

HOW ESSENTIAL IS THE PROTECTING MANTRA IN THE PERFORMING ARTS IN THE SOUTH COASTAL COMMUNITY?

*(Seberapa Penting Mantra Pelindung dalam Seni Pertunjukan di
Masyarakat Pesisir Selatan?)*

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Abstrak

Penelitian ini mengkaji tentang fungsi penawar atau pelindung bagi masyarakat Pesisir Selatan pada seni pertunjukan. Berdasarkan temuan penelitian sebelumnya, telah ditetapkan bahwa mantra memiliki struktur dan fungsi yang berfungsi sebagai penawar racun. Pada saat yang sama, mantra mengandung nilai-nilai budaya dan agama. Mantra yang dibacakan oleh dukun Minang dalam bahasa asli mereka didasarkan pada ayat-ayat Al-Qur'an dan menggunakan kata-kata Allah SWT dan Nabi Muhammad SAW. Mantra-mantra tersebut berfungsi sebagai sarana mengungkapkan keyakinan dengan tetap menjaga keesaan dan ketuhanan Allah SWT. Nada lembut mencirikan pembacaan dan menggunakan bahasa ideasional untuk menyampaikan ide dan pikiran, mencerminkan kekuatan supranatural dari sumber dan mengandung harapan dan permintaan. Penelitian ini menggunakan metodologi deskriptif dengan orientasi fenomenologis, khususnya mengkaji fenomena penggunaan mantra untuk melawan efek negatif dalam suatu komunitas tertentu dalam seni pertunjukan. Penelitian ini melibatkan analisis struktur dan kontekstual penyajian mantra-mantra yang diamati dalam masyarakat Minang di Pesisir Selatan. Selain itu, penelitian ini melibatkan wawancara dengan informan yang berperan sebagai ahli mantra, memberikan deskripsi fenomena linguistik faktual atau empiris yang hadir dalam pengalaman sehari-hari individu. Temuan penelitian, yang melibatkan wawancara dengan banyak informan, menunjukkan bahwa nyanyian diyakini memiliki sifat magis, khususnya kemampuan untuk mencegah hasil negatif.

Kata kunci: mantra; seni pertunjukan; Minang; budaya; nilai

Abstract

This research highlights the function of an antidote or protector for the Pesisir Selatan populace during performance art. Based on prior research findings, it determines that spells possess a structure and function that serves as an antidote. At the same time, mantras contain cultural and religious values. The mantras recited by Minang shamans in their native language are based on verses from the Qur'an and employ the words of Allah SWT and Prophet Muhammad SAW. These mantras serve as a means of expressing belief while maintaining the unity and divinity of Allah SWT. A soft tone characterizes the recitation and employs ideational language to convey ideas and thoughts, reflecting the supernatural powers of the sources and containing hopes and requests. The present study employs a descriptive methodology with a phenomenological orientation, explicitly examining the phenomenon of utilizing mantras to counter adverse effects within a given community. The research involves an analysis of the structure and contextual presentation of mantras as observed within the Minang community. Furthermore, the study involved interviews with informants who served as experts in mantras, providing descriptions of factual or empirical linguistic phenomena present in individuals' daily experiences. The study's findings, which involved interviews with multiple informants, indicate that chants believe to possess magical properties, specifically the ability to avert a negative outcome.

Keywords: mantra; art performing; Minang; cultural; values

INTRODUCTION

Indonesia is a nation of considerable size and renown, renowned for its rich cultural heritage, particularly within the Minang community (Schrijvers & Postel-Coster, 1977; Kato, 2014; Hajizar, 2019). The Minang culture is a cultural heritage transmitted intergenerationally within the community (Penghulu, 2001; Kahn, 2009; Thahar, 2018). The Minang culture is a fundamental component of Indonesian national and global cultures, alongside numerous other cultural traditions (Fatimah, 2008; Maryelliwati et al., 2018; Ananda & Zuve, 2018). The culture of Minangkabau is robust and flourishing within Indonesian society. The Minang culture is characterized by its robust integrity, encompassing religious, linguistic, and customary practices (Suryadi, 2010; Revita & Trioclarise, 2018; Gani, 2020). The Minang culture is a comprehensive notion that delineates the entirety of the Minang way of life within the Minang society. Regardless of geographical location, the Minangkabau community commonly identifies their cultural practices as "the customary norms of their society" (J. S. Kahn, 2007; Nurhaida Nuri, Firdaus, 2017; Meigalia et al., 2019).

