

Cultural Meaning of *Nyialong* Tradition as a Form of Local Wisdom of Orang Rimba Jambi (Ethnolinguistics Study)



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ABSTRACT: Ethnolinguistics is the study of the relationship between language facts and cultural facts. Ethnolinguistics is theoretically known as linguistic anthropology or anthropological linguistics (Duranti, 1997:1). The geographical location in this study is a group of Orang Rimba who still maintain the tradition of livelihood that is taking honey (*Nyialong*). This area locates in Air Hitam subdistrict, Sarolangun district of Jambi Province. In addition, the food needs of the Orang Rimba come from forest products, namely climbing sialang (*Nyialong*), hunting, and fruits. Other forest products are used for commercial purposes and are the livelihood of the Orang Rimba. The study aims to describe the cultural meaning of the *Nyialong* tradition found in the Taman Nasional Bukit Duabelas (TNBD) Jambi. *Nyialong* tradition is done by Orang Rimba in Taman Nasional Bukit Duabelas as annual season (petahuon). The tradition is held by Orang Rimba especially *Piawang* and *dukun*. The study is qualitative descriptive that uses an ethnolinguistics approach by utilizing the ethnographic method. The data in this study is a verbal and non-verbal expression reflected in *Nyialong* tradition. The data source in this study comes from the informants and the events of the tradition. Data collection methods use interview and observation methods. The result of the investigations in the form of Cultural values in the *Nyialong* tradition include nature, human relationship with human, and human with God. *Nyialong* tradition also has a symbolic meaning as a form (1) of the offering of the god *rapa*, the god *hariamau* to beg for salvation to climb sialang (2) as an intermediary to ask for salvation to god *Alah*, (3) as a symbol of maintaining the sustainability of the forest of the Orang Rimba Jambi.

KEYWORD: cultural meaning, *Nyialong* tradition, local wisdom, ethnolinguistic, Orang Rimba

A. INTRODUCTION

Orang Rimba is a term for a small community located in Jambi Province. This designation interprets their lives from the predecessor era, depending on forest products and sources. In contrast, the Malays end this group with the term *Kubu*. *Kubu* means wild, dirty, smelly life, full of magical power, stupid, and closed. Therefore, the designation of the period *Kubu* opposed the Orang Rimba and boldly implied his personality as Orang Rimba. Weintre (2003) states that the Orang Rimba depend on natural products with a cultural level that is still very simple, isolated from the outside world, living remotely, and separating from outside society. The Orang Rimba live by moving places (nomadic). The most famous Orang Rimba culture is a strip that moves when a group or family member dies. The food needs of the Orang Rimba come from forest products, namely concocting tubers, spices, and fruits. Other forest products are used for commercial purposes and are the livelihood of the Orang Rimba.

Koentjaraningrat (2005:11) culture is a system of thought, concepts, and feelings produced by humans in public life. One of the cultural forms is tradition. Tradition is a form of culture passed down from generation to generation. Tradition has values, norms, customs, and benefits for life. Setiadi (2016) states that culture with metaphors and symbolic meanings derived from ancestors passed down through generations. Tradition by the Orang Rimba considered having benefits and functions as a guide to moving the wheel of life. According to Sibarani (2013), it is a form of community activity, cultural creation, or communication. Every tradition has a symbolic meaning that must express through language. It is because language and culture are inseparable entities. It's like two sides of a coin that complement each other. Language is an element in culture to reveal the meaning contained in a tradition and customs. According to Koentjaraningrat (2005), cultural elements include language, religious systems, social organizations, knowledge systems, arts, economic systems, and technology. As for the tradition still preserved by the Jambi Orang Rimba, the *Nyialong* tradition, *Nyialong* tradition is a tradition of climbing trees (*sialong*) occurs once a year. *Nyialong* finishes when the flowers of the trees in the jungle have bloom. The flowers of the trees are infested by a giant Sumatran bee, *Apis dorsata*. *Apis dorsata* take nectar and pollen from hundreds of flowers in the forest, worker bees carry them for miles, then hoard them in colonies.

