Microstructural Linguistic Aspects in the Healing Mantras of the Sasak People

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Article Info	Abstract
	This study aims to describe the linguistic aspects that construct the microstructure of Sasak healing incantation texts (Mantra) . Microstructure is understood as internal linguistic elements that include lexical choice, grammatical forms, figurative language, as well as the use of repetition and parallelism in the text. This research employs a descriptive qualitative approach using critical discourse analysis as its method.The research data consist of Sasak healing Mantra obtained through observation, in-depth interviews with traditional healers, as well as recording and documenting the incantation texts. Data analysis was conducted through stages of transcription, classification of linguistic elements, and interpretation of meaning based on cultural context. The results show that the microstructure of Sasak healing mantra is dominated by archaic and religious diction, the use of imperative and declarative sentences, and stylistic features such as repetition, metaphor, and symbolism.These linguistic elements function to strengthen the suggestive and sacred power of the incantations in traditional healing practices. The linguistic aspects of microstructure not only serve as a means of linguistic expression but also as a medium for transmitting cultural values and beliefs of the Sasak community. This study is expected to enrich linguistic studies and oral tradition discourse as well as support efforts to preserve local culture.

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1. INTRODUCTION

Language is the primary means by which humans express thoughts, feelings, and belief systems that live within society. In the context of traditional culture, language functions not only as a tool of communication but also as a medium for transmitting social, religious, and magical values that are passed down orally from generation to generation.

One form of oral tradition that still survives in Indonesian society is the incantation (mantra), particularly healing incantations used in traditional medical practices. Healing incantations are oral texts with distinctive structures and functions. Danandjaja (2002) states that incantations belong to sacred oral literature and are believed to possess magical power when recited according to specific procedures [1]. Language is the main means for humans to interact and to express their thoughts, feelings, and beliefs. In traditional cultural contexts, language does not only function as a communication tool but also as a medium for transmitting values, norms, and local knowledge systems (Kridalaksana, 2008) [2].

The effectiveness of an incantation is not determined solely by the speaker's belief but also by the linguistic structure that constructs it, such as word choice, sentence patterns, sound repetition, and meaningful linguistic symbols.

In modern linguistic studies, incantation texts can be analyzed through discourse analysis, particularly at the level of microstructure. According to Van Dijk (1998), microstructure refers to

the internal linguistic aspects of a text, including lexical, syntactic, local semantic, and stylistic elements. Microstructure plays an important role in constructing meaning, function, and the persuasive power of a text [3].

In Mantra (incantation texts), microstructure functions to strengthen suggestion, create a sacred atmosphere, and affirm the relationship between humans, nature, and supernatural forces. The Sasak community on Lombok Island, especially in North Lombok Regency, still maintains traditional healing practices that use incantations as the main medium of treatment.

Sasak healing incantations not only reflect the local belief system but also display rich linguistic features, such as the use of archaic diction, symbolic language, formulaic repetition, and the blending of regional and religious language elements. This is in line with Foley's (1997) view that language in oral tradition is always closely related to cultural context and the system of meanings of the supporting community [4].

As a form of oral literature, incantations have distinctive structures and social functions. They do not only serve as a means of communication with supernatural powers but also as tools for healing, protection, and supplication (Danandjaja, 2002) [5]. Ratna (2011) further states that incantations are symbolic expressions rooted in the cosmological beliefs of society [6].

In Sasak society in Lombok, healing incantations (such as love charms, disaster-repelling spells, or disease-healing spells) are an important part of spiritual life and traditional health practices. These incantations are usually recited by a pemangku, belian, or traditional healer who is believed to have supernatural abilities to cure various illnesses through the power of sacred words.

Several previous studies have examined incantations as oral literary works. For example, Fakihuddin and Sarwadi (2019) studied the classification and forms of Sasak incantations and found two main forms: those using the Sasak language and those using Arabic, called jejampi [7]. Agusman and Mahyudi (2021) examined Sasak incantations in terms of their forms, functions, and theological aspects [8]. Meanwhile, Bahri (2009) studied the identification of Sasak ethnic incantations in Lombok and found that incantations consist of eleven forms [9].