The Minangkabau community adheres to customary practices, collectively adhering to traditional lifestyles. Before the 20th century, Indonesia possessed a robust Minang culture and tradition that governed the conduct of individuals within Minang society across all facets and principles of existence (Stark, 2013; Maryelliwati, Rahmat, W., & Anwar, 2019; Efrianova et al., 2020). Before Islam's introduction in the Minang region, mantras had commonly associated with mysticism, apparitions, and similar phenomena. Following the adoption of Islam by the Minang community, specific pre-existing mantras underwent modifications and had integrated with Quranic verses (Makepeace, 2016; Revita, 2021; Maryelliwati et al., 2022). The existence of this mantra in Minang society

predates the advent of Islam. Hence, it is unsurprising that this mantra attributes to one of the earliest Minangkabau literary works.

The term "mantra" originates from the Sanskrit language and denotes a sacred utterance or sound typically associated with the Vedas, a collection of Hindu scriptures (Chappelle, 2021). The mantra method is employed to harness the power of God for both positive and negative intentions by utilizing the power of the mind (man + tra) (Vekemans, 2022). On the other hand, Yantra is a symbol utilized to subdue one's will (yan + tra), while tantra pertains to one's inner strength (tan) (Stringfellow, 2019). In Minangkabau culture, exclamations, invocations, and oaths are regularly made using mantras. In society, mantras are typically seen as a form of the last invocation and as a language. As a result, mantras are revered and used by individuals or communities to express their aspirations. Usually, shamans and people who practice magical skills use mantras. The proximity of the mantra to the inherent characteristics of Minang society contributes to its establishment as a cultural tradition within said community.

For centuries, mantras have been a prominent feature of classical literature and poetry. Notably, the number of lines contained within a mantra may vary. Mantras have diverse functions, encompassing the treatment of illnesses through ceremonial practices, the taming of wild animals, and the provocation of sickness in individuals. Concurrently, it illustrates that incantations are a pivotal element of mystical technology. As per Endraswara (2011), mantras differentiate from rhymes, poems, and gurindam due to their inability to be recited or read by any singular individual. It is customary for those who seek the services of a spellcaster to offer a form of recompense, typically in the form of acid salt. This action is interpreted as a show of appreciation or a voluntarily made financial contribution. Utilizing mantras is not exclusive to the

Minang culture, as it is widely prevalent throughout the archipelago.

As per Farrugia (2004) and Yusantia et al. (2019), mantra refers to an ancient literary composition that comprises expressions of admiration for a supernatural entity or object of veneration. In general, mantras categorize into three types: those about the commencement of the ascent, those about the commencement of the Wetland Oath, and those about mental readiness as a prerequisite, which recites by the lead climber in their capacity as a handler. Mantras indicate by their rhythmic series of words. The content of spells pertains to supernatural powers, expressed through artistic compositions that articulate the beliefs of the current population. Mantras are crafted and executed with specific goals, whereas spells are obtained through paranormal means, such as visions or dreams at night. The genesis of mantras can be traced back to educational institutions, as they incorporate compelling and authoritative components. The effectiveness of mantras is contingent upon the consistency of their pronunciation, and they are regarded as a comprehensive entity that cannot be fully understood through the analysis of individual constituents. The mantra is infused with a specialized or esoteric inclination for each word, highlighting the aesthetic qualities of the interplay of sound.

