

SEBLANG DANCE'S CULTURAL SEMANTICS: CONSERVING THE OSENG TRIBE TO PROMOTE CULTURAL TOURISM

(*Semantic Budaya Tarian Seblang: Pelestarian Suku Oseng untuk Mamajukan Pariwisata Budaya*)

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Abstract

This study aims to identify the semiotic meaning embedded in each ornament worn by Seblang dancer and contribute substantially to the Oseng language and tribe, preserving this culture is closely related to the growth of Banyuwangi's tourism industry. The phases of gathering data are observation interviews, and documentation. This study employed data analysis techniques from the interactive model of Miles and Huberman (Miles & Huberman, 2015), which includes data collection, data reduction, data presentation, and conclusion. The results of the research on the semiotic perspective and multimodal Seblang dance reveal that it functions as both a cultural symbol performance to support Tourism industry as heritage cultural tourism. It is aesthetically packaged and presented to attract international and domestic tourists.

Keywords: seblang dance, cultural semantic, cultural tourism, descriptive

Abstrak

Penelitian ini bertujuan untuk mengidentifikasi makna semiotik yang terkandung dalam setiap ornamen yang dikenakan oleh penari Seblang dan memberikan kontribusi yang signifikan bagi bahasa dan suku Oseng, pelestarian budaya ini erat kaitannya dengan perkembangan industri pariwisata Banyuwangi. Fase pengumpulan data dilakukan dengan pengamatan, wawancara, dan dokumentasi. Penelitian ini menggunakan teknik analisis data dari model interaktif Miles dan Huberman (Miles & Huberman, 2015), yang meliputi pengumpulan data, pengurangan data, penyajian data, dan kesimpulan. Hasil penelitian dari perspektif semiotik dan multimodal tarian Seblang menunjukkan bahwa tarian ini berfungsi sebagai simbol budaya dan pertunjukan yang bertujuan untuk meningkatkan industri pariwisata sebagai budaya warisan. Tarian ini dikemas dan disajikan secara estetis untuk menarik wisatawan internasional dan domestik.

Kata-kata kunci: tarian seblang, semantic budaya, budaya pariwisata, deskriptif

INTRODUCTION

Indonesia has many traditional and cultural dances. They are similar with Bali such Bugis Makasar Dance (Asyrafunnisa, 2021), Sulintang Dance ("Tari Sulintang: Shaping of a New Image for the Sundanese

Dancing Woman and Its Contribution to Indonesian Culture and Diplomacy in the 1950s," 2024), Kecak Dance (Wuryaningrum, 2024), Wonosobo Topeng dance (Mad Yahya, Fadilah, 2023) etc.

Meanwhile, Banyuwangi dance has six kinds of dance, they are Gandrung, Seblang, Barong, Hadrah Kuntulan, Padang Ulan, Sabuk Mangir, Puputan Bayu, Pupus Widuri, Keter Wadon, Walang Kadung, Jaranan Buto, Campursari. (Banyuwangi, n.d)

Several studies, including those carried out by (Rosa et al., 2020) in her article that The people in *Olehsari* Village interpret the *Seblang* Dance ritual as a village cleansing ritual, a manifestation of gratitude for the blessings received. The *Seblang* Dance ritual symbolizes the local culture in the *Olehsari* community. The need for branding and marketing of cultural tourism on *Seblang* traditional rituals through tourists and the general public. (Maslikatin & Saputra, 2023), The philosophical values from the *Seblang* ritual could be categorized based on the ritual property, and *Seblang* ritual should be maintained as a cultural and social identity to achieve cultural resilience. (Asha et al., 2018). *Seblang* ritual demonstrates the bond and awareness between humans and the universe. It creates a balanced relationship between humans and nature, ensuring the village remains safe, secure, and protected from harm. *Seblang* ritual is performed exclusively by the *Osing* tribe, especially in *Bakungan* and *Olehsari* villages, *Glagah* district, Banyuwangi. It serves as a reminder of their ancestral heritage. It also safeguards and fulfils future generations' mandate, especially those who own springs and dancers. (Mursidi & Noviandari, 2021). (Gazalia, Ulinsab, Yunidarc, 2023) The Kaili tribe's disease-treating tradition, *Balia*, is believed to cure illnesses brought on by spirits.

(Rosa et al., 2020), The distinction in our study is that, in addition to describing the social meaning of *Seblang* dance, we also use a linguistic and semantic approach to understand the meaning system and then apply it to sustainable tourism and identity preservation. Therefore, the scientific approach to semantics and tourism is the main distinction (gap analysis) in our study.

The ultimate objective of our research is to brand and market tourism for the preservation of identity in the *Seblang* dance decorations of the *Oseng* bysari tribe. This pertains to the semantic meaning and linguistic representation in the language, symbols, and meaning system in *Seblang*. Our study also presents a fresh viewpoint in which *Seblang* is viewed as a linguistic and semantic sign system with preservation significance rather than just as a cultural dance artefact. Our study thereby closes a gap in the literature on language and meaning in cultural semantics.

