

DISCOURSE ANALYSIS OF SYMBOLS IN BELIATN BAWO MANTRA IN TRADITIONAL HEALING RITE OF BENUAQ CULTURE IN EAST KALIMANTAN

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Abstract:

Makalah ini merupakan ringkasan dari penelitian yang telah dilakukan yang membahas mantra-mantra *Beliatn Bawo* (mantra pengobatan Suku Dayak) dan mendeskripsikan makna berbagai simbol dari sudut pandang analisis wacana. Hasil penelitian menunjukkan bahwa simbol yang digunakan dalam mantra *Beliatn Bawo* melambangkan orang yang sakit, penyebab terjadinya sakit, obat, dan motivasi untuk sembuh dari penyakit yang diderita oleh pasien.

Key words:

Beliatn Bawo, *Pemeliatn*, *Mantra*, *Ritual*, *Penyakit*

Introduction

Beliatn Bawo Mantra is a means in traditional healing rite to cure someone who suffers from illness of *Benuaq* society in Kutai Kartanegara East Kalimantan. As a traditional ceremony, *Beliatn Bawo* is a form of socialization of a society, especially to the local community. The performing of the ceremony has important meaning in constructing of the people's culture, that is why, it is as a strengthener of the norms and the culture value, and of course, it is done respectfully because it is also as an integral part of their lives. As a traditional ceremony, it is more communicative, closely, so it will create a peace situation for the community. By performing the traditional ceremony, the

people get guidelines and aims in their lives, and they can determine the attitude in daily life, either with the local community or the outside one. In other words, by performing the traditional ceremony the solidarity between the people or community become stronger and stronger.

All the *Benuaq* customs and traditions based on the religious point of view generally. A long time ago, Dayak *Benuaq* is animism and dynamism followers, and they call their religion as *Kaharingan*.¹ Furthermore, he states that the *Kaharingan* followers believe that the lives in nature are full with the

¹Bonoh, Yohannes. 1985. *Beliatn Bawo*. Samarinda: Proyek Pengembangan Permuseuman Kaltim., p.18.

supernatural creatures and the soul or spirit, which inhabit at the house poles, the stones, at the trees and in the river. This statement is supported by Hopes² that states, "The Tunjung and Benuaq, like other Dayak people (and in common with much of the population of Indonesia and South-East Asia) believe the world is full spirits of one or another". Benuaq people classify two groups of the all-supernatural creatures and the spirits, namely the good supernatural creatures and the evil ones. Benuaq people, besides believe to the groups of the supernatural creatures above, they also believe to the supernatural creatures which have an important role in their lives, that is the soul of their ancestors, and they call as "*Liaaw*". The Dayaknese greatly respects their ancestors' souls, although their ancestors have already passed away. They consider that their ancestors always protect them (as descendants) on the earth. That is why, there are a lot of various ceremonies to honor their forefathers' spirits.³

The Dayaknese also believe to the existence of magical power, where the magical power can be found everywhere, either in human, animals, trees, or in inanimate objects such as stones, mountains, woods and so on. Therefore, there is a closed relation

between the human or people with the nature. The Dayaknese consider that the happening of bad events in the nature are as the effect of the mysterious / supernatural creature's anger. So, they need to have the mysterious power in their daily life, that is why they always please the mysterious creature and in addition they hope to mysterious creatures to help them, and finally they feel live in a peace circumstances.

The Dayak people believe that the happening of bad event in nature such as the failed harvest, illness, and the death are as an effect of the mystical or mysterious creature's anger. To overcome the problem, the *Dayaks* people usually ask to a shaman or *pemeliatn* to contact the mysterious creatures. For example, if any someone who gets ill such as gets a headache, fever, or the other diseases, they ask to a shaman or *pemeliatn* to hold *Beliatn Bawo* to heal him/her. Because, they think that the illness is caused by the mystical or mysterious creature's anger.