Art is an integral component of culture and serves as a medium for conveying a subjective perception of aesthetics emanating from the human psyche. Apart from serving as a means of conveying an individual's aesthetic sensibilities, art fulfills various other purposes. Myths have the function of establishing standards for organized conduct and transmitting cultural traditions and principles. Furthermore, the creation and appreciation of art can enhance the sense of communal solidarity within a given group. In Minang, mantras incorporate into art performances as a customary practice. Before the commencement of the performance, mantras are recited to ensure the seamless execution of the event and to mitigate any

potential hindrances. It is noteworthy that this art form imbues with mystical elements. The performance's mantra comprises three distinct segments: the magic before the commencement, the chant at the onset, and the incantation after the performance. The mantras are consistently utilized during performances, with the recitation of said mantras serving to attain specific objectives aligned with the intended outcome of the activity. According to Marzam et al. (2019) research findings, utilizing the pencak silat movement has been observed as a viable approach toward alternative healing and public health interventions for various illnesses. According to Rahmat & Maryelliwati (2019), using mantras as a form of treatment is attributed to their structural and functional properties. Hutto's (2010) study findings demonstrate that spell's types and functions elucidate their usage in narratives closely associated with fairy tales or prayers. Additionally, spells can serve various purposes, such as kinship, beauty, treatment, love, livelihood, immunity, and security. Hence, the investigation and discourse of mantras present an intriguing study area.

A literature review is a rigorous and all-encompassing analysis and assessment of an extant scholarship and academic publications on a specific research subject or inquiry (Maryelliwati et al., 2018a). The purpose of this is to furnish a comprehensive summary of the present state of understanding about mantra, which is broken down from the great thing to the smallest unit in the study of spells, pinpoint any deficiencies or incongruities in the literature, and facilitate the formulation of novel research investigations or undertakings. In this literature review, the researcher conducted a comprehensive examination and critical evaluation of the chosen sources (Wincana et al., 2022). It is essential to study the literature to determine the key ideas, theories, methods, and conclusions provided. Subsequently, it is advisable to scrutinize the extant literature for recurring patterns, prevalent themes, or

notable gaps and document them through annotations or notes for future consultation.

Syam (2019) stated that folklore is a type of communal culture passed down through generations and across diverse groups in various iterations. The genre of oral literature significantly correlates with the environment from which it originates. According to Scott (2009) oral literature refers to scholarly communication conveyed through spoken words instead of written texts, like a mantra. The historical origins of the use of mantras can be traced back to when it was passed down orally from one generation to the next and subsequently integrated into the local folklore (Eliasoph, 2016). The phrases within the mantra display a discernible structure and distinctive characteristics, featuring an internal rhyme scheme that diverges from conventional rhyme patterns. In addition, it is imperative to follow precise guidelines and temporal limitations when utilizing each incantation.

Furthermore, stated that a mantra refers to a consecrated auditory stimulus comprising a sound, term, or expression that is iterated during meditation or as a modality of supplication. *Meditation* is a powerful technique employed in diverse spiritual practices to concentrate the mind, foster mindfulness, and establish a connection with a specific intention or divine force. The selection of a mantra may exhibit variability contingent upon personal inclinations or the particular school of thought that one adheres to (Farrugia, 2004). The efficacy of a mantra is not solely attributed to its acoustic properties but also to the deliberate and concentrated intention that is brought forth during its recitation or chanting. Mantras are often customized to suit individuals' personal preferences and spiritual beliefs.

Chanting is a frequently employed practice for spiritual or meditative objectives, which involves the rhythmic and repetitive vocalization or recitation of words or sounds. The practice of Mantra comprises three discrete techniques, one of which involves audible enunciation of the Mantra. This specific approach can mitigate an individual's

fear by utilizing the efficacy of the repeated Mantra. This specific activity is suitable for novices in the field and possesses the capability to eradicate negative energy. Following this, the verbal formula is pronounced subduedly, only perceptible to the person articulating it. The effectiveness of the Mantra enunciated through this technique has the potential to purify an individual's emotions.

In addition, reciting the mantra mentioned above in the prescribed manner may safeguard against various forms of interference, including but not limited to external stimuli, destructive forces, malevolent entities, and similar phenomena. The mantra can also be spoken silently inside the body, whereby the individual meditates to contemplate the essence of the mantra and the sacred meaning of its words without any accompanying physical articulation of the tongue or lips. Ultimately, the act of reciting this mantra has the potential to cultivate a heightened state of spiritual awareness within the individual.

As per Faruk (2013), a *role* can define as a set of prescribed guidelines restricting the scope of actions anticipated by an individual occupying a specific position. Role theory comprises four key components: individuals engaged in social interaction, conduct that transpires during the interaction, the human position in behavior, and the interplay between individuals and behavior. *Alternative deterrence* is a non-traditional approach that seeks to enhance public health outcomes through structured education that prioritizes high quality, safety, and effectiveness based on biomedical science. This strategy still needs to be commonly accepted within the conventional deterrence framework. Ismaya et al. (2023), note that specific alternative deterrence methods employed by communities may need more logical coherence as they align with contemporary deterrence concepts. These methods include the utilization of animals as disease vectors, the invocation of supernatural powers, and the use of prayer water, among others. The relationship

between the patient and the mantra assumes a vital function, expecting the patient to experience recuperation or recovery from the ailment that afflicts them. The following describes the theoretical framework of this study.

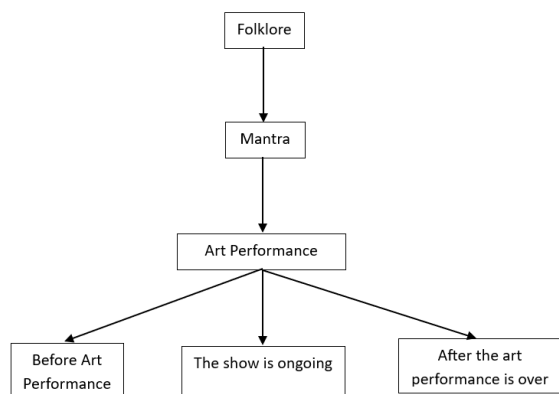


Figure 1. Theoretical framework

METHOD

The presence of a methodology provides a systematic approach for investigating, observing, scrutinizing, and elucidating issues in a research context. According to Rahmat (2016), the methodology pertains to the issue of how to approach work, specifically how to approach work to comprehend the subject matter of science under consideration. Furthermore Miles & Huberman (1994), posit that research methods refer to the techniques researchers employ to gather research data. Utilizing methods is deemed essential in research, as it produces better results for the study. The research employed a qualitative descriptive approach.

Descriptive research involves gathering non-numerical research data, which may be textual or visual representations. According to the description refers to precisely depicting data attributes following their inherent nature. Qualitative research is a social science tradition that relies on human observation within its domain and communicates with the community through language and terminology (Faisol & Rahmat, 2021). Qualitative descriptive research is a method

of inquiry involving language based on human observations. This approach is particularly relevant to studying language use in society and its associated terminology.

The present investigation employed a descriptive analysis approach that centers on contemporaneous occurrences. The methodology employed is phenomenological, wherein comprehending societal values and observable reality directs and governs human conduct. A study informed the rationale for adopting a phenomenological methodology on the efficacy of mantras as a substitute remedy for the Minang community in Pesisir Selatan, West Sumatra. Empirical data had gathered through fieldwork, which involved conducting face-to-face interviews with informants.

DISCUSSION

The mantras of the Minang people are conveyed orally and consist of an arbitrary number of lines. These mantras are rooted in the teachings of the Quran. Incantations are frequently associated with the treatment of supernatural beings and the use of theatrical performances and other objectives. Mantras are commonly chanted in a subdued manner, employing abstract language to express concepts, ideas, and reflections related to those involved's supernatural abilities and aspirations. The expressions mentioned above are designed to mirror the actual experiences of the persons concerned and may additionally encompass entreaties or petitions for aid. Additionally, the field of performing arts offers a selection of antidote mantras created expressly to help with the rehearsal process before a performance.

Protective spell structures and meaning in the performing arts in Pesisir Selatan communities before the performance.

