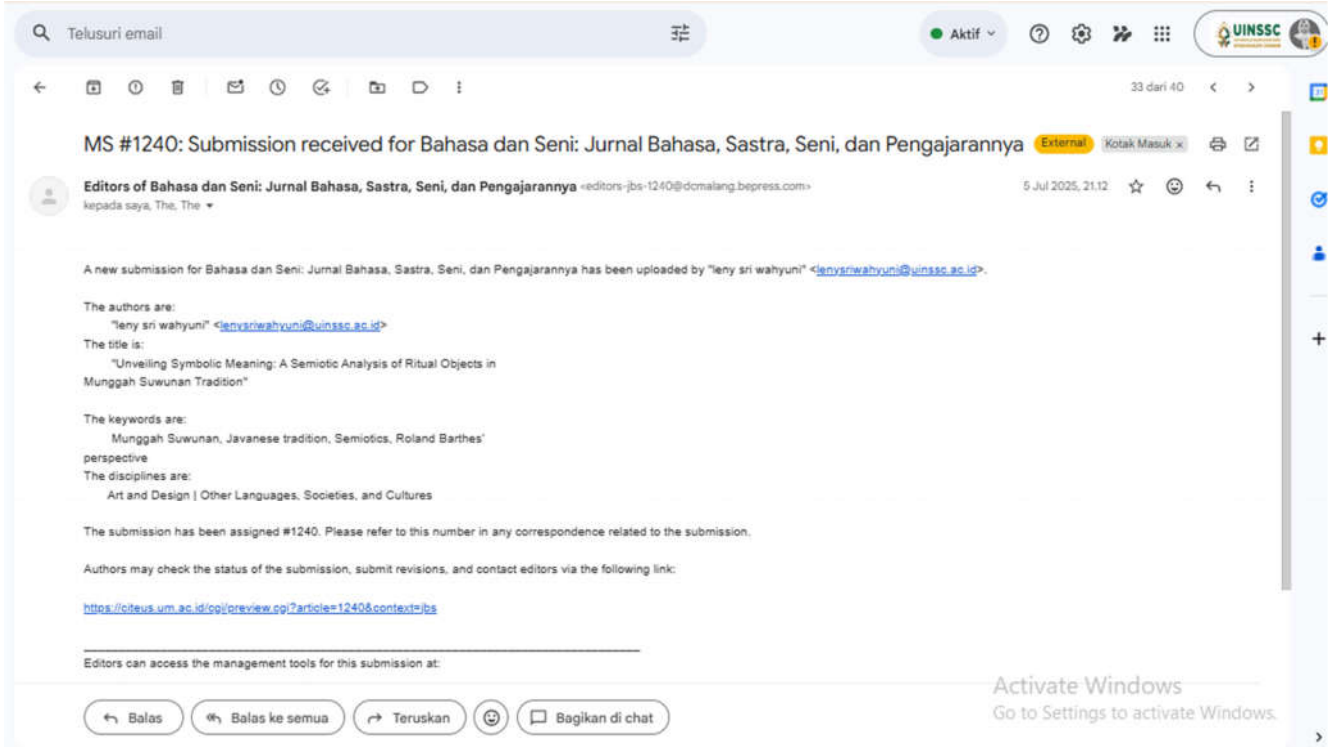
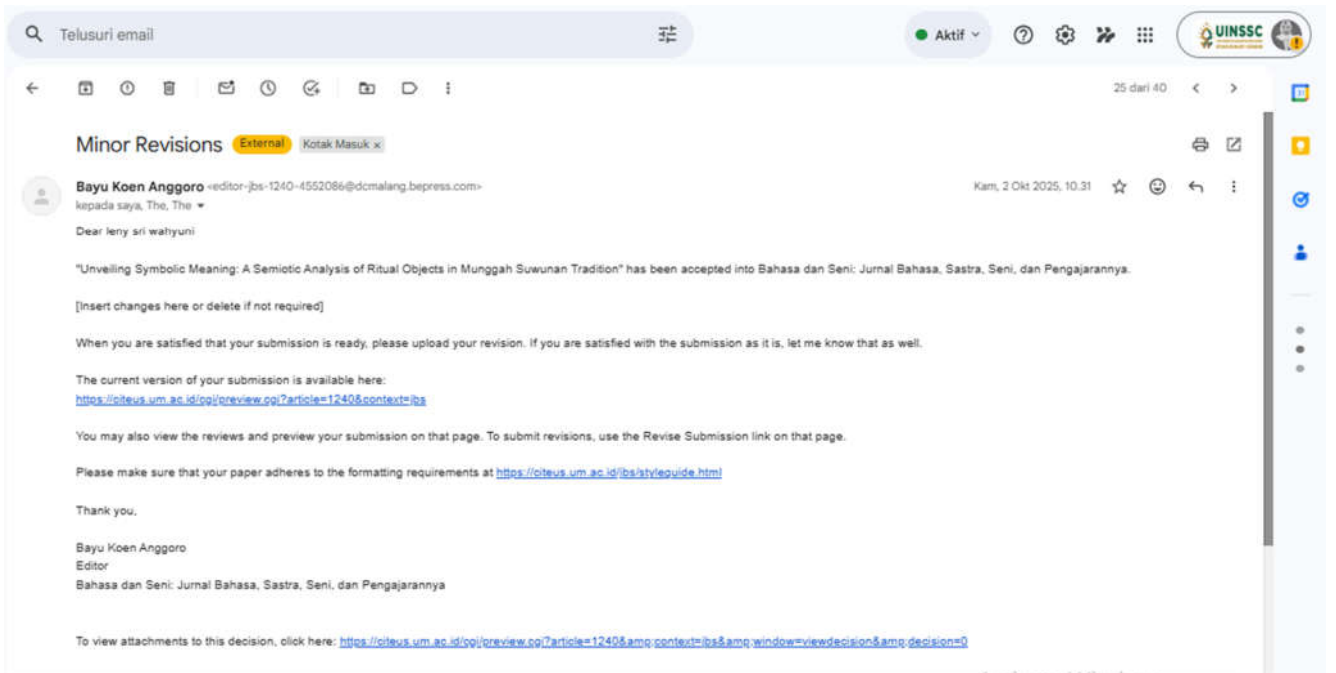


