
Ritual Word on Tradition of Lukah Gilo Society Bonai Regency Of Rokan Hulu: Antropolinguistik Study

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Abstract: This article contains about the speech on the tradition of gilo, Rokan upstream regency studied in terms of anthropolinguistics. Anthropolinguistic studies here are more on texts in oral tradition by using the Van Dijk theory that classifies oral tradition texts into three structures, namely macro, superstructure and micro. There is also a method used is descriptive method. Descriptive method is a method used to examine an object, a thought or an event in the present. The result of the research shows that the speech in gilo tradition viewed by thematic or theme. The text spelled in the tradition of Lukah *Gilo* contains two themes namely the theme of divinity and the theme of the body. It is also reviewed the superstructure that can be viewed in order of spells read by Bomo. There are three stages of the mantra that Bomo reads: the first stage begins with a prayer (early stage), then the contents of the mantra and the cover of the mantra.

Keywords: Tukuran, Lukah Gilo, Anthropolinguistic

1. Introduction

Rokan Hulu is one of the districts in Riau province. As a developing District Rokan Hulu dubbed as "*Nagari Seribu Suluk*", where still many places of seclusion found in Rokan Hulu. In addition, Rokan Hulu is also rich with custom, culture and oral tradition or writing. The ideas and cultural values of the Malay-Malaysian people are widely raised in Indonesian literature. It is seen in the works of oral literature of Riau Malay like phrase (pepatah), pantun, poetry, mantra, singing / nandung, kayat, and koba.

The oral literature clearly illustrates the culture of the Malaysian Malay community (Nisdawati, 2015).

In Rokan Hulu there are still a lot of indigenous tribes known as the tribe, primitive Bonai. Tribe the Bonai or better known today is the very traditional Bonai people, where they still hold firm to the customs, cultures and traditions that they believe. As a traditional society their minds are very simple, as well as they depend on nature, so that comes the name of shaman, handler and man. The people of Bonai believe in the existence of shamans, the relationship between man and nature is well established. In addition, they still believe in the supernatural, which is where the unseen can not be separated from their lives and interconnected. In the Bonai society tradition made as the main element by positioning the art element as the core of the circle of cultural elements, and positioning other cultural elements in the outer circle interconnected with

the core circumference (Rahman, 2009: 8).

The word "tradition comes from the Latin *traditio*, a noun formed from the trader's verb or trader 'transmitting, and convey, it. As a noun, the word *traditio* means the habit delivered from one generation to the next in time long enough that the habit becomes part of the social life of the community. There are three characteristics of tradition. First, the tradition is a habit (lore) and also process (process) activities owned with a community. This understanding implies that the tradition has the meaning of continuity, matter, custom, and verbal expression as a common property that is passed on to practice in a particular group of people. Secondly, that tradition is something that creates and reinforces identity. Choosing a tradition reinforces the values and beliefs of community groups. When there is a process of traditional ownership, at the time (Sibarani, 2015).

According to Pudentia (2008) the form of oral tradition is not only in the form of stories, myths, and fairy tales, but also contains various things concerning the life and life of the community owners such as local wisdom, value system, belief system and religion and various artistic results. The view of Dick van der Meij (2011) that oral tradition encompasses all cultural activities that are preserved and passed down to generations unwittingly. Oral tradition includes local wisdom, literature and other forms of art, history, medicine, primbon, and so on. *Lukah Gilo* is one of the local wisdom that must be maintained and preserved. *Lukah Gilo* is one of the famous folk traditions of the Bonai people. *Lukah Gilo* comes from two syllables, namely *lukah* and *gilo*. *Lukah* is a tool used to catch fish, while the word *gilo* comes from the language of Bonai area which means crazy. The tradition of *gilo* painting is related to the magical ceremony. In this ritual used a spell so that the painting can move by itself, so called *gilo* painting. In the tradition of *gilo*, people play an important role called the *bomo*. *Bomo* is a term commonly used to refer to shamans in Malay culture. *Bomo* spelled out the painting, so that the painting could move on its own. There are also used *bomo* in this ritual is *mayang pinang*, perfume, and others.