As a form of community activity, culture can express thoughts or ideas and viewpoints about life through language. *Nyialong* tradition is local wisdom owned by the Orang Rimba. Orang Rimba understands the importance of maintaining the balance of nature. Ahimsa (in Abdullah, 2017:1-2) believes that a local curry is a tool of knowledge in practice that can solve problems in a good and

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correct way. *Nyialong* tradition has an essential meaning in the lives of the Jungle People. The implementation of *Nyialong* tradition carried out by *piawang* (Orang Rimba, who has trained).

The meaning contains in a tradition through verbal and nonverbal expressions. Abdullah (2007) states that cultural meaning is the meaning of language according to the Speakers' cultural context and is related to the cognition system, which is reflected in the way of life and world view. It is the meaning that the language has following the cultural context of its speakers related to the cognition system (cognition system) reflected in the mindset (mindset), outlook on life (way of life), and view of the world (world view). Therefore, the study adopts an ethnolinguistic approach and focuses on the cultural meaning contained in the *Nyialong* Orang Rimba Jambi tradition.

Ethnolinguistics is the study of the relationship between language facts and cultural facts. Ethnolinguistics is theoretically known as linguistic anthropology or anthropological linguistics (Duranti, 1997:1). Linguistics anthropology will be presented as the study of language as a cultural resource and speaking as cultural practice (Duranti, 1997:2). Hymes (in Duranti, 1997:2) posits that anthropology linguistics study language and language in a cultural context. Foley (1997) explains that anthropological linguistics is an explanatory language discipline that aims to reveal language facts and find cultural understanding. Understanding ethnolinguistic concepts can also be interpreted as a type of linguistics that focuses on language in a broader social and cultural context to promote and maintain cultural practices and social structures (Foley, 1997:3). Abdullah (2014) points out that ethnolinguistics is a language that focuses on language dimensions (vocabulary, phrases, clauses, discourses, and other language units) in social and cultural dimensions (such as ritual ceremonies, cultural events, folklore, and others).

Based on the description above, researchers are interested in researching and further studying the meaning of the *Nyialong* tradition of cultural perspective based on the view of life, mindset, and worldview of Orang Rimba Jambi as a knowledge system owned by Orang Rimba Jambi. It finishes because the Orang Rimba still maintains an ancestral heritage. In addition, researchers want to document the cultural treasures held by the Orang Rimba Jambi. The study has not examined related cultural meanings contained in the *Nyialong* tradition with ethnolinguistic approaches.

B. METHODS

This research is a field study and focuses on cultural meanings in the *Nyialong* tradition that reflect the local wisdom of the Orang Rimba Jambi. This research is qualitatively descriptive. This study uses ethnolinguistic approaches using ethnographic methods (Abdullah, 2017: 67). The data in this study include verbal and non-verbal data. Verbal data is the informant's speech in the form of linguistic units of words, phrases, clauses, and sentences contained in the *Nyialong* tradition, while non-verbal data is in the form of symbols in the form of objects or tools used in the *Nyialong* practice. The data source comes from selected informants as well as supporting documents. The purposive sampling technique uses to determine the informant to use as a source of data. In addition to using snowball sampling, researchers do not know all the data sources (Sutopo, 2006: 46). Data collection techniques use observation and interview techniques (Spradley in Abdullah, 2017:70-71). Data validity uses data triangulation in data sources and data collection methods (Santosa, 2016). Data analysis techniques by identifying, classifying, describing, interpreting, and making conclusions.

C. DISCUSSION

Nyialong seen from the aspect of language comes from the name of the tree 'sialong' (sialang), a categorized noun. Then the word was changed of the word replaced 'ny-ialong' the term changed its meaning to 'climbing Sialang.' *Piawang* and shaman carry out *Nyialong* tradition. The Orang Rimba preserved this tradition. That is because the tradition contains local wisdom that can provide life guidelines for behavior and preserve nature. Forests are the greatest need for the Orang Rimba. Everything that Orang Rimba need related to their culture can only obtain from the forest, including their livelihood. It is also why Orang Rimba still keeps the forest from destruction by preserving the culture and traditions that exist in the forest.



