aji jayaning diri,* can describe the small wish of the *si aku* line, after hoping for a bigger wish, so that all these dreams can be achieved, which is followed by by the repetition of the sound of *'oray laki datang seuri, oray lemah datang sadrah'.*

From the repetition of the sound in the sample *mantra,* this hope becomes more visible, so that his determination and desire becomes stronger to make his wish come true. Moreover, it is followed by the phrase *'ka Gusti nu Maha Suci, nyungkeun gerak ka Maha Kuasa, nyungkeun gerak anu nyata, gerak……..gerak….sia'*, which illustrates that all determination, desire, and purpose cannot be achieved without strength and blessing from the Almighty Creator, the Almighty Movement, namely God Almighty. Because of all the *mantras* he utters, their effectiveness always relies on God's power. Without 'He' who moves, everything will be in vain.

*Rhyme in Interlinear*

Imperfect rhymes between the lines are often found in a *mantra* text, in contrast to the *pupuh* which is bound by the *guru lagu* (final vowel), because in the text the *mantra* is not bound by the rules of the *guru lagu* or *guru wilangan*. Let's look at the following *mantra* text:

**Ajian Sima  III**
> *Sima aing sima **maung***
> *monésina buhaya maung **ngamuk***
> *datang **tunduk***
> *oray galak datang depa*
> *tungkul **dikarut***
> *tanggah dicakra*
> *dicakra ku sima **tungkul***
> ***tungkul** sia kana **indung** suku aing.* (*Mantra* Text Edits, (I). 11)

If we take a quick look at the *mantra* text above, how does a writer/copyer of the Sundanese *mantra* text combine variations of sound, so that the sound generated by the sound /**u**/, in the words *maung* (tiger), *ngamuk* (rage), *tunduk* (obey), *dikarut* (scratched/clawed), *tungkul* (submissive), also *indung* (mother), can describe the enormous desire of '*si aku* larik'. This meaning is also combined with the repetition of the sound /**a**/, in the words *buhaya* (crocodile), *oray* (snake), *galak* (fierce), *datang* (come), *depa* (silence), *tanggah* (looking up), *dicakra* (clawed), which reflects 'fierce' or blind greed through the manifestations of *maung* (tiger), *buhaya* (crocodile), and *oray* (snake), so that his determination becomes more pervasive to make a wish come true, so that the person he is addressing through the *mantra* 'obey' and does not dare to fight him.

The information as stated previously can be clarified by the last line in the text of the text of *tunduk sia kana indung suku aing* (you bow under the soles of my feet). Through these lines, the *mantra* caster actually orders the person he is casting the spell to 'prostrate himself at the soles of his feet'. That is what is meant by greed, the meaning contained in this *mantra.* In fact, if we realize it, we must submit only to Him, God the Almighty Creator, not to humans or jinn. If we examine its contents, this *mantra* refers to a black spell or *'teluh',* because its aim is to harm and even deceive other people.

## Assonance

Assonance is the repetition of vowels in words in a spell sequentially without being accompanied by repeated consonants. This repetition of sounds covers a syllable or several likes of words, and can also be one sound. The beauty or effect of this rhyme is determined by intention or it could be a coincidence. Assonance, like rhyme, apart from providing sonority and making the spell text smoother, also functions to deepen the feeling. Assonance found in the text of the *mantra*, has a difference in each array. In the sense that the repetition of vowel sounds in each line has similarities with the

final vowel sound *(guru lagu)*. This is because the *mantra* text also has rules that apply, although they are not fixed like *pupuh* (which is bound to the *guru lagu* and *guru wilangan)*. Let's look at the following *mantra* text:

**Ajian Kamanusaan**
   *Bismillah……..,*
   **Aji aing aji jago** *kamanusaan,*
   **badan hurip,**
   **hirup eusining jati,**
   **nu ngancik ngaraga lembut,**
   **sari bayu, sari bayu…,**
   **sari agni sari bumi,**
   **gumulung awor badan sakujur,**
   *dug jati,*
   **boga cipta,**
   **boga rasa,**
   **boga karsa,**
   *…………………………*
   **rasa rasa kula tumeka dwipurwa,**
   **purwa lahir purwa batin,**
   **………………………….**
   **gumelar** *kersaning Alloh,*
   **gumelar** *nyanggapi tutur,*
   *……………………………*
   *……………………………..*
   **ka awaking nya awaking,**
   *……………………….*
   *ya huwalloh….3x.*   (*Mantra* Text Edits, (I). 012)

