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Unveiling Symbolic Meaning: A Semiotic Analysis of Ritual Objects in *Munggah Suwunan* Tradition

Makna Tersembunyi dalam Simbol: Analisis Semiotik Objek-Objek pada Tradisi Munggah Suwunan

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ABSTRACT

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ABSTRAK

Sebagai bagian dari masyarakat etnis Jawa yang ada di daerah Cirebon Desa Warugede dan Durajaya masih dilestraikan tradisi Munggah Suwunan atau Munggah Mulo. Tradisi tersebut sangat penting dalam budaya Jawa karena merepresentasikan nilai-nilai dan kepercayaan yang mengakar kuat dalam kehidupan masyarakatnya. Bahkan, lebih dari sekadar upacara tahapan pembangunan sebuah rumah, tradisi ini memuat bingkai spiritual ¹⁹ kultural yang mendalam antara manusia, alam, dan Sang Pencipta. Oleh karena itu, penelitian ini bertujuan untuk menganalisis makna denotatif dan konotatif, serta mitos-mitos ²² yang terkandung dalam objek-objek yang digunakan dalam tradisi Munggah Suwunan. Penelitian ini merupakan penelitian deskriptif kualitatif. Melalui analisis semiotika Roland Barthes, ditemukan 14 objek yang digunakan dalam tradisi tersebut yang mana objek-objek itu mengandung makna yang merefleksikan nilai-nilai kehidupan manusia, seperti nilai spiritualitas, nasionalisme, dan solidaritas komunal. Selain itu, mitos yang dapat diungkap dari 14 objek yang diteliti, yakni tentang rasa syukur, doa, dan harapan akan keberkahan dan kesejahteraan si pemilik rumah. Dengan melaksanakan tradisi Munggah Suwunan, masyarakat tidak hanya menjaga kearifan lokal dan praktik spiritual, tetapi juga dapat memperkuat ikatan sosial yang sejalan dengan filosofi masyarakat Jawa, yakni menjunjung tinggi harmoni antara manusia dan lingkungannya. Dengan demikian, tradisi ini menjadi sesuatu yang baik untuk terus dilestraikan oleh setiap generasi.

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Introduction

In Cirebon, many cultural traditions are deeply influenced by a blend of Islam, and local practices. Although Cirebon is located in the Sundanese region of West Java, Javanese culture is predominant. This is reflected in traditions such as *Ngupati* (celebration during the fourth month of pregnancy), *Memitu* (seventh month of pregnancy ceremony), *Aqiqah* (shaving a baby's hair after forty days), *Mudun Lema* (celebration when a baby starts walking), *Nduwe Gawe* (celebrations), *Mapag Sri* (a ritual for the rice harvest), *Kesripahan* (death rituals), and *Ngadeg Nang Umah* (house-building ceremonies). These traditions serve as ways for the community to express gratitude to God and to seek blessings for success, as well as protection from obstacles and misfortunes.

In the *Ngadeg Nang Umah* tradition, there is a ceremony called *Mungгах Suwunan* or *Mungгах Sunan*. In Cirebon, this ceremony is known by different names depending on the area. In Plered, it's called *Mungгах Suwunan*, while in North Cirebon, from Gunung Jati to Kapetakan, it's called *Ngjuk Suwunan*. In other areas, it's referred to as *Mungгах Muluh*. Despite the different names, the meaning is the same: it's a ceremony performed when lifting the main wooden beam that will serve as the foundation for the roof of a house under construction.

Mungгах Suwunan tradition, like other cultural practices, exemplifies the deep relationship between culture and tradition. According to Dewantara (1994), culture reflects the way people understand and live their lives, a perspective developed and passed down through generations. Similarly, tradition, as defined by the KBBI, involves customs that are continually practiced by a community over time. In the case of *Mungгах Suwunan*, the rituals and values embodied in this tradition represent the cultural wisdom of the society, preserved and inherited across generations. The tradition reflects both cultural identity and community cohesion, symbolizing the enduring practices that define a group's heritage.

Moreover, *Mungгах Suwunan* tradition reflects Indonesia's rich cultural diversity and the unique blend of local wisdom and Islamic influences. With the arrival of Islam, acculturation occurred, blending Islamic principles with local customs, creating a harmonious fusion (Ali, 2011). This is evident in Javanese traditions that have preserved their cultural identity while incorporating Islamic values. *Mungгах Suwunan*, in particular, stands as a living example of how local culture and religion coexist, showcasing the dynamic relationship between tradition and the Islamic influence in Indonesia's cultural landscape.