A *mantra* is a word, phrase, or sound that is repeated during meditation or as a means of focusing the mind. Various spiritual and religious practices often use it to create a calming and centered consciousness. The repetition of a mantra helps to quiet the mind,

enhance concentration, and promote a sense of inner peace and clarity, like an of the performing arts in Pesisir Selatan communities in procession before the performance. When using a mantra, choosing one that resonates with the shaman personally and reflects the shaman's intentions or desired state of being is essential. The repetition of the mantra can be done silently in the shaman's mind or spoken aloud, depending on the shaman's preference. The key is to focus on the mantra's sound, vibration, or meaning while letting go of other thoughts and distractions.

The Minang mantras are spoken in the Minang dialect and consist of an undefined number of verses. These mantras have their roots in the teachings of the Qur'an. Incantations are frequently associated with controlling shaman beings, using art exhibitions, and other activities. The recitation of mantras in Minang is a widely practiced ritual involving subdued vocalization and abstract language to convey concepts, ideas, and reflections that pertain to the supernatural abilities and aspirations of the participants. The linguistic expressions are intended to accurately reflect the lived experiences of the individuals in question and may also include requests or appeals for assistance. Here is one form of spell structure used before performing art.

*Bismillahirahmannirahim
Satitiak daun barapi
Tigo jo daun bidara
Hati satitiak, Langkah satitiak
Rintiak hujan jan lah turun
Turun ka bumi, naik tawa
Tawa Allah, tawa Muhammad
Tawa baginda Rasulallah
Berkat doa lailahailallah
Muhammadurasullah*

*Bismillahirahmannirahim
Aso lawan barapi-api
Aso kami jo raso ibo
Centang hati, doso hati
Hujan dareh, ka bawah biso
Tawa Allah, tawa Muhammad
Tawa Nabi Muhammad
Berkat doa Lailahailallah
Muhammadurasullah* (Source, Fahrudin, 2022)

Translate:

Bismillahirahmannirahim
Setitik daun yang berapi
Tiiga dengan daun bidara
Hati satitik, Langkah satitik
Rintik hujan jangan turun
Turun ke bumi, naiklah sitawa
Tawa Allah, tawa Muhammad
Tawa baginda Rasulallah
Berkat doa lailahailallah
Muhammadurasullah

Bismillahirahmannirahim
Keinginan lawan barapi-api
Keinginan kami dengan rasa iba
Centang hati, dosa hati
Hujan deras, ke bawah berbisa
Tawa Allah, tawa Muhammad
Tawa Nabi Muhammad
Berkat doa Lailahailallah
Muhammadurasullah (Source: Sapar, 2022)

Translate:

Bismillahirahmannirahim
A speck of fiery leaves
three with bidara leaves
Point heart, Point step
Patter, rain, don't fall
Come down to earth, go up laughing
The laughter of Allah, the laughter of
Muhammad
The laughter of His Holiness the Prophet
Blessings of prayer lailahailallah
Muhammadurasullah

Bismillahirahmannirahim
The desire of the opponent of the flames
Our wishes with compassion
Tick the heart, sin of the heart
Heavy rain, venomous downward
The laughter of Allah, the laughter of
Muhammad
Prophet Muhammad's laughter
Blessings of Lailahailallah's prayer
Muhammadurasullah (Source: Sapar, 2022)

The utterance "Bismillahirahmannirahim" indicates the continued utilization of Islamic teachings in the mantra, explicitly invoking the divine Creator. The phrase "Bismillahirahmannirahim" invokes the belief system and is traditionally used to commence various activities, such as requesting or performing a task. The symbol of "Satitiak daun barapi, Tigo jo daun bidara" represents the shaman's approach to the execution of this mantra. "Daun berapi"

refers to a plant or leaf commonly associated with fiery or burning properties. The term refers to a potent inclination and robust conviction that drives an individual to exert themselves to execute a proficient artistic performance.

The phrase "Hati satitiak, Langkah satitiak" does not have a clear meaning in academic language. Please provide more context or information so I can better assist you. The recitation of the phrase "rintiak hujan jan lah turun, turun ka bumi, naik tawa" is a straightforward attempt to invoke positive outcomes for an event through prayer and hope. The intention is to prevent any potential disruption caused by rainfall and ensure the smooth execution of the show, aligning with the desired expectations of the performers and organizers. The act of Tawa, which involves invoking the names of Allah and the Prophet Muhammad and seeking blessings through reciting the Islamic declaration of faith, "lailahailallah, Muhammadurasullah," is considered a form of prayer. This practice is rooted in the belief that mantras hold spiritual significance and that the will of Allah SWT determines the outcome of events.

