



Speech Acts Study in Text Discourse of Sundanese *Mantra*

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Abstract

Language evolves alongside the rapid development of technology, science, and globalization, leading modern perceptions to frequently marginalize the Sundanese language as difficult, obsolete, or plebeian. Consequently, the younger generation often loses pride in their identity and prefers foreign languages over their mother tongue. However, as cultural heirs, preserving past history and traditions—*ngaraksa*, *ngariksa*, *tur ngamumulé*—remains vital because contemporary life is deeply rooted in historical developments that reveal the milestones of Sundanese literacy. Contrary to widespread concerns that Sundanese is "dying," the language remains safely documented and preserved across written texts and vibrant oral traditions. This enduring vitality is exemplified by agricultural mantras used by farmers, treatment mantras applied by traditional healers, and *ajian kawedukan* (power mantras) that persist in modern practice. Adopting a descriptive-analytical research method combined with discourse study, this paper examines these Sundanese mantra texts to analyze their underlying language speech acts. It presents a comprehensive exposure of locutionary, illocutionary, and perlocutionary speech acts, while further evaluating the forms of utterance, impossibility, expressiveness, and assertiveness embedded within the mantras. Ultimately, this study demonstrates how sacred written and oral traditions safeguard the Sundanese language, proving that its rich linguistic heritage and cultural identity remain active, relevant, and well-preserved.

Keywords:

discourse; speech acts; Sundanese *mantra* text

Abstrak

Bahasa terus berkembang seiring pesatnya kemajuan teknologi, ilmu pengetahuan, dan globalisasi, yang menyebabkan persepsi modern kerap meminggirkan bahasa Sunda karena dianggap sulit, kuno, atau tidak bergengsi. Akibatnya, generasi muda kerap kehilangan rasa bangga terhadap identitasnya dan lebih memilih bahasa asing daripada bahasa ibu mereka. Namun, sebagai ahli waris budaya, upaya menjaga dan memelihara sejarah serta tradisi masa lalu—*ngaraksa*, *ngariksa*, *tur ngamumulé*—tetap menjadi hal yang vital karena kehidupan saat ini berakar kuat pada perkembangan sejarah yang mengungkapkan tonggak kemajuan kesastraan Sunda. Berbeda dengan kekhawatiran meluas bahwa bahasa Sunda mulai 'punah', bahasa ini sebenarnya tersimpan aman dan terdokumentasi dengan baik dalam teks tertulis maupun tradisi lisan. Keberlangsungan ini dibuktikan oleh penggunaan mantra pertanian oleh para petani, mantra pengobatan oleh juru sembug tradisional, serta *ajian kawedukan* (mantra kesaktian) yang masih bertahan hingga kini. Menggunakan metode

penelitian deskriptif-analitis yang dipadukan dengan kajian wacana, artikel ini mengkaji teks-teks mantra Sunda untuk menganalisis tindak tutur bahasa di dalamnya. Penelitian ini menyajikan paparan komprehensif mengenai tindak tutur lokusi, ilokusi, dan perlokusi, sekaligus mengevaluasi bentuk tuturan, ketidakmungkinan (*impossibility*), ekspresivitas, serta asertivitas yang terkandung dalam mantra-mantra tersebut. Pada akhirnya, studi ini membuktikan bagaimana tradisi lisan dan tulisan yang sakral sanggup melindungi bahasa Sunda, memperlihatkan bahwa warisan kebahasaan dan identitas budayanya yang kaya tetap aktif, relevan, serta terawat dengan baik.

Kata Kunci:

teks mantra Sunda; tindak tutur; wacana



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Introduction

Humans have creativity, taste, and intention that make them different from other creatures in this world. Therefore, humans could express their feelings and thoughts through various languages, but not all ethnic groups accept letters and languages at the same time, depending on the 'awareness' of the importance of signs to prove the form of creativity, taste, and intention. Based on this awareness, there is writing in the form of letters to record the 'voices' of language expressed orally or in writing, which are identified and documented in the form of texts and oral traditions.

Sundanese, as the mother tongue, should be nurtured and developed by its young people as heirs to the nation so that it does not become extinct. If this is allowed, over time, Sundanese is like a foreign language that is difficult to understand let alone use. If so, what will happen to the next mother tongue? In this regard, the role of parents is needed to introduce and teach Sundanese to their children in the family environment.