Talking about *pemeliatn*, according to *Dayaks* people, the characteristics of *pemeliatn* is different from the characteristics of the common people have. He must have a large knowledge about the supernatural, gods, and mystical creatures. He has to learn and memorize or internalize a lot of *mantras* related with *beliatn bawo* ceremony. He must be more sensitive to the mystical effects than the common people. Besides that, he must learn *beliatn* song (*tinga*) and various kinds of

²Hope, Michael. 1997. *Ilmu. Magic and Divination among the Benuaq and Tunjung Dayak*. Jakarta: Puspa Swara and Tinto Foundation, p.4

³Bonoh, Yohannes. 1985. *Beliatn Bawo*. Samarinda: Proyek Pengembangan Permuseuman Kaltim, p. 5

flower and food offering (*sesaji*) and their arrangements. Of course, he should also understand everything referring to the nature and the supernatural creatures.

The functions of *beliatn bawo* are to investigate what caused the disease and how to cure the patient. If someone gets illness, a *pemeliatn* is not searching for the disease, but he always investigates the cause of it and then he tries to cure the patient. If the disease is caused by the mystical creatures' anger, so the *Pemeliatn* apologizes to them by offering the dishes and adore them, but, when the disease is caused by the trouble magic equilibrium, for example; there is a mistake in performing the ceremony, so it must be well balanced with a sin remission.

Mantra is a word or an utterance which can provide a magical power to cure or to make a misfortune to someone. *Beliatn Bawo mantra* is a magical power in *Dayak Benua* language that used to heal someone who gets ill. The shaman *utters mantra* when he/she is healing the patients and the music instruments follow it. If someone learns the *Beliatn Bawo Mantra*, usually the *mantra* is taught orally, so it is not allowed to be written down at the first time when the *pemeliatn* taught. It could be written down after a student has learned it by heart.

Indrajati 1979 as quoted by Budiharso⁴ explains that *mantra* is poetic

⁴Budiharso, Teguh. 1997. *Discourse Analysis of Symbols in Javanese Mantra: Aji*

words used to pray to God or to communicate with mysterious creature. It is believed that the words are originated from God's teaching; therefore, *mantra* may also be used to create magical or spiritual power. There are two forms of *mantras*, namely written and spoken *mantra*. The form of the *mantra* based on toward the language of the society where the *mantra* exists.

To make clearer here, the writer refers to what Schiffrin⁵ states that "Discourse is Utterance", while Bloomfield⁶ defines that "An act of Speech is Utterance". Then, to confirm this, Soekemi⁷ explains "An utterance is any stretch of talk, by one person, before and after which there is a silence on the part of person". Moreover, he states, an utterance is the use by a particular speaker; on a particular occasion, of a piece of language, such as a sequence of sentences, a single sentence, a single clause, a single phrase, or just a single word. He also says "Utterances are physical events".

Above all the writer wants to say that, *mantra* as composition of poetic words, means it is as a sequence of

Seduluran. Thesis. Malang, thesis, unpublished, p.27

⁵Schiffrin, Deborah. 1994. *Approaches to Discourse*. Oxford: Blackwell Publisher Ltd. (1998. P. 39

⁶Bloomfield, Leonardo.1926. *A Set of Postulate for the Science of Language. Language. Journal of the Linguistic Society of America*. Menasha: The Collegiate Press (1926:154)

⁷Soekemi, Kem. 2000. *Semantics: A Work Book* (Second Edition). Surabaya: Unesa University Press. (2000:7)

sentences. *Mantra* uttered by a shaman (*pemeliatn*), means it used by a particular speaker. *Mantra* used to cure or treat sick person, means it is done on a particular occasion. In term with an act of speech, *mantra* are physical event, because it is uttered by a shaman, so, it seems, it is as an act of speech. Finally, the writer concludes that to some degree, when *mantra* is used, it contains utterance. In other words, the writer states that when *mantra* is used and uttered by a shaman (*pemeliatn*) to heal sick persons, it is included discourse, especially spoken discourse form. This study aims to describe: The meanings of literal and contextual symbols are stated in *Beliatn Bawo Mantra*, the stylistics aspects are used in the *Beliatn Bawo Mantra* and the intended meanings of *Beliatn Bawo Mantra*.

Brown and Yule (1983:1) state "the analysis of discourse, is necessarily the analysis of language in use". As such, it cannot be restricted to the description of linguistic forms are independent of the purposes or functions which these forms are designed to serve human affairs. Based on the statement, if we talk about discourse, it is involved how people use language in communication and how the speakers construct a linguistic messages. In other words, we can say that discourse analysis refers to a question how to understand what someone is talking about.⁸

⁸Stubbs, Michael. 1983. *Discourse Analysis. The Sociolinguistics Analysis of Natural*

So, the analysis of language cannot be separated from the analysis of the purpose and functions of language in human life.