Based on a review of previous studies, several works were found to be relevant but still leave research gaps. First, Ula (2010) examined the *Mungгах Molo* tradition from a linguistic anthropological perspective, focusing on the symbolic interpretation of ritual language in Pekalongan, Central Java. While both studies investigate rituals related to house construction, the present research differs by employing Roland Barthes' semiotic theory to analyze the symbolic meanings of objects in the *Mungгах Suwunan* tradition in Cirebon, West Java. Second, Umaroh (2018) analyzed the philosophical meanings of the *Mungгах Kap* tradition in Demak, Central Java. Although both studies explore meaning, Umaroh's work is limited to philosophical interpretation, whereas the current study examines meaning at denotative, connotative, and mythological levels, offering a deeper semiotic analysis. Third, Wahyu (2020) investigated the *Mungгах Muluh* tradition in Sidomukti, Pekalongan, focusing on Islamic and Javanese cultural acculturation. In contrast, this research focuses not on cultural fusion but on the semiotic structure of ritual symbols to uncover how cultural values are encoded through objects. Fourth, Ribowo, Purwaningsih, and Iswatningsih (2024) discussed the symbolic meaning of the *Mungгахna Kuda-Kuda* tradition in Malang, East Java, yet their study did not employ a semiotic framework. Finally, Sinaga (2023) examined the *Mungгах Kap* tradition through an ethnographic approach, while Shokhibiyah (2025) identified its social and spiritual meanings reflected in symbolic offerings but her analysis remains primarily descriptive and anthropological. In contrast, the present research, fills the gap by applying a semiotic framework inspired by Roland Barthes to uncover how ritual objects function as signs that communicate cultural, moral, and spiritual meanings. This

study is novel in that it shifts the analytical focus from descriptive and philosophical interpretations to semiotic interpretation, situating the *Mungghah Suwunan* tradition within a broader context of symbolic communication and cultural semiotics in contemporary Javanese society.

This research has focusing on the symbolic meaning of objects in *Mungghah Suwunan* tradition in Warugede and Durajaya village, Cirebon. In *Mungghah Suwunan*, the objects used in the ritual are not just practical, but they convey symbolic meanings that reflect the community's values, beliefs, and identity. Barthes explains that the objects can be seen as a signs that have both basic meaning and deeper cultural meaning. So, by using Barthes' theory, this research can explore how the objects communicate important cultural messages and strengthen social bonds. This analysis not only helps to understand the tradition better but also connects the semiotic theory to real-life cultural practices.

Meanwhile, the significance of this study is twofold. Theoretically, it ²³contributes to the development of scientific knowledge in the field of semiotic studies. Practically, it serves a source of information for those who wish to understand the deeper meanings embedded in the objects used in the *Mungghah Suwunan* tradition. In addition, it can function as a reference for future researchers.

The theoretical framework used in this study is Roland Barthes' semiotic theory of signs. Barthes' perspective emphasizes a two-stage process of meaning-making: denotation and connotation. Denotation represents the first level of meaning, referring to the literal or objective definition of a sign. Denotative meaning becomes first step to identify the literal or objective meaning of the objects used in the ritual. This refers to the practical or physical function of the objects, such as their shape, material, or immediate use in the ritual.

Next, connotation, on the other hand, is the second level of meaning, where subjective, emotional, or cultural associations are attached to the sign (Sobur, 2009). Connotative meaning becomes the second stage to explore the cultural and emotional associations attached to the objects. This involves understanding how the community interprets the object beyond its practical use, connecting it to their values, traditions, or beliefs.

According to Barthes (Sobur, 2014), beyond these two stages of meaning, signs are also linked to myths, which are complex systems of communication that serve the ideological interests of dominant groups in society (Sukyadi, 2011). Barthes views myths as deeply embedded in social structures and considers all aspects of social life to be systems of signs, shaped by cultural and social contexts (Kurmiawan, 2001). Myth will be used to uncover the broader ideological or social meanings that the objects represent. In this step, the analysis

will study how the objects in the *Munggah Suwunan* serve to reinforce the beliefs and values that prevail in society.

Method

This research employs a descriptive qualitative method. As explained by Maleong (2012), this approach is used to analyze, describe, and summarize various conditions or situations based on data obtained through interviews and observations. It is particularly suitable for examining symbolic objects in the *Munggah Suwunan* ceremony, as it allows for an in-depth exploration of cultural meanings within their real-life context.