Figure 1. Orang Rimba Climb the sialang tree

The activities of the Orang Rimba related to livelihoods and ancestral traditions in taking honey (*Nyialong*). Some meanings cannot be revealed directly but can show through symbols and expressions used in mantras. A mantra is a form of effort that creates

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harmonization through the spiritual path to maintain a good relationship between the Orang Rimba and their groups, the Orang Rimba with the creator and the Orang Rimba with the environment supernatural beings. Lexicons that are considered to contain symbolic meanings or cultural meanings are lexicons expressed verbally and nonverbal in the context of the language and culture of the Orang Rimba in Bukit Duabelas Jambi National Park. As for the cultural meaning in equipment and mantras that are used in the *Nyialong* tradition as follows:

Tables 1: Cultural Meaning in *Nyialong* Traditional Equipment

No	Lexicon	Lexical
1	<i>Lantak</i>	Stairs climb trees
2	<i>Gegandeng</i>	Hammer to hit the pound
3	<i>Tunom</i>	Torches to make smoke
4	<i>sengkorot</i>	strap
5	<i>Tembelong</i>	place of honey
6	<i>Kemenyeng</i>	<i>Tembelong</i> strap
7	<i>Tali enyor</i>	Rope to raise and lower the <i>tembelong</i>

There are seven kinds of equipment used in the *Nyialong* tradition. As for the equipment used in *Nyialong* tradition, namely *lantak* 'stairs climbing trees', *gegandeng* 'hammer to hit *lantak*', *Tunom* 'torch to make smoke', *sengkerot* 'rope', *tembelong* 'honey container', *kemenyeng* '*tembelong* strap,' and *tali enyor* ' rope to raise and lower the seepage.'

First, *Lantak* serves as a rung and footing at the time *piawang* climbs the Sialang tree. *Lantak* is used by plugging into trees using *gegandeng*. *Lantak* is made using banana wood (*Carallia brachiata (lour) Merr*) cut into pieces about 12-15 cm, the *lantak* part is scraped then tapered. *Lantak* can only be used in one harvest process. *Lantak* symbolically has cultural significance as a form of teaching that humans to the top must fight and have a strategy. The process of life is like a ladder to achieve the desire, and humans need to climb step by step to the highest peak. It can interpret the cultural meaning of the term 'ladder'. The Orang Rimba often use *Lantak* to be struck to enter and be immersed in a large wood. In this context, the Orang Rimba remember that their ancestors had inherited it and consistently tried to reach the highest peak was to get a lot of honey harvest. Through the *Nyialong* tradition is the actions and behavior of the Orang Rimba who are aware of their efforts will foster the expected results. In the process of slanting the *piawang* chanting the spell to be given security and lightened body to get to the branch. The Orang Rimba believe in the trunk of the sialang tree there is a god of tree shade called the *god biyuto*. Reciting the mantra is mandatory for the Orang Rimba because according to his belief. This pronunciation is done for salvation to the *god biyuto* so that in the process of climbing trees to take honey does not fall considering the height of the tree, and *piawang* does not use any safety tools.

Second, *Gegandeng* is used to stick a tree. *Gegandeng* is made of reasonably strong flatwood or hardwood (*koompassia excels (Becc Taub)*). The wood is cut until it is shaped like a hammer beater. *Gegandeng* consists of two parts, namely the handle part and the beating part. The beating part is rectangular, but both ends are rounded with a length of about 15 cm, and the diameter ranges from 10 cm. The handle is smaller in shape, and the size is around 10 cm. *Gegandeng* is used to stick a tree. *Gegandeng* symbolically has a cultural meaning as a form of motivation to continue the struggle. It is because when starting, it can hook on the main goal expected. It can interpret the meaning of the 'bat' *gegandeng*.