Wellek and Warren explain that according to literary theory, symbol is an object that refers to another object that appears continuously to represent something⁹. It means that symbol refers to fact image outside symbolic form itself, so that, symbol cannot be separated from the association, so symbol is the use of one object to represent another idea which is more complex. Barber states that symbols stand for something other than themselves, and their relationship to the thing that they stand for is not necessary one, but it is arbitrary. He also states "symbol is a kind of sign, but not all signs are symbols"¹⁰.

The function of symbol to daily life is very prominent. Symbol plays a bigger part in our lives that we are normally aware of. The use of symbol is

Language. Chicago: Chicago University Press., p.30 states that "it studies the actual mechanism by which communication, understanding and interaction are maintained. Discourse analysis must be concerned with ways in which information is selected, formulated or conveyed between speakers, or alternatively assumed to be known as shared knowledge, taken for granted and not selected at all. It is therefore concerned, not just with whether statements are true or false, but also with states of information and differential access to information".

⁹Wellek, Renne & Warren, Austin. 1993. *Teori Kesusastraan*. DiIndonesiaikan oleh Melani Budianta. Jakarta: Gramedia Pustaka Utama. P. 239-240

¹⁰Barber, C.h. 1974. *The Story of Language*. London: Pan Books Ltd. P.18

perhaps the most effective way to influence people.

Widdowson,¹¹ says that stylistics is the study of literary discourse from linguistics perspective. It means that linguistics is used to analyze the language used in literary works. Thus, it can be said that, stylistics is a part of linguistics, because it also studies language although in different field. As stated by Robin¹² that linguistics studies language used by human beings (speakers) at a given time and describes the ways in which the language operates, meanwhile Kridalaksana in Pradopo¹³ explains that stylistics studies language used in literary works. So, stylistics covers two different fields, namely linguistics and literature.

To confirm this, Widdowson explains that stylistics, actually, is a means of relating disciplines and subjects. It involves two disciplines and two subjects. The first are Linguistics and Literary Criticism while the two subjects are Language (English) and Literature (English).¹⁴

Research Methods

This research is descriptive study because it wants to describe the

characteristics of an existing phenomenon¹⁵ and the data are in the form of words or pictures rather than numbers.¹⁶ The research uses ethnographic approach as the basis of collecting and analyzing data. It is an ethnography approach because it concerns primary with the description and analysis of culture¹⁷. Flanders states "ethnographic approach is multistep data collection and analysis process which includes: 1) participant observation, 2) informant interview, 3) mapping and charting patterns recorded in field notes".¹⁸

In this case, Thomas suggests, "Ethnographic research is a special kind of case study in which the researcher, over a period of time, participates in the activities of the people, organization, or even being investigated"¹⁹.

Further, he explains that ethnography is regarded as descriptive study in which the researcher involved in the field to understand the structure and inner working of a group s/he has chosen to study.

¹¹Widdowson, H.G. 1975. *Stylistics and the Teaching of Literature*. London: Longman Group Ltd. P.3

¹²Robins, R.H. 1989. *General Linguistics*. Fourth Edition. London: Longman Group U.K. Limited. P.4)

¹³Pradopo, Rahmad Joko. 2004. *Stilistika*. Hand Out. Yogyakarta: Unpublished p.55

¹⁴Ibid. Widdowson 1975, p.4

¹⁵Salkind, Neil J. 1997. *Exploring Research*. 3rd Edition. New Jersey: Prentice Hall, Inc. p.11

¹⁶Bogdan, Robert C. and Bicklen, Sari Knopp. 1992. *Qualitative Research for Education*. Boston: Allyn and Bacon Inc 1992, p.30

¹⁷Moleong, 2006:25

¹⁸Budiharso, Teguh. 1997. *Discourse Analysis of Symbols in Javanese Mantra: Aji Seduluran*. Thesis. Malang, 1997, p.88

¹⁹Thomas, R. Murray. 2003. *Blending Qualitative & Quantitative Research Methods in Theses and Dissertations*. California: Corwin Press, Inc (2003:35)

The data of this research are twenty three of *Beliatn Bawo Mantras*. The *mantras* are obtained from three *pemeliatns* (shamans) who live in Tenggarong and Teluk Dalam L2 Blok C Kutai Kartanegara Regency, they are 1) DS 2), NN 3) GT where the third of them are the performers of *Beliatn Bawo* in Kutai Kartanegara Regency East Kalimantan.