(Maslikatin & Saputra, 2023), study focuses on *Seblang*'s traditional tourist branding and marketing. The main goal is to evaluate the importance of marketing and branding the *Seblang* custom to make sure that both tourists and the general public recognise it. The focus of this research is on cultural marketing tactics rather than linguistic meaning, particularly in connection to language symbols, because it does not analyze cultural marketing in terms of linguistic meaning. Our research, meanwhile, focuses on investigating the cultural and semantic significance of *Seblang* dance. Examining the cultural semantics of *Seblang* dance is the primary goal, particularly from the perspective of language and the symbols expressed in *Seblang* dance ornaments. Consequently, a linguistic approach is used in our research, especially in its semantic and cultural dimensions. The intention is for our study to focus on the linguistic meaning of 'promotion' rather than the concept of promotion itself. In this instance, our study offers a linguistic and semantic perspective that has not been explored by other scholars, examining the significance of the decorations worn by *Seblang* dancers beyond the economic growth. Therefore, whereas our work focuses on semantic analysis to uncover the linguistic values and symbolic meanings inherent in the *Seblang* dance, (Maslikatin & Saputra, 2023) research focuses on branding and marketing tactics for *Seblang* as a cultural

tourism product. To support sustainable economic development, this study aims to preserve the traditional identity of the Oseng tribe and strengthen Banyuwangi's cultural tourism industry.

(Asha et al., 2018) The philosophical principles embodied in the Seblang rite as a means of social identity and cultural resilience within the Oseng community have been the subject of earlier research. With an emphasis on the cultural values and significance of the Seblang rite, this study is descriptive and philosophical in nature. The linguistic symbols associated with linguistic meaning are not examined in this study. This paper highlights the intellectual and sociocultural values of the Seblang dance ritual. Finding the philosophical values included in the Seblang dance ritual is the aim of this investigation. This study's methodology draws on cultural philosophy and anthropology, particularly as it relates to the Seblang dance's value system, which incorporates social symbols. The goal of this study is to support the preservation of the Seblang ritual as a component of the Oseng community's cultural knowledge and social identity in the village of Oleh Sari. The degrees of cultural values are the main topic of (Asha et al., 2018). To uncover the semantic meaning inherent in the symbolic ornaments of the seblang dance, the research focuses on the cultural semantic meaning associated with the symbols of various ornaments used in the gandrung dance performance. Cultural semantics, which examines the connection between culture and the preservation of Gandrung, a symbol of the Oseng tribe's identity, is the approach used in this study. To support the tourism sector, this linguistically based study examines the meanings and symbolism associated with the adornments of the Gandrung dance. By fusing linguistics—specifically, semantics—with culture through the Seblang dance's ornamental symbols, this study makes a theoretical scientific contribution to cultural values. Therefore, this study is

innovative in that it connects semantic studies to the growth of the tourism sector and applies a linguistic approach to the Seblang dance culture. In the meantime, your study examines the cultural semantic meaning of language, expressions, and symbols in the Seblang dance. Seblang is positioned in this study as a system of meaning that embodies Oseng identity and serves as the foundation for the conservation and long-term growth of Banyuwangi's cultural tourism industry.

(Mursidi & Noviadari, 2021), The spiritual and ecological relevance of the Seblang ceremony is examined in this study, who stress the significance of harmony between nature and humans. This study aims to link people, nature, and the spiritual aspects of the Seblang dance. Philosophy and cultural anthropology are the methods employed in this study to characterise Seblang as a representation of ecological balance and ancestry for the Banyuwangi Oseng group. This study highlights the sociocultural, theological, and environmental facets of the Oseng tribe's spiritual legacy. The semantic meaning of the Seblang dance culture, which integrates linguistic and symbolic aspects in the ornaments used during Seblang dance performances, is the main subject of this study. The goal of this study is to uncover the linguistic and symbolic meaning of Seblang dancing decorations as a means to preserve culture and enhance the tourism industry's branding. The study focuses on linguistics in relation to the cultural significance of these ornaments. Thus, the linguistic meaning system of Seblang dance ornamentation is not examined in this study. The uniqueness of this study lies in its cultural linguistic approach, which employs symbolic semantic analysis to investigate the meanings of colours, ornaments, and language used by Seblang dancers. This innovation is also connected to Banyuwangi's cultural tourism branding, which is predicated on the preservation of Oseng traditional dances.

This study (Gazalia, Ulinsab, & Yunidarc, 2023) focusses on the Kaili tribe's traditional Balinese medicinal practices in Central Sulawesi. This study's main focus is on traditional spiritual and medical purposes. This study's methodology is ethnographic, anthropological, and based on regional belief systems. Investigating the significance, method, and function of Balinese rituals within the framework of traditional medicine is the aim of this study. Therefore, the purpose of this study is to examine how the Kaili tribe uses Balinese rituals and spiritual and traditional medical practices as a kind of local wisdom to treat illness and supernatural disturbances. In order to support the tourism sector, the project aims to investigate the cultural semantics of the Seblang dance, which is performed by the Oseng Banyuwangi tribe as a symbol of linguistic and cultural identity. This has to do with the decorations that the Seblang dancers wear. To investigate the creative and symbolic meanings in the Seblang dance decorations and to connect the linguistic findings, the analysis uses linguistic analysis in cultural semantics. Thus, the linguistic and metaphorical connotations of the Seblang dance decorations are the main subject of this study. Banyuwangi people considered the annual Seblang ceremony to be the most ancient and potent rite performed by the Using tribe. A girl or a woman in the village of Oleh Sari or Bakungan performed a possessed dance performance following the Eid al-Adha feast. It is Banyuwangi's oldest ceremony (Ratnawati, 2019). A sign of buyut, or reconnection with one's ancestors, is the Seblang dance rite. As a gift to Dewi Sri, the fertility goddess of an agrarian society, it is the original art of the Using community. The Using community is seen to prosper thanks to the Seblang dancer, who is regarded as a symbol of Dewi Sri, representing fertility and prosperity (Trisna Kumala Satya Dewi¹, Heru Supriyadi², 2019).