Third, *Tunom* is raised like a torch to make smoke so that the bees go from the hive when taking honey. *Tunom* is made of *Tunom* bark (*Scaphium affine piere*). The process of making *Tunom* is in the way the bark is beaten and then dredged on fire so that the skin becomes dry then tied with art rattan. The *Tunom* is given a hook at one end that is useful as a strap. *Tunom* straps are usually made from *antuy* bark (*oxymitra sp*). *Tunom* is carried by hanging (tied) on a *piawang* body. *Tunom* is shaped like a torch, 1-1.5 m long and about 5 cm in diameter.

Fourth, *sengkerot* serves as a safety rope and footrest so as not to be slippery when climbing, which is paired at both ends of the foot when climbing. *sengkerot* is used to facilitate climbing. Orang Rimba uses a rope-shaped *sengkerot* that is about 1 m long and about 3 cm in diameter. *Sengkerot* is made from *antuy* bark (*oxymitra sp*) that is dried for about three days. The two ends of the bark are then tied together with each end so that it is circular.

Fifth, *tembelong* serves to tie the string of marble in all four ears. *Tembelong* 'place of honey' is prepared by orang Rimba to become a container where honey is harvested. *Tembelong* is made of agarwood (*Aquilaria laccencis Berth*) round-shaped diameter of +- 50 cm. *Tembelong* has four ears.

Sixth, *kemenyeng* is made of rattan art (*Calamus javensis Blume*) with a length of about 150 cm which is used as a *tembelong* strap. *Kemenyeng* is made by way of rattan folded into two parts by bringing together two sides of the end, then folded in two more so that four pieces of the rattan rope are obtained, the four parts each end is tied on the four sides of the edge of the *tembelong*.

Seventh, the *tali enyor* 'rattan' rope is used to raise and lower the *tembelong*. The length is adjusted to the height of the sialang tree. This enyor rope is tied with a *kemenyeng* rope so that the cane can be raised and lowered. Teli enyor is made of rattan

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(*Calamus javensis* Blume) which is old. Then rattan skin is scraped so as not too slippery. Rattan taken is an old rattan, and its length is adjusted to the needs. Then rattan is cleaned from its leaves and scraped so that the thorns no longer exist and can be used.

The activities of the Orang Rimba related to the livelihood and tradition of *Nyialong* are summarized in the spell (*tomboy*) in every activity carried out. Orang Rimba Jambi still owns magic or *tomboy* with various designations. Magical spells have the power of words. The series of terms contained in the magically charged extent is complemented by the power of expression to achieve inner-born intent. The expression of incantation can reflect the world's mindset, view, and outlook on life as a group of Orang Rimba Jambi. *Tomboy* or spelling is a conversation with supernatural beings that contains prayers of goodness and salvation. Mantras are usually performed in an attempt at healing, besale, childbirth. In addition, incantations are also carried out in livelihoods in *Nyialong* tradition to survive no disturbances. Incantations are sactal, just no one can speak incantations. Only shamans and *piawang* and people who understand incantations are entitled and considered worthy to pronounce spells.

The incantation installs a 'melantak' *lantak*. Various rituals are carried out in taking honey from the Sialang tree, starting from preparation to the final process of taking honey. *Piawang*, who climbs a sialang tree must clean his body first, cleaning himself by crusting. The method of insisting is purifying yourself to be protected from dangers and threats that will harm the climber. *piawang* must also use a new *cawot* (loincloth).

Meanwhile, another thing that must be followed by *piawang* is that *Piawang* is prohibited from eating foods that are sharp *bemambu* (smelly), *peday* (spicy), and *masin* (salty) in the week before climbing the sialang. These three traits can invite bees to sting them. Bees contain *biso* (poisonous). In addition, other foods that are also prohibited are *baung* fish, catfish, rats, and pork.

Piawang, who takes honey first, does *tomboy* reading or magic to get salvation and not disturb *biyuto* (wooden ghosts). *Biyuto* are supernatural creatures that inhabit the sialang tree that is usually tangible such as tigers, dredges, siamangs, and sometimes snakes. For the Orang Rimba, the sialang tree must be wooed so that the *biyuto* comes out of the tree. So that the Orang Rimba are allowed to taste the honey. The Orang Rimba believe that those who climb can fall from a sialang tree and die or other events. According to the Orang Rimba, *Biyuto* can push it and disappear on top of the ghost tree. It could also be that the climber gets a lousy sign like meeting with tigers and snakes. As for the sound obtained from the informant temenggung Betaring, Pematang Kabau village, Air Hitam, Sarolangun Regency as follows:

Table 2 The incantation Exorcise the biyuto ghost

<i>Wabismilahirohimah.</i>	Wabismilahirohimah
<i>Wabismilahirohmah watameruk sirayo.</i>	Wabismilahirohimah watameruk sirayo
<i>Di atas datang nabi simamakam.</i>	Di atas nabi simamakam
<i>Bukan byuto punyo rumpun, bukan Aku punyo rumpun.</i>	Not biyuto has clumps, not me punyo clumps
<i>bukan byuto punyo bakal aku punyo bakal.</i>	Not biyuto has root, I have root Not biyuto has branches, not biyuto
<i>Bukan biyoto punyo batang bukan biyotooooo.</i>	Not biyuto has a lantak, I have a lantak, Not biyuto hasbungkul I have bungkul
<i>Bukan biyuto punyo lantak aku punyo lantak.</i>	oooooo
<i>Bukan biyuto punyo bungkul bukan aku punyo bungkul.</i>	Little lovers Her little lover just started climbing trees.
<i>oooooo</i>	Just want to go to a long branch
<i>Linjang lagi melinjang kundang kecil</i>	Hanging branches in the retain
<i>Kundang kecil beruk andun</i>	One pole goes around
<i>Kundak andung kebelai panjang</i>	
<i>Belai tegantung di awing-awang</i>	
<i>Betiang tunggal bekeliling</i>	

In relation to the above, the spell is read while stomping his feet into the wooden tire twice. Then sort the body from toe to head, then the thumb is emphasized on the forehead while the saliva is tapped twice, then takes the hand's shadow. If the hand's number of fingers becomes only four, then do not climb the tree. The Orang Rimba believe they will get the danger of falling from a sialang tree or many other disasters. However, if the number of shadows of the hand's fingers is enough five, then it is welcome to climb the tree.

In connection the table above, the cultural meaning of the Orang Rimba from the spell shows the mindset and view of the world. That the sialang tree has a waiter is a *biyuto* ghost, but by God's will also because at the beginning said *wabismilahirohimah* (by the name of the most loving). Shaman exorcises *Biyuto's* Ghost from the tree expressed on *Bukan byuto punyo rumpun, bukan Aku punyo rumpun.bukan byuto punyo bakal aku punyo bakal. Bukan biyoto punyo batang bukan biyotooooo* 'Not biyuto has

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clumps, not me punyo clumps Not biyuto has root, I have root Not biyuto has branches, not biyutoNot biyuto has a lantak, I have a lantak, Not biyuto has bungkul I have bungkul'. He was expressing that the clumps and stems of sialang do not belong to *biyuto* but God. God (pronounced for the sake of not lafaz Alah for Muslims, nor is it a Christian). God can repay a person's evil and good. However, the mantra above experienced a closeness to Islam religion from the past. It reflected at the beginning of the reading of the spell *Wabismilahirohimah*, meaning (God almighty) and on the magic of pujo sialang *Abismilahirohmanirohimah*. The majority of The Orang Rimba have beliefs that are categorized as animism. Generally, the Orang Rimba believe in gods or, according to the People of the *dewo-dewo* 'God', such as *t dewo arimau* 'tiger', *dewo siamang*, *dewo gajah* 'elephant', *dewo burung gading* 'ivory bird' and *dewo tringgiling* 'pangolin'. It is reflected in seloko, incantations, abstinence, and customary prohibitions. Orang Rimba are forbidden to damage and cut down trees because it is considered to cause the wrath of gods. The sialang tree is a tree that is sacred by the Orang Rimba. The Orang Rimba believe that revered creatures inhabit the sialang tree. Next, *piawang* gave the God *biyuto* not to fall and help *piawang* so that his body is lightened when climbing. By reciting the mantras of the Orang Rimba believe *piawang* is helped and helped by the god *biyuto*.