The instruments in collecting data such as interview and observation, but the researcher is as the key instruments. Regarding this concept, Bogdan and Biklen state "Qualitative research has natural setting as the direct source of data and the researcher is the key instrument."²⁰ In addition, Creswell states that in qualitative research, the researcher is primary instrument in data collection rather than some inanimate mechanism.²¹

Then the procedure of data collection in this study refers to Sunarto (2003:137), states that in collecting data to the qualitative research are observation, deep interview, document study, and recording. In line with Sunarto's concept, Creswell (2003:185-188) gives more detail the procedure of data collection. According to him, the collection procedure in qualitative research involve four basis types, they

are; 1) observation, 2) interview, 3) Collecting documents, and 4) audio and visual material.

The process of data analysis of the study involves making sense out of text (*mantra*) and image data. It involves preparing the data for analysis, conducting different analysis, moving deeper and deeper into understanding the data, representing the data, and making and interpretation of the larger meaning of the data.

To interpret and to analyze the data/ *B.B.M.* the writer employs some steps such as transcribing the data/ *B.B.M.* from the cassette in Dayak Language then the data/*B.B.M.* is translated to English word for word first then followed by literal meaning translation. The next step is the writer makes classification the *B.B.M.* based on the phase where the each *mantra* uttered by *pemeliatn*. The last the writer analyzes and interprets the data/ *B.B.M.* based on the theories that used.

Research Result And Discussion

To interpret the meaning of symbols stated in *Beliatn Bawo Mantra* the researcher uses Ogden and Richards theory²². They state that there are causal relations hold between a thought (a reference) and a symbol, and between the thought and the referent. In line with Ogden and Richards opinion, Cummings states that the symbols have

²⁰Bogdan, Robert C. and Biklen, Sari Knopp. 1992. *Qualitative Research for Education*. Boston: Allyn and Bacon Inc (1992:29)

²¹Creswell, John W. 2003. *Research Design, Qualitative, Quantitative, and Mixed Method Approach*, 2nd Edition. New Delhi: Sage Publication (2003:198)

²²Ogden, C.K. and Richards, I.A. 1923. *The Meaning of Meaning*. New York: Harcourt Brace Javanovich Publisher, 1923, p.11

meaning with three-part approach, namely psychologistic, referential and social²³. Psychologistic means Representation in the mind that meaning in the mind. Referential means entities in the external world that meaning in the world and Social means actions performed through language that meaning in action. A writer sums up that there is a relation between the symbol with the something symbolizes.

With this mind, in this sub chapter a researcher wants to explore the literal and contextual meaning of symbols that are stated in *Beliatn Bawo Mantra*.

The symbols that are found in T3 are *Odak* means Sword and *Wase* means Ax. In Dayaks tradition, sword is a tool to cut grass and bush in a farm. Sometimes the sword also used as a weapon traditionally. When we stay in or visit the Dayak's village we will find everyone especially adult man, he always insert the sword in his hip when, where and ever he goes. The sword is used to against something that is not desired. And so with the *wase* means ax. Usually the ax is used to cut the tree traditionally, but sometimes the ax also used to as a weapon.

If we pay more attention, the word *odak* (sword) followed by the word *kulak* means broken and the word *wase* (ax) by *ebak* means chunk. When we translate to English the first word to be

“the broken sword” and the second word to be “the chunk ax”. So, it is clear that the two tools above have same trouble that is in not good condition, the first is broken and second one is chunk, but the two broken metals will be good again if they are repaired by someone that is blacksmith.

The symbols of *odak* (sword) and *wase* (ax) in T 3 are associated with the sick (patient's body). In common the person who is getting sick, his body is in not good condition (unfit). In Dayak's faith the sick person will be recover from his illness if he asks *pemeliatn* to heal him by doing *Beliatn Bawo* Rite.