In this research the tradition of *Lukah Gilo* is studied from anthropological point of view. Linguistic anthropology (linguistic anthropology) is a field of interdisciplinary science that studies the relationship of language with the intricacies of human life including culture as the core intricacies of human life. Oral traditions, especially traditions that have verbal elements such as spell traditions, folklore, riddles, customary speeches, chanting, prayers, and folk games accompanied by singing can be studied from the anthropological approach (Sibarani, 2015).

The study of oral tradition is divided into three important sections, namely the study of (1) the oral form of tradition concerning texts, contexts, and co-texts, (2) the content of oral traditions relating to meaning and function, values and norms, and local wisdom, and (3) revitalization and preservation of traditions. However, in this study only focused on the content value of oral tradition relating to the meaning and function, values and norms that exist in the tradition of *Lukah Gilo* Bonai society.

In discussing the text structure of oral tradition can be used the concept of Van Dijk discourse structure with modification based on the needs of oral tradition studies. In his writings, Van Dijk (1985a: 1-8, 1985b: 1-10, 1985c: 1-11, 1985d: 1-8) mentions that there are three structures of text structures namely macro structures, superstructures, and microstructures. The it meaning, the global meaning or the general meaning of a text that can be understood by looking at the topic or theme of a text. In other words, macro structural analysis is the analysis of a text combined with co-text and its context to derive core ideas or central themes. Superstructure or flow structure is the basic framework of a text that includes a series of elements of a text in

forming a coherent form of unity. Flow structure or superstructure is a scheme or plot of a text. A text, including oral tradition text, is composed of three elements: introduction, center, and conclusion, each of which must coherently support each other.

Text analysis should be able to express the messages that exist within each text element. The structure of the oral text or superstructure of the oral tradition also has the three elements mentioned above, but the message of each element varies according to the form and type of oral tradition, which the oral trader needs to analyze. The structure of a groove or superstructure is a text structure that corresponds to the framework of a text. The scheme or plot of a text is arranged regularly from beginning to end, from the introduction to the cover or from the introduction to the conclusion in a unified meaning. The microstructure is a theoretical linguistic text structure. Theoretical linguistics referred to here include language levels such as sound (phonological), word (morphological), sentence (syntax), discourse (discourse), meaning, (semantic), intent (pragmatic), style (stilistic), and figurative language (figurative) (Sibarani, 2015).

In addition, the theory of Discourse Analysis in this study using the theory of Van Dijk Discourse Analysis. According to Van Dijk in analyzing the discourse, it can be done through the incorporation of three analyzes that consist of (1) text, (2) social cognition, and also (3) the social context. These three are adopted from the social psychology field approach, primarily to explain the structure and process of the formation of a text (Son, 2017).

2. Methodology

This research uses descriptive method. Descriptive method is a method used to examine an object, a thought or an event in the present. According to Bogdan and Taylor (in Moleong, 2005: 4) qualitative research is research that produces descriptive data in the form of written or verbal words from people and observable behavior. Data in general is in the form of recording, photos, recordings, and other official documents.

Data collection is conducted in Ulak Patian Bonai village, Rokan Hulu regency and directly adjacent to Rokan Hilir Regency. There is also data analysis is the *first* interview with informants who understand about the tradition of gilo painting. *Second*, record the results of the interview. *Third*, select the data to be analyzed. *Fourth*, to make interpretation about anthropolinguistic text to gilo tradition of painting. *Fifth* conclude research data.