Scholarly studies that specifically examine the linguistic aspects of microstructure in Sasak healing incantation texts are still relatively limited. Most previous research has tended to focus on incantations from the perspective of social function, cultural values, or community beliefs, while in-depth analysis of the internal linguistic elements of the texts has not received sufficient attention. Microstructural analysis is important to understand how language works systematically in constructing the strength of meaning and function in incantations.

In addition, the development of modernization and changes in lifestyle patterns also threaten the continuity of oral traditions, including healing incantations. Many young people no longer fully understand the language and structure of incantations. Therefore, research that documents and analyzes the linguistic aspects of the microstructure of Sasak healing incantation texts is important, both as an effort to develop linguistic and discourse studies and as a form of preserving local culture.

Research on the linguistic aspects of microstructure in Sasak healing mantra is important because it touches on two fundamental domains: the development of linguistic science and the preservation of oral traditions. From a linguistic perspective, mantra represent a distinctive form of language use, in which language functions not only as a means of communication but also as a ritual medium rich in symbolic and suggestive meaning. Micro-structural analysis enables researchers to reveal how word choice, sentence structure, and style operate systematically in building the strength of meaning and function in incantation texts.

This study has high cultural urgency. Sasak healing incantations are part of intangible cultural heritage that is transmitted orally and is vulnerable to extinction due to modernization, changes in community mindsets, and the decreasing number of traditional healers. Without adequate documentation and scholarly analysis, the linguistic and cultural knowledge contained in incantations is at risk of being lost and cannot be transmitted to future generations.

From a discourse analysis perspective, this research is important because the microstructure of incantation texts has not been widely studied in depth, especially in the Sasak cultural context. Most previous studies have emphasized the social function or magical value of incantations, while the internal linguistic elements that construct textual meaning tend to be neglected. In fact, understanding microstructure is key to explaining how mantra achieve their communicative and ritual effectiveness.

Furthermore, this study also has practical relevance in the fields of education and culture. The findings can be used as teaching materials based on local wisdom in Indonesian language and literature learning, especially in materials on oral tradition texts. Thus, this research not only contributes to the development of linguistic and discourse theory but also supports efforts to preserve local culture and strengthen the cultural identity of the Sasak community in the midst of globalization.

Based on this description, the study focuses on analyzing the linguistic aspects of microstructure in Sasak healing mantra. This study is expected to reveal the linguistic patterns that construct mantra and explain their linguistic functions in the context of traditional healing and Sasak cultural life.

2. METHOD

This study employs a descriptive qualitative approach with an orientation toward linguistic and oral literature studies. This approach is used because the data examined consist of oral texts (Sasak healing incantations) that contain meaning, structure, and function within the cultural context of society. According to Creswell (2014), qualitative research is an approach to exploring and understanding meaning derived from social or human problems. The research process involves data collection in natural settings, inductive data analysis, and interpretation of data meanings by the researcher [10].

Denzin and Lincoln (2011) view qualitative research as an activity that involves interpreting phenomena in their natural contexts, with the aim of understanding the meanings that individuals or groups assign to a social phenomenon [11]. Furthermore, Denzin and Lincoln (2011) explain that qualitative research is characterized mainly by descriptive data in the form of written or spoken words from people and observable behaviors, and it emphasizes process and meaning rather than final outcomes [12].

This research was conducted in North Lombok Regency, West Nusa Tenggara, which is one of the regions where the Sasak oral tradition remains strong. This location was chosen because there are still belian (traditional healers) and pemangku who use healing incantations in their daily practices in a manner proportional to the classification and needs of this study.

The main data sources in this study are healing mantra obtained from:
1. Transcriptions of utterances by cultural practitioners (*belian/pemangku*);
2. Written notes or incantation manuscripts still kept by indigenous communities;
3. Interviews with informants who understand the functions and meanings of the incantations.

Data collection techniques were carried out using the following methods:
1. In-depth interviews with key informants, such as *belian* or traditional leaders who master healing incantations. Interviews were conducted to obtain the context of incantation use and its meanings.
2. Participant observation, in which the researcher attended ritual activities or traditional healing practices to directly understand the situation and function of the mantra.
3. Documentation and recording, including audio and video recordings of the incantation recitation process, as well as copying written texts for linguistic structure analysis.