The other symbols are *Burai Bura* (White Powder) and *Jomit Lemit* (Yellow Turmeric) as states in T 14. Actually the white powder made of the rice that is milled to be powder. The custom of Dayak people especially the women put white powder made of rice when the sun shines brightly. The powder is used to protect her face from the sun brightly. They consider that the intensity of the head of the sun is something makes trouble to their life, especially their face, so they must protect it with the white powder. Logically white color can reflect the sun heater.

In this case the white powder is associated with a good medicine to treat the illness. By spreading the white powder on all-patient's body it is trusted that the illness will run away from the patients body. It means that the white powder can chase away the thing that

²³Cumming, Louise. 2005. *Pragmatics. A Multidisciplinary Perspective*. Edinburgh: Edinburgh University Press, 2005, p.42

makes someone fall ill. Therefore the *pemeliatn* use it in *Beliatn Bawo* Rite.

Besides using the *white powder* the *pemeliatn* also uses *Yellow Turmeric* to heal the patient. Literally, Yellow turmeric is one of ingredients to cook vegetables dish. But in this case, *yellow turmeric* is associated with a medicine to treat the patient in healing rite. The color of yellow is representing gold. So the meaning of *yellow turmeric* here can be associated with medicine as good as gold. Between *turmeric* and *gold* have same characteristics in color that is yellow. In the process of healing the patient, turmeric spread on all body of the patient suppose it is given to Mystical creatures as a gift. By doing these *pemeliatn* expects that the mystical creatures don't disturb the patient again.

With this mind, white powder and yellow turmeric are associated with the good medicine to protect the patient's body from the mystical creatures trouble, so the white powder and yellow turmeric can be used as medicine to treat the illness.

The next symbol is a *Jarum* (a needle) which stated in T 17.

Literally, the meaning of a needle is a tool to sew clothes together with thread. But the needle will make hurt if it inserts our finger for example. It means the needle causes the hurt. Related to the Mantra uttered by *pemeliatn* in healing rite, the needle is associated with something that cause the illness, so

it must be pull out from the patients body. Pay attention the part of the *mantra* which says "*Ma Garudag pulls out the needle*", means there is someone attempts to pull out the needle from the patient's body that is the *pemeliatn*. By doing this, the *pemeliatn* has thrown off the causal factor of the illness from the patient's body. In addition, it is expected that by throwing off it, the patient will be recover continuously.

The other symbols are glutinous rice and rice *Punyukng* (Jv. term is *Tumpeng* that is the ceremonial dish or rice served in cone shape) is found in T 20. Concerning the motivation to have the *Beliatn Bawo* Rite the glutinous rice and rice *Punyukng* are provided and given to *Mulakng* (Mystical creature which cause someone falls ill) as offering.

In the analogy of association, the glutinous rice is similar with glue, means the patient's spirit to be well (recover) is strong and the form of *Punyukng* is associated with the mountain. Because the form between *punyukng* and mountain are same that is in cone shape. So the both symbols represent the solidity and the strength of the patient's motivation to be recovered. They are also associated that the wealth, livelihood and other property can be well collected and saved by doing *Beliatn Bawo* Ceremony.

The next symbol is *taliq* (a rope) that is found in T 22.

Literally, the meaning of rope is a piece of cord to tie thing else. In Dayak's custom rattan is the best rope, because rattan is easy to find in forest and it is also the strongest rope among the others. Usually, rattan used to tie firewood, to tie canoe and sometimes it substitutes nail when someone make a house. They also use rattan as a raw to make a plaited mat traditionally and so on.

In the analogy of association the rope means something cause illness and the patient is represented with something that is tied tautly. But when the rope is opened means the thing that tied will be scattered. In the analogy someone who is tied tautly he will be sick. He will recover if there is someone opens the rope, means there is a *pemeliatn* heals the patient by doing *Beliatn Bawo* Ceremony. The question is; How to open the rope? The way is by giving offering to mystical creatures which cause the illness. By this way it is expected that the offering as a dore and mystical creatures will open the rope. So the patient will recover from his illness.

The Intended Meaning of three *mantras* (T1, T2, T3) in *Narere*.