The study relied on primary qualitative data consisting of verbal and visual information about the symbolic elements of the *Munggah Suwunan* ritual. The data were collected from community elders and local residents in Warugede and Durajaya, who provided insights into the meanings and functions of ritual symbols. Data collection employed semi-structured interview guides, participant observation notes, and photographic documentation. To ensure the validity of interpretations, triangulation through a literature review was also conducted.

Data were analyzed using the Miles and Huberman model (Miles, Huberman, & Saldana, 2014), which involves three stages: data condensation, data display, and conclusion drawing and verification. During the data condensation phase, the researcher selected, categorized, and interpreted key signs and symbols, such as the seven types of flowers, umbrellas, and flags, into thematic groups representing concepts like strength, protection, and unity. This process involved simplifying and abstracting the data to reveal underlying cultural meanings. The data display stage organized these findings both visually and descriptively to illustrate the interrelationships among the symbols. Finally, conclusions were drawn and verified through triangulation to ensure that interpretations were consistent across interviews, observations, and literature, and that they accurately reflected broader cultural patterns.

Results

Munggah suwunan is a Javanese that has been passed down through generations, performed during the raising of the highest roof beam of a house under construction. The term comes from Javanese, where "*munggah*" means "to ascend" and "*suwunan*" refers to the "highest roof of the house." In Cirebon, this tradition is still practiced in areas like Warugede and Durajaya villages.

The *munggah suwunan* ceremony consists of four key stages:

1. Recitation of the Qur'an to invoke blessings;
2. Tahlilan, where participants repeatedly recite *Laailaahailallah*, then pray for the dead;
3. Marhabanan, which involves singing praises for the Prophet Muhammad Saw;
4. The event concludes with a prayer, led by a respected religious figure, such as a *kiai* or *ustaz*, to seek protection and blessings for the house and its inhabitants.

This tradition reflects the blending of Javanese cultural heritage with Islamic practices, maintaining both spiritual and communal values. In the *Munggah Suwunan* tradition, every object used is imbued with symbolic meaning, reflecting how humans uniquely express their thoughts and feelings (Sibarani & Lubis, 2022). Applying Roland Barthes' semiotic theory, each object in the tradition carries layers of meaning: denotation (literal interpretation), connotation (emotional or cultural associations), and myth (broader ideological or cultural narratives).

Based on observation and interview, there are fourteen objects used in the *Munggah Suwunan* tradition in Warugede village and Durajaya village. They are Indonesian flag, an umbrella, *degan* (young coconuts), *gedang searip* (bunch of bananas), seven kinds of flower, banyan tree, laurel wood, rice, sugar cane, gold nails, clothes, *pring gading* (yellow bamboo), coins, and *wedang pitu* (seven flavor drinks). By examining these objects through Barthes' model, we can understand how they serve as vehicles for conveying both individual and collective identities within the community. Each object contributes to a shared cultural narrative and helps maintain continuity in cultural practices.

Linking semiotic analysis to cultural identity reveals how these objects not only

fulfill ritualistic roles but also reinforce community values, beliefs, and traditions. This approach deepens our understanding of how cultural practices like *Munggah Suwunan* sustain and express collective identity over time.

The following is an interpretation of the fourteen objects used in the *Munggah Suwunan* tradition based on Roland Barthes' semiotic model of meaning.

Table 1. Semiotic Analysis of Barthes' Perspective on the Objects of *Munggah Suwunan*

No.	The Objects of <i>Munggah Suwunan</i>	Semiotic Analysis of barthes' Perspective		
		<i>Denotation</i>	<i>Connotation</i>	<i>Myth</i>
1	Indonesian flag	National flag with a horizontal bicolor of red above white	That can represent symbol of Indonesian identity and culture heritage	The symbol of independence
2	umbrella	Folding canopy to protect a person against rain or hot sunlight	That can represent protection	The symbol of protection, shelter, and prestige
3	Young coconuts	Kind of fruits that can be a natural fresh drink and good for the health of body	The fruit is produced by coconut palm. It can represent usefulness	The symbol of welcoming help
4	Bunch of bananas	An edible fruit that has so much nutrition	That can represent goodness	The symbol of finest individuals
5	Seven kinds of fresh flower	The seed bearing part of a plant	That can represent joy and pleasure	Teaching us to be the best person who spread happiness to everyone
6	Banyan tree	A tree has many limbs surrounding its fluted trunk and falling from its top to the ground	That can represent as preserver and protector of the universe	Symbol of wisdom and strength (the canopy of timeless wisdom)
7	Salam wood	The plant that the leaves has smell and used to cook	That can represent safety	Blessing to build the house
8	Rice	The plant that produces the small seeds, cooked and eaten as primary food in Indonesia	That can represent life	Symbol of blessing
9	Sugar cane	Perennial grass that is used for sugar production	That can represent sweetness in life	Symbol of steady heart
10	Gold nails	A small metal spike with a broadened flat head	That can represent wealth an luxury	The symbol of financial stability