If we look at the *mantra* text above at a glance, we can see how the final vowel in one line is followed by the word in the previous line. In the second line of the sentence *Aji aing aji jago kamanusaan*, *badan hurip, hirup eusining jati,* there is a repetition of the sound **/i/**, in the words *aji (ajian)* and *aing* (I), the metathesis of *hurip* and *hirup* **/u – i/** and **/i – u/,** which describes the condition of the *si aku* array who considers himself to have the teachings of humanity, which are found in his soul and body as seen in the sentence *nu ngancik ngaraga lembut* (which is within him). This meaning is made clear by the next line: *sari bayu, sari bayu…, sari agni sari bumi, gumulung awor badan sakujur* (the essence of the wind, the essence of the wind, the essence of fire, the essence of the earth, united in me).

This strong desire is also supported by the repetition of the next sound, namely the repetition of the sound **/a/,** namely: *boga cipta , boga rasa , boga karsa, cipta araning akal, rasa araning parasaan, karsa araning kahayang* (having creativity, having feelings, having a will, creating what is called reason, feeling is feeling, will is desire). All of that reflects a very strong desire, in achieving goals. However, the arrogance of the *si aku* array, who has this *mantra*, still depends on the Creator. The *si*

*aku* array always relies on 'Allah' as seen in the array: *nya aing manusia, nu cunduk, gumelar kersaning Alloh, gumelar nyanggapi tutur, sakabéh mahluk, tunduk sujud ka awaking* (I am human, who came, exists because of Allah, exists by order Allah, all creatures, bow down to me). However, once again the *si aku* array is not able to stand alone, but he depends on the Almighty Creator, as can be seen in the array *nu lumampah pangersa Allah, ya huwalloh….3x* (which runs according to the will of Allah, ya Huwallah...3x) which is dominated by the sound **/o/.** With regard to assonance, the following examples of mantras may give a clearer picture.

> **Ajian Pangweruhkeun Jalma**
>   **Banyu leles banyu iles,**
>   **sukma paéh sukma léntéh,**
>   *kacipta ku cahyaning isun,*
>   *deg taya bayana.* (*Mantra* Text Edits, (I). 3)

Pay attention to the first and second lines of the text of the *mantra*, it appears that there is a repetition of the sound **/e/,** as in the array *banyu leles banyu iles* (the water gradually disappears), as well as the repetition of the sound **/é/,** in the line *sukma paéh sukma léntéh* (soul/dead body soul is lost). The intended *mantra* is used to make the other person who is enchanted powerless, which is supported by the following lines: *kacipta ku cahyaning isun, deg taya bayana* (created/amazed by my light, be powerless).

## Alliteration

Alliteration in mantra texts is the repetition of consonant sounds, both at the beginning of words and those in the middle and end of words in each array of *mantra* texts. As in assonance, alliteration also has a function, namely to achieve the effect of effeminacy and to deepen the feeling of a *mantra*. The sound created by this alliteration feels more alive, as in the following example of the *mantra:*

> **Ajian Pangbungkem**
>   **Ma**u**ng** pundu**ng d**ata**ng** anru**m,**
>   ba**dak** gala**k d**atang **d**epa,
>   **sing**a munta**ng** ka sukuna,
>   darugi ka tenga**h** ima**h,**
>   oray sa**p**i datang num**p**i,
>   oray we**lang** keur ngalia**ng,**
>   disire**p k**u **p**angbung**k**eman,
>   rep sia bungkem,
>   bis **teg**u minal alane **teg**u,
>   ba**ngs**a aing sa**ngs**ang **p**eureu**p,**
>   **b**iwir **b**eusi létah cadas,
>   **sing** karungkup **j**ajantu**ng** sia,
>   sing karawé**l** **l**eungeun sia,

*sing katangkeup munggang datar sia,*
*ngarumpuyuk kawas kapuk kaibunan,*
*Ngarampayak kawas kapas kahujanan,*
*Rep sia leuleus. (Mantra* Text Edits, (I). 33)

If we look at the mantra above, the first thing we notice is the beautiful and melodious aspect of its sound. This *mantra,* if we look more closely, not only has the sonority of its sound, but there is another meaning that accompanies it. As in the array ***Maung pundung datang anrum, badak galak datang depa*** (an angry tiger comes helpless, a fierce rhino comes helpless).