The temple is interpreted that what a small lover means is *piawang* trying to seduce excessively to the god *biyuto* to be given help so that the body of *piawang* who just started climbing trees wants to go to the sialang tree that has a beehive. When climbing the *lantak*, *Piawang*, a spell climbs a sialang tree using a *lantak*. *Lantak* is made of wood whose structure is rugged and has long durability. *Lantak* is installed by nailing to the rod using *gedanden*. At the time of snapping (installing a *lantak*), *piawang* read the spell:

Table 4 The Incantations climbed up the lantak

<i>salamualaikum daun jerambang O hoo..</i>	Salammikum dahan jerambang
<i>daun jerambang bagi kelalu Aku ndok</i>	Dahan jerambang beri saya jalan
<i>lalu kebalay panjang Balay panjang lah</i>	Saya mau jalan ke dahan panjang
<i>melupo Lamo lupu lamo tinggal Betiang</i>	Dahan yang tergantung di awing-awang
<i>satu bekeliling</i>	Yang sudah lama lupa lama tinggal
<i>Oh.. adik... oi</i>	Oh .. adik.. oi

The table above shows that the lyrics are interpreted that *piawang* greets the 'ghost of wood' by saying *salammikum dahan jerambang* and asking the ghost of wood by saying *kundak* then to long strands. *belai* tergantung di awing-awang which means permitted to walk too long branches, branches hung by bees hanging on awing-awang that has long been forgotten and left since the last *Piawang* take honey. One by one the *lantak* is installed until the last branch where the *bambing* (beehive) is located. The Orang Rimba always recite the spell. The Orang Rimba believe by repeating the spell to avoid disasters such as falling from trees. The cultural meaning of the above spell shows the mindset and view of the world. Every sialang branch has its waiter reflected in the word deterrent, which means the first branch of sialang. *Jerambang* means the door of the house. At the beginning of the spell, the word *salamualaikum* means my salvation to be bestowed upon you. In this case, showing that *piawang* asks permission to climb the sialang to the owner with the phrase seduction using the word *oh.. adiiiiik.. oi* are covered with a row and with a loud and shrill voice. Sweeping bees attempt to expel the bees from the hive by wagging and flailing the *Tunom* into the branches around the beehive. This pounding caused sparks that fell to the ground on nights. Bees flew down, following the sparks that came down from the *Tunom*.

Table 5 The Incantations taking honey rapa

<i>Dedangu dedangay alangku elok</i>	I heard my good steps.
<i>Budi kundang elok kediri kunang</i>	My mind is good so let me get a lot of honey
<i>permai banyak</i>	Look at my good manners and my good
<i>Keola kundang ku ini budi baik baso</i>	language.
<i>baik</i>	Later the promise of a dark month
<i>Nanti janji bulan bekelam</i>	We'll promise our fish.
<i>Nanti janji semanyo kito</i>	Our promises should not be denied.
<i>Janji kito jangan bermungkiran</i>	

Base on the table above, the lyrics interpret that *piawang* trying to seduce the mother bee invites to commit not to disturb each other considering that *piawang* does not use any safety tools, only using torches and enyor ropes. *Piawang* tries to seduce so that his steps or mantras are heard well and pay attention to good kindness and good language *piawang*. It is reflected in *Dedangu dedangay alangku elok*, which means hearing the steps or movements and singing of the climber well. And what is the sentence

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keola kundang kundang kunya good baso that berate pay attention to the language *piawang* with God. Then in the following lyrics, *piawang* invites bees to shower together not disturb each other. The mantra is *Nanti janji bulan bekelam, nanti janji semanyo kito, Janji kito jangan bermungkiran* 'Later the promise of a dark month We'll promise our fish. Our promises should not be denied.' It means that the commitment of the dark moon means at night, the promise is a promise of bonding, and do not deny the maximum security not to be rejected. The intake of honey done by the Orang Rimba, they expect to get sweet and abundant honey. The myth, the Orang Rimba believes that the mantra of making the mother bee give clues to the location of sweet honey and the *repah* characterizes many there is no mother bee. *Piawang* wants to get sweet honey and many are beneficial for health, as well as a lot of breast milk and valuable for the health of the body.