Sundanese as one of the languages that live and develop in Indonesia, in its development always changes in line with the times. However, the origins of Sundanese were of course influenced by other languages and peoples in the world (Sumarlina et al., 2023), which does not rule out the possibility that Sundanese was originally a 'family' with other Austronesian languages, including Herperanesian/Nusantara languages (which are in the territory of Indonesia, Taiwan and the Philippines), as well as the Oceanian languages (Polynesian, Melanesian, and Micronesian), as stated by Kern (Sumarlina et al., 2025). One of the evidences that lead to Kern's opinion, is that the languages in Indonesia are 'cognate word', it can be seen from the vocabulary the same or almost the same, as the word *lisung* 'lesung' in Sundanese has almost the same meaning as other regional languages in Indonesia, such as: *lisuh* (Kawi), *lesung* (Jawa/Johor/Batak), *lesong* (Madura), *lisong* (Dayak), *losong* (Tagalog), etc. (Sumarlina et al., 2020).

There are four languages regarding the use of the language used in writing Sundanese manuscripts in West Java, namely: Sundanese, Javanese, Malay, and Dutch (Ekadjati, 1988). Sundanese can be distinguished based on its vocabulary, into ancient Sundanese and new/present-day Sundanese. Judging from the period of use, the ancient Sundanese language was used since the emergence of Sundanese manuscripts (15th century AD) until the 17th century AD. Javanese language was

used in the 17th century to the early 19th century AD. Sundanese has only been used since the mid-19th century AD until today. Malay was spoken at the end of the last century. While the Dutch language was used in the last century (19th century) until the beginning of this century (20th century AD).

The history and development of the Sundanese language if it refers to and is associated with the existence, role, and history of the development of Sundanese literature in society, is divided into three periods, namely: *Jaman Buhun* (Past's Age), *Jaman Kemarin* (Yesterday's Age), dan *Jaman Kini* (Today's Age), as stated by Ajip Rosidi when responding to the periodization proposed by R.I. Adiwidjaja and M.A. Salmun (Sumarlina et al., 2020). Referring to the periodization, based on the material and data revealed through inscriptions, manuscripts, and other literary works that developed in the Sundanese community, in general, the history of the development of the Sundanese language from the past until now, can be divided into three eras: namely the *Bihari/Buhun* (ancient) Sundanese, Classical/Transitional Sundanese, and *Kiwari* (present) Sundanese (Sudaryat, 2009; Sumarlina et al., 2020).

The research on *mantras* has been done by many experts, especially those related to *mantra* as oral literature (folklore) and *mantra* that are revealed in the written tradition, in the form of a script. Rusyana conducted a study of *mantra* from a literary point of view, entitled *Bagbagan Poetry Mantra Sunda* (1970). Abdulwahid, et al. working on (1991 & 1992), Djajasudarma, et al. (1992), Rukmini, et al. (1992), Sastrawidjaja, et al. (1992), Kalsum (1991) all of which are the results of research reports from the Research Institute of Universitas Padjadjaran (Sumarlina & Maulidyawati, 2021b).

Based on the results of the search, Sumarlina (2002) was the first to research and study *mantras* from a philological and literary point of view, in the form of a research report, entitled *Magic Revealed in the Sundanese Manuscripts: A Philological Review and Functional Analysis* (2019), published by The Program for Promoting the Study of Written Archipelago Sources, and *Magic: Its Function in the Life of Today's Sundanese Society*, which is the result of research by the Institute for Research and Community Studies of Universitas Padjadjaran in 2002.

The philological research is in the form of a Sundanese Manuscript Catalog entitled *Sundanese Manuscripts: Inventory and Recording* which was worked on by Ekadjati, et al. (1988), is one of the most representative catalogs, because it contains data and information on the existence of manuscripts based on the perspective of manuscript storage collections, data collection techniques, and classification of manuscript contents, including a special list of some Sundanese papyrus manuscripts from the National Museum collection, which is now in the Indonesian National Library Jakarta. The treasures of *mantra* scripts that were used as objects of this research were revealed as many as 76 manuscripts in this catalog (Sumarlina, 2012, 2018b).

The work on *mantra* in the form of theses and other research was carried out by students of the Sunda Literature Department, Faculty of Letters, Universitas Padjadjaran, including by Rospika related to the *Flora Mantra* (2002), Samsudin (1989) Isnendes (1998). Other research in the field of philology is through a thesis by Madani (2010) and Agustina (2012). Hudayat, et al. (1994 & 2007) examined it from a literary point of view. Ekadjati and Darsa (2004) transliterated the Kropak 421 manuscript, including the *Mantra Aji Cakra* and *Darmapamulih* which are old manuscripts in the 16th century AD, in Sundanese script and in ancient Sundanese.