3. Result and Discussion

3.1. Macro Structure

In discussing the text structure of oral tradition can be used the concept of Van Dijk discourse structure with modification based on the needs of oral tradition studies. In the macro structure that is seen is thematic or theme. The text in the spell of the tradition of Lukah Gilo contains two themes namely the theme of divinity and the physical theme, which is seen in the following quote:

A'uzubillahiminasyaitonirrojim

Bismillahirrohmanirrahim

Quote implies every start of work, obliged to read basmalah as a form of thank to the creator that is Allah SWT. In addition, the visible theme is bodily, it is contained in the contents of the spell of Lukah Gilo, which is as if *Lukah* lived like a moving human being. It can be seen from the following quote:

Siyow wasak siyow wasi
Sipak ningsi ila lukah
Nan sonik mun namo lidi
Nan bosa mun namo lukah

Nan lenggang tuku di bukik
Mali-mali tuku di lurah
Malenggang lukah sadikik
Manyuborang pane Allah
Potang pase otan tungga
Malayang tahadaronyo
Isi bona nyihin tungga
Potang pandai naku palo

Meaning:

Siyow wasak siyow wasi
Sipak ningsi ila lukah
 The little one named the *lidi*
 the big one is called fish Cather

That sways at the top
 Next at below
 Swaying a little
 Cross to the path of God

Yesterday owed one
 Every Floating
 Fill in a correct one
 Yesterday, he was good at bowing his head

Thus structurally, religiously and culturally, the texts of Gilo's spell charm are derived from Islamic teachings and combined with the pre-Islamic cosmology system contained in the Bonai tribe culture. So it can be said that the Bonai tribe in the tradition of gilo painting is trying to immerse the teachings of Islam in their culture, without having to eliminate the cultural elements that existed before the arrival of Islam. They try to synergize the teachings of Islam *universal* with the local culture.

3.2. Superstructure

Superstructure or flow structure is the basic framework of a text that includes a series of elements of a text in forming a coherent form of unity. Flow structure or superstructure is a scheme or plot of a text. A text, including oral tradition text, is broadly composed of three elements: the introduction, the center, and the conclusion, each of which must coherently support each other (Sibarani, 2015).

In the tradition of gilo painting, the superstructure can also be seen in the order of mantras read by Bomo. There are three stages of the mantra that Bomo reads: the first stage begins with a prayer (early stage), then the contents of the mantra and the spell cover, it can be seen from the following mantra quote:

- (1) The first is the beginning of prayer or the opening of the prayer. In the Islamic religious tradition to begin a work of man is required to pray for God. Words that are commonly used are as pronounced in the tradition of *gilo painting* this:

A'uzubillahiminasyaitonirrojim
Bismillahirrohmanirrahim

Meaning:

I take refuge in Allah from the cursed shrine

In the Name of Allah the Most Merciful More the Most Merciful.

- (2) Shalawat or intercession to the Prophet Muhammad SAW. As *khatamman Nabiyyin* (the last Prophet) and at the same time the last Apostle. In Islam the intercession to the Prophet Muhammad is highly recommended. That one day every Muslim or the people of Muhammad in the Hereafter is reckoned ("weighed") his reward and sin. This time if a Muslim always intercedes to the Prophet Muhammad the reward scales will be helped. But if his sin is heavier he must go to hell for a while. If enough will be put into heaven according to the will of God. But if it is helped by the Prophet and reward more than his sin then he went straight to heaven. Therefore it is prescribed for Muslims to pray intercession to the Prophet Muhammad. In the spell text of *gilo painting* this, the prayer is repeated twice as follows:

Allahumma Sali 'alaMuhammad
sayyidinaWa'ala ali sayyidina Muhammad
Allahumma Sali' alaMuhammad
sayyidinaWa'ala ali sayyidina Muhammad The

meaning is Indonesian is:

May the salvation of the Prophet Muhammad
and all his descendants

May the salvation of Prophet Muhammad
and all his descendants

- (3) *Two kalimah syahadah*, this sentence is as the first pillar of Islam. The second is to perform the prayer, the third to perform the fast. Then the fourth issued zakat. The fifth is to perform the pilgrimage for the capable. *Kalima syahadah* this is the main basis of the entry of a person becomes a Muslim. In this spell of gyo's spell the two kalimah syahadah is pronounced as follows:

Asyhadualillahailah

Waasyhaduannamuhhammadarrosulullah

Meaning:

I testify that there is no god but Allah

And I testify that Prophet Muhammad Allah's Apostle

(4) Returns to read the beginning of prayer that is with the word Bismillahirrahmanirrahim which means: In the Name of Allah the Most Gracious All-Merciful.