To arrive at intended meaning the researcher interprets the data (*BBM*) refers to the each phases or stages where the *mantras* are uttered. It means to interpret the data the researcher based on the context where, when the *mantras* are used, not based on a single

sentence separated from a context. Because the *mantras* are uttered in each phases have relation each others.

With this mind the researcher arranges the data (23 *mantras*) to be eight groups based on the number of stages that researcher gains. They are three *mantras* (T1, T2, T3) in *Narere* stage, five *mantras* (T4, T5, T6, T7 and T8) in *Bejajuruq La Mo*, four *mantras* (T9, T10, T11 and T12) uttered in *Ngasi Ngado*, three *mantras* (T13, T14, T15) in *Nyalolo* stage, three *mantras* (T16, T17, T18) in *Tangai* stage, and then two *mantras* (T19, T20) in *Dasukng Mulakng*, one *mantra* (T21) in *Ngabomaq* and the last is two *mantras* (T22 and T23) in *Antar Lungon Ukor ke Penyenteyau*.

Actually by uttering these *mantras* (T1, T2, T3) first of all *pemeliatn* wants to contact and wakes up some mystical powers (*tonoi*) which inhabit at human body (T1) in *Samang Sawit* (T2) and mystical powers in house yard, mystical powers at crossroad, and mystical powers inhabit at blacksmith's place (T3). By uttering "*Ngesei*" (move or wake up) and the word "*bulau*" (gold), means the *pemeliatn* wants to wake up the mystical powers while summon them using the word *bulau* (gold). Here *pemeliatn* gives nickname to the mystical powers as gold to respect them in order to the mystical powers don't angry and feel happy.

After all mystical powers wake up, the *pemeliatn* has an audience to them and explains the purpose why he

wakes up them. The *pemeliatn* informs them that there is *Beliatn Bawo* Ceremony and asks all of mystical powers (*tonoi*) to come together and crowd around in *Penyempayatn* (three colored rice, red, white and yellow). The main used of the *mantras* are to ask the mystical powers (*tonoi*) to accompany the *pemeliatn* to fly up toward *Puncutn Jaa Jatus*. Further the *pemeliatn* wants to create and maintain good relation with the mystical powers.

The good lesson from these *mantras*, we must be able to create a good relation with our relatives, friend and whoever in social life. Because, in the word we cannot life alone, we must need someone in doing something.

The next is the Intended Meaning of *mantras* (T4, T5, T6, T7 and T8) uttered in *Bejajuruq La Mo*.

The *mantras* (T4, T5, T6, T7, and T8) are as medium to *pemeliatn* as though he flies up in invisible nature toward *Puncutn Jaa Jatus* to meet a King of Mystical Creatures. He flies up there using a means of transportation called "*banawa*" and he is accompanied with the mystical powers (*tonoi*) which he invites in *Narere* stages. The *pemeliatn* flies up there through some places such as *Pantiq Papan Longan* (the ridge of house) (T5), *Nawang Langit* (The gate of Sky) (T6) and *Bawo Bungo* (The highest Sky) (T7). After arriving at *Puncutn Jaa Jatus* (T8) he meets and has an audience with the King of

Mystical Creatures, then he asks the King of Mystical Creatures to go down to the world that there is *Beliatn Bawo* Rite. After giving some offerings to the King of Mystical Creatures, the *pemeliatn* asks him to help in searching for the cause of illness. From the description the researcher says that the *pemeliatn* cannot heal the sick by himself and then he looks for help. In his faith the one who can help him is a King of Mystical creatures inhabit in *Puncutn Jaa Jatus*.

The main point is the *mantras* instruct us that to reach our ideal, we must struggle hard, be patient and always do it step by step because we cannot reach what we want directly. To reach it we need a tool as medium and of course we must endeavor seriously and continuously without surrender. Of course we need fund to do all.

The next is four *mantras* (T9, T10, T11, T12) in *Ngasi Ngado*.

By uttering these *mantras* (T9, T10, T11, T12) the *pemeliatn* asks a pity to Mystical Creatures in order that they want to help *pemeliatn* to cleanse and to abolish the bad effect from the patient's body. It means to do hard working such as to cleanse and to abolish the bad effect the *pemeliatn* asks help to mystical creatures, because he cannot do it by himself.