Data analysis was conducted descriptively and qualitatively through the following stages:
1. Data transcription: converting oral incantations into written form;
2. Microstructure classification, including analysis of lexical elements (word choice), syntax (sentence structure), and stylistics (figurative language, repetition, rhyme, and metaphor);

3. Meaning interpretation, by interpreting the relationship between linguistic forms and the magical meanings contained in the *mantra*;
4. Verification and triangulation, conducted by matching the analysis results with information from informants and literature sources to ensure data validity (Miles, Huberman, & Saldaña, 2014) [14].

Data Validity

The research stages include:

1. Preparation and literature review, to understand theories of incantations, microstructure, and oral literature;
2. Field data collection through interviews, observation, and documentation;
3. Linguistic analysis of microstructural elements of mantra;
4. Interpretation of results in the Sasak cultural context;
5. Preparation of the research report.

3. RESULTS AND DISCUSSION

Research Findings

Based on the analysis of Sasak healing incantation texts obtained from traditional healers in North Lombok Regency, it was found that the microstructure of the incantation texts is constructed by several main linguistic aspects, namely lexical, syntactic, local semantic, and stylistic aspects. These four aspects are interrelated and form a unified meaning that supports the function of incantations as a medium of traditional healing.

Lexical Aspect

The lexical aspect of Sasak healing mantra is dominated by the use of archaic and religious diction. Archaic diction appears in the use of old vocabulary that is rarely used in everyday communication but is still maintained in incantation texts because it is considered to have sacred value. In addition, religious vocabulary referring to transcendental power is also found, such as the mention of God's name, supernatural beings, or natural forces.

These lexical choices are not random; rather, they are deliberately selected to construct a sacred atmosphere and to strengthen the suggestive power of healing. Diction in incantations is also often symbolic, so its meaning cannot always be understood literally by the general public.

The word choices used in incantation texts are symbolic in nature, namely the use of words that carry symbolic and metaphorical meanings. This is done to express concepts and ideas about health and healing. In Sasak healing incantation texts, the researcher found several texts that use symbolic language in the form of linguistic signs. These signs consist of written letters and sequences of numbers; however, it is precisely these signs that give the incantations their magical value. This can be observed in the following excerpt of a Sasak healing mantra:

Disease-Repelling Mantra
Bismillāhirraḥmānirraḥīm *Diq ba ku alif* *Endel diman kanan fātiḥah* *Ku ngansalin penyakit agung okon aku* *Berkat Lā ilāha illallāh Muḥammadur Rasūlullāh*
Table 1. The lyric Incantation of Disease-repelling

In the excerpt above, if we pay attention to the word *diq* (you), this word is used to address someone younger than the speaker. To address someone older, the Sasak language uses the words epe and tiak (you). The word ba (ب) is one of the Arabic letters, while alif (ا) is the first letter in the Arabic alphabet. In the context of this incantation, the word alif occupies the first position, symbolizing self-submission to God Almighty (Allah). This does not mean that the chanter

equates himself with God; rather, there is an implicit omitted phrase between "I" and "alif," namely the total surrender of oneself to Allah.

The description of the word "you" in relation to ba (ب) is interpreted as being directed to the disease or to the person who is afflicted by the disease. The magical message conveyed is in the form of a plea by the chanter to Allah so that he will not be infected by the contagious disease suffered by the patient whom he is treating with the healing incantation. Furthermore, the word endel means calm or end, while diman means boundary or place. If summarized, the phrase endel diman kanan saya fātiḥah can be interpreted as a form of supplication: even though one is together with a person suffering from a contagious disease, by the blessing of al-Fātiḥah (the first chapter of the Qur'an consisting of seven verses), the chanter symbolically protects himself with the magical power contained in Surah al-Fātiḥah as a form of prayer to Allah.