(5) The contents of the incantation text, which consists of three stanzas of "pantun incantations." Each pantun uses sampiran and contents, in one stanza using four lines, using rhyme (binary) binaries (abab). More is as follows.

Siyow wasak siyow wasi
Sipak ningsi ila lukah
Nan sonik mun namo lidi
Nan bosa mun namo lukah

Nan lenggang tuku di bukik
Mali-mali tuku di lurah
Malenggang lukah sadikik
Manyuborang pane Allah
Potang pase otan tungga
Malayang tahadaronyo
Isi bona nyihin tungga
Potang pandai naku palo

meaning :

Siyow wasak siyow wasi
 Isn't it first
 The small one is called *Lidi*
 The big one is called *lukah*

That sways at the top
 Next at below
 Swaying a little
 Cross to the path of God

Yesterday owed one
 Float everything
 Fill in a correct one
 Yesterday, he was good at bowing his head

Thusstructurally, religious and cultural backgrounds, the incisive gypsy spell text contains Islamic teachings combined with the pre-Islamic cosmology system contained in the Bonai culture. So it can be said that the Bonai tribe in the tradition of gilo painting is trying to

immerse the teachings of Islam in their culture, without having to eliminate the cultural elements that existed before the arrival of Islam. They try to unify the teachings of Islam *universal* with the local culture.

3.3. Discussion

Lukah gilo owned Bonai tribe society, its existence has been long and is a game that smells magical. *Lukah gilo* owned by the community Bonai tribe quite famous at the national and international level. To produce a *gilo paint* good to be displayed, need some process such as, the process of making *gilo* until the *paint* is ready to be played. Art *gilo*, is the expression of the relationship or communication between humans (bomo) and his friends with this supernatural beings to enter into the *painting* with various purposes of cultural purposes. For the Bonai tribe the spirits that entered into the *painting* were categorized as jinn. The djinn that is in this painting is what makes the motion moving, until it can not be controlled.

The existence of the culture of moving slowly moving, then the painting is moving quickly so that the assistant bomo who holds the painting also move wherever the direction of the gun is moved by the main bomo. Bomo kept an eye on the painting so as not to be thrown at the audience. When the lure moves very fast or craze, the bomo calls some spectators to hold the painting, while one of the bomo assistants keeps a hold to control the movement of the paint.

Thus, structurally and religiously and culturally, the texts of Gilo's spell charm are derived from the teachings of Islam and combined with the pre-Islamic cosmology system contained in the Bonai culture. So it can be said that the Bonai tribe in the tradition of *gilo* painting is trying to immerse the teachings of Islam in their culture, without having to eliminate the cultural elements that existed before the arrival of Islam. They try to synergize the teachings of Islam *universal* with the local culture.

4. Conclusion

Based on the results of this study, then the conclusion in this study is the first, in terms of micro text struktural, mantra tradition gyo society rubbish Bonai has the theme of divinity and physical where in the mantra reading using the words of praise to Allah SWT, in addition, it is seen when in the contents of the spell of *Lukah Gilo* which the painting can live or move like a living creature that is human. Secondly, in terms of superstruktural where the utterances in the spell of *Lukah Gilo* are arranged in three stages, namely the opening, the contents of the mantra and the cover. At the opening stage it begins by reading basmalah, followed by the contents of the mantra, and the cover is done by blowing the paint to stop moving.

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