The consonants **/m/-/p/, /ng/, /b/-/g/-/k/** as well as the vowels **/u/** and **/a/** produce pleasant and melodious sounds. Apart from its melodious sound, the meaning contained in it is the same in the sense that both the tiger and the rhino are both in a state of 'helplessness'. Likewise, in the next array, *oray sapi datang numpi, oray welang keur ngaliang* (cow snake comes to hide, striped snake goes into the hole), which implies that both of them are hiding themselves. This means that the *aji pabungkeman* (silencing spell) is intended to make the person or animal under the helpless *mantra,* as can be seen in the next array: ***sing karungkup jajantung sia, sing karawél leungeun sia, sing katangkeup munggang datar sia, ngarumpuyuk kawas kapuk kaibunan, Ngarampayak kawas kapas kahujanan, Rep sia leuleus!*** (may your heart be in my hands, may your hands be held by me, may your weakness be caught, helpless, paralyzed!).

**Dissonance**

The arrangement of sounds in a Sundanese *mantra* text that does not match the words or rhythm pattern is called dissonance. Sometimes the use of dissonance is deliberate by the poet, with the aim of causing a certain effect. As seen in one of the following *mantra* texts:

**Ajian Ngawih**
   *Bismillah,*
   *Ahung guna déwa nyangku,*
   *……………………..*
   *naon nu **ngahuang-ngahiung** di luhur,*
   ***kuar-kiur** suaraku,*
   *…………………....*
   ***bulat beulit** kana peujit,*
   ***sumélékét kana hate,***
   ***sumarambah kana bayah,***
   *kagéndam kairut kapincut,*
   *………………...*
   *niwandana kemat **pangumat-pangemat,***
   *……………………………....*
   *soara bagénda Daud. (Mantra* Text Edits, (I). 16).

The use of dissonance in the mantra above, such as *ngahuang-ngahiung* (whistling sound), *kuar-kiur* (spinning), *bulat-beulit* (convoluted), and *pangumat-pangemat* (containing/bringing), can be considered appropriate. Because, in addition to the repetition of the vowel sounds **/ua-iu/, /ua–iu/, /ua-eu-i/, and /u-e/,** to show the existence of sounds/voices that go round and round, to create a 'terrifying sound' which supports the goal he wants to achieve, namely to match the 'voice' and charisma of the Prophet David PBUH.

### Absolute Rhyme

Absolute rhyme is seen based on the same sound found in all the words of the Sundanese *mantra* text. Absolute rhyme is found in an array, whether repeated successively or not, which is generally used to emphasize the meaning of a *mantra.* For example, the following example of a *mantra:*

> *M**eneng** nu **meneng** dat nu iki Alloh.*
> **wengku ka sakabéh elmu,**
> *semu aing si puru ratu **urat urat,***
> ***urat ngangkang urat** kang **ngangkang** (2x),*
> *ka**teguh**an, **teguh** iketan jalaning Alloh,*
>      *…………………….*
> ***dat les dat les dat les.*** (*Mantra* Text Edits, (I). 40).

The text of the mantra in this example, in the lines: ***Meneng** nu **meneng***, ***urat ngangkang urat** kang **ngangkang***, *ka**teguh**an, **teguh** iketan jalaning Alloh …. dat les dat les dat les,* actually even though the words are not repeated, the meaning is already known. But the *mantra* writer does this, namely to emphasize the meaning, especially in the word *dat les dat les dat les,* indicating that things are happening continuously. Likewise, other lines are written in italics, with the aim of emphasizing the meaning.

### 4.5     Rhyme Based on Location or Place

### Initial Rhyme

Initial rhyme is the rhyme contained in a *mantra* text based on its location, both in one array and between arrays, and what rhymes are the words found at the beginning of a word or an array of *mantra*. Wherever it is located, rhyme will provide and strengthen the poeticity of the *mantra* if it contains essence of expression and evocative power. Here is an example of a *mantra* that has an initial rhyme.