Recently published research results Wartini, et al. entitled *Tutur Bwana and the Four Old Sundanese Mantras*, for the collaboration between the National Library of the Republic of Indonesia and the Center for Sunda Studies (2010) (Sumarlina, 2022).

All research results are limited in scope by institutions, so they are not well known because they are not widely disseminated. Another research related to *Mantra* is entitled *Mantra Sunda dalam Tradisi Naskah Lama: Antara Konvensi dan Inovasi* (Sumarlina, 2012) which is a dissertation. The edited text is used as the object of this research, which also examines the Sundanese *mantra* text which is studied through its constituent elements, namely: rhyme, rhythm, diction, imagery, and figure of speech. The research that has been carried out is a vehicle for knowledge for future research.

The language used in the text of the *mantra* text as the object of the study of this paper, its contents are included in ancient Sundanese, which was copied using classical/transitional language, then copied again into the 'present-day' which is still understood by many people in today's society, because the manuscript was copied in 1962, is in the *Cacarakan* (Javanese) script and is made of paper. With linguistic documentation, including speech acts contained in the discourse of Sundanese manuscript texts, which of course is useful in the effort of *ngaraksa*, *ngariksa tur ngamumulé* 'maintains, preserves, and even develops' Sundanese as one of the regional languages in Indonesia.

Methods

The selection and determination of a method must be adjusted to the objects and texts that have been assessed to be used for further research to check their authenticity (examination); are there any places that are corrupt, are there any omitted passages and texts (lacuna), are there additions (interpolations) from later copyists, and other imperfections. In addition, readings of other texts were recorded in all different places according to philological research procedures (Sumarlina, 2018a).

The research method concerns the problem of how to work to realize a form of research results carried out. The research method used is adjusted to the objectives and objects (scripts) being studied (Boell & Cecez-Kecmanovic, 2014). In this regard, the research method used is descriptive analysis method, namely recording, narrating, interpreting, analyzing, and comparing data through an understanding process which will greatly depend on the state of the data and the value of the research material or object being worked on (Darsa, 2016). For this reason, it is necessary to take steps to collect data in the form of a manuscript containing the data object of the manuscript being studied, which is carried out based on information from the literature study, including through manuscript catalogs.

The next step is to determine the text criticism method that best suits the results of the comparison of text results and research objectives. Based on this, the study method used in this paper is a method related to the elements of discourse formation, especially regarding the giving of speech verb types, exposure to locutionary, illocutionary, and perlocutionary speech acts, in addition to the forms of commissive, impositive, expressive sentences and assertiveness, as well as the use of *undak-usuk Basa Sunda* (language level) contained in the Sundanese *mantra* texts (Wahya et al., 2021). Field studies are carried out in places where manuscripts are stored either in libraries, in museums, as well as information on manuscripts found abroad (Denzin

& Lincoln, 2017). Data processing is done by describing the manuscript under study, which includes all aspects of the manuscript in accordance with the standard patterns of philology and linguistics.

The script research method is carried out through philological research work steps related to text transliteration, text editing, text translation, analysis of structure, function and meaning, as well as speech act analysis of the Sundanese *mantra* text. The technique of collecting data sources, both primary data sources and secondary data sources, in this study was carried out by means of library research and field work.

Language functions as a communication tool, to convey ideas, views, arguments, heart content, feelings, as well as other things to others, which are expressed, both orally and in writing, through sentences and discourses that are understood by the interlocutor or reader, in speech form (Boyd, 2014; Permana et al., 2026). Speaking is always closely related to 'discourse', which is a complete linguistic record of communication events (Permana et al., 2021). Communication itself is a tool for social interaction, between individuals/groups with other individuals/groups in the social process. Communicating can use verbal (oral and written) or non-verbal (signs) mediums (Danesi, 2016). The embodiment of the verbal medium is discourse that may be transactional (monologue) and interactional (dialogue). Whatever the form, discourse assumes the presence of an element greeter (addressor), namely the speaker/writer and addressee, namely the listener/reader (Sumarlina & Maulidyawati, 2021a).

Discourse is a structured communication event, manifested in linguistic behavior, and forms a unified whole (Fairclough, 2010). This linguistic behavior is manifested in the form of continuous speech, the elements are closely related, and grammatically neatly arranged. That is why discourse is a complete language regarding communication events (Sudaryat, 2009), in this case it is related to speech acts of discourse based on Sundanese *mantra* texts.