BUKTI KORESPONDENSI

1. Mengunggah artikel (5 Juli 2025)



2. Mendapat konfirmasi untuk melakukan revisi (2 Oktober 2025)



3. Artikel hasil revisi telah diunggah (15 Oktober 2025)

The screenshot shows an email interface with a search bar at the top containing "Telusuri email". The email subject is "MS #1240: Update submitted for 'Unveiling Symbolic Meaning: A Semiotic Analysis of Ritual Objects in Munggah Suwunan Tradition'". The sender is "Editors of Bahasa dan Seni: Jurnal Bahasa, Sastra, Seni, dan Pengajarannya". The email body contains the following text:

This is an automatically-generated note to inform you that "leny sri wahyuni" <lenysriwahyuni@uinsssc.ac.id> has submitted an update to MS #1240, "Unveiling Symbolic Meaning: A Semiotic Analysis of Ritual Objects in Munggah Suwunan Tradition," in Bahasa dan Seni: Jurnal Bahasa, Sastra, Seni, dan Pengajarannya.

The reason for update is:
melengkapi dan menyesuaikan dengan apa yang diarahkan oleh reviewer

The changes made are:

The authors are:
"leny sri wahyuni" <lenysriwahyuni@uinsssc.ac.id>

A preview of the title page and status may be viewed at:
<https://ojs.uinsssc.ac.id/ojs/oreview.cgi?article=1240&q;context=ibs>

Editors can access the tools to manage this submission at:
<https://ojs.uinsssc.ac.id/ojs/oreview.cgi?article=1240&q;context=ibs>

4. Mendapat konfirmasi artikel telah diterbitkan (6 November 2025)

The screenshot shows an email interface with a search bar at the top containing "Telusuri email". The email subject is "MS #1240: New submission published to Bahasa dan Seni: Jurnal Bahasa, Sastra, Seni, dan Pengajarannya". The sender is "Editors of Bahasa dan Seni: Jurnal Bahasa, Sastra, Seni, dan Pengajarannya". The email body contains the following text:

Dear Leny Sri Wahyuni and Lula Musdalifah,

Your submission "Unveiling symbolic meaning: A semiotic analysis of ritual objects in the Munggah Suwunan tradition" (MS #1240) has been published to Bahasa dan Seni: Jurnal Bahasa, Sastra, Seni, dan Pengajarannya.