There are several reasons why researchers are interested in researching Seblang dance in Banyuwangi. *First*, the researchers are curious about the process of cultural and ritual dances in Banyuwangi, especially related to the name of ornaments that Seblang wears, since Banyuwangi has a lot of heritage cultural dances. *Second*, many articles above only write about the Gandrung cultural dance in Banyuwangi; they rarely write about the Seblang dance, especially to the semiotics and multimodality related to the ornaments of Seblang, then connected to linguistics into sociolinguistics aspects. *Third*, Seblang has unique traditional cultural dances and cultural semantics and sociolinguistic with semiotics, multimodal meanings. *Fourth*, some of the articles just write about the philosophical values of Seblang dances, ritual, cultural, and social identity of traditional Seblang dances, *Fourth*, any article at the same time, the goal is to see the continuity of culture and tradition preservation in the era of Regent Azwar Anas. So that is why the researchers wanted to continue writing about the ornaments of the Seblang dance ritual completely by using linguistics analysis especially in semiotics and multimodality. Even, another article writes about the symbolic meaning of the Seblang Olehsari dance as seen from several empirical studies, namely its artistic function, ritual traditions, its existence, its cooperation, and the role of leadership in society.

THEORETICAL FRAMEWORK

This article examined the the semiotic meaning embedded in each ornament worn by Seblang dancer and examined the Oseng language and tribe, preserving this culture is closely related to the growth of Banyuwangi's tourism industry.

The theories used the macro-linguistics aspects of Sociolinguistics and Ethnolinguistics such; Semantic, Semiotic and sign, Multimodality, Cultural Semantic, Semantic and sign, Visual and

Cultural branding, original cultural identity, multimodality, Tourism in Context.

These theories used linguistic studies, found in *Seblang* dance, which plays a role in advancing language, culture, and tourism in Banyuwangi, so it was expected to positively impact economic growth through a linguistic approach particularly semiotics, *Seblang* dance provided tourists with an understanding of the meaning of ornaments and the costumes.

Traditional Dance, Culture with The Semiotics and Multimodal

Semiotic and multimodal is linguistics component in *Seblang* tradition dance. It is cultural linguistics. Cultural linguistics is based on the idea that language is a tool and the outcome of cognition that is influenced by both reality and implicit cultural presumptions. Language comes to considering language as dynamic rather than a static system (Alyeksyeyeva, 2022).

The globalization era sometimes influenced the dynamic of the language. Sometimes the globalization era hurts the customs of cultures. So it sometimes carries into the erosion of the original cultural identity, causing the original cultures to disappear or be lost (Everett, 2012). Traditional dances such as those in Banyuwangi and Jember. *Gandrung* is a famous traditional dance in Banyuwangi, while *Panandalungan* is in Jember. Those dances are a form of local cultural expression that carries important values, social meaning, and identity. The function of traditional dances is as a living archive of ritual, history, communal values, and traditions. These dances had signs, such as costumes, and based on them, how to produce the meaning. They are semiotic signs with the same colour representing cultural identity, courtesy tradition, or social message. (Indah Maratus Sholichah, 2023). In the article written by Rosa, the research is about the symbolic meaning of the *Seblang* Oleh-sari dance as seen from several empirical studies, namely its artistic

function, ritual traditions, its existence, its cooperation, and the role of leadership in society. The goal is to find symbols in each costume and movement. (Rosa et al., 2020). It is directed in the same way, namely, examining semantics and multimodality, this study focuses on all the ornaments used by the *Seblang* dancers. It includes several items for the (Vietri et al., 2023) procession, which are analyzed based on linguistic studies, especially macro linguistics, namely semiotics.

Traditional dance is carried into the identity and social values of the community. In Banyuwangi, *Seblang* is one of the symbols or icons of dance that Banyuwangi has. It is the symbol of the *Oseng* tribe and cultural heritage. While between semiotic treats as customs that have a sign and encode cultural meaning. Cultural semantics has become a branch of macro linguistics. In Multimodality, it is related to the visual mode since it is about costumes and colors. In sociolinguistics, how the dance functions in social communication, in ethno-linguistics, and how the meaning of dance symbols is rooted, in linguistics, the dance appears in public events to become visual and cultural branding. (Wahab, 1995). The performance theory states that transformational meaning is an interrelated cultural and tourism context, which is shown by the symbol of interactional form that changes the meaning of dance, and that is studied through social interaction. So, postmodern representation shows that dance is a cultural construction aiming to support macro linguistic theories such as cultural semantics. (A. Cruse, 1987). While, Natural worship, historical occurrences, and local culture are all directly represented by the ornamental emblems seen in traditional domestic building. Interpreting these symbols' cultural meanings in depth is at the heart of transmission. In order to guarantee that their cultural meanings are accurately conveyed, these symbols and their semantic links might be methodically arranged through literature reviews and expert

interviews. Furthermore, using contemporary graphic technology to digitally preserve these symbols makes it easier to use them in a variety of settings (Lulu & Pintong, 2024).