In connection the table above, That's when *Piawang* picked up a honey-filled beehive. The first nest result is thrown to the bottom left of the tree. According to the beliefs of the Orang Rimba, they Should give the first harvest result to the *Datuk* 'tiger' The Orang Rimba believe that the *Datuk* also follows the ritual process and deserves his share. The other *bambing* is put into the *tembelong* by reciting some spells so that participants who participate in the harvest can know the harvest. The first mantra is a mantra to tell how much honey is being lowered.

Table 6 The Incantations, there's a lot of honey.

<i>Mandi dimano idak ingin mandi</i>	Shower where you don't want to shower
<i>Hati menulak lesung batu</i>	In the river there are rocks.
<i>Hati siapa idak ingin</i>	A heart that doesn't want milk in a shirt
<i>Susu menulak dalam baju...</i>	<i>Dek oiiii...kan...</i>
<i>Dek oiiii...kan...</i>	

In the table above, mantra describes as if the climber asked permission from a younger brother. Sister is a call for lovers, but in this case, the sister in question is the Sialang Tree and honey bees that must be persuaded and wooed so that climbers are not stung by surprised bees. Climbers consider the bee-like a female friend so that there is no hostility and not stung by bees. *Susu menulak dalam baju...* "Milk in clothes" indicates that the amount of honey is significant, while *Hati menulak lesung batu* means that the bee cubs are all young. The honey taken is so heavy that it takes two layers of rope so as not to break. Honey's worldview has very extraordinary benefits as well as breast milk that has many benefits for babies. So in the sentence, *ati siapa idak want milk nula in a shirt* that means is breast milk. This mantra explains that the lowered ones contain more hives containing bee sap saps than hives that have honey.

Table 7 The Incantations has no honey.

<i>Itik-itik manggang seluang</i>	Ducklings eat seluang
<i>Budak menubo ulu laut setitik idak menaruh aik</i>	The little boy was on the edge of the sea.
<i>Setampang idak menaruh anak</i>	A speck doesn't put aitr
<i>Aik dalam lintang tanjung</i>	The boat does not carry children.
	Water on the headland

Based on the mantra, the duck is an animal likened to the beauty that is eating fish, then someone who is on the riverbank who sees the duckling alone does not carry a child. Then the river is connected that the duck in question is the mother bee, then someone who is on the edge of the kaut is a *piawang* who does not bring anyone alone is climbing sialang. So, it can conclude that if the climber sees the bee a lot, then the *repah* has honey, and vice versa if the mother bee slightly means the *repah* is empty. *Piawang* tried to pity that he was alone who needed a lot of honey for the needs of his life and family at home. Then, with the magic of tree *piawang* expecting the mother bee, the *repahnya* is not empty.

Next, the *Tunom* is lowered down with a hanyot rope. This work is done repeatedly until the honey is finished being lowered. If the honey beehive on the Sialang Tree has not finished harvesting all on that night, it will be continued the next night.

Table 8 Incantations ends ritual

<i>Amitlah tuan amitlah nyawo tao oiiii</i>	Large kedondong tree
<i>Amit diaku hantu kayu sialang rayoku Lah kedondong besak batang</i>	Wood ghost returns to your original top
<i>Hantu kayu pulang ke pucuk betanggo emas</i>	I went downstairs. Oooii
<i>Aku pulang ke bawoh betanggo lantak oiii...</i>	This year has been unfortunate.
<i>Tahun iko tahun melarang.</i>	The year faced, may it repeat,
<i>Tahuuuuu di adap lah mengulang pulo</i>	A large tree,
<i>Kedundung besak batang tahuuunnn.</i>	Twigs many leaves