11	Clothes	Any item worn on the body	That can represent covering on disadvantages	The symbol of the needs has fulfilled
12	Yellow bamboo	The plant that grows with shallow grass like roots, they just grow hard woody culms instead	That can represent happiness	The symbol that used it to fight off the enemy, evil, or darkness (<i>tolak bala</i>)
13	Coins	A flat, typically round piece of metal with official stamp, used as money	That can represent prosperity	The symbol of wealth
14	Seven flavor drinks	A liquid that can be swallowed as refreshment	That can represent that life has various tastes, such as sour, bitter, or sweet	The symbol of thanking to God

First, Indonesian flag that has bicolor the red and white. In denotational meaning, Indonesian flag is national flag of Indonesia people. In connotation meaning that can represent symbol of Indonesian identity and cultural heritage. So, Warugede and Darujaya society use it to reflect that they have nationalism. Furthermore, the use of the Indonesian flag indicates a form of patriotism (loving the homeland) that possessed by the person who builds the house. So, it can be a powerful symbol that encapsulates the cultural significance and spirit of the nation. Then, as a myth, society of Warugede and Darujaya believe that the person who building the house is already independent, in other words he is considered to be able to live independently.

Second, an umbrella. Denotatively, an umbrella means a folding canopy to protect a person against rain or hot sunlight. Meanwhile, its connotation means symbolizing a protector or guard. The society of Warugede and Darujaya believe that it can be symbol of protection, shelter, and prestige. So, the myth contained in it, namely putting up an umbrella during the *Munggah Suwunan* event contains

the hope that God of the universe will protect with His grace to the family occupying the house.

Third, *degan* or young coconut, has a denotative meaning, namely the fruit that comes from a type of palm tree which is protected by fiber and a hard shell and has water and white flesh. In other word, it is one of fruits that can be a natural fresh drink and good for the health of body. Meanwhile, the connotation contained in young coconuts usefulness. So, the myth is hoped that the people who live in the house can become people who are beneficial to the surrounding environment. In simple way, that is the symbol of welcoming help.

Fourth, *gedang searip* or bunch of bananas, denotatively it means one of fruits, which is a yellow fruit, tastes sweet, delicious and is good for health, because bananas is an edible fruit that has so much nutrition. Meanwhile, the connotation means goodness. The myth contained in it is that as a human is required to spread goodness whenever and wherever. So, the banana can be the symbol of finest individual.

Fifth, seven kind of fresh flowers. Flower is the seed-bearing part of a plant. The seven kind of fresh flowers are beautiful flowers with various colors that they can represent joy and pleasure. The myth contained in them, is various hopes for being able to live a beautiful and blessed life. Like a flower, it teaches us to be the best person who spread happiness to everyone, so we are going to have a beautiful environment.

Sixth, *banyan tree*. It is a tree that has many limbs surrounding its fluted trunk and falling from its top to the ground. The connotation means preservation or protection. So, the myth contained in it is that the house that is being built is expected to become a shelter that protects the entire family from various bad things and can be symbol of wisdom and strength (the canopy of timeless wisdom and strength).

Seventh, *salam wood*. has a denotative meaning, namely a plant whose leaves have a fragrant smell and is usually used as a cooking. Meanwhile, its connotation means as a symbol of safety. Meanwhile, the myth is that the society in Warugede and Darujaya believe that when they present *salam* wood in the *Mungгах Suwunan* procession, they hope that they will be given safety by the God during the construction of the house and when they live in the house.

Eighth, *Rice*, denotatively it means a plant that produces the small seeds, then the seeds are cooked and eaten as primary food. The connotation means that it symbolizes prosperity. Meanwhile, the myth that has developed in Warugede and Darujaya society regarding rice in the *Mungгах Suwunan* tradition is believed that the family living in the house will be blessed by prosperity, so they never go hungry or lack food.