***Ajian Pileumpeuhan***

*Bismillah,*
*teguh kayu jajar mekah,*
*tutup **l**embur **l**emah rasa,*
*payung butut **p**urah megat,*
***ba**yu **leu**seuh **ba**yu **leu**mpeuh,*
***ba**yu stress **ba**yu kempes.*

The initial rhyme in question appears in the line ***bayu leu**seuh **bayu leu**mpeuh, **ba**yu stress **ba**yu kempes.* The word *bayu* appears to be present at the beginning of the line, which apart from functioning to harmonize and make the sound beautiful, also sounds sweet to the ear. Apart from that, the initial rhyme of the *mantra* also strengthens the poetry that contains the essence of expression. Meanwhile, the meaning contained in it is related to *bayu* (wind) which also melts and can be paralyzed with a *mantra* cast by *si aku* array.

*Rhyme in Interlinear*

This rhyme is like other rhymes in the rhyme of a line of *mantra* text. Rhyme in one line only describes the similarity of sounds that occur at the beginning of the word and not throughout the word. Meanwhile, the rhyme between lines, which rhyme, occurs in the initial word (as a whole), as is the example of the following *mantra* text:

**Ajian Kadugalan**
  *Awak tapak malang gena,*
  *awak panyipuh buana,*
  *awak sang suci manik,*
  *awak sang suci déwata,*
  *jaya ingsun jaya sorangan,*
  *jaya batu jaya aing,*
  *jaya bata,*
  *syahadat. (Mantra* Text Edits, (I). 019).

The first line to the fourth line in the example of the *mantra* text, use the same words, namely *awak* (body) which is stored in the initial rhyme, such as: *Awak tapak malang gena, awak panyipuh buana, awak sang suci manik, awak sang suci déwata.* The next line, says *jaya* (victorious). The relationship between one array and another, supports the meaning contained in the *mantra* in question, namely a strong hope and desire so that the array will have *kadugalan* (super strength) to achieve its desires and goals, even though it is still unable to stand alone, but rather rely on the power and strength of God. This can be seen in the last line of the mantra, which mentions *syahadat* (shahada).

**Geumpeur Ning Sahadat**

*Iman putih hidayatulloh,*
*iman putih hidayat Muhammad,*
*tasbéh Alloh tasbéh Muhammad,*
**lebur** *badan kari rasa,*
**lebur** *rasa kari nyawa,*
**lebur** *nyawa kari Alloh,*
*jabajur Alloh,*
*nu **langgeng** meneng **ngajanjileng,***
**meneng** *nu **meneng** dat nu iki Alloh.* (*Mantra* Text Edits, (I). 030).

Just like the example of the *Mantra Kadugalan* in the *Geumpeur ning Sahadat mantra*, there are lines that have a rhyme at the beginning of the line, as in the line: **lebur** *badan kari rasa,* **lebur** *rasa kari nyawa,* **lebur** *nyawa kari Alloh*. In this *mantra,* the same thing remains, namely always relying on the power and strength of Allah, as the creator and owner of power on this earth. No other power can match the power of the Creator. The problem with *mantras* is that they are still implemented in Baduy society, but they are not done alone, but are practiced by *sesepuh* (people who are considered smart) in all matters [10].

**Middle Rhyme**

The middle rhyme in the *mantra* text is the similarity of sounds based on the position of the words in the inter-array, and the words have complete sound repetition, which is in the middle of the *mantra* text array. The middle rhyme can be heard in the following *mantra* text:

***Ajian Pangabaran***
*Song song aing song song gondéwa,*
*……………………………*
*sima maung **sima** buhaya,*
*sima tuk tuk **sima** nurut,*
*sima dongdog **sima** dongkol,*
*ka awak aing,*
*maung pundung **datang** arum,*
*badak galak **datang** depa,*
*oray leutik **datang** numpi,*
*bumi miring baraja kaidep,*
*madep  sia ka aing.* (*Mantra* Text Edits, (I). 042)

In contrast to the initial rhyme, in the middle rhyme, the same array is in the middle of the array, as seen in *sima maung **sima** buhaya, sima tuk tuk **sima** nurut, sima dongdog **sima** dongkol* (*sima* tiger *sima* crocodile, *sima* tuk-tuk, *sima* joins, *sima* dog (*sima* grunts)). Likewise with the following lines: *maung pundung **datang** arum, badak galak **datang** depa, oray leutik **datang** numpi*. The meaning contained in these *mantra* arrays is that there is a hope, so that the person who is in the array will receive

strength from factors 'outside' himself, to achieve a goal that he dreams of, through the *mantra* he utters, as shown in the array *madep sia ka aing* (you face me/obey to me).