Regarding speech acts, Syamsudin (in (Sumarlina & Maulidyawati, 2021b)) explains that discourse is a series of words or speech acts that express a subject regularly (systematically) in a coherent whole and is formed by segmental and suprasegmental elements of language. This article presents the speech acts that are revealed in the Sundanese *mantra* text, to reveal the extent to which the speech acts include utterances or locutions, utterances or illocutions, and resultant acts or perlocutions, especially those related to speech verbs contained in the text of the Sundanese *mantra* text, using the theory as proposed by Hymes (1972), Austin (1962), Leech (1983) (Darsa et al., 2020).

The source of the data used in this article is taken from the transliteration of the Sundanese *mantra* text, which was copied by H. Suparman from Cipeuteuy Village, Sukahurip Village, Cisayong District, Tasikmalaya Regency, which includes 407 *mantra* texts, divided into seven parts, namely: *ajian*, *asihan*, *jampé*, *jangjawokan*, *pélét*, *raja* and *singlar* (Sumarlina, 2012; Sumarlina & Maulidyawati, 2021b).

It should be noted that although many preliminary studies have been carried out before, *Mantra*, which is studied from a linguistic or linguistic point of view, can be considered rare or even only a few researchers have specifically studied it. Sumarlina (2012) has studied *mantras* from the point of view of the structure, meaning and function of literary works contained in the text of the *mantra*, which are related to rhyme, rhythm, diction, imagery, and figure of speech (Sumarlina, 2012).

That is why this study was conducted to reveal the discourse speech acts contained in the Sundanese *mantra* text, to see how the discourse speech acts contained in the Sundanese *mantra* text are in accordance with existing approaches and theories and their relationship to the language steps used in the speech.

Results and Discussion

Definition and Classification of *Mantra*

Mantra, in the Sundanese literary treasures, means a type of poetry whose contents are like incantations or words with magical meanings; the content may contain inducements, curses, or challenges directed at the opponent; strings of words that have no clear meaning, are usually spoken by a shaman or handler when facing a need (Mustappa, in (Sumarlina, 2012; Sumarlina et al., 2020)). Meanwhile, according to Poerwadarminta (1988) it is said that what is meant by *mantra* are: 1) words or speech that bring supernatural powers (eg can heal, bring harm, and so on); 2) the composition of words with elements of poetry (such as rhyme, rhythm) which are considered to contain supernatural powers, are usually spoken by a shaman or handler to compete with other supernatural powers (Sumarlina, 2022).

In line with the division of types of *mantra*, Rusyana (in (Heriyanto et al., 2019; Sumarlina, 2012)) divides *mantras* based on their objectives into 7 parts, namely *jampe 'jampi'*, *asihan 'pekasih'*, *singlar 'repellent'*, *jangjawokan 'jampi'*, *raja 'opening words'*, *'incantation'*, *'ajian/incantation of strength'*, and *'sorcery'*. It is known that the seven parts can be grouped into white spells 'white magic' and black spells 'black magic'. The division is based on the purpose of the *mantra* itself; namely white spells are used for good while black spells are used for evil.

The division between white magic and black magic is difficult to measure in the sense that there is no real difference between the two, because there are often deviations from the purpose of white spells to black spells depending on who and how the consequences are caused by the spell. Meanwhile, healing spells were included in white magic (Sumarlina et al., 2024). The presence of the *mantra* itself stems from the belief of the supporting community in it which gives rise to an increasingly complex phenomenon in today's era. Several judgments, attitudes, and treatment of the Sundanese people towards *mantra* are growing. There are some people who so fully or partially bind themselves to the *mantra* in the interests of their lives. Some other people directly or indirectly reject the presence of the *mantra* with the consideration that accepting the *mantra* means committing shirk. The first-mentioned part of the community can be classified into the community of followers or supporters of *mantras*, while the other part of the community is classified into non-*mantra* adherents (Sumarlina, 2018b; Sumarlina et al., 2021).

The Sundanese *mantra* text contains utterances packaged in discourse, which of course includes various sentences, phrases, words, morphemes, and phonemes, which can be studied from the point of view of various sciences, one of which is from a linguistic point of view, as is done and presented in this article, especially about speech acts based on Sundanese *mantra* text.