Ninth, *sugar cane*, in denotative meaning it means a type of grass that has segments and the stem contains water that tastes sweet, usually used as a basic ingredient in making sugar. The connotation means you should make your life as sweet as sugar. In other word, the people who live in the house should have *mantepe kalbu* (steady heart) to fight together in their new life, in their new house. The existence of sugar cane in the *Mungгах Suwunan* tradition has a myth that in

a household you must be *madep, mantep* (steadfastness of heart) because your life is not always about happiness but sometimes you are faced to sadness, illness, badness, and in the end if you have steady heart, you will get sweetness.

Tenth, gold nail. It is a small metal spike with a broadened flat head. Meanwhile, the connotative meaning, it is a symbol of wealth or luxury. In the *Munggah Suwunan* tradition, gold nail is usually used to nail in the *blandar* wood. The gold nail is believed to provide strength to the house. In fact, there are some people who believe that gold nails are the hope that the family living in the house will have wealth to be able to buy secondary needs, such as car, jewelry, et.al. So, gold nail can be the symbol of financial stability.

Eleventh, clothes. Denotatively, it means any item worn on the body, such as shirts and trousers. Meanwhile, the connotative meaning means covering on disadvantages. The clothes used belong to the person who will live in the house, not only women's and men's clothes but also a set of prayer (*sarung, peci, sajadah, mukena*). Meanwhile, the myth is that people believe these clothes are a form of request to the God so that in the future the family who lives in the house will be provided with prosperity, especially in terms of clothing needs. In other word that is the symbol of the needs has fulfilled (covered). Furthermore, the presence of worship equipment (a set of prayer), is intended so that the family living in the house does not forget their obligation to Allah SWT to take prayer five times in a day.

Twelfth, *pring gading* or yellow bamboo, it is the plant that grows with shallow grass like roots, they just grow hard woody culms. Meanwhile, in the connotative meaning, it means happiness like the color of the bamboo and strength like the feature of the bamboo. The myth of using yellow bamboo in *Munggah Suwunan*, is as a symbol to fight off the enemy, evil, or devil (*tolak bala*).

Thirteenth, coins. In the denotative meaning, coin is a flat, typically round piece of metal with official stamp, used as money. Meanwhile, in the connotative meaning, it can represent prosperity. The myth contained in it is that the owner of the house will be blessed with lots of money (wealth).

The last, *wedang pitu* or seven flavor drinks. Seven kinds of drinks consisting of sweet tea, bitter tea, bitter coffee, sweet coffee, *bandrek* (brown sugar with coconut cream), *tape* water (the water which produced from fermentation of rice), and mineral water. In the denotative meaning, *wedang pitu* are liquid that can be swallowed as refreshment. The connotation contained in *wedang pitu* is that life has various tastes, such as sour, bitter or sweet. The myth that developed in the *Munggah Suwunan* tradition is a form of expression of gratitude for all the blessings given. So, *wedang pitu* can be the symbol for thanks to God that everything can be passed because of Him.

Meanwhile, if we refer to the results of the research that has been carried out, it turns out that the *Munggah Suwunan* tradition is not just something passed down by our ancestors, but can also be used as a form of thankful. As for gratitude to God is more inclined to the recognition that all pleasure is a gift from God (Nasution, Sibarani, & Takari, 2016).

Discussion

The findings of this study substantively advance our understanding of the *Munggah Suwunan* tradition by demonstrating that its material ensemble functions as a layered semiotic system—one in which denotative, connotative, and mythic meanings coexist and interact to convey spiritual, communal, and identity-forming values. Read through Roland Barthes' semiotic lens, the fourteen objects do not merely "represent" discrete ideas, but they actively produce meaning through intertextual interplay, performative display, and social circulation. The flag's denotation as a national emblem is thus inseparable from its connotative registers (national pride, civic belonging) and its mythic function (a narrative of achieved independence and moral legitimacy for the household). Likewise, *degan* (young coconut) operates simultaneously as a nutrient-bearing object, an emblem of health and utility, and as a talismanic sign that projects care for the domestic environment. This multi-level operation supports the primary hypothesis and positions the ritual objects as cultural texts that are read, contested, and re-signified within everyday social life.