Linguistics, semiotics, and multimodality are related to social and cultural aspects, including dance and traditional culture. While, the Theory of Signs introduced the comprehensive semiotic tripartite theory, which separated semiotics into three interconnected branches: pragmatics, semantics, and syntactics. By examining sign meanings and referential functions, semantics investigates the connections between signs and their referents, (MORRIS, 1938). Therefore, this article outlines the ontological and epistemological value bases of Yogyakarta batik as a study material. It illustrates that Yogyakarta batik has motifs and materials that cannot be separated from nature. This view is, of course, based on eco-semiotic and ethno-semiotic analysis. So, this is what can build the ontological and epistemological foundations that Yogyakarta batik is, originating from nature. So this formulation makes a significant contribution to the development of batik in Yogyakarta, both in academic discussions and practical activities, in addition to being able to make contributions related explicitly to batik ecology.(Saidi, Acep, 2025). The use of several semiotic modes in product design, or semiotic events simultaneously, and in a certain way these modes are combined to-reinforce, complement, or exist in a certain order". (Kress, G. & Van Leeuwen, 2001), is the definition of multimodality, a term used to describe how people communicate using different modes simultaneously.(Kress, G. & Van Leeuwen, 1996). "A technical term that aims to show that the meaning we have done so far utilizes various semiotics" is what multimodality is (Iedema, 2003)

Language in Social Interpretation

Language in social interpretation is bound within social and cultural structures, so social and cultural values bind perceptions in giving meaning. Therefore, a sociolinguistic approach is considered capable of helping explain why and how multimodal forms of language are used by society. The goal is to understand trends in language application by linking them to ontological issues, where language is multimodal and sociolinguistic.(Lier, 2004). This article explains the ontology of verbal language as a multimodal construction; thus, macro linguistics, namely sociolinguistics, has a role, especially in providing meaning, indecisiveness, and social variation. Where multimodality has limitations and differences, this is where the role of sociolinguistics is used because sociolinguistics can reconstruct social meanings and provide reinforcement for social change. Language focuses on social construction, meaning, and language as a force in social change, rather than a combination of various forms of social communication. (Littlejohn, S.W. & Foss, 2011). Language as a multimodal construction has become dominant in contemporary sociolinguistic learning. (Wang et al., 2023). This article also discusses language perception within a sociolinguistic context. The context analyzed is verbal language. This language perception is analyzed based on the verbal context, where language is a multimodal construct. About sociolinguistics, this is used to discuss indexicality and social variation. The multimodal approach relates to social construction and social meaning. Meanwhile, the author's article discusses the symbols in the *Seblang* dance, which have a significant influence on the development of the *Oseng* tribe's cultural heritage and tourism in Banyuwangi.

Many researchers in China have documented the characteristics of the developing tourism market in China, which, in the study of the city's brand, is examined

semiotically, the aim being to describe China's ability to develop and enhance its tourism and its contextual background. This semiotic study is used to expand the semiotic mapping of the Chinese city brand and develop it into a city brand as a city that has a practical tourism perspective. So that the value of the city brand is developed, including the brand scale, semiotic value mapping is used to analyze the vocabulary of the city. The vocabulary is categorized into four quadrants: mission, project, euphoria, and information, as shown in the semiotic mapping.(Aboo, 2007). The brand scale developed in this Chinese city encompasses effectiveness, superior value, comfort, and convenience. The goal is to understand the city's brand as a tourism-focused city. It is done using several benchmarks as assessment parameters, aiming to help systematically understand the city's brand image as expressed through tourism in China.(Zhaoyuan Ye & Hyeong-Yeon Jeon, 2023) This article explains that the scale of city brand image in China's comprehensive tourism has not been fully developed. This study aims to analyze the semiotics of city brands in China by describing the contextual background of Chinese tourism cities and their ability to create and enhance tourism.

Language in Social Communication Semiotic

The availability of information through social media inspires Balinese artists, enabling them to innovate, including incorporating contemporary art styles and creativity into their new works. Social media, like the press, is considered very helpful for artists promoting the arts in Bali. It is because social media, including the press, can provide easy access to information about the performing arts in Bali. On the other hand, social media, such as the press, can help Balinese artists develop their artistic creativity, especially for local and international tourists. It will result in the availability of tourist destinations that provide special interest

destination services for tourists, especially in the arts sector.(Abdillah et al., 2022). This article discusses how the shift in mass tourism in the modern era has given rise to innovative tourism that has given birth to art, where this innovative tourism tends to be influenced by the environment and culture, both internally and externally. It is evident in the increasingly modern lifestyle of Balinese society. The hope is that even though Balinese people live amidst the modern, they must also preserve their traditions and culture, such as the arts that Bali possesses. The formation of the continuity of modern tourism without having to sacrifice between modern culture and traditional traditions. This article discusses tourism in the context of contemporary and traditional culture. (Hasnan Singodiman, Hasan Basri, Antariksawan Jusuf (Pustaka Larasan, 2015). Meanwhile, the article written by the researchers is about the relationship between the cultural semantics to the semiotics and multimodality in the *Seblang* dance in Banyuwangi, as the identity of the *Oseng* tribe's cultural ritual dance.(Syahfitri, 2024). *Seblang* dance has a uniqueness not found in other regions, where the dancers dance in a state of unconsciousness or are possessed by spirits, considered descendants of *Gandrung* dancers during their lifetime. The goal is to obtain blessings and prosperity for the village.

(Peirce, 1958) Development of the concept of signs, A.J. Greimas (1956): Structural Semantics through the concepts of action models and semiotics. Umberto Eco (1979): signs represent something and represent something produced by the reader. (open work). Semiotics has broad implications on language, culture, and communication between humans. Semiotics here is used to analyze signs and symbols so that, through these signs and symbols, meaning can be revealed, such as the symbolism of hidden meanings, human behavior, and the world around us. This semiotic is used by linguists, cultural

experts, and those interested in human communication because semiotics is a field of linguistics worth exploring. Several theories are closely related to language, as the semiotic approach shows. It relates to, among others, a) Theory of Cultural Semiotics, which comes from pragmatics, semantics, and a semiotic approach. (Littlejohn & Foss, 2011). Lotman stated that cultural semiotics originates from Ferdinand de Saussure's concept of semiotics, which states that humans can communicate because this form of communication is built through signs or semiotics.

Communication in language is not linear, but communication in language is in the form of cross communication, and even language communication overlaps. So, the overlapping communication gives birth to messages that can eventually transform into new messages texts. (Lotman, 1990) So, humans can receive not only one text message, but several text messages, which they do not only interpret. Lotman (2005) likens the communication process in conveying messages to sending a package, where the package received is not the same as when it was sent. It is because the package goes through several stages before finally arriving at its destination. Likewise, culture can be seen as a system of signs, while dance itself has cultural and textual meanings that have symbolic meaning. Thus, in tourism, dance becomes a sign that can provide meaning shown through advertisements, brochures, and flyers, making it easier for tourists to understand. Tourists can easily understand meaning through semiotic signs such as gestures, costumes, and music that convey local identity. In tourism, these signs can transform meaning, from ritual to attraction. (Yudithadewi & Parikesit, 2021). Traditional dance culture is presented through identity, values, social structures, ritual events, and entertainment. Social values are attached to the identity associated with the ritual occurrence. Like the Ethics Toward Supernatural creatures,

People try to become closer to supernatural creatures because of this awareness. (Gazalia, Ulinsab, Yunidarc, 2023). A strong ritualization process is needed to preserve the distinction amid a happy secular occasion, which calls for both spiritual and physical preparation and the upkeep of symbolic barriers. An anthropological approach to situations of public religion should aim to clarify how the influence of what I refer to as proximity—a condition of "closeness" between historically distinct and independent categories of activity—shapes ritual forms such as art and religion. (Omri Ellisa, 2017)

This traditional culture is given depending on the context, such as the context of dance, which represents the symbolic aspects of local culture. Thus, the conventional cultural semiotic meaning of dance can be commodified, from a symbolic ritual to a spectacle with cultural value. William. William (1974) inspired by Chomsky, Williams, Ardener, and Crick, asserted that dance is a language-based science; dance is not a science of behavior. William, in a paper entitled "Deep Structures in Dance", attempted to provide "an analytical framework aimed at analyzing the signs of human action that establishes the rules of generative transformational grammar for idioms in dance" and "to discuss the conceptual space of the dance, he uses a broader context from transformational to syntagmatic". (Kaepp/er, 1978)

METHOD

The approach and type of research used in this study are a qualitative approach with a descriptive. The phases of gathering data are: (1) Observation it was done by (a) Investigating the cultural semantics ornaments of Seblang dancer component of the Banyuwangi in Olehsari as cultural identity collection, (b) making several direct observations as before and during the process, (c) Observing the ornaments of Seblang dance, such as Omprog (Crown),

The ritual offering (Sesaji), Angkin-angkin, Nyiru, Kembang Dirmo, Sampur.

These observations relate to the macro-linguistics of Sociolinguistics and Ethnolinguistics; Semantic, Semiotic and sign, Multimodality, Cultural Semantic, Semantic and sign, Visual and Cultural branding, original cultural and tourism identity of Seblang Performance. (2) Interviews were conducted by (a) Structured and unstructured Interviews (b) determining the key informant such dancer, linguists, government, ritual leaders (Pawang or Dukun), local or international tourist. makeup dancer, omprog makers, sinden (singers), drummers, pengutut (dance performers), and sesaji arrangers and the head of Olehsari village served as a supporting source. the traditional dancer, linguists, government, ritual leaders (Pawang or Dukun), local or international tourist makeup dancer, omprog makers, Sinden (singers), drummers, pengutut (dance performers), and sesaji arrangers and the head of Olehsari village. (3) Documentation included: Records, images or photos, video, Banyuwangi's guidance book or cultural tourism publication, local government achievements, articles, achieves, recording ceremonial activities,

The research location is in *Olehsari* village, *Glagah* District, while for analyzing data the researchers also used this study's data validity checking technique by technical and source triangulation techniques. Technical triangulation is done by designing observations before the *Seblang* dance ritual, during the *Seblang* dance, and after the *Seblang* dance. At the same time, source triangulation is carried out through structured and unstructured interviews, while informants come from key and supporting informants. The analyzing through The Cultural and Linguistics data. This study employed data analysis techniques from the interactive model of Miles and Huberman (Miles & Huberman, 2015), which includes data collection, data reduction, data presentation, and conclusion.

DISCUSSION

The Semiotic Meaning Embedded in each ornamentworn by Seblang Dancer

1. Angkin-Angkin

Angkin-Angkin is a cloth worn as a body covering for *Seblang* dancer; in *Oseng* (slang), it's called a *Kemben*. This *kemben* covers the dancer's entire body, from the torso to the chest and waist. A belt is attached to secure the *Angkin*. It prevents it from falling off during dancing. The *Seblang* dance tradition still uses *Angkin*, demonstrating how cultural traditions can be maintained even in the face of globalization and help to retain a culture's identity at that time. This view is expressed by Everett (2012). In addition to the *Gandrung* dance, this *Seblang* dance is a Banyuwangi features a distinctive attire not found in other areas. Cultural semantics are associated with each *Seblang* dance icon, including the *Angkin-Angkin*. These *Angkin-Angkin* have semiotic indicators communicating social messages and cultural and traditional identities. It aligns with Indah Maratus Sholichah's (2023) viewpoint.