Speech Act

Speech acts (language events) are speech behaviors used by language users when communication takes place. Speech acts are a discursive context, which of course in practice cannot be separated from other language elements. The order of

speech acts pragmatically has three types, namely: propositional or locutionary acts is taking an action to say something, an illocutionary act is doing an action in saying something, and perlocutionary acts are doing the act by saying something (the act of affecting something) (Leech, in (Sumarlina et al., 2020) The perlocutionary act refers to the person being addressed and can be described in the form of speech verbs, such as: encouraging, the listener learns something, convincing, deceiving, lying, advocating, encouraging, irritating, disturbing, infuriating, frightening, alluring, charming, entertaining, inspiring, influencing, and confusing. (Austin, in (Sudaryat, 2009; Sumarlina et al., 2020). The following will discuss the three types of speech verbs as expressed by Austin and the use of *Undak-Usuk Basa* (language level), based on the data or text contained in the *mantra* text.

Types of Speech Verbs

Giving examples based on the text of the *mantra* will be presented in accordance with the division of speech verb types as stated by Leech (in (Sumarlina et al., 2020)), which is divided into: exposure to commissive, impositive, expressive, and assertive speech forms or sentences. The form of directive utterance can be included in the form of impositive utterance, while the form of rogative utterance can be included in the form of assertive utterance. The form of directive speech is an utterance that is used to encourage or order someone. The form of rogative utterance is an utterance that is used to ask or doubt something (Wahya et al., 2021)

a. Commissive Sentence

Commissive sentences are sentences that function to express promises, offers, or statements. This type of sentence expects a response in the form of attention. The embodiment of commissive pragmatism contains various meanings, among others: preaching, ordering, inviting, asking, forbidding, and affirming. For example:

<i>Bismillahirrohmanniirrohim</i>	'Bismillahirrohmanniirrohim'
<i>Nguningakeun ieu buku</i>	'tell this book/manuscript'
<i>meunang nyutat meunang nyalin</i>	'result of writing and copying'
<i>ditulad ku Basa Sunda</i>	'copied into Sundanese'
<i>tapi teu direka dangding</i>	'but not in the form of <i>pupuh</i> '
<i>kusabab natahan mantra</i>	'for describing/explaining the spell'
<i>kaasup bangsaning jampi. (1)</i>	'including some kind of incantation' (1)

<i>Aya asihan diturun</i>	'there is a kind of <i>asihan</i> copied'
<i>pèlèt singlar jangjawokan</i>	'charmer, barrier, <i>jangjawokan</i> '
<i>ajian jampè jeung rajah</i>	' <i>ajian</i> , <i>jampi</i> , and <i>rajah</i> '
<i>tapi lain keur semèdi</i>	'but not to meditate'
<i>ditulad aya gunana</i>	'copied is useful'
<i>sangkan tumetep gumusti. (2)</i>	'to continue to believe in the Creator' (2)

Ajian Patimah

<i>Bismillah</i>	'Bismillah'
<i>niat insun amatek</i>	'I intend to speak in my heart'
<i>ajiku retuning wanoja</i>	'my spell is queen'
<i>ditilik ti gigir lengik</i>	'seen from the side <i>'lenggik</i> '

<i>dipandang ti tukang lenjang</i>	'seen from behind 'lenjang'
<i>diteuteup ti hareup sieup</i>	'looked at from the front beautiful'
<i>lagaday keupat ku nasik asih</i>	'walking slowly while squeezing the incantation'
.....	
<i>jleg sorangan. (8)</i>	'be/become' (8)

The commissive sentences contained in the *mantra* text refer to the pragmatic commissive embodiment which contains the meaning of proclaiming, inviting, asking, and affirming, as shown in the bolded/blackened sentences.

b. Impositive Sentences

Impositive sentences are sentences that function to express orders. The pragmatic embodiment of orders contains several meanings, including ordering, asking, urging, hoping, forbidding, inviting, begging, suggesting, and warning. For example:

<i>Ka nu maca ieu buku</i>	'to someone who read this book'
<i>omat kudu sing tarapti</i>	'please be careful'
<i>lain pikeun kaulinan</i>	'not to be toyed with'
<i>sok komo dipakè ulin</i>	'especially if it's just a game'
<i>sing guna masing mangpaat</i>	'to use and be used'
<i>pikeun kamulyaan diri. (7)</i>	'for your own glory'(7)
 <i>Ajian Sima Pileumpeuhan</i>	
<i>Rep suhrep</i>	'face up'
<i>sirep</i>	'absorb it'
<i>kembungkeun</i>	'expand'
<i>tegter ...</i>	'little by little'
<i>leuleus leumpeuh</i>	'limp and helpless'
.....	
<i>ciduh aing sora gugur saur</i>	'my spit is like thunder'
<i>sora aing sada gelap dasar</i>	'my voice is like dark lightning strikes'
<i>papanjingan jeung si gènjlong jagat</i>	'along with the shaking of the earth'
<i>matak rentang matak ngarènjat</i>	'make you tremble and startle'
<i>sia leuleus sia leumpeuh</i>	'you are limp and helpless'
<i>sia nahnay teu bisa meta</i>	'you are helpless'
<i>teu bisa nyarita</i>	'can not talk'
<i>lumpuh ngajeten</i>	'paralyzed, silence can do nothing'
<i>mun tungkul sia dikarut</i>	'If you give up, I'll scratch you'
<i>mun tanggah sia dicakra</i>	'if you look up you'll be crushed/crossed'
<i>dicakra ku sima tungkul...</i>	'Crossed by the spell of submission / defeat'
<i>tungkul 3x</i>	'obey 3x'
<i>sujud sia kana indung suku aing. (10)</i>	'prostrate yourself at my feet'(10)

The data of the *mantra* text that can be included in the impositive sentence that serves to express the command, the pragmatic embodiment of the command leads

more to, ask, urge, forbid, invite, advise, and warn, as the *mantra* text marked with blackened data.

c. Expressive Sentences

Expressive sentence is a sentence that serves to call, is an expression used to express the speaker's psychological attitude towards a situation. Expressive pragmatic embodiments can contain a variety of meanings, among others: angry, congratulating, exclaiming, shocked, resigned, acknowledging, happy, pain, pity, disgust, and resentment. For example:

Ajian Kamanusaan

Bismillah.....

'Bismillah'

Aji aing aji jago kamanusaan 'I have a superb humanitarian magic'

.....

dug jati

'go to sleep'

boga cipta

'have creativity'

boga rasa

'have feelings'

boga karsa

'have a will'

.....

nya aing....

'yes, I am'

sakabèh mahluk

'all creatures'

tunduk sujud ka awaking

'submit and obey to me'

.....

tungkul taluk

'submit and obey'

ka awaking nya awaking.....

'to my body, yes to me'

ya huwalloh 3x (12)

'Good Lord ...3x' (12)

The Expressive Sentences found in the *mantra* text lead more to a pragmatic embodiment that serves to invoke; is an expression used to express the speaker's psychological attitude towards a situation. The expressive pragmatic embodiment in the *mantra* text contains the meaning of acknowledging, like the blackened *mantra* text.

d. Assertive Sentence

Assertive sentences are sentences that function to express the truth of information. The truth of the sentence has three types of manifestation, namely the analytical sentence, the truth of the content of the sentence contradicts the content of the string of words; and synthetic sentences, the truth of the content of the sentence depends on the facts outside the language. For example:

Ajian Ngawih

Bismillah

'Bismillah'

.....

naon nu ngahiung di luhur

'what sound is heard above'

sada sora kacalintung

'like a rumbling sound'

naon nu ngahayang di handap

'what sounds below'

sora-sora kumbang

'like the sound of beetles'

<i>kiur-kiur suaraku</i>	'my voice is faint'
.....	
<i>bulat beulit kana peujit</i>	'wrapped around the intestines'
<i>sumèlèkèt kana hate</i>	'until you feel it in your heart'
<i>sumarambut kana bayah</i>	'feel the spleen'
<i>kagèndam kairut kapincut...</i>	'fascinated captivated'
<i>soara bagenda dadaud</i>	'King David's voice'
<i>..... sih ... asih</i>	
<i>asih an komara wibawa</i>	'authoritative charmer'
<i>soara baginda Dadaud. (16)</i>	'King David's voice'. (16)

Assertive sentences in *mantra* text data that serve to express the truth of information whose truth content of the sentence depends on facts that exist outside the language as revealed in the marked sentence.

Steps of Sundanese Language in the Speech Act of Sundanese *Mantra* Text

The Sundanese language has 'language levels', as seen in spoken sentences or discourses. In general, there are three levels in the steps of the Sundanese language, namely rough language, soft language 'subtle language', and intermediate/medium language (Sumarlina & Maulidyawati, 2021b, 2022). In addition, there are two more, namely very soft language 'very smooth language' and very rough language. To be clearer, the division of the steps of the Sundanese language can be seen below.

- very soft language/high language 'very fine language' (example: *palastra* 'died')
- subtle language: (example: *pupus* 'died')
- intermediate language (example: *maot* 'died')
- rough language (example: *paéh* 'died')
- very rude language 'very rude language' (example: *modar* 'died').

From the five levels of language, the most important is rough language and subtle language. If we look carefully, subtle language seems to be used only to respect (appreciate) other people, according to their social stratification or rank and position, by looking at the words they say (especially in the old days, when the Sundanese really paid attention to the language that is a remnant their ancestors). We must respect ourselves and respect others, but don't let yourself become 'boasted' because of the mistake of using subtle language, even though we don't mean it that way. There are several applications of language level language steps that are used in the discourse of Sundanese texts, as in the following example.

<i>Bismillahirrohmannirrohim</i>	'Bismillahirrohmannirrohim'
<i>Nguningakeun ieu buku</i>	'tell this book'
<i>meunang nyutat meunang nyalin</i>	'result of writing and copying'
<i>ditulad ku basa Sunda</i>	'copied using Sundanese'
<i>tapi teu diréka dangding</i>	'But not composed in song'
<i>kusabab natahan mantra</i>	'for describing the <i>mantra</i>'
<i>kaasup bangsaning jampi (I.16).</i>	'including various incantations' (I.16).

The first verse of the *mantra* text that was composed in the form of a *mantra*, *Kinanti* informed that the *mantra* text he copied used Sundanese language, but the *mantra* was not composed in the form of a *mantra* because it detailed '*mantras*', including various *mantra*. Which is followed by the second verse, which states that the copied *mantra* is divided into seven parts, namely *asih* 'lover', *pelet* 'attractor', *singler* 'to fortify oneself', *jangjawok* 'jampi', *ajian* 'ajian', *jampé* 'jampi', and *raja* 'figure', as seen in the following text.

<i>Aya asihan diturun</i>	'There's a charm copied'
<i>pélét singlar jangjawokan</i>	' <i>pelet</i> , repellent, <i>jangjawokan</i> '
<i>ajian jampé jeung rajah</i>	' <i>ajian</i> , <i>jampe</i> and <i>raja</i> '
<i>tapi lain keur semédi</i>	'but not for meditation'
<i>ditulad aya gunana</i>	'copied is useful'
<i>sangkan tumetep gumusti</i> (I. 002).	'to continue to believe in the Almighty'

'*Bait*' in the three texts composed in the form of *pupuh* is meant to express the apology of the author or copyist addressed to God for his audacity in copying the text of the *mantra*. By copying the *Mantra*, it does not mean to commit a sin or to commit polytheism and shirk. But the author is just 'doing something' for self-introspection. What has to do with the next verse which states that the purpose of copying the text is just to calm/please oneself, instead of doing useless things, it is hoped to be able to cure his 'heart' which is grieving, may there be benefits and pleasure.

<i>Ka Alloh nu Maha Agung</i>	'To God Almighty'
<i>Maha Welas Maha Asih</i>	'The Most Merciful'
<i>lain rék mupusti dosa</i>	'don't mean to keep sin'
<i>sumawonna musyrik syirik</i>	'especially polytheists and shirk'
<i>éstu ngan sakadar darma</i>	'just copying'
<i>guna keur ngawisik diri</i> (I.003)	'just for self-introspection'(I.003)

The next text contained in the fourth verse states that the author's intention to copy the *mantra* text is just to participate in maintaining and preserving the self-esteem of Sundanese cultural wealth. The writer tries to humble himself by saying that 'He' is a person who can't do anything, because he is not good at combining language and feelings. The copyist stated that he did not intend to brag, as revealed in the last line of the fifth verse of the text.

<i>Icikibung ilu biung</i>	'Take part in'
<i>mulasara ajén diri</i>	'maintaining local wisdom'
<i>ngaraksa ngarumat banda</i>	'preserving cultural heritage'
<i>sabenerna jalma laip</i>	'uneducated people'
<i>tuna rasa tuna basa</i>	'uneducated and not a linguist'
<i>lain pédah asa aing.</i> (I.005)	'Not even bragging'

In the next verse (6th), the author stated that the book was copied on Sunday night, the month of Hajj/Dzulhijah which is the last month in the Hijri calendar. It happened that it was rainy season. The author is known as Ki Suparman. He is a

former 'teacher' but also a former 'student'. *Pupuh Kinanti* ends with advice for readers. The copyist informs the reader that 'must be orderly when reading the copied *mantra* text', because it is not meant to be used as a game or just for fun.

<i>Réngsé nyalin malem minggu</i>	'Done copying on Sunday night'
<i>dina mangsa bulan haji</i>	'during the month of Hajj'
<i>sasih anu pangahirna</i>	'last month'
<i>keur meujeuhna usum ngijih</i>	'during the rainy season'
<i>Ki Suparman kalandihna</i>	'usually called Ki Suparman'
<i>mantén guru kalih santri</i> (I. 006)	'former teacher and former student'

If we see the *mantra* text that is used in verse one to verse seven, it is composed in the form of a poem, in the form of a prologue or opening, which is usually also called a doxology or in philological terms it can be called a colophon, which broadly explains the content of the *mantra* text as a whole. The seven verses in question, in general, use the language steps (*undak-usuk basa*) of the 'intermediate language level', there are also those who use 'soft' Sundanese, such as: *nguningakeun* 'inform', *gumusti*, *migusti*, *disubadanan*. Different from *mantra* texts, such as *ajian*, *asihan*, *jampe*, *jangjawokan*, *pelet*, *raja*, and *singlar*, which generally use rough Sundanese 'rough Sundanese language' there are also Sundanese languages that tend to lead to very rough Sundanese language 'extremely rough Sundanese language'.

The use of rough Sundanese steps in the Sundanese *mantra* text, indicates that the language of the *mantra* text belongs to the present period of the 'ancient era' and the classical/transitional Sundanese language, which has not been politically influenced by the Javanese language. Especially if we look at the text of the Sundanese *mantra* found in the 16th century AD text, such as the text of the *mantra* written in the text of the *Mantra Darmapamulih*, *Aji Cakra*, *Tutur Bwana* and *Empat Mantra Sunda Kuna*, which use the ancient or old Sundanese language.

Conclusion

Berikut adalah **kesimpulan yang diperluas (± 340 kata)** dan tetap konsisten dengan isi artikel yang Anda unggah. Kesimpulan ini disusun berdasarkan temuan penelitian tanpa menambahkan klaim yang tidak didukung oleh isi artikel.

Conclusion

This study demonstrates that the discourse of Sundanese mantra texts constitutes a complex linguistic system in which speech acts function not merely as communicative expressions but also as cultural instruments that preserve the intellectual, spiritual, and social values of the Sundanese people. Through a descriptive-analytical approach grounded in philological and discourse studies, the research reveals that Sundanese mantra texts consistently employ the three major categories of speech acts—locutionary, illocutionary, and perlocutionary acts—which interact to produce persuasive, performative, and symbolic meanings. Furthermore, the analysis identifies various speech verb forms represented by commissive, impositive, expressive, and assertive utterances, each serving specific communicative purposes within the ritual and cultural contexts in which the mantras are performed.

The findings also indicate that the effectiveness of Sundanese mantra discourse is closely related to its linguistic structure and pragmatic functions. Rather than

functioning solely as mystical expressions, the mantras embody intentional language use designed to influence attitudes, beliefs, emotions, and expected actions. This confirms that speech act theory provides an appropriate analytical framework for explaining how traditional discourse operates in indigenous cultural practices. In addition, the study highlights that the selection of lexical forms and sentence structures reflects the communicative intentions of the speaker while simultaneously preserving inherited cultural conventions.

Another important finding concerns the implementation of *undak-usuk basa* (Sundanese language levels) within the mantra texts. Most mantra discourse employs rough or relatively direct forms of Sundanese, although subtle language appears in certain introductory and explanatory sections. This linguistic variation reflects historical developments of the Sundanese language as well as the social and pragmatic contexts in which the texts were created and transmitted. Consequently, the language preserved in these manuscripts represents valuable evidence for understanding the historical evolution of Sundanese linguistic traditions.

Overall, this study confirms that Sundanese mantra manuscripts are not only important cultural artifacts but also significant linguistic resources for investigating discourse, pragmatics, and speech acts. The documentation, preservation, and scholarly examination of these manuscripts contribute to safeguarding Sundanese cultural identity while enriching interdisciplinary research in philology, linguistics, and communication studies. Future research is encouraged to examine broader collections of *mantra* manuscripts, compare speech act patterns across different regional traditions, and integrate linguistic, anthropological, and digital humanities approaches to further strengthen the preservation and understanding of Indonesia's rich manuscript heritage.

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