Importantly, the study reveals how semiotic meaning is produced through relational contrasts among objects and through the ritual's choreography. For example, the juxtaposition of rice (prosperity, staple sustenance) with coins (economic exchange) constructs a narrative that links subsistence with aspirational well-being; the umbrella (protection) placed near the banyan or *salam* (durability, rootedness) creates a composite sign of enduring safety. Barthes' notion of myth helps explain why certain items transcend their material utility to become moralized signs: through repeated ritual use and discursive framing by elders and leaders, objects acquire a sediment "second-order" meaning that naturalizes particular social values (protection, piety, prosperity) as timeless truths about the community.

Yet the data also expose tensions and heterogeneity in meaning-making. A salient critical finding is the generational divergence documented in interviews: younger community members often treat *Munggah Suwunan* as procedural formality rather than as an affect-laden cosmology. This is not merely a difference in intensity of belief; it signals a shifting semiotic economy in which the ritual signifiers are re-routed through new communicative channels (education, social media) and competing value systems (modern consumerism, individualism). The reduced ritual affect among youth may reflect broader social processes—urban migration, changing livelihoods, formal schooling, and exposure to national and global imaginaries—that redistribute symbolic authority away from traditional custodians. If unaddressed, such re-distribution risks semantic dilution: objects may retain surface visibility while losing embedded moral grammars that previously guided communal behavior.

Further critical interrogation is necessary around power and interpretive authority. Who determines the "official" readings of these objects? The study's reliance on accounts from community leaders and ritual elders privileges certain voices; these informants naturally valorize mythic readings that reinforce communal cohesion and their own custodial roles. Younger respondents' pragmatic readings challenge this monopoly and suggest alternative semiotic trajectories. A reflexive analysis must therefore acknowledge that ritual meanings are contested, historically situated, and politically inflected: ritual publicity can serve to reproduce social hierarchies as much as to cement collective values. Examining who benefits from particular mythic readings (status, social capital, legitimacy) would sharpen the critical contribution of the research.

The study's contextualization within an Islamic-majority setting highlights cultural adaptation as a driver of semiotic evolution. Several symbols—prayer clothes, *salam* leaves—are inflected by Islamic idioms, showing how local ritual repertoires appropriate religious lexicons to produce culturally legible meanings. This fusion cautions against treating "Javanese tradition" as homogeneous: religious, economic, and historical variables mediate the signifying potential of ritual objects. Comparative work in communities with different religious compositions, or in diasporic settings where ritual portability plays out, would test the boundary conditions of the current findings and clarify how religious frameworks either constrain or enable alternative mythic readings.

Despite limitations, the findings underscore the ongoing cultural resilience of *Mungghah Suwunan*. Mythic meanings such as protection (umbrella), prosperity (rice), and moral virtue (banana) appear to function performatively: by publicly articulating and enacting these values, the ritual both reflects and reproduces social norms. From a practice-oriented viewpoint, this performativity suggests leverage points for cultural transmission: objects and their accompanying narratives can be mobilized in educational settings or in curated social-media storytelling to re-embed moral grammars in younger publics—provided such efforts attend to authenticity and community ownership rather than superficial branding. This strategy is in line with the preservation efforts of other traditions, such as the *Saman* dance in Aceh (Sari, 2019; Rahayu, 2020).

To conclude, this study contributes to semiotic and anthropological literatures by showing how a local ritual deploys material culture as a dynamic semiotic system that communicates values, negotiates identity, and adapts to sociocultural shifts. The data demonstrate both continuity—through the persistence of mythic readings—and change—through generational re-signification—thereby painting a nuanced picture of cultural resilience that is neither static nor inevitable. Future research that widens the sample frame, incorporates mixed methods, and explicitly interrogates power in interpretation will further clarify how rituals like *Mungghah Suwunan* function as living semiotic ecologies rather than as inert cultural artifacts.

Conclusions

Objects in the *Mungghah Suwunan* tradition are not simply offerings, but symbols that represent prayers, hopes, and gratitude. These objects express the homeowner's and the community's thanks for the blessings and safety they have received. As a form of local wisdom, *Mungghah Suwunan* carries important life values that should be explored, developed, and preserved, even as modernization and socio-cultural changes take place. The tradition reflects core values of local wisdom that must be maintained for future generations. Therefore, it is recommended that this tradition continues to be upheld by the younger generations through social media and educational system.

This study provides a foundational basis for future research to look into how different regions use objects symbolically in *Mungghah Suwunan*, possibly revealing new interpretations or deeper meanings.

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