These *mantras* (T9, T10, T11, T12) teach us that in the world we cannot do anything by ourselves. We need the other persons to help us although the help is not directly. And

also, the *mantras* instruct us that we must create and maintain the good mutual cooperation to do goodness in the world either between human and human or between human and mystical creature.

Then after receiving help from the others, it is better for us to express our thanks such as what *pemeliatn* does in mantra (T12). The *pemeliatn*'s thank is formed by taking the mystical creatures to their place, they are; "The mystical creatures from above back to the above, The mystical creatures from beneath back to the beneath, The mystical creatures from edge back to the edge, and mystical creatures from central back to the central".

In *Dayaknese's* faith that the mystical creatures have residence like human although their residence is invisible.

The good instruction that we can adopt from the *mantra* (T12) is we must put a thing to its place (we must put something to the right place) means the *mantra* teaches us that we must to be a fair and square person.

The next is three *mantras* (T13, T14, T15) uttered in *Nyalolo* Phase.

The main use of the *mantras* is to give healing action to the sick. To do this the *pemeliatn* utters mantra (T13) toward to *Mulakng* (M.C. which cause the people fall ill) To heal the sick the *pemeliatn* uses *Salolo* (banana leaf ripped in small pieces) as the instruments used to fan the sick. The

pemeliatn also spread white rice powder and yellow turmeric to patient's body (T14). He does this while is uttering the *mantra* (T13) repeatedly. By doing this it is expected that the patient become recover. To fan the sick using *Salolo* means he wipes out all kinds of disease and bad effect from the patient's body, and white rice powder and yellow turmeric are as good medicine to treat the illness. Then *pemeliatn* utters *mantra* (T15) to end this step. The meaning of the mantra is when he account number one until seven means he accompany the mystical creatures back to their place, number eight means it is expected to be a good medicine, then number nine means something become cooler, and ten means completely, and ended by the word *Jawatn* means lucky or fortune.

These *mantras* (T13 and T14) teach us that we must attempt hard, try and try again to reach our ideal. Don't be easy to surrender to all of obstacles which hamper us, but we must remove them if we want to be success. While the *mantra*5 (T15) teaches us that if we endeavor we will to be a success man, and because of our success we feel happy completely either matters of the inner or of the outer world. In addition we become a lucky person.

The next are *mantras* used in *Tangai* (T16, T17 and T18).

The main use of the *mantras* is to close the *Ngawat* phase in *Beliatn Bawo*

Ceremony. By uttering these *mantras* the *pemeliatn* wants to tell that he become a *pemeliatn* because of his teacher means he studies the *mantras* related to *Beliatn Bawo* from a teacher (*guruq*) (T16), therefore he holds it appropriate the stages from the first till the end (T17) as what the teacher teach him (T18).

The good lesson from these *mantras* we adopt that we must obey or respect to our teacher who teach us and follow his good instruction. And also these *mantras* guides us when we do everything should appropriate with the role or regulation is being valid. Besides that these *mantras* gives a good lesson that we must to be a honest man although it is a hard work but there is a way if we want it.

Then two *mantras* (T19, T20) uttered in *Badasuq* (*Dasuq Mulakng*)

The *mantras* tell us that the *pemeliatn* adores some offering to *Mulakng* (name of mystical creature) causes the illness. The offerings that adored such as eight bowl of glutinous rice, eight plate of rice, and small basket which is full of other offerings like areca nut, red blouse and so on (T19). The other offerings such as *ketupat*, *lemakng*, glutinous rice *punyukng* (*tumpeng*), rice *punyukng* (*tumpeng*) with roasted chicken. (T20).

The purpose of adore the offering is the *pemeliatn* wants to apologize to *Mulakng* if the sick has guilt to him. The

pemeliatn also wants to back the good relation between the sick and *Mulakng*. In addition, it is expected that *Mulakng* will help the *pemeliatn* to heal and recover the sick.

For social life, the *mantras* have moral teaching such as; we must admit to our guilt and to dare to apologize to someone if we have guilt reality. The *mantras* also guide us to create and maintain good relation to others, and the last we must respect to someone else firstly, if we want the others respect us. The next is one *mantra* (T21) in *Ngabomaq* phase.

