

***Seblang* Dance's Cultural Semantics: Conserving the *Oseng* Tribe to Promote Banyuwangi's Cultural Tourism**

By :

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Abstract

Various traditional dances in Banyuwangi are regional dances. Traditional dances in Banyuwangi consist of twelve dances, including their dance forms. Such as Gandrung, Seblang, Barong, Hadrah Kuntulan, Padang Ulan, Sabuk Mangir, Puputan Bayu, Pupus Widuri, Keter Wadon, Walang Kadong, Jaranan Buto, and Campur Sari. The famous traditional dances in Banyuwangi are the Gandrung and Seblang dances, which are ceremonial. Rituals are actions carried out by the community to express gratitude for the existence of humans, protect and develop culture, and ensure its sustainability. To promote Banyuwangi's cultural tourism, this study aims to (1) identify the semiotic meaning embedded in each ornament worn by Seblang dancers and (2) interpret the semiotics of Seblang dance and provide descriptive stories. (3) To contribute substantially to the Oseng language and tribe, preserving this culture is closely related to the growth of Banyuwangi's tourism industry. Researchers use several theoretical pillars to help address the main problem. Linguistics, sociolinguistics, semiotics, and multimodality. Qualitative techniques and descriptive research methodology are used in this study by looking at research findings. This method is based on the Sugiono method. The informant method in helping the process of data collection, reduction, presentation, and conclusions is used in this study. Meanwhile, this research model is an interactive data analysis technique based on Miles and Huberman. Seblang dance is a traditional Banyuwangi dance, like the Gandrung dance. This dance has multimodal and semiotic meanings related to traditional dances. The uniqueness of the Seblang dance can be analyzed with a study of cultural semantics that includes semiotic and multimodal aspects. The dance explains the tradition of ornaments used by Seblang dancers. Meanwhile, the growth of tourism and culture influences the semiotics of Seblang dance ornaments. In terms of the semiotic and multimodal worldview, Seblang dance has a long cultural history. As a form of creative performance and nonverbal communication, Seblang dance significantly impacts economic growth, especially in the tourism sector. Undoubtedly, the ornaments of the Seblang dance help people understand cultural, semantic, semiotic, and multimodal concepts, especially regarding the meaning and value of an object. The ornaments used by the Seblang dancers.

Abstrak

Berbagai tarian tradisional di Banyuwangi bersifat tarian daerah. Tarian tradisional di Banyuwangi terdiri atas dua belas tarian yang berbeda, termasuk bentuk tariannya. Seperti Gandrung, Seblang, Barong, Hadrah Kuntulan, Padang Ulan, Sabuk Mangir, Puputan Bayu, Pupus Widuri, Keter Wadon, Walang Kadong, Jaranan Buto, dan Campur Sari. Tarian tradisional yang terkenal di Banyuwangi yaitu Gandrung dan tari Seblang, tarian ini bersifat seremonial. Ritual adalah tindakan yang dilakukan oleh masyarakat untuk mengungkapkan rasa syukur atas keberadaan manusia, melindungi dan mengembangkan budaya, dan memastikan keberlanjutannya. Untuk mempromosikan pariwisata budaya Banyuwangi maka, penelitian ini bertujuan untuk (1) mengidentifikasi makna semiotik yang tertanam dalam setiap ornamen yang dikenakan oleh penari Seblang dan (2) menafsirkan semiotik tari Seblang dan memberikan cerita deskriptif. (3) Untuk berkontribusi secara substansial terhadap bahasa dan suku Oseng, pelestarian budaya ini terkait erat dengan pertumbuhan industri pariwisata Banyuwangi. Para peneliti menggunakan beberapa pilar teoritis untuk membantu mengatasi masalah utama. Linguistik, sosiolinguistik, semiotika, dan multimodalitas. Teknik kualitatif dan metodologi penelitian deskriptif digunakan dalam penelitian ini dengan melihat temuan penelitian. metode ini berpatokan pada metode Sugiono. Metode informan dalam membantu proses pengumpulan data, reduksi, penyajian, dan kesimpulan digunakan dalam penelitian ini. Sementara itu model penelitian ini bersifat interaktif teknik analisis data yang berpatokan pada Miles dan Huberman. Tari Seblang merupakan tarian tradisional Banyuwangi seperti tari Gandrung. Tarian ini memiliki makna multimodal dan semiotik yang terkait dengan tarian tradisional. Keunikan tarian Seblang dapat dinalisis dengan kajian semantik budaya yang meliputi aspek semiotic dan multimodalitas. Tarian menjelaskan tradisi ornament yang digunakan oleh penari Seblang Seblang. Sementara itu pertumbuhan pariwisata dan budaya mempengaruhi semiotika pada ornament tarian Seblang. Secara pandangan dunia semiotic dan multimodalitas, tarian Seblang memiliki sejarah budaya yang panjang. Sebagai bentuk pertunjukan kreatif dan komunikasi nonverbal, tari Seblang berdampak signifikan terhadap pertumbuhan ekonomi, terutama di sektor pariwisata. Tak diragukan lagi, ornament tari Seblang membantu masyarakat dalam memahami konsep-konsep kultural, semantik, semiotic dan multimodalitas,