The incantation text then continues with the phrase ku ngansalin penyakit agung okon aku. The word ngansalin means "to ward off," and its synonym ngonsolin in the Dayan Gunung/North Lombok dialect means "to touch." The incantation is then closed with the phrase Berkat Lā ilāha illallāh Muḥammadur Rasūlullāh, which means "by seeking blessings from the utterance Lā ilāha illallāh Muḥammadur Rasūlullāh." This incantation uses letter symbols as a form of prayer, namely the symbolic letters alif (ا) and ba (ب).

The lexical choices found in Sasak healing mantra are not only in the form of symbolic words but also include ritual diction. This reflects one of the essential characteristics of the use of language that is specific and structured within the context of traditional healing rituals. The purpose of this is none other than to ask for help from supernatural powers or to activate healing energy. Lexical choices in the form of ritual language (worship or prayer) are used by the chanter in healing practices. This can be observed in the following data excerpt.

Headache Mantra
Bismillāhirraḥmānirraḥīm *Payungku payung Allah* *Ku jampi sakit ulu* *Bukaq kaq rapet* *Mandi munterangku ngowat sakit ulu* *Berkat Lā ilāha illallāh Muḥammadur Rasūlullāh*

Table 2. The lyric Incantation of Headache

In the line *payungku payung Allah* ("my umbrella is Allah's umbrella"), this is an element of ritual language. The chanter uses the word "Allah" as a form of prayer or supplication to God, asking to be protected and for his request to be granted when healing someone who suffers from a headache.

Syntactic Aspect

Syntactically, Sasak healing incantation texts are dominated by imperative and declarative sentences. Imperative sentences are used to give commands or make requests to diseases, evil spirits, or supernatural forces to leave the patient's body. Meanwhile, declarative sentences function as statements of belief and as affirmations of the chanter's authority and power. Sentence structures in incantations tend to be simple, short, and repetitive. This simplicity of structure functions to maintain the rhythm of the utterance and to facilitate memorization by traditional healers.

Repetition as a linguistic structure is a stylistic device used to repeat words, phrases, or sentences in order to strengthen meaning. The use of repeated words or sentences serves to enhance the effect of the incantation and to focus the mind. This style enlivens sentences and gives them inner movement, with word arrangement arising from feelings that emerge or live in the heart of the speaker. The following is an example of a "kedigdayaan" (invulnerability) incantation with the title (*jejuluk*) "Keramat Allah," as contained in the following incantation lyrics.

"Keramat Allah" Mantra
Bismillāhirraḥmānirraḥīm *Soh siput kun payakun* *Aku tamat ngaji lek kitab alif dalam masjid keramat* *Kakbaitullah* *Aku ngadokang ilmu keramat Allah* *Saksi Jibril, Mikail, Israfil, Izrail* *Maskawinku Mungkar Nangkir* *Aran talin umbaqku Mas Dewi* *Aran nyawangku kitab alif* *Aran rohku Ratna Komala Surge* *Berkat Lā ilāha illallāh Muḥammadur Rasūlullāh*

Table 3. The lyric Incantation of Keramat Allah

The repetition of single words in the "Keramat Allah" mantra, consisting of a series of words, phrases, and sentences, creates a unified and coherent meaning. The lyrics use the phrase "soh siput kun payakun," which means "all power is based on the will of Allah, the Exalted." The incantation depicts a person who has mastered the knowledge of the kitab alif (meaning that he has mastered knowledge about Allah, the Exalted).

The chanter then continues his learning in the mosque, showing complete submission by invoking the presence of several angels: Jibril, the bearer of revelation; Mikail, the angel responsible for distributing sustenance; and Israfil, the angel assigned to blow the trumpet that signals the Day of Judgment. Finally, Izrail is also mentioned, the angel whose duty is to take the lives of all creatures of Allah, the Exalted. The presence of these angels in the incantation lyrics signifies the completeness and eternity of the power being described.

The perfect phrasing of each line in the sacred incantation above seems to give life to the chanter, generating unmatched divine power. This power is contrasted with the weakness of the enemy, showing that only the chanter possesses full strength to defeat them. Conversely, the enemy is portrayed as powerless and insignificant. This depicted helplessness emphasizes their inability to act without divine permission and the perfection of the Almighty God's power.

In the section below, the researcher describes several aspects of syntax in the incantation text, starting from subject, predicate, and coherence, as follows:

Incantation texts cannot be separated from the sentence forms that appear within them, viewed from the perspective of subject, predicate, and other elements. Therefore, the researcher can describe this through the following excerpt of the mantra.

Subject Form

Iron-Repelling Mantra
Bismillāhirraḥmānirraḥīm *Inget diq besi asal diq tanaq* *Tanaq asal diq api* *Api asal diq aeq* *Aeq asal diq manik Allah Ta'ala* *Berkat Lā ilāha illallāh Muḥammadur Rasūlullāh*

Table 4. The lyric Incantation of Iron-Repelling

In the *mantra* above, the subjects consist of the words *kamu* (you), *api* (fire), *aeq* (water), *tanaq* (earth), *besi* (iron), and *manik Allah Ta'ala*. In this incantation, the subject elements reflect sacred power and sources of spiritual energy. The word "you" refers to the person who is requesting or receiving blessing from divine power, showing the active role of the individual in the spiritual process. Meanwhile, elements such as "fire" symbolize burning and purifying power, "tanaq"

(earth) symbolizes firmness and the origin of life, and "iron" symbolizes strength and unshakable endurance.

The word *aeq* (water) is a magical element that carries the meaning of hidden power, while *manik Allah Ta'ala* affirms the presence of Almighty divine power as the ultimate source of energy and protection. All these elements function as starting points of spiritual power that are invoked and controlled through prayer and ritual. In their semantic structure, these elements represent manifestations of natural and divine powers that are interconnected. The phrase asal diq (originating from) emphasizes the belief that power comes from a pure and original source, inspired by natural forces and God's authority.

The presence of *Manik Allah Ta'ala* affirms that the invoked energy comes from the mighty divine power, while the phrase *Lā ilāha illallāh Muḥammadur Rasūlullāh* strengthens faith and spiritual protection. Overall, these subjects describe a chain of sacred forces that synergize with one another, forming the core of magical and spiritual power in this ritual prayer.

4. 3 Predicate Form

Ajian Sepelen Angin Mantra
Bismillāhirraḥmānirraḥīm *Ajian Sepelen Angin Datu Bayan* *Angin Mucuk Angin Daya* *Angin Mucuk Angin Bat* *Angin Mucuk Angin Lauq* *Angin Mucuk Angin Timuq* *Angin Prajurit Datu Bayan* *Mandi munterangku ngadu Sepelen Angin balik sekali* *Berkat Lā ilāha illallāh Muḥammadur Rasūlullāh*

Table 5. The lyric Incantation of Ajian Sepelen angin

In the *mantra* above, the main predicates are implicitly expressed through words that indicate active actions and commands, such as mucuk (to call) and ngadu (to plead). These words describe the process of invoking and requesting power from natural elements and higher spiritual forces. The phrase Berkat Lā ilāha illallāh Muḥammadur Rasūlullāh functions as an expression of prayer and a request for blessing based on religious faith, affirming that the power being asked for originates from the sacred declaration of faith.

These predicates illustrate that the text is a series of prayers and ritual actions intended to activate magical and spiritual power to achieve certain ritual goals. On a deeper semantic level, the predicates in this text show an active and confident relationship between the performer and the powers being invoked. Words such as mucuk (to call) and ngadu (to plead) imply a conscious and hopeful effort by humans to obtain protection, power, and blessings from natural forces and from God.

These predicates affirm that the ritual is not merely a sequence of words, but a powerful communicative process based on belief, in which the performer consciously instructs and invites these powers to work according to their expectations.

Local Semantic Aspect

From the perspective of local semantics, the meaning of incantations is highly dependent on the cultural context of the Sasak community. Many expressions in incantations contain implicit meanings that can only be fully understood when related to the local belief system. Diseases are often personified as entities that can be communicated with, commanded, or influenced through language.

Meaning in incantations is not oriented solely toward physical healing, but also toward restoring balance between humans, nature, and supernatural forces. Thus, incantation texts function as symbolic media for restoring cosmic harmony.

Sasak healing incantation texts use archaic or uncommon words and sentence forms that are rarely used in everyday language in order to create a sacred and mystical impression. The following data relate to mantra within the microstructural semantic aspect. Mantras are inseparable from the meanings expressed by the chanter, which are profound and layered. This can be seen in the following section.

Asih-Seasih Mantra
Bismillāhirraḥmānirraḥīm *Aah* *Uuh* *Hhk* *Berkat Lā ilāha illallāh Muḥammadur Rasūlullāh*

Table 6. The lyric Incantation of Asih-Seasih

The words *Aah, Uuh,* and *Hhk*, when closely observed, carry meanings that are highly Sufistic and are not merely ordinary words. From a lexical perspective, *Aah, Uuh,* and *Hhk* can be interpreted as sounds expressing groaning or pressure from pain. However, in Sasak healing mantra, these words are not used in that ordinary sense. When interpreted Sufistically, Aah, Uuh, and Hhk represent the highest level in the spiritual world, signifying that only Allah possesses absolute power and supreme will over all things.

This incantation represents the expression of a woman who is about to give birth. The word "Aah" describes the pain felt by the woman during labor (as the cervix dilates through nine stages) when she experiences contractions before delivery. Next, the word "Uuh" signifies the peak of severe pain, which can potentially threaten life, as she struggles intensely to give birth to a baby of considerable size. Witnessing this situation evokes deep empathy and sorrow in those who observe it. Finally, "Hhk" expresses relief and joy when the burden carried for nine months and ten days is released.

This creates a feeling of gratitude and indescribable happiness because one is freed from prolonged suffering. The lyrics of this incantation consist of a series of vowels—'a,' followed by 'u,' and ending with the consonant 'h.' In this lyrical arrangement, these sounds carry symbolic meaning.

Sasak healing incantation texts often require interpretation of the deep meanings behind the words used by chanters or *belian*. This can be seen in the following data excerpt.

Healing Wounds Mantra
Bismillahirrohmanirrohim *Pegat daq nyambung daq pengat tak nyambung tak* *Pegat urat nyambung urat* *Pegat tolang nyambung tolang* *Pegat lendong nyambung lendong* *Ombak-ombak daun ombak.* *Lombak-lombak sik ku jerakku numpu bakat.* berkat *La ilaha illallah Muhammadur Rasulullah.*

Table 7. The lyric Incantation of Healing Wound

Lexical Meaning of *"Ombak-ombak daun ombak"*

The phrasre *"ombak-ombak daun ombak"* in the mantra text above, when viewed from a lexical perspective, literally means a wave of seawater rolling toward the shore. However, in the context of the mantra, this phrase carries a significantly different meaning. It refers to a type of medicinal leaf used to treat wounds; therefore, the expression is employed in the context of healing injuries.

Indeed, Sasak healing mantras tend to use vocabulary closely related to the illness or condition suffered by the patient. This is clearly evidenced in the data excerpt above, where lexical choices are directly connected to the healing process and bodily injury.

Stylistic Aspects

The dominant stylistic features in Sasak healing mantras include repetition, parallelism, metaphor, and symbolism. Repetition is used to emphasize the speaker's intention and to strengthen the mantra's suggestive and persuasive power. Parallelism appears in the repetition of similar sentence patterns, thereby creating a distinctive rhythm.

Metaphor and symbolism are employed to conceal direct meanings while simultaneously producing a magical or mystical impression. These stylistic elements constitute the primary characteristics of the microstructure of mantra texts and distinguish them from everyday language.

Figurative Language in Sasak Healing Mantras

The linguistic phenomena used by mantra reciters are reflected in the collected corpus of Sasak healing mantras. One prominent stylistic feature is figurative language, which serves as a defining characteristic of these texts.

Figurative language involves the use of words to describe something indirectly—in this case, the process of healing and health—such as comparing the human body with elements of nature or other objects.

Among the various stylistic devices found in Sasak healing mantras, the researcher identifies figurative expressions in the form of hyperbole, metaphor, personification, allegory, and imperative constructions, which are described in the following sections.

Hyperbole

One of the linguistic features found in Sasak healing mantras is hyperbole. From a semantic perspective, hyperbole refers to comparative or exaggerated expressions that equate one thing with another by using comparative words such as *like, as, similar to, comparable to,* and other markers of comparison.

This can be observed in the following lines of the mantra:

***Senjerit Macan Putek* Mantra**
Bismillahirrohmanirrohim
Ularku negara gelang
Gelangku macan besar
Muangku marak guntur kilat
Awaqku marak baginda Ali
Suarangku marak guntur teker
Bulungku marak waja berani
Dzatku atas ulu senjerit macan putek
Lek dadangku senjerit macan kuning
Lek atasku jrit-jrat jaya
Mapan aku ngaduh macan Allah
Askar jawita manire kurang tangga jati
Berkat Lailahaillallah Muhammadarrasulullah.

Table 8. The lyric Incantation of Senjerit Macan Putek

Use of Hyperbole: Simile

The hyperbolic figure of speech used in the mantra text above is primarily in the form of simile. A simile equates one thing with another by using explicit comparative markers [14]. In this mantra, the word *"maraq"* (meaning *like* or *as*) functions as a marker of comparison. In the line *"muangku marak guntur kilat"* (my face is like thunder and lightning), the speaker compares his face to thunder and lightning, symbolizing power and fearfulness. In the next line, *"awaqku marak baginda Ali"* (my body is like Lord Ali), the speaker likens

his body to that of Ali ibn Abi Talib, one of the Prophet Muhammad's companions, renowned for bravery, strength, and intelligence.

Further, *"suarangku marak guntur teker"* (my voice is like roaring thunder) compares the speaker's voice to thunder mixed with lightning, implying authority and intimidation.

Finally, *"bulungku marak waja berani"* (my strength is like brave steel) equates physical or spiritual power with strong iron, symbolizing resilience and invincibility.

The mantra is known among the Sasak people as *"pengerap Sayyidina Ali"* or *senjerit*, meaning a mantra used to make others feel reluctant, respectful, or fearful toward the reciter.

Metaphor

Metaphor is a form of figurative language that involves comparison without using explicit comparative markers such as *like, as,* or *similar to [15].* A metaphor can be found in the lyrics of the love-attraction mantra associated with Prophet David, as shown below.

Mantra *Asih-Seasih Nabi Adam*
Bismillahirrohmanirrohim *Bumi sepi Langit sepi* *Selapunya pada milu menangis* *Daud teka daud* *Teka inang teka geger* *Mandi munterangku ngadokang asih-seasih sepujaan nabi daud* *Berka.tLailahaillallah Muhammadarrasulullah.*

Table 9. The lyric Incantation of Asih Seasih Nabi Adam

Use of Metaphor in the Mantra

The use of metaphor in the mantra above appears, for example, in the phrase *"bumi sepi"* (the earth is silent), which metaphorically compares emptiness or stillness with a world that is in reality full of technological noise, human voices, and animal sounds. This comparison emphasizes the impossibility of absolute silence.

Likewise, *"langit sepi"* (the sky is silent) contrasts with the actual condition of the sky, which is often filled with the sounds of airplanes, thunder, and other noises. The line *"semuanya pada milu menangis"* (all of them join in weeping) also presents an impossible scenario, using figurative expression to dramatize emotional intensity. Similar figurative expressions are also found in other mantras.

Personification

In Sasak healing mantras, stylistic devices are not limited to hyperbole and metaphor. Another important figure of speech is personification, which attributes human qualities to inanimate objects or abstract entities—allowing them to act, think, or feel like humans.

Personification has long been used by poets from ancient times to the present. It enlivens description, provides clarity of expression, and creates vivid imaginative imagery. The researcher describes such data in the following examples.

Sengkebal Alif Mantra
Bismillahirrohmanirrohim *Ku mengkinjer kon dalam alif* *Alif meak di dalam mim* *Mim bismillah kun payakun* *Berkat.Lailahaillallah Muhammadarrasulullah.*

Table 10. The lyric Incantation of Sengkebal Alif

Personification

The quotation above is an example of personification in the Sasak healing-mantra text. This can be seen in the phrase *"ku mengkinjer kon dalam alif"* meaning "I stand inside the letter Alif." The letter *Alif* (ٱ) is a character in the Arabic or *hijaiyah* alphabet, which in reality is an inanimate symbol.