<https://ojs.uinsssc.ac.id/ibs/vol53/iss2/9>

Want to maximize readership? Improve the Google rank of your submission by putting its title, formatted as a link, on your personal or departmental webpage at your institution.

Thank you,
The Editors
Bahasa dan Seni: Jurnal Bahasa, Sastra, Seni, dan Pengajarannya

At the bottom of the email, there are buttons for "Balas", "Balas ke semua", "Teruskan", and "Bagikan di chat".

BUKTI REVISI

Catatan Reviewer	Draft Awal	Hasil Revisi
<p>Bagian Discussion belum mengkaitkan dengan previous studies/current literature. masih sangat deskriptif</p>	<p>The findings of this study substantively advance our understanding of the <i>Munggah Suwunan</i> 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, <i>degan</i> (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 <i>salam</i> (durability, rootedness) creates a composite sign of enduring safety. Barthes’ notion of myth helps explain why certain items transcend their material</p>	<p>The findings of this study deepen previous understandings of Javanese ritual traditions by positioning Munggah Suwunan as a dynamic semiotic system that both preserves and transforms cultural meanings. In contrast to earlier works that focused primarily on philosophical interpretations (Ula, 2010; Umaroh, 2018), this research broadens the analytical scope by employing Roland Barthes’ semiotic framework to interpret the denotative, connotative, and mythic layers of ritual symbols. Whereas Ula (2010) emphasized the role of ritual language in expressing gratitude during Munggah Molo in Pekalongan, the present study demonstrates that meaning also emerges through material semiotics, wherein ritual objects themselves act as communicative signs encoding moral and spiritual values. Similarly, while Umaroh (2018) foregrounded philosophical reflection, the current analysis reveals how symbolic meanings are socially produced and negotiated through collective participation and repetition. Furthermore, these findings complement Wahyu’s (2020) research on Munggah Muluh in Pekalongan, which identified the Islamic–Javanese cultural synthesis in ritual practice. The present study adds nuance by showing that acculturation occurs not only at the structural level of the ritual but also at the level of semiotic signification—particularly through objects such as salam leaves and prayer clothes that embody Islamic idioms. This supports Ali’s (2011) argument that Indonesian Islam is characterized by cultural pluralism, which allows local symbols to persist within Islamic moral frameworks. Compared with the symbolic interpretations of Munggahna Kuda-Kuda in Malang (Ribowo, Purwaningsih, &</p>

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 *Mungghah 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 redistribution 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

Iswatningsih, 2024) and Mungghah Kap in Demak and Central Java (Sinaga, 2023; Shokhibiyah, 2025), this study identifies a more layered symbolic system. For instance, the use of the Indonesian flag in Mungghah Suwunan signifies not only nationalism (denotation and connotation) but also functions mythically to assert household independence and moral maturity—an interpretation absent in previous literature. Thus, while earlier studies tended to treat symbols as static representations of cultural continuity, this study argues that ritual objects are active agents of meaning making that evolve alongside social transformation. The results also resonate with Sibarani and Lubis (2022), who analyzed the Ruwatan ritual as an anthropolinguistic performance maintaining social cohesion. However, unlike their emphasis on performativity through oral expression, the present research uncovers performativity through material and visual signs, demonstrating how ritual objects enact protection, gratitude, and prosperity. Similarly, the notion of gratitude identified by Nasution, Sibarani, and Takari (2016) in the Malam Berinai tradition parallels the gratitude expressed in Mungghah Suwunan, though here it is mediated through symbolic items rather than verbal ritual. Importantly, the study advances current literature by highlighting intergenerational shifts in meaning interpretation—a dimension not fully explored in prior works. While traditional elders sustