

Communication and ritual on jaranan pogogan: The semiotics of performing arts

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How to Cite This Article: Laksono, Y.T. (2021). Communication and ritual on jaranan pogogan: The semiotics of performing arts. *Jurnal Studi Komunikasi*, 5(2). doi: 10.25139/jsk.v5i2.3061

Received: 14-09-2020,
Revision: 28-02-2021,
Acceptance: 08-04-2021,
Published online: 01-07-2021

Abstract The main objective of this research was to study culture and arts in the form of performing arts, which have a significant role in the preservation of tradition through the perception of communication semiotics. The *suguh* ritual is a presentation that is carried out before the *jaranan pogogan* traditional performance art activity in Nganjuk Regency. The *suguh* ritual is expected to represent language indirectly through the semiotics of communication during its implementation. In addition, the preservation of traditional performing arts through the perception of this ritual can provide the right image to maintain the preservation of traditional arts in the Nganjuk Regency. This ritual of regeneration is still occurring to this day. This research was a qualitative descriptive study. The literacy process used to determine information results were obtained from informants who distributed data in Nganjuk Regency. Researchers also conducted interviews, observed and collected data in the field. This research is expected to preserve the jaranan pogogan's role in the *suguh* ritual and serve as non-degraded cultural manifestations in technological developments 4.0.

Keywords: traditional performing arts; *jaranan pogogan*; *suguh* rituals; communication semiotics

INTRODUCTION

Myths are stories of a nation about ancient gods and heroes that contain interpretations of the origins of the universe, humans and the nation itself in a deep sense and expressed mysteriously (Tondi & Iryani, 2018). Myths also relate to primitive beliefs about the supernatural life that arise from unscientific human efforts and are not based on experience to explain the world or the natural surroundings.

Apart from being a cultural manifestation, jaranan performance art is also terminology with aesthetic and moral values in society,

especially in Kabupaten Nganjuk. The purpose of the process and implementation of this activity is none other than to pay respect to noble values, which are philosophically interpreted as a manifestation of gratitude to God Almighty, to provide happiness, peace, security, and repel misfortune Agustina, Y. (2013). In the process of traditional performing arts, Jaranan Pogogan requires a good regeneration for the sake of preservation and achievement of noble cultural ideals (Nahak, 2019). The regeneration process in customs, culture, and art arranges generations' behaviour and influences society's patterns and behaviour. The existence of well-preserved behaviour and customs makes the role of performing arts more visible in better structuring, providing direction, making arrangements, and controlling community behaviour.

Another interesting interpretation of the performing arts series is the ritual process. Rituals appear in connection with the traditional ceremonial process before the activity is carried out and performed to trace historical traces that have begun to be forgotten by the community. The presentation of rituals has adopted a lot from history, such as folk stories. The ritual is carried out not without a cause. The background of the ritual is to pay respect and communicate with ancestors and have a sacred value in society as one of the supporting media for the preservation of customs, culture and arts (Rukmana Sari & Wahyudi, 2017). In implementing culture, there are values of communication interpretation in the form of verbal and nonverbal. Culture is a system of symbolic meaning. As a language, culture is a semiotic system that contains symbols and simultaneously functions to communicate and signify the meanings of thoughts between individuals (Juenghani, 2020).

Thus, culture is an object, action, or event in society that is phenomenal and can be observed, felt, and understood. In Keesing's view, there are significant differences between Geertz and Goodenough's views on culture. For Geertz, cultural symbols and meanings exist among the minds of individuals, which social actors share as a public reality. As for Goodenough, cultural symbols and meanings reside in the minds of individuals as personal realities. Culture raises aesthetic values that can build a new paradigm to expand the role of culture, including within culture itself. One of them is the traditional performance art of Jaranan Pogogan in Kabupaten Nganjuk, namely the *suguh ritual* (Dilinar Adlin & Nugrahaningsih, 2019). The ritual itself is carried out as a form of communication between elders and ancestors in the traditional performing art of Jaranan Pogogan (Rukmana Sari & Wahyudi, 2017).

Globalisation associated with development in information and communication technologies ushered diasporas to play an essential role in marketing the homeland culture globally (Sahoo & Surabhi, 2020). Human culture has evolved through a series of significant tipping points in information storage and communication. The first was the appearance of language, which enabled communication between brains and allowed

humans to specialise in what they do and participate in complex mating games. Second, the theory of survivals, or elements of the 'primitive' or archaic past that continued to play an active part in the beliefs of the present day, hallmarks the Victorian effort to isolate and display what were thought to be the most advanced features of the contemporary world. However, in focusing on what was outmoded in society, the theory of survivals brought primitive beliefs into an uncomfortable relationship with the beliefs of the present, threatening to disrupt the harmony of this conception. The resulting problems of recognition and understanding in the theory of survivals led Tylor finally to affirm a static and mechanical view of the continuity of cultures, in opposition to the radical, dynamic view with which he had been working until the publication in 1871 of *Primitive Culture* (Ratnapalan, 2008).

Indeed, the elements of a culture cannot be incorporated into other cultures without causing a number of changes to that culture. Nevertheless, it must be remembered that culture is not just static; it is always changing. Without any 'disturbance' from other or foreign cultures, it will change with time. If not from outside, there will be the individuals in the culture itself who will introduce new variations in one's behaviour, which finally will work together and in the future, it will become part of the culture. It can also happen because several aspects in the cultural environment experienced change and will ultimately create that culture gradually adjust to the changes. This book was initially published in 1935. For some years past, the scientific study of primitive peoples has experimented in various directions for new methods of investigation. Criticism of the comparative method, of which Sir James Frazer is recognised as the foremost exponent worldwide, has been directed mainly against the fragmentary character of its evidence when torn from its context. In this book, Dr Benedict offers an alternative method of approach. The investigator's aim, they maintains, should be the discovery in the diversity of cultures of the 'configuration' of each -that is, the cultural drive- in group and individual which determines the characteristic reaction to stimulus in any and every situation in life (Benedict, 2019).

The change in art from every decade has symbolic value and intrinsic value that helps facilitate the development of customary and cultural values in society. The structure of modern society emerged as the impact of the development of Dutch colonial power, which had implications for the changing of artistic creativity from devotion to commercial creativity. Change is usually seen as an evolution from period to period, and every reality in one period is generalised, representing the era, yet every time there is a different rate of change. This paper seeks to see the difference of change in one age through the concept of structural transformation in the category of history. Historical research methods were used to explain the change of artistic creativity of a symbolic process in the category of history, by collecting the source (heuristic), then making source criticism to find out the appropriate

source of the writing, then make the interpretation which was ultimately followed by the synthesis of writing research results (Seramasara, 2017).

The third tipping point was the appearance of technology capable of accumulating and manipulating vast amounts of information outside humans, thus removing them as bottlenecks to a seemingly self-perpetuating process of knowledge explosion. Essential components of any discussion of cultural evolutionary tipping points are tempo and mode, given that the rate of change and the kind of change in information storage and transmission have not been constant over the previous million years (Bentley & O'Brien, 2012). However, behind the implementation of the activities, the ritual activities themselves have an essential role in the success of the performances held. The *suguh* ritual itself has a vital role as a semiotic language of communication through the symbol of the equipment for carrying out activities and the interaction between *pembarong*/dancers and *bopo gambuh*. This symbolic interaction phenomenon arises because *pembarong* is possessed, which is interpreted as an ancestral summons. In the semiotic interaction of communication, the role of the *pembarong* is influential in playing the characters and figures that are brought in.

Seren taun presents a ceremony system with aspects of ideas, aspects of language, aspect of behaviour, and aspect of types of equipment. These aspects are related to one another and understood as sacred communication. Three life principles as the conditions to achieve the perfection of life, and The Truth of death is ritualised on the Pwahaci as the birth symbol, the principle of maturity and the image of perfection (death). Under Djati Kusumah leaderships, Seren taun was developing physically and the content of appreciation presentation of the ADS spiritual, be able to be accepted by the community. Seren Taun is seen as guidance of aesthetical beauty in the trilogy of verum, bonum and pulchrum. Beautiful ways to present Seren taun's aesthetic anticipate the natural beauty and art as the safety signs, shown by the guidance of the harmonisation between human beings and God, nature and other human beings. The art and ritual performance are kinds and truly give the universe the harmonisation and balance of humans lives physically and mentally (Subiantoro, 2017).