Likewise, the phrase *"alif meak diq dalam mim"* means "Alif will make you stand inside the letter Mim, enclosed within it." Here, letters are treated as if they were living beings that can act, command, and provide protection. The metaphorical imagination equates letters with living entities that possess agency, thus clearly illustrating personification.

Allegory

There are many stylistic devices in Sasak healing mantras, one of which is allegory. Allegory is a literary technique that uses symbols, metaphors, or narratives to convey deeper or more abstract meanings. It is often used to express moral, philosophical, or spiritual concepts through concrete stories or images.

Sentulak–Sengkales **Mantra**
Bismillahirrohmanirrohim *Eh memeh sensonan dak dadang* *Kalang tangkis kiri kanan* *Kalang tangkis julu mudi* *Kalang tangkis bao bawaq* *Nabi Muhammad nurunang jibril* *Mandi munterangku ngadok sentulak sengkales* *Berkat lailahailloh Muhammad Rasululloh.*

Table 11. The lyric Incantation of Sentulak-Sengkales

As reflected in the *Sentulak* mantra, which functions to return all forms of evil or harmful magic sent by others, humans indeed have diverse characters. Some harm others in visible ways, while others harbor resentment and send illness or disturbance through unseen realms. In this context, the mantra serves as spiritual protection, so that any illness or harm sent by others is returned to its sender. This is expressed allegorically through images of blocking, deflecting, and divine assistance.

e. Imperative Style

The imperative figure of speech is a stylistic technique that uses commands, requests, or invitations to convey messages or intentions. This can be found in the following mantra.

Sentulak Selembaq Lembain **Mantra**
Bismillahirrohmanirrohim *Ingsul wih sita* *Luih malih angsa sita* *Malaekat kiraman leq kananku* *Malaekat katibin leq kiringku* *Malaikat mingkail leq julungku* *Malaikat jibril leq mudingku* *Ha malaekat jibril silaq de kaji* *Sentulakang ate angen setan iblis yang tertutup* *Ate angen wong sekabeh okon aku*

> *Berkat lailahailloh Muhammad Rasululloh.*

Table 12. The lyric Incantation of Sentulak Selembaq Lembain

The message conveyed by the creator of this mantra illustrates a spiritual path, presented through a narrative that shows the reciter communicating with angels in order to protect a suffering person. The goal is to return the illness to its original owner, which is associated with an evil entity known as Satan (or Iblis), a creation of Allah who tempts humans to commit sin and wrongdoing.

4. CONCLUSION

Based on the research findings and discussion, it can be concluded that Sasak healing-mantra texts possess a distinctive and systematic microstructure, constructed through linguistic aspects such as lexical choice, syntactic structure, local semantics, and stylistic devices.

The lexical aspect is characterized by the use of archaic, religious, and symbolic diction, which functions to create a sacred atmosphere and to strengthen the suggestive power of the mantra. From a syntactic perspective, the mantra texts are dominated by imperative and declarative sentences, reflecting power relations between the reciter and the addressed objects, whether illnesses or supernatural forces.

The local semantic aspect shows that the meaning of Sasak healing mantras is highly dependent on cultural context and the belief system of the supporting community. Illness is not understood merely as a physical disorder, but also as an imbalance in the relationship between humans, nature, and supernatural forces.

The use of stylistic devices such as repetition, parallelism, metaphor, and symbolism further strengthens the function of mantras as ritual and traditional healing media. Thus, the microstructure of Sasak healing-mantra texts not only represents linguistic aspects, but also reflects cultural values and the worldview of the Sasak people.

Based on these conclusions, it is suggested that future research examine Sasak healing-mantra texts from the perspectives of macrostructure and discourse superstructure in order to obtain a more comprehensive understanding. In addition, further studies may integrate ethnolinguistic or pragmatic approaches to reveal more deeply the social functions and contextual usage of mantras. For educational practitioners and cultural observers, the results of this study are expected to be used as learning materials for local language and culture, as well as efforts to document and preserve Sasak oral traditions so that they remain sustainable amid the currents of modernization.

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