### Ajian Teluh

> *Awi wulung **mapay** irung,*
> *awi surat **mapay** urat,*
> *awi bokol **mapay** bool,*
> *awi temen **mapay** angen,*
> *awi haur **mapay** tuur,….*
> *reup reup saré….*(*Mantra* Text Edits, (I). 15)

There is a repetition of sounds that are harmonious and sound melodious, seen in the text of the *mantra* entitled *Ajian Teluh* above. We can see strings of arrays that are pleasant to hear, both from the initial and middle rhymes, as seen in the lines of *awi surat **mapay** urat, awi bokol **mapay** bool, awi temen **mapay** angen, awi haur **mapay** tuur*. There are harmony and sound play caused by both consonants and vowels. The meaning it contains, is the same as the previous mantra, namely the desire and hope that the *si aku* array is able to achieve its goal, in this case that the person who is 'enchanted' is exposed to the spell so that they fall asleep, while the goal is soon realized, as shown in the sixth and seventh arrays, namely *reup saurepna, reup reup saré…..*

### Final Rhyme

The final rhyme in the *mantra* text is the similarity of sounds based on the position of the words in one line and between lines, and the similarity of sounds occurs at the end of the line of the *mantra* text. The final rhyme has poetic value if the rhyme contains the essence of expression, that is, if it contributes to providing assistance in efforts to give birth and facilitate the implementation and manifestation of dreams. As we can see in the example of the following *mantra* text:

### Ajian Gerak

> *Bismillahirrohmannirrohim,*
> *Niat insun amatek,*
> *…………………*
> *………………..*
> *………………*
> *rasa sia rasa **aing,***
> *rasa sia beunang ku **aing,***
> *hiap tuturkeun **aing,***
> *akung sia sukma sia dibawa ku **aing,***
> *………………..*
> *……………….. (cimande, cikalongan)* (*Mantra* Text Edits, (I). 009)

If we look at the array of *rasa sia rasa **aing,** rasa sia beunang ku **aing,** hiap tuturkeun **aing,** akung sia sukma sia dibawa ku **aing*** in the sample spell text above, the repetition of the sound *aing* (me) in the *mantra* appears at the end of the array. It seems that the rhyme seems to be a sign and a tool to round off the line.

The use of the ending rhyme with the nasal **/ng/** illustrates that in doing something there is a very heavy, big, somber, and depressing 'obstacle'. Even though the enchantment wants the body and soul of the person it is casting a spell to be under its control and influence, the enchantment is still unable to stand alone.

## 5     Conclusion

Various rhymes are found in the text structure of the Sundanese *mantra* text, both rhymes based on sound or sound, as well as rhymes based on location or place. It should be noted, that wherever it is located, rhyme will give a 'poetic' feel if it contains the essence of expression and evocative power, which of course supports the meaning of a *mantra* text.

Studying the structure and meaning in terms of rhyme, although not all examples are presented, in general, of the seven types *(ajian, asihan, jampé, jangjawokan, pélét, rajah, and singlar)*, if you look closely, based on the sound they have the same elements of rhyme and sound, consisting of perfect rhyme, imperfect rhyme, assonance, alliteration, dissonance, and absolute rhyme. Rhyme seen from the location or place consists of initial rhyme, middle rhyme, and final rhyme.

The element of rhyme is inseparable from rhythm, diction, imagery, and figure of speech. In the Sundanese *mantra* text there is correlation, coherence and interweaving of the elements of the text in it. The element of rhyme is a very important forming element in the Sundanese *mantra* texts. *Mantra* reading is done by means of *di-gerenteskeun* (recited in a low voice/mumble). Although not included in the study, the chanting of the mantra actually has a regular rhythm, which consists of tense and relaxed pauses, high marks, medium tones, low tones, medium sounds, and short sounds.

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