General descriptions of semiotics are expressed in at least nine different languages (Sudipa, 2020), namely: a) Analytic semiotics, a language that analyses sign language. Pierce states that language is subjected to signs and their analysers into ideas, objects and meanings. Ideas can be associated as symbols, while meaning is the content contained in symbols which refers to particular objects; b) Descriptive semiotics, namely language that pays attention to the sign language that we can experience today, although there are signs that have remained long ago. For example, a cloudy sky indicates that it will soon be raining. This meaning is constant from the past to the present. Likewise, if the waves turn white in the middle of the sea, it indicates

that the sea is wavy. However, with the advancement of science, technology and art, humans have created many signs to meet their needs; c) Faunal semiotic (Zoo Semiotics), which is a language that explicitly considers the sign language produced by animals. Animals usually produce signs that humans can interpret. For example, a hen cackling indicates that the chicken has laid eggs or that there is something scary for her. Signs produced by animals such as these are of particular concern to experts in the field of faunal languages. d) Cultural semiotics, which examines explicitly the sign system prevailing in a particular culture. Society as a social being has a specific cultural system which has been maintained and respected from generation to generation; e) Narrative semiotic, semiotic which examines the sign system in a narrative in the form of myths and also oral stories; f) Natural semiotic, a semiotic which examines explicitly the sign system produced by nature. g) Language semiotic, a semiotic that specifically examines human-made sign systems that embody norms, such as traffic signs. h) Social semiotics, which specifically examines the system of signs produced by humans in symbols, either in the form of words or words in units called sentences. In other words, social semiotics examines the sign system contained in language. i) Semiotics explicitly examines the sign system manifested through the structure of language (Manghani, 2020).

Apart from being included in the category of communication semiotics, the *suguh* ritual in the performing art of the *jaranan pogogan* tradition in Nganjuk Regency is also included in the category of folk performing arts as a form of community creativity process to answer the spiritual needs of the community. The form of folk performing arts, often called folk art, is relatively diverse in each region, grows and develops in a rural environment, and is supported by community groups from generation to generation (Soemaryatmi, 2015).

Figure 1. Ritual Suguh 2019



Source: Author Documentation (2019)

Based on the information from figure 1, the ritual aims to understand religion, which is raised as a cultural system. It is used as one of the main parts of the embodiment of sincerity and devotion to

worship to Almighty God and to make the facilities and infrastructure as a medium to draw closer to God Almighty through there are meanings, symbols, functions in the implementation of the ritual *suguh* held before the activity is carried out (Sendari, 2019). The development of the cultural philosophy can generate new views related to the semiotic scope of language, which is represented through non-verbal language dialects. Thus, the values of art and culture can be adequately developed and educated. It is hoped that the development of arts and culture will not be interpreted and marked by the existence of a view as just one culture, but it must be one of education with a cultural background in the form of traditional performing arts.

The existence and form of the tradition through the terminology means the interaction process's intent and purpose from past stories that are still closely related to the present. In another sense, it arises from the past inheritance, which is visually depicted in the present through artistic activities. Finally, the regulatory process is how a relationship between humans and other humans, singly or in groups, emerges and adapts from the environment. Thus, this becomes a system that becomes the norm, meaning, and pattern that regulates customary sanctions and regulations imposed by custom.

This makes semiotics in communication able to bind existing cultural systems so that the role of tradition can be used as a model based on behaviour that comes from traditional values and becomes the main idea. Therefore, tradition must be an essential part that must be addressed and applied through constructive thoughts in material form as well as ideas, concepts, and ideas adopted from past thoughts and inspired from time to time. On the other hand, the richness of art and culture can become one of the other semiotic languages of communication that can become a medium in interpreting civilisation through the art field. Through semiotic communication, it is hoped that traditional performing arts will no longer be an eccentric culture. Wisdom regulates life in harmony with nature. Thus, humans with full awareness are asked to build a wisdom of mind and the will to live in a relationship and interdependence with the entire contents of the universe as a lifestyle that is increasingly in harmony with nature (Gea, 2011).

With a strong background, it is hoped that the semiotic communication built will be the primary foundation in determining and developing the participation of arts and culture and becoming a striking image of each region in popularising existing local wisdom. So, the embodiment of local traditional cultural arts in the community has the power to raise the image of the region in the competition to increase Indonesian tourism based on local tourism.