By uttering the *mantra* actually the *pemeliatn* wants to wake up some mystical powers (*tonoi*) inhabit in *Samang Sawit* (*pemeliatn*'s neclace), they are the mystical powers of crocodile, the mystical powers of mouse, the mystical power of short tailed monkey (*boruq*). Then he asks them to come and crowd around in *penyempayatn* (three colored rice) because he wants them to accompany to fly up in invisible nature to look for help to search for the cause of illness.

The good lesson from this *mantra* we can adopt such as; we must have mutual cooperation in social life in doing goodness, cause sometimes we cannot do it alone, so we need help from the others.

The next is two *mantras* (T22, T23) uttered in *Antar Lungon Ukor ke Penyenteyau*.

The main function of the *mantra* is the *pemeliatn* wants to deliver the *Lungon Ukor* (a place of patient's soul) to *Penyenteyau* (a place of mystical creature which can inform the cause of the illness). The *pemeliatn* adores offerings such as *lemakng*, egg, and plain water. The offering as ransom to the patient's soul that is hungry and thirsty (T22). Then *pemeliatn* inform to mystical creatures that the rite will be continuous tomorrow night (T23).

In social life the *mantra* teaches us to dare and admit our guilt that we have done. The evidence that we admit our guilt we must change our attitude to be better than before and we don't do again the guilt. We must stop to do bad thing but we must make goodness in the world continuously.

The Symbols Used In The *Beliatn Bawo Mantra*

The symbols used in the *mantra* represent to the sick (patient), to the medicine, to the cause of illness, and to the patient's motivation to be well or recover. The symbols represent to the sick is found in T 3. The sick is symbolized with the word "*odak kulak*" (broken sword) and the word "*wase ebak*" (chunk ax). If the two broken tools are repaired they will be good again. It same with the condition of the patient if s/he is treated s/he will become recover. The way to treat her/him in Dayak's faith is by holding *Beliatn Bawo* Ceremony traditionally.

The medicine used to heal the patients is represented with "*burai bura*" (white powder) and "*jomit lemit*" (yellow turmeric) found in T 14. As states in the prior description that the characteristics of white color (white powder) is its ability to reflect the light, means it could reflect the cause of ill. While yellow turmeric is given as gift associated with gold to mystical creature. Besides that the yellow turmeric is trusted as traditional medicine to heal some diseases reality. In Dayak's faith it is believed that the white powder and yellow turmeric are as good medicine to treat someone fall ill.

The cause of illness is symbolized with "*jarum*" (needle) found in T 17 and is symbolized with "*taliq*" (rope) in T 22. The "*jarum*" represents the cause of illness, means the needle could make someone hurt. While the word "*taliq*" (rope) also represent the cause of illness because if something is taught it couldn't free to move everywhere. It is same with the person who fall ill means s/he couldn't go everywhere freely. But if the "*jarum*" (needle) is pulled out from our body, means we have thrown away the cause of illness and as if we open the "*taliq*" (rope) means we have treated the illness, that is why the patient will be well again.

The patient's motivation to be recovered is symbolized with glutinous rice and rice "*punyukng*" (Jv. *Tumpeng*) in T 20. The "*punyukng*" (*tumpeng*) is associated with mountain, means the

patient's motivation to be well is as high as the mountain. It also means that the patient never surrender to his illness.

create goodness and stop in making damage.

CONCLUSION

After having interpretation of the data (T 1 to T 23) (read *Beliatn Bawo Mantra*, the writer comes to conclusion as follows:

1. The symbols used in *B.B.M.* represent to patient body, medicine that used to treat the patient, the cause of illness and patient's motivation to be recovered.
2. The stylistic aspects are found in *B.B.M.* such as; Metaphor, Repetition, Simile, Personification and Hyperbole. The stylistic aspects are used by *pemeliatn* to emphasize to the meaning, to give magical effect of the *mantra* and to visualize the existence of mystical powers and mystical creatures invited in the ceremony.
3. In the *B.B.M.* is full of moral and social even spiritual values. For example, the *B.B.M.* teaches us to create and maintain a good relation with other people even to invisible spirit. It also teaches us to obey or respect to our teacher, to be honest people, and instructs us to be a fair and square person. The other good lessons from the *B.B.M.* are: it instructs us to work hard and endeavor to reach our ideal, and the last the *B.B.M.* also guides us to

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