Figure 1. Angkin-angkin

Drawing from several empirical studies that look at the *Seblang* Olehsari Dance's artistic purpose, ritual traditions, existence, cooperation, and leadership role in society, Rosa's paper explores the symbolic meaning of the dance. The aim is to find symbols in every clothing and action (Rosa et al., 2020). *Angkin-Angkin* is associated with the *Angkin*-colored costume in the Multimodality research.

Since the *Angkin-Angkin* is one of the ornaments that acts as a visual and cultural brand in the *Seblang* dance, it is highlighted in the sociolinguistic study of the dance that *Seblang* dancer is required to wear it. It communicates a social and ethnolinguistic message. It is in line with Wahab's (1995)

2. Sewek

Sewek: The fabric used as a skirt by *Seblang* dancer is called *Sewek*. This cloth is called *Jarit* in Javanese, although the *Oseng* tribe has different names, including *Sarong*, *Sewek*, and *Jarit*. The *Sewek* with the *Gajah Oleng* motif, which represents Banyuwangi *batik*, is typically used by *Seblang* dancer. This emblem's cultural and semantic meaning is that people should never forget God. According to Everett (2012), *Sewek* with the *Gajah Oleng* motif has a cultural identity that needs to be maintained for the *Gajah Oleng motif* to be kept.



Figure 2. Sewek

Because the motifs and colour patterns on the *Sewek* worn by the *Seblang* dancer symbolized the Banyuwangi's cultural and traditional identity, particularly that of the *Oseng* tribe, the garments have semiotic value. The *Gajah Oleng* theme typically features, including orange, red, and green. There is no doubt that these patterns convey societal signals. This information supports the views of Rosa et al. (2020) and Indah Maratus Sholichah (2023) on symbols, especially costumes. In a multimodality study, the Gandrung dancers' remarkable colour scheme and the *Sewek* with the *Gajah Oleng* motif is

connected to the colours and costume symbols. When *Seblang* dancer perform in front of an audience, it becomes the visual and cultural branding of the *Sewek* outfits and colours. It is consistent with Wahab's (1995) viewpoint. In the ecologist, *Sewek* with batik designs can also help the general people comprehend what batik ecology means (Saidi, Acep, 2025). The meaning that the *Sewek* is a Banyuwangi pattern and a symbol or icon of Banyuwangi *batik* is further communicated by the mix of brilliant colours and the "*Gajah Oleng*" motif. One Banyuwangi batik brand is *Gajah Oleng*. Consequently, the Banyuwangi brand image is represented by the *Sewek* worn by the *Seblang* dancers with the "*Gajah Oleng*" pattern. It supports the viewpoint Zhaoyuan Ye and Hyeong-Yeon Jeon (2023), (Kress, G. & Van Leeuwen, 2001) and, (Iedema, 2003).

3. Omprog

The *Omprog* is a crown that *Seblang* dancers wear for decoration. In Banyuwangi, "*Omprog*" describes the headdress worn by *Gandrung* and *Seblang* dancers. For *Gandrung* and *Seblang* dancers, *Omprog* has a variety of ornaments and connotations.



Figure 3. Omprog

The *Omprog*, which is two centimetres broad and made from many banana stems sewn lengthwise in a zigzag pattern, is what the *Seblang* dancer wear. The *Omprog* that *Seblang* dancer wear is to conceal their faces. The *Omprog* is also adorned with fresh flowers in addition to banana stems. A little mirror is positioned

between the *Omprog*. The *Omprog* design has remained consistent yearly, adapting to the *Oseng* tribe's traditions and culture at Oleh Sari Village. The *Omprog* design culture is maintained to guarantee that, despite the advancement of current times, the customs and culture of *Omprog* design endure. It supports Everett's (2012) viewpoint.

Omprog and other similar costumes have multimodal and semiotic semantic cultural value. This suitable to the statements from Indah Maratus Sholichah (2023), the *Omprog* created for the *Seblang* dancers symbolizes the social and cultural identity of the *Oseng* Tribe, particularly those in *Oleh Sari* village. Thus, by Lier's (2004) perspective, it may be inferred that the function of language is connected to sociolinguistic elements, specifically multimodality. Littlejohn, S.W. & Foss (2011), the *Omprog* worn by *Seblang* dancer can impact social and cultural development. Thus, cultural semantics, semiotics, and multimodality are harmoniously related. They have several semiotic. (Kress, G. & Van Leeuwen, 2001) and multimodality (Kress and van Leeuwen, 1996). (Kress, G. & Van Leeuwen, 1996) And they various semiotics" is what multimodality is (Iedema, 2003). (Iedema, 2003)

4. Sampur

Sampur is in the *Oseng* language, and in Javanese, *Sampur* means *Selendang*. The *Selendang* is a piece of cloth that is long but not wide. *Seblang* Dancer wears this sambur. This *Sampur* or *Selendang* later be thrown to one of the spectators during the *Ngibling* procession as a sign that the *Seblang* dancer dances with his eyes closed while throwing the *Sampur* to one of the audiences. And if the *Sampur* hits the audience, the audience must join in dancing with the *Seblang* dancer. Oleh Sari's *Seblang* dance is a religious show where the dancer wears meaningful items like a sampur (shawl).

The sampur is an important part of the *Seblang* dancer's outfit because it has linguistic marks that can be understood in different ways. The Sampur costume has themes that show how the *Oseng* people in Oleh Sari live and think. These ideas are similar to those of Rosa et al. (2020) and Vietri et al. According to Morris (1938), the example also shows one of the semiotic elements, especially those that have to do with meaning or semantics.