"Bismillahirrahmannirahim" signifies the continued utilization of Islamic teachings within the mantra, directed towards individuals who harbor aversion towards the forthcoming performance. This spell portrays the state of Aso Lawan Barapi-api and Aso Kami Jo Raso Ibo in their softened form. The act of surrendering to God's decree is expressed through the phrases "Aso lawan barapi-api" and "Aso kami jo raso ibo" in response to disapproval. "Centang hati, doso hati" is not a commonly recognized academic term or phrase. Please provide more context or a different prompt for me to assist you. The image in question depicts a heart exhibiting disruptive behavior in response to the disapproval of an upcoming performance. Hujan Dareh is a cultural practice observed in certain regions, where individuals gather in a circle and engage in a rhythmic chanting and clapping ritual. The purpose and significance of this practice may vary depending on the

cultural context and beliefs of the participants. The resilience will manifest regardless of precipitation or disruption caused by fauna. The recitation of Tawa Allah, tawa Muhammad, Tawa baginda Rasulullah, Berkat doa lailahailallah, and Muhammadurasullah is perceived as a prayerful act imbued with the belief that mantras serve as a form of supplication. It also believes that Allah SWT makes the ultimate decision regarding all events.

According to the above mantra, metaphysical powers that work harmoniously with nature exist. As human existence has become more intricate and increasingly removed from natural environments, the populace has gradually disregarded this adage. The Minang community holds a belief system that involves transmitting and implementing a particular mantra within their family and generational structures, ultimately leading to preserving their cultural heritage. The Minang community has transmitted their literary heritage to subsequent generations through written and oral traditions, which persist today. One such example is the employment of an antidote mantra in performing arts, specifically as a preparatory measure before a given performance. The tradition of mantra is not exclusive to the Minang community, as it holds significant cultural and linguistic value, thereby serving as a defining characteristic of the Minang identity.

Protective spell structures and meaning in the performing arts in Pesisir Selatan communities during the performance.

The Minangkabau ethnic group possesses specific mantras or chants in their spiritual or cultural rituals. The Minangkabau culture is primarily shaped by the Islamic faith, with the Minangkabau community frequently engaging in Islamic prayers and recitations. The Minangkabau community possesses traditional chants or invocations associated with indigenous practices, folklore, and ancestral convictions.

In the context of artistic performances, mantras have been observed to augment

concentration, purposefulness, and imaginative vigor. Shamans frequently utilize mantras to achieve inner focus, establish a connection with their artistic vision, and cultivate an environment conducive to their creative endeavors. Although no established set of mantras is solely designated for artistic performances, shamans residing in Pesisir Selatan can select or devise mantras that align with their objectives and creative methodology. The utilization of mantras can aid in the concentration and inspiration of an artist during an art performance. These mantras can be either silently recited or spoken aloud, contributing to the creation of a deliberate and focused artistic experience.

Furthermore, incantations may also be present during the ongoing performance. The following are antidote spells utilized within the realm of performing arts, specifically during the time of a given performance.

Bismillahirrahmannirrahim
Siriah pinang pambaok carito
Ambo tawa doa jo pinto
Turun biso, naik tawa
Tawa Allah tawa Muhammad
Tawa Baginda Rasulallah
Muhammadarasulullah

Bismillahirrahmannirrahim
Siriah pinang pambaok carito
Sidang bajalan, hadirin duduak
Mamintak jalan taratur
Allah manawa Muhammad manawa
Tawa Nabi Muhammad
Muhammadarasulullah (Source: Sapar, 2022)

Translate:

Bismillahirrahmannirrahim
Sirih pinang pambawa cerita
Ambo tawa doa jo pinto
Turun biso, naik tawa
Tawa Allah tawa Muhammad
Tawa Baginda Rasulallah
Muhammadarasulullah