<i>Ranting lebat dauuunnnnn.</i>	Lots of leaves
<i>Lah meriang merambu daun.</i>	Cain nipa only one year faced,
<i>Kain nipa tinggalah siko tahun diadap lah gulung iko</i>	Adiiiiik oiii
<i>Adiikk oiiiiii...</i>	

In connection in the table above, The climber thanked him for the harvest that had given. "The ghost of wood comes home to the golden betango shoot" means that the ghost of wood to come again to the sialang tree. "*Tahun iko tahun melarang* 'This year has been unfortunate'. It means that the yield is less satisfactory." *Tahuuuun di adap lah mengulang pulo* 'The year faced, may it repeat', means the hope if next year the harvest is more than the current one. The process takes honey from the crew to the end accompanied by a spell *tomboy* or *jampi* with a rowdy *senandung* 'singing'. The contents of the magic are seduction - seduction on rapa or bees that have slept. Many times *piawang* sings spells and chants to the smoothness of the honey-making process. When it has been to the top of the tree or close to the bee's baming (hive), that will be taken honey. *Piawang* will recite another spell. When coming down from the tree, *piawang* repeated the contents of compensation and entertainment to the bees so as not to be sad because they took the honey.

There are several types of sialang trees in the Jungle people, including *kedundung* (*Polyalthia* sp), *kawon* wood (*Bhesa paniculata* Am), *pulai* (*Alstonia Scholaris* R.Br), *Klumpang* (*Pterospermum* sp), *aro* wood (*Ficus* sp), and *ipo* wood (*Ficus* sp2). Ownership of the sialang tree is a decreased inheritance, where the right to take honey is obtained from the *rerayo* (parent) to the next child. The sialanging trees belonging to one of the members of the Orang Rimbagroup are characterized by clearing the trees around the sialang tree. Cutting down a sialang tree is a great crime in the customary law of the Jungle people, and the law is the law of *bengun*, the equivalent of eliminating people's lives. The fine is 500 pieces of cloth.

The cultural meaning of the Orang Rimba in the expression of language and culture is that the *Nyialong* process is carried out at night because they do not want to disturb animals by utilizing honey without the desire to disturb or damage. This is very well realized by the Jungle People, who are very firmly restrained prohibition to harvest honey sialang during the day. A honey harvest during the day can cause many bees to die and become a deterrent to nest in the tree again. Harvesting in the day also causes bees to become aggressive to attack, as bees tend to be calmer and controlled. *Nyialong* tradition is the local wisdom of the Orang Rimbain the utilization of educational economic resources. The Orang Rimba use nature with balance and harmony. The Orang Rimba use forest products without damaging them, taking honey without killing bees and cutting down trees. The *Nyialong* tradition reflects the spiritual level of the Orang Rimba seen from the mixing of Islamic teachings and animist practices. *Nyialong* tradition does not use offerings as offerings to supernatural beings.

D. CONCLUSION

Nyialong tradition is a tradition of climbing trees that the Orang Rimbado once a year. This is because the flowers of the trees are already blooming. *Nyialong* tradition is a form of local wisdom owned by Orang Rimba Jambi. In addition, this tradition is full of symbolic value reflected in the system of equipment and spells used in the tradition. The equipment used includes *tambelong*, *enyor* rope, *sengkerot*, *Tunom*, *kamenyeng*, *geganden*, *lantak*. *Tomboy* is a mantra spoken by the Orang Rimbato God through the spirits of ancestors who aim to get care and help for their lives. *Tomboy* is a prayer mantra of salvation to avoid negative things in the hope that it is always crossed and blessed in an effort on a livelihood. Therefore, it is not surprising that the Jambi Orang Rimba are attached to magic in everyday life. Cultural values in the *Nyialong* tradition include nature, human relationship with man, and human with God. *Nyialong* tradition also has a symbolic meaning as a form (1) of the offering of the god rapa, the god hariamau to beg for salvation to climb sialang (2) as an intermediary to ask for salvation to god Alah, (3) as a symbol of maintaining the sustainability of the forest of the Orang Rimba Jambi.

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