This will also lead to a change in a qualitative direction based on the existing traditions. With the existing values and symbols, traditional performing arts have a fragment of abandonment and become products of discoveries that refer to tradition. Culture and tradition are also other sources that spur good behaviour in character and character. In another

view, the regularity of the existence of beliefs, values, attitudes, knowledge, experiences, meanings, forms, functions, relationships, scope, and objects or material will undoubtedly create a balance that comes from the legacy of ancestors that prevails until now (Sofyan et al., 2018).

METHODOLOGY

This study used a qualitative research method with an archetypal approach through a study of descriptive symbolism. Fundamentally, the research method is a scientific way of obtaining data for specific purposes and uses. So, four keywords were considered, namely scientific method, data, purpose and use. Therefore, researchers chose to use qualitative research methods to determine how to find, collect, process, and analyse research data. The research is descriptive qualitative research in a case study approach (Mussardo, 2019). The map of Roland Barthes' thought is presented in table 1 (Szymon Wróbel, 2019):

Table 1. Barthes Model

No.	Signs
1.	Signifier
2.	Signified
3.	Denotative Sign
4.	Connotative Signifier
5.	Connotative Signified
6.	Connotative Sign

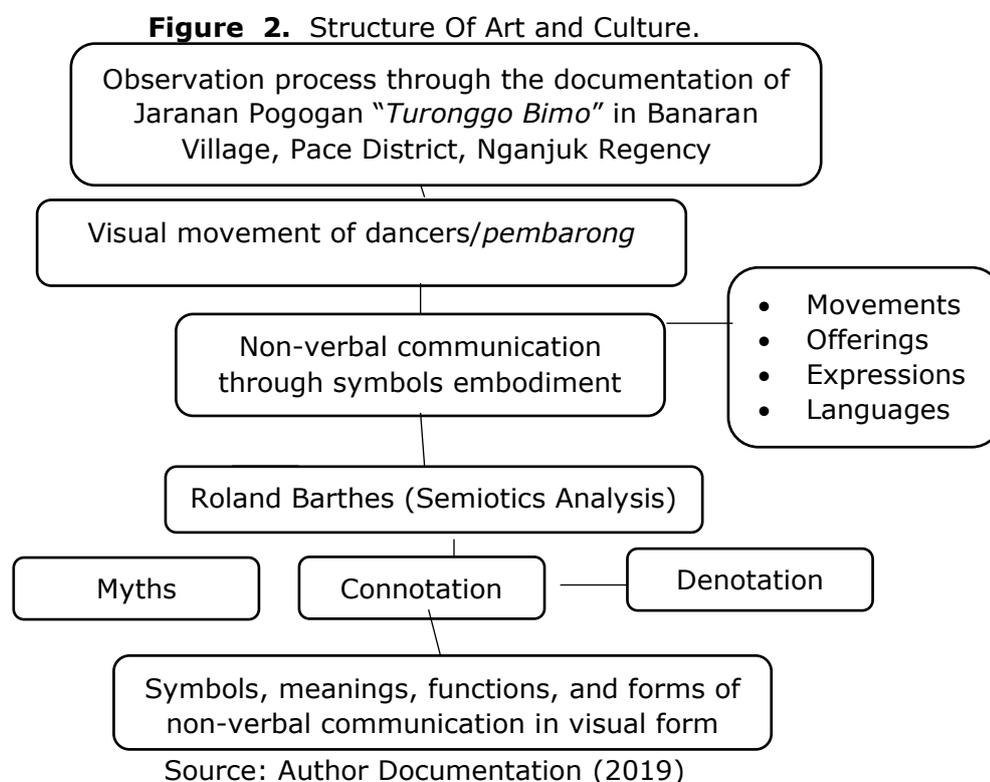
Source: Wróbel (2019)

From the Barthes map in table 1, it can be seen that the denotative sign (3) consists of marker (1) and marker (2). However, at the same time, a sign denotative is also a connotative marker (4). In other words, it is a material element; only if one knows the sign 'lion,' then connotations such as self-esteem, ferocity, and courage are possible. So, in Barthes' concept, the connotative sign is having an additional meaning and contains the second part of the denotative sign underpinning its existence. In fact, Barthes' contribution meant a lot to the refinement of Saussure's semiology, which stopped at marking at the denotative level (Gravells, 2017).

Data collection was carried out in several stages, one of which was an observation. Researchers played a more active role in participating in community activities at the research location. In this case, the routine of activities related to the subjects in the study. Furthermore, the process of obtaining data validity used triangulation of sources, as well as theoretical studies. The data analysis was combined based on a qualitative and quantitative study to provide the validity of the data obtained. The interview and questionnaires were carried out to strengthen the data taken and used as samples. The questionnaire was given to respondents in the community who are inside and outside the research area.

RESULTS AND DISCUSSION

The paradigm hegemony of the *jaranan pogogan* as traditional performing arts is an integral part of determining the structure of art and culture. This concept is explained in the figure 2.



The mapping in figure 2 illustrates the flow of traditional Jaranan Pogogan performing arts within the scope of rituals in accordance with the semiotic analysis in the form of semiotic communication. This flow provides information about ritual reasoning, which holds that rituals only fall within the scope of myth, but there are also more exclusive names.

In discussing nonverbal cue codes to find out the message's contents in the meaning of gestures, a code called kinesics is also used. Kinesics is a nonverbal message that appears in facial expressions, eye glances, hand signals, and all body parts. The forms of nonverbal sign codes include emblems, illustrators, info graphs, affect displays, regulators, adapters, touch, paralanguage, and silence (Indrananto, 2017).

The non-verbal activity process in table 2 is a semiotic representation of communication built between *bopo gambuh* as a spiritual expert with dancers/*pembarong* as well as interactions with ancestral spirits. *Pembarongs* functions as an actor who conveys the intentions and goals of the ancestral spirits that have been incorporated into their bodies. In other words, non-verbally, *pembarong* represents language in communication with the audience so that the message conveyed can become a manifestation of the procedures for preserving customs and culture based on traditional images. Therefore, this performing art

represents the form of its performance and can also represent the field of art and culture.

Table 2. Flowchart

Picture	Connotation	Denotation	Meanings and Symbols
 <p>(Source: Author Documentation, 2019)</p>	Entering the spirit into the object, namely <i>pembarong</i>	Intrapersonal communication	<i>Bopo Gambuh</i> is tasked with interacting with the spirits of the ancestors
 <p>(Source: Author Documentation, 2019)</p>	The ritual before conducting the events/performances	<i>Suguh</i> Ritual	<i>Bopo Gambuh</i> is meditating as preparation for the activity
 <p>(Source: Author Documentation, 2019)</p>	Releasing of the spirit from the body of the <i>pembarong</i>	Interactive	Bringing the <i>pembarong</i> back into consciousness
 <p>(Source: Author Documentation, 2019)</p>	Communication between <i>pembarong</i> with <i>bopo gambuh</i>	Communications Semiotics	Interacting in the form of meditations
 <p>(Source: Author Documentation, 2019)</p>	Separating the spirits of the <i>pembarong</i> and the ancestors	Communication	The process of separating the spirits of <i>pembarong</i>

Source: Author Documentation (2019)

Art

Art is all kinds of beauty created by humans and integrated into the daily life of every human being, both for personal life and social life. It is related to the ideas or ideas and feelings of humans who carry out artistic activities (Soedarso et al., 2014) and are expressed in media that can be seen and heard. In other words, art is the content of an artist's soul consisting of feelings, intuition, thoughts and ideas (Sumardjo, 2020). Cultural art is a skill in expressing various aesthetic ideas and thoughts - including realising all abilities and imaginative views of an object and atmosphere, or works that foster a sense of beauty - to create a more advanced civilisation (Sulastianto, 2006).

Art is a human effort to create pleasurable forms in the sense of framing feelings of beauty. This feeling of beauty will be satisfied if it captures the harmony or unity of the forms presented (Adams, 2013). The word 'art' comes from the Sanskrit language, which means the outpouring of human hearts. Art is a human spiritual activity that reflects reality (reality) in work in the form and content that can evoke certain experiences in the recipient's spirituality.