Bismillahirrahmannirrahim
Siriah pinang pembawa cerita
Sidang bajalan, hadirin duduk
Mamintak jalan taratur
Allah manawa Muhammad manawa
Tawa Nabi Muhammad
Muhammadarasulullah (Sumber: Sapar, 2022)

Translate:

Bismillahirrahmannirrahim
Betel nut take a story
Me laughter prayer jo help
Down biso, up laughter
The laughter of Allah, the laughter of
Muhammad
The Laughter of His Majesty the Prophet
Muhammadarasulullah

Bismillahirrahmannirrahim
Betel and Areca nut storyteller
Trial of the march, the audience is seated
Regular help road
Allah manawa Muhammad manawa
Prophet Muhammad's laughter
Muhammadarasulullah (Source: Sapar, 2022)

Bismillahirahmannirrahim, spoken in this mantra, is a sign that the form of Islamic teachings in the mantra is still in use and addressed to the creator. The recitation of Bismillahirahmannirrahim, as an introductory phrase, serves as a means of imparting religious doctrine to initiate various activities, such as soliciting and beseeching during artistic displays. The symbol of Siriah pinang pambaok carito is manifested through the shaman's delivery of the mantra. I am sorry, but "Siriang pinang" is not a coherent or meaningful phrase in English. Please provide more context or clarify your statement. It implies that the player's robust aspiration and conviction to execute a performance will reflect in the narrative communicated through the magic. The act of prayer and hope undertakes to ensure the smooth execution of the activity, thereby enabling the attendees to be seated during the sidang bajalan. The system can maintain operational efficiency without any external disruptions. The recitation "Allah manawa Muhammad manawa" and the phrase "Tawa Muhammad, Tawa baginda Rasulallah" are expressions of devotion to the Islamic faith. The utterance "Berkat doa lailahailallah, Muhammadurasullah" is a supplication believed to be a form of prayer. It holds that the recitation of mantras is a means of invoking divine intervention and that the will of Allah SWT ultimately determines all outcomes.

The phrase "Bismillahirrahmannirahim" signifies the employment of Islamic teachings in the mantra, directed towards individuals who harbor aversion towards the forthcoming presentation. The topic of discussion in this context pertains to the region of Syria. Attendees are present to engage in a discourse on the matter. Accepting God's decree with the symbolic representation of the marriage union is referred to as surrender. The artwork "Mamintak Jalan Taratur" depicts a lively heart that reacts strongly to any disapproval of the upcoming art performance. The occurrence of precipitation in the Dareh region is a topic of interest, as it has implications for the local ecosystem and agricultural practices. However, the grit will manifest regardless of the precipitation or the disruption caused by fauna. The recitation of "Allah manawa Muhammad manawa, Tawa Nabi Muhammad, Muhammadarasulullah" is considered a prayer in the belief system that regards mantras as supplication. Allah SWT believes in predetermining all events, and the recitation seals this belief.

The Minangkabau community frequently employs understated expressions in their language, storytelling, environment, demeanor, personality, and disposition. According to Jamaris (2002), the Minang language, comprising poetry and prose, was mainly utilized in ancient Minang. Accurately quantifying the quantity of ancient literary works in Indonesia poses a challenge (Wahyono & Hutahayan, 2020). Upon examining the populace and the multitude of tribes within Indonesia, it appears that there exists a vast quantity of ancient literary works, potentially numbering in the hundreds of thousands or even millions. It can observe that various tribes, regions, and even villages possess a rich heritage of ancient literature (Andaya, 2000; Beckmann, 2014). The genesis of mantras within Minang cultural practices is driven by the Minang community's close association with the natural world (Davis, 1996; Merican, 2022). The emergence of mantras in Minang culture predates the arrival of Islam,

thus positioning Minang mantras as the earliest form of literary expression in the region (Anwar et al., 2010; Munir & Pandin, 2018).