terutama tentang makna dan nilai suatu objek. Pada ornament yang digunakan oleh penari Seblang.

1. Introduction

Indonesia has many traditional and cultural dances. They are similar with Bali such Bali *Pendet* dance, 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.

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. The goal is to find symbols in each costume and movement. While this research is directed in the same way, namely, examining semiotic and multimodality, this study focuses on all the ornaments used by the *Seblang* dancer. It includes several items for the procession, which are analysed based on linguistic studies, especially macro linguistics.

2. Existing Theory and Research Focus

This article examined the symbols ornament or accessories of the *Seblang* dance represented the symbol of prosperity. This paper used linguistic studies, particularly semiotics and multimodality, 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 behind the entire sequence of movements and the costumes especially to the ornaments used in *Seblang* dance. This approach is expected to bring about changes and innovations in the development of the tourism sector in

Banyuwangi. The focus of the research related to the core research question is the symbolic interpretation of *Seblang's* ornamentation: How can the semiotic meanings embedded in every ornament of the *Seblang* dancer be described? While, the significance of the study is to define, give a comprehensive analysis, and determine the symbolic values of *Seblang* dance ornament features.

2.1 Traditional dance, culture with the semiotics and multimodal

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* 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. 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 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.Cruise, 1987)

Linguistics, semiotics, and multimodality are related to social and cultural aspects, including dance and traditional culture. 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(ledema, 2003)

2.2 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.

2.3 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 Banuwangi, 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". (Kaeppler, 1978)

3. Research Method.

The approach and type of research used in this study are a qualitative approach with a descriptive type of research, by analyzing the research results. (Lestari, 2021) This study aims to describe the symbolic meaning of the ornaments used by *Seblang* dancer. The research location is in *Olehsari* village, *Glagah* District, Banyuwangi Regency. This study's primary and secondary data sources are primary and secondary data. The data collection techniques in this study use observation, interviews, and documentation techniques. This study's data validity checking technique uses technical and source triangulation techniques. Technical triangulation, such as initial 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 key informants in this study consisted of the traditional leader, *Seblang* dancer, and the participants in the *Seblang* dance ritual tradition (handlers, make-up artists, *omprog* (crown) makers, *Sinden* (singers), drummers, *Pengutut* (dance performers), shrimp dancers, container handlers, and *Sesaji* (offering arrangers), local and international cultural dance audiences. Meanwhile, the supporting informant in this study was the head of *Olehsari* village, this study used data analysis techniques from the interactive model of Miles and Huberman (Miles & Huberman, 2015), which includes data collection, data reduction, data presentation, and conclusion.

4. Result and Discussion

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 provides 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 bountiful harvest. Using events to illustrate the community's customs, it aims to explain the Banyuwangi Regency Government's approach to revitalizing the use of Banyuwangi's cultural heritage.

In Banyuwangi, East Java, the semiotics of *Seblang* dance is linked to the semiotics of the decorations that the *Seblang* wear, which are impacted by both cultural and commercial tourism development. Mass tourism has given way to more specialized tourism within its ecosystem in the modern era to promote innovation.

Each *Seblang* movement carries a unique cultural semantics such as semiotic and multimodality meaning: they are some below;



Angkin Anngkin 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.

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)



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. 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,(ledema, 2003).



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. 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)



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. *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. These *Dirmo* flowers have a semiotic meaning: they can bring good luck and a smooth fortune, including finding an ideal or lifepartner. *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



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. 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.

According to the notion, *Olehsari* village's inhabitants have preserved their traditional and cultural identity by passing it down from generation to generation (Everett, 2012). 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).

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 *Olehsari* 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)

Conclusion

The semiotic perspective and multimodal, *Seblang* dance functions as a cultural symbol and a commodified performance with heritage cultural tourism. 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.

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