Performing Arts

Beauty is the object of aesthetics. Aesthetics seek the 'essence' of beauty, experience forms of beauty (in body, spiritual, nature, and art), and investigate human emotions as a reaction to things that are beautiful, great, tragic, noble, touching, and others (Irwin & Irwin, 2020). The expertise to do quality works is seen in terms of refinement, beauty, and so on. Works created with extraordinary skills such as dance, painting, carving, and so on has the ability to create something of high value (Adams, 2013).

Performing arts is a cultural expression, a vehicle for conveying cultural values, and the embodiment of aesthetic-artistic norms that develop according to the times. The acculturation process plays a significant role in creating change and transformation in many forms of cultural responses, including performing arts (Sedyawati, 2002). Performing art is a spectacle that has artistic value and is presented as a show in front of an audience. Murgiyanto stated that performance studies are a new discipline that brings together art sciences (musicology, dance studies, and theatre) at one anthropology point in an inter-disciplinary study (ethnomusicology, dance ethnology, and performance studies).

Dance Performance Arts

Dance performance art is an art that is performed at a particular place and time using rhythmic body movements to express human meanings, thoughts, and feelings that are encouraged to look for expressions in rhythmic movements (Eki, 2015). The background for the emergence of dance in Indonesia is divided into three types:

a) Regional Dance (Folk Dance) is a dance created by ordinary folks as a symbol of joy and celebrations. Regional dances are born from the local culture. This dance has become a tradition because the surrounding communities' habits feel joy by gathering, celebrating, and dancing. Folk dances do not have written and standard rules, which cause the dance forms to vary widely. Examples of folk dances include "*Tari Piring*," "*Tayub*," "*Lengger*," "*Orek-Orek*," and "*Joget*." b) Traditional Dance (Classical Dance) is a dance born from the aristocracy or within the palace at the time of ancient kings. This type of dance only develops in specific environments; even ordinary people are prohibited from dancing this dance. Traditional (classical) dance has written rules because it was developed from generation to generation in the palace (Java). Examples of classical dances include "*Bedaya*," "*Serimpi*," "*Gathotkaca gandrung*," "*Bondabaya*," and "*Bandayuda*." c) New Creation Dance (Modern) is a type of dance that is not bound by the rules of certain traditions or regions. Instead, this dance is developed with new concepts and ideas in accordance with existing elements. These elements are body movement (partially or entirely), rhythm, form (pattern), and space. New creation dances include "*Butterfly Dance*," "*Peacock Dance*," "*Roro Ngingel dance*," "*Ongklek Manis dance*," "*Manipura dance*," and "*Roro willis dance*" (Yoyok and Siswandi, 2007).

Tradition

Tradition is the similarity of material objects and ideas that originated from the past but still exist today and have not been destroyed or damaged. Therefore, tradition can be interpreted as a true inheritance or legacy from the past. However, a tradition that occurs repeatedly is not a coincidence or deliberation (Sztompka, 2007).

Traditional Performing Arts *Jaranan Pogogan*

The traditional performing art of *Jaranan Pogogan* in Nganjuk Regency is one of the cultural manifestations that emerged and developed in the East Java region. This traditional performing art is different from *Jaranan* outside East Java. The differences are in form, motive, movement/dance, philosophy and meaning. Therefore, cultural offerings are considered very interesting to be used as objects of literacy based on the perspective of social, artistic, and cultural lines. Several vital figures play a role in improving the existence of the preservation of *Jaranan Pogogan*, including the regional heads who have significantly contributed to the development of social culture. On the other hand, the preservation of *Jaranan* is also accommodated by the cultural centre, cultural and art actors, and the community who still play a role in the *Jaranan Pogogan* activity. 1) There are activity actors called presenters, 2) There are activities carried out by presenters called performances, and 3) There are people (audiences) who are the target of a show (listeners or audiences) (Departemen Pendidikan Nasional Jakarta 1999).

In Nganjuk Regency, the role of the *jaranan pogogan* traditional performing arts is entertainment, and the existence of aesthetic values contained therein. This cultural preservation has not only emerged from one branch of preserving the art of *jaranan Pogogan*, but to this day, it has grown widely. Many people are starting to care about the development of *jaranan Pogogan*. This is supported by the establishment of a *jaranan* group that instils a love for *jaranan* and *Reog*, known as “*Pepijar*” in Nganjuk District. Increasing observers of the art of *jaranan* are specifically able to revive the community’s economic, social and cultural life. Traditional cultural arts are cultural arts that have lived and developed from generation to generation in a certain area. This explanation shows that what characterises traditional arts is the inheritance system carried out from generation to generation (Yoeti, 1985).

Bopo gambuh is one of the prominent leaders in a *Jaranan pogogan* group. The role of *bopo gambuh* is very central because they are the ones who open and close activities. Spiritually, the role of *bopo gambuh* is to carry out the main ritual before the activity is carried out. This ritual is called the *suguh* ritual which involves offerings in the form of incense, fragrant oil, *jenang sengkala*, *dawet ayu*, *rujak legi*, banana, *tumpeng*, *ingkung*, *badek tape*, flowers, jugs, and *panggung urip*. In this process, *bopo gambuh* prepare everything needed because all the ritual complements that are fulfilled give hope of blessings and prosperity. *Suguh* ritual has several characteristics, namely: 1) sacred performance venue, 2) sacred day and time of the ritual, 3) players are usually those who are considered holy or have cleansed themselves spiritually, 4) a set of offerings which are sometimes of many types and kinds, 5) more concerned with purpose than aesthetic appearance, and 6) distinctive clothing.

Ritual

Rituals can be carried out individually or in groups and form the personal disposition of the ritual actors according to their respective customs and cultures. As an adjective, a ritual is anything connected or associated with religious ceremonies, such as ceremonies of birth, death, marriage, and daily rituals to show the sacredness of something specially treated (Mariasusai, 1995). Javanese culture has various traditions and rituals. Rituals in Javanese culture are aimed at safety, both for oneself, for family and others. In Javanese terms, the ritual is called *slametan*. *Slametan* is a mystical activity that aims to ask for the safety of the world and the hereafter. Ritual is also a community forum that brings together various social and individual life aspects at certain times (Greertz, 1989).

In anthropology, ritual ceremonies are known as rites. Rites are carried out to get closer to the creator and to get many blessings or rewards from a job. Some examples of rites are the ceremony of descending into the fields, rituals to reject danger or misfortune, rituals

of asking for protection and forgiveness from sins, rituals of healing diseases, rituals of change or the cycle of human life (marriage, pregnancy, birth) or cyclic rites of passage. In addition, some ceremonies are the opposite of daily habits of life (rites of reversal), such as fasting on specific months or days, which is the opposite of other days where the perpetrator used to eat and drink; or wearing un-sewn clothes or *ihram* during Haj or Umrah as opposed to when not doing Hajj (Agus, 2006).

Suguh Ritual

In general, the implementation of this ritual has similarities with other religious rituals. In general, this ritual is saying a prayer to God Almighty. However, there are some differences in the performance and provision of offerings or offerings. Indeed, each customs, cultures and procedures has its various uniqueness, so Indonesia can be considered to have very rich cultural literacy. The primary meaning of the *suguh* ritual is a manifestation of gratitude to God Almighty. Also, this ritual is expected to provide peace during *jaranan* performing art, provide security during the activities, as well as provide a fortune. Meanwhile, another function is to provide safety and welfare. The meaning contained in this *suguh* ritual is for humans to respect each other so that they can create harmony in the traditional performing art of *jaranan pogogan* and impose restrictions on the environment in the area where the performance is held.

This ritual is still carried out by the Javanese Muslim community, which shows a merger between the animist Javanese culture and the teachings of Islam. In practice, the *slametan* that is carried out now does not use offerings like the old days. In the practice that occurs in Javanese society, the prayers used, such as *tahlil* and *sholawat*, are intended to complement the *slametan* prayer (Amin Darori, 2002). The process carried out in this ritual helps transform non-verbal communication from *bopo gambuh* to *pembarong* through movements and illustrations based on past events that add to the sacredness of the *suguh* ritual process. This ritual aims to get a lot of blessings or sustenance from a job. Ritual ceremonies can be interpreted as the role of the supportive community of religion, customs, beliefs, or principles to fulfil the need for cultural and spiritual teachings or values passed down from generation to generation by their ancestors (Purba and Pasaribu, 2004).