Over time, specific incantations have endured in modern society, including Antidote spells, which can believe to possess formidable capabilities. Furthermore, many spell variations are available that function as medical alternatives. It is commonly held among individuals that the act of reciting mantras and participating in ritualistic practices represents efforts to achieve a sense of stability and affluence, which belief to possess innate mystical properties. Mantras are cultural artifacts that exist within a given society, utilizing language as a means of expression and requiring careful attention to their use. At times, the significance of the subject matter remains ambiguous. Mantras have diverse applications, as some individuals use them for constructive purposes, while others may utilize them for detrimental objectives.

The Minang people have acquired knowledge of their community's literary culture through the practice of oral tradition. This culture places great emphasis on promoting the welfare of both humans and the natural environment, as well as displaying exemplary behavior toward others (Tiawati et al., 2022). In addition, the Minang community places significant emphasis on spiritual well-being and ethical instruction. According to Sibarani (2004) human beings exhibit a collection of anthropological constants linked to their encounters with the environment. These constants refer to the enduring drive and orientation of individuals. The constituents of a spell encompass the necessary conditions, which may consist of the prescribed temporal and spatial parameters, the specific occasion or chance, the practitioner, the requisite apparatus and attire, and the procedural guidelines for the spell's invocation. Therefore, to avoid the semantic connotations of magic, it is crucial to understand various symbolisms or cryptographic systems in conjunction with the recitation of the incantation. Additionally,

the individual performing the ritual or spiritual practice must exercise caution in order to achieve the intended result.

The mantra above is a manifestation of faith in a divine being informed by the Islamic religion's principles and doctrines. This assertion indicates by the allusion to the Name of Allah and the venerated Prophet who advocated the profound doctrines of Islam. The act of practicing mantras and experiencing their benefits necessitates the presence of faith, which involves recognizing the existence of supernatural entities that surpass human capabilities. Their dependence is exclusively on the all-powerful nature of Allah. Mantras afford individuals the opportunity to adopt religious tenets without the sense of coercion. The connection between adherents and divinities evidences the effectiveness of mantras. There is a prevalent belief among individuals that the recitation of mantras and engagement in ritualistic practices can effectively materialize endeavors aimed at attaining security and prosperity, thereby harnessing their mystical capabilities.

Mantras are cultural objects present in a particular society and utilize language to communicate. These artifacts are subjected to meticulous preservation and may contain abstruse or arcane connotations. Mantras serve various purposes, as individuals utilize them for positive and negative intentions. The Minang community has acquired knowledge about their literary culture through oral storytelling. This culture distinguishes a propensity to advance the welfare of humanity and the natural environment and a dedication to demonstrating laudable behavior towards others. The Minangkabau community places considerable emphasis on the provision of spiritual guidance and ethical instruction.

The effectiveness of a mantra is dependent on its intrinsic nature and utilization in a ritual, with a predominant focus on natural nourishment, desire realization, and bodily health. This mantra serves as a constructive affirmation for an individual. Following established norms

within the field, the inquiry into the efficacy of a spell in achieving its intended purpose is relevant. It is worth mentioning that if the spell's effectiveness is confirmed, there are convincing reasons to support its appeal. It concerns the expression of power produced by an individual who is actively involved in the act of spellcasting.

CONCLUSION

Indonesia is a country that exhibits a significant number of products in the domain of performing arts, comprising a diverse range of media formats and performance genres. The performing arts in Indonesia are known for their wide-ranging diversity, with each item being distinguished by its distinct forms and features and distributed across the country's diverse regions. The human psyche possesses an inherent aesthetic sensibility that can express through artistic pursuits, a crucial aspect of cultural expression. Apart from enabling the manifestation of aesthetic admiration, art fulfills various purposes. Mantras serve as a means of establishing standards for organized conduct and facilitating the dissemination of cultural customs and principles. The implementation of artistic expressions and mantras can strengthen the sense of unity among a particular community and augment the community's affiliation with its progenitor.

Additionally, reciting mantras before initiating a performance ensures smooth and uninterrupted execution. As per this reasoning, mantras are considered a crucial component of performance. The use of mantras is a traditional practice during performances, whereby the recitation of the mantra is aimed at accomplishing particular objectives that are in line with the goals of the activity.

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