5. Kembang Dirmo

Kembang Dirmo: Dirmo flowers in the *Oseng* language consist of various colorful flowers. Dirmo flowers consist of different types of flower colours. These Dirmo flowers are sold by girls wearing Kebaya with Banyuwangi motifs. The girls who sell Dirmo flowers sell them to the audience. Kembang Dirmo is Dirmo flowers in the *Oseng* language consist of various colourful flowers. Dirmo flowers consist of different types of flower colours. These Dirmo flowers are sold by girls wearing Kebaya with Banyuwangi motifs. The girls who sell Dirmo flowers sell them to the audience. These Dirmo flowers have a semiotic meaning: they can bring good luck and a smooth fortune, including finding an ideal or life partner. Along with various fresh flowers and food offerings, the incense-burning ceremony captures the essence of traditional culture. Their capacity to symbolize elements of the local culture, particularly in *Oleh Sari* village, serves as evidence of this. It is William's viewpoint. Using incense as a medium, *Seblang* dance (1974), influenced by Chomsky, Williams, Ardener, and Crick, portrays the traditional and cultural identity of the *Seblang* dance before the dancers' public performance. Because the *Seblang* dance is a ritual and has social structural importance in society, the audience is intended to be entertained. According to Ulinsab and Yunidarc (2023), ritual landscape is a dance conducted by time and other conditions, and it is associated with dances that call on spirits or ancestors to be

more. Consequently, the *Seblang* dance must be ritualized since it is thought to conserve variation. Clarifying the impact of religion should be the goal of anthropologists' proximity to the public religious situation. Ellisa, Omri (2017).

6. Nyiru

Nyiru: *Nyiru* is a round *Tampah* (wine) or tray made of woven bamboo by artisans from the *Oseng* tribe. *Nyiru* is an ornament for *Seblang* dancer, and it semiotically indicates whether the spirits of their ancestors have entered the dancer's body. Offerings and frankincense have fragrant qualities. The extract of the frankincense tree (*Styrax benzoin*) is used to make frankincense. It is well-known for its unique scent and is frequently employed in several ceremonies, such as the *Seblang* dancers' pre-dance ritual.



Figure 4. Nyiru

Frankincense is burned to create a fragrant aroma in the *Seblang* dancing custom. Frankincense is commonly offered to spirits by shamans, especially the ancestral spirits of the *Seblang* dancer. There are several kinds of flowers in addition to frankincense. The *Oseng* Tribe's traditional foods include *Jenang Abang* (red porridge) and *Pecel Pitik* (chicken pecel). Cultural traditions can occasionally be undermined by globalization.

The *Seblang* dancer uses frankincense to call forth spirits or their ancestors. It is suitable to the theory (Everett, 2012) that *Olehsari* village's inhabitants have preserved their traditional

and cultural identity by passing it down from generation to generation. Indah Maratus Sholichah (2023), the incense burned before the *Seblang* dancers' performance on stage has a semiotic identity that symbolizes the *Oseng* tribe's culture in *Olehsari* village. This culture can convey social and cultural messages to the audience or community. As a result, burning incense gives traditional culture lasting significance without completely adopting contemporary tourism trends. Hasnan Singodiman, Hasan Basri, and Antariksawan Jusuf hold this opinion (Pustaka Larasan, 2015).

The *Oseng* Language and tribes, preserving the culture of developing Torism Industry

The *Oseng* language and tribe, preserving this culture is closely related to the growth of Banyuwangi's tourism industry (Mitits, 2021). While, the average of *Oseng* language tribe which always consistently to grow up its' culture such as dance and tradition is *Oleh Sari* Village. *Seblang* is one of its cultures. Beside that the people always consistently used *Oseng* language as their local language. *Seblang* is one of dance tradition which showed by a girl dancer. She is still a girl and she worn many ornaments when she performed. One of the ornaments is she worn *Omprog*.

Wearing *omprogs* and other ritual jewellery during the *Seblang* dance of *Olehsari* shows respect for ancient spirits, nature, and the harvest in the *Osing* community. Like Lulu and Pintong (2024), who say that ornamental symbols in traditional building show worship of nature, historical events, and local culture, this use of ornamentation as a sign is similar. In both cases, systematic semantic interpretation and preservation are needed to keep the cultural meanings contained in these ornaments alive. As "cultural emblems," ornaments in traditional architecture. (Lulu & Pintong, 2024).

Ornaments in *Seblang* *Olehsari* dance must be understood using a cultural

semantic approach so that cultural heritage can be kept alive and used in modern cultural tourism. Seblang dance of Olehsari is a ritual dance, and the person who performs it wears omprogs and other ornaments also other religious items. People from all over the world came to Banyuwangi to see this dance. So, the Seblang dance isn't just a show that people in Osing enjoy; it's also been seen by guests from other countries. So, it's clear that culture has played a part in the growth of the tourism business(*The Growth of Tourism Bussiness*, n.d.) about the "Seblang" dance ritual in Banyuwangi. In the article "Tourists Enthusiastically Watch the Traditional Seblang Olehsari Dance Ritual" (*Tourists Enthusiastically Watch the Traditional Seblang Olehsari Dance Ritual*, n.d.) that the Seblang Olehsari ritual dance had become a popular place for tourists from both inside and outside of Indonesia to visit. It's clear that there is a strong link between the Seblang dance practice and its growth in the tourism industry.

This shown that culture and tourism are still important in the modern world. This is also suitable to the statement from Morris (1938) that both a traditional ceremony and a cultural symbol that affects the social and economic life of the town. In a symbolic way, the Osing people's ritual decorations and dance moves show how they talk to ancestral and nature spirits. The performance's structure, including its music, costume, and order of moves, creates a web of cultural signs that are all connected. In a practical sense, the Seblang ritual gives social meaning to both locals and tourists, which shows how it has become a culture tourism product. Eurasia: Economics & Business (2019) that Banyuwangi's cultural tourism includes traditional goods like Seblang Adat.

This shown how ritual signs change from being used for religious purposes to being important for the region's cultural and economic survival. It seems that the meaning of the Seblang dance has changed

from a religious function to a tourist and cultural draw. This is in line with what Yudithadewi and Parikesit (2021) say. In the meantime, the performance in the Seblang dance tradition fits with performance theory, which says that meaning comes from how social and cultural ties work together. As Cruse (1987), Wahab (1995), and Kress & Van Leeuwen (2001; Iedema 2003) have said, this fits with what they think about how semiotics, visual, linguistic, and performative aspects of Seblang dance affect the growth of art and society. They not only you can see symbols in the way the dancer moved or the music, but you can also saw her in the jewellery that the Gandrung dancers wear, like the Angkin-Angkin, Sewek, Omprog, Sampur, Nyiru, and Kembang Dirmo. These are natural jewellery pieces that can connect cultures, which is in line with what Saidi (2025) says. This means that the dancers' accessories are symbolic signs that can improve the image of culture and tourism, which is in line with what Littlejohn & Foss (2011) and Ye & Jeon (2023) say.

Culture can be seen as a system of signs, while dance itself has cultural and textual meanings that have symbolic meaning. Thus, in tourism, dance becomes a sign that can provide meaning shown through advertisements, brochures, and flyers, making it easier for tourists to understand. Tourists can easily understand meaning through semiotic signs such as gestures, costumes, and music that convey local identity. In tourism, these signs can transform meaning, from ritual to attraction.(Yudithadewi & Parikesit, 2021). Traditional dance culture is presented through identity, values, social structures, ritual events, and entertainment. Social values are attached to the identity associated with the ritual occurrence. Like the Ethics Toward Supernatural creatures, People try to become closer to supernatural creatures because of this awareness.(Gazalia, Ulinsab, Yunidarc, 2023).

CONCLUSION

Seblang dance is one of the Banyuwangi traditional dances, along with the Gandrung dance. In addition, it is among Banyuwangi's most well-known conventional dance icons, along with the Gandrung dance. Traditional Seblang dance has multiple meanings, including multimodality and semiotics. Cultural semantics can be used to examine Seblang's distinctiveness. Seblang was present at the 2014 Banyuwangi Ethno Carnival, often known as BEC. With the Seblang ritual as its theme, BEC is an annual event hosted by the Banyuwangi regency government. It provided some insight into the custom of Seblang ornaments. Only the Seblang dance procession is described, which serves to both purify the hamlet and express thankfulness to God for the beautiful harvest. Using events to illustrate the community's customs, Seblang aimed to explain the Banyuwangi Regency Government's approach to revitalizing the use of Banyuwangi's cultural heritage. In East Java.

The semiotics of Seblang dance is linked to the semiotics of the decorations that the Seblang wear, which were impacted by both cultural and commercial tourism development. Mass tourism had given way to more specialized tourism within its ecosystem in the modern era to promote innovation. The semiotic perspective and multimodal, *Seblang* dance functions as a cultural symbol and the results of the research on the semiotic perspective and multimodal *Seblang* dance reveal that it functions as both a cultural symbol performance to support tourism industry as heritage cultural tourism. It is aesthetically packaged and presented to attract international and domestic tourists. It is aesthetically packaged and presented to attract international and domestic tourists. *Seblang* dance has been comprehended as a sign in cultural heritage. It refers to support in tourism aspects. *Seblang* Dance is an artistic performance and a medium of non-verbal communication that positively

influences economic growth, especially in tourism. Consequently, *Seblang* is more than a cultural artifact-it is a communicative tool that bridges tradition, identity, heritage, and society, contributing meaningfully to the region's cultural sustainability and development. Various ornaments, such as *Angkin-Angkin*, *Sewek*, *Omprog*, *Sampur*, *Nyiru*, and others, are used in the traditional *Seblang* dance. Naturally, the *Oseng* tribe of *OlehSari* village has maintained the numerous decorative variances in the decorations made for the *Seblang* dance activities from generation to generation. The *Seblang* dance's decorations undoubtedly help the community comprehend cultural, semantic, semiotic, and multimodal concepts, particularly those about the value and significance of an object. In the meantime, the *Seblang* dancers' ornaments may convey cultural semantic relevance. The audience receives semiotic and multimodal messages from the symbols in the *Seblang* dance tradition in the village of *OlehSari* regarding the significance of the ornaments worn by *Seblang* dancer. To preserve and uphold the *Oseng* tribe's traditions and culture, ornamental emblems must have meant. *Seblang* dance's usage of multimodal ornaments informs the audience about the ornaments' purposes. Consequently, ornaments have semiotic occurrences that reinforce meaning in the semiotic analysis of product design. In every ornament of the *Seblang* dancer be described meaning and multimodality. Since, multimodality in the *Seblang* dance's decorations is a technical issue meant to offer meaning that can be applied to different various semiotics. Thus, comprehending the usage of verbal and visual semiotics is equally necessary to interpret multimodality in the *Seblang* dance. The ornaments of *Seblang* dancer has variety semiotics, cultural semantic meaning, cultural identity, cultural brand that the features communicate not only in social message but also in traditional identities. They are; *Angkin*, *Angkin*, *Sewek*,

Omprog, Sampur, Kembang Dirmo also *Nyiru*.

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