Interpretation of the form of communication through ritual *suguh* are 1) facial expressions depicted in the form of gazes and movements; 2) Through the gaze depicted through expressions that can provide information such as how the look, gaze, and blink; 3) Through gestures. One of the ritual media that helps communicate is showing something through the index finger or hand movement; 4) Through touch. The touch process between *bopo gambuh* and *pembarong* has a specific purpose in conveying information which can be interpreted as a form of

hospitality, an invitation, and also as a sign; 5) Through the appearance or style of clothing worn by *bopo gambuh* and also *pembarong* which gives rise to a cultural identity that describes a form of abandonment. This outfit also provides reactions and judgments from the audience; 6) Through paralinguistic. This media is different from the previous procedure because it strengthens the representation in the form of the sound of a punch from the musician and the voice of the *sinden*/singer; 7) Through proxemics. This section is strengthened by the nature of dealing with social and personal problems; 8) Through chronemics; and 9) Through artefacts, namely embodiment symbols on objects around the *suguh* ritual such as incense, flowers, and so on.

Semiotics of Communication

Semiotics is the study of signs (sign), the function of signs and the production of meaning. A sign is something that has a particular meaning for other people. Semiotics studies signs, the use of signs and everything related to signs. In other words, semiotic ideas (sign, meaning, denotatum and interpretation can be applied in all areas of life as long as all prerequisites are met, that is, the meaning is given, there are meaning and interpretation (Cristomy & Lucky Yuwono, 2004). For example, in the process of organising the traditional performing art *jaranan pogogan*, there is a special symbolic meaning in the implementation of the *suguh* ritual. This ritual has symbols, meanings, and functions as a whole as symbolic communication. Communication semiotics is a communication process that includes eight components in a communication process. This process starts with the sign maker (source) and ends at the destination (destination). The eight components are a source, transmitter, signal, channel, receiver, message, and destination (Umberto, 1976).

In connection with this traditional science, semiotics develops its research object. Researchers have recently found that apart from language, which has long been considered a sign, other fields such as literature, architecture, works of art, music, theatre, and so on, are also signs. Thus, research on these fields and all fields of ancient culture can be carried out in one medium, namely semiotics. Thus, semiotics can be a general knowledge in the field of culture, which is a new scientific knowledge after researchers disqualify ancient cultural science (which is oriented towards social science) and consider it to be something that is no longer scientific (Trabaut, 1996).

Symbols are extrinsically able to strengthen the values of a combination of exoteric (physical) and esoteric (spiritual). The description of the outward meaning is described based on the communication conveyed and has a relevant meaning when described in the reality of life because of the terminology that adapts the existence of spirits interacting as message givers. This also relates to more systematic thoughts and comprehensive thoughts about the composition of the universe and the parts in it that cannot make a verbal analogy.

This article addresses the concept of 'communication' in strategic communication. It proposes a new lens through which to view communication to deepen knowledge of strategic communication and significantly improve the alignment of strategic communication with the demands of today's strategy development process. By Looking at modern strategy theory, this article focuses on communication theory as an ongoing process of meaning construction. It posits that communication is a process that is interactive by nature and participatory at all levels. This process is not necessarily two-way but omnidirectional diachronic, emphasising the external and internal areas of continuous meaning presentations, negotiations, and constructions. Strategic communication, therefore, needs to be conceptualised as an agile management process in which the focus is on feeding these arenas for strategy building and implementation and on testing strategic decisions by presenting and negotiating these in a continuous loop (van Ruler, 2018).

CONCLUSION

Based on the results obtained from the research, each performance activity, especially folk performing arts, has unique parts that must be more optimised, for example, the role of the *suguh* ritual performed by *bopo Jaranan*. With this cultural activity, new changes in the paradigm of empowering arts through rituals can be brought. The placement of tourism in social structures has given birth to a form of adaptation to creativity as part of the social structure, which can realise the cultural integration of artistic creativity between traditional categories, capitalist categories, and techno capitalist categories. These conditions in creative art, especially in painting, were driven by the emergence, because integrate traditional and modern norms, so that artistic creation is integrated between the interests of service and the market's interests.

ACKNOWLEDGMENT

This article funded by *Penelitian Dosen Pemula* DRPM Kemenristekdikti with contract grant: 083/SP2H/LT/DRPM/2020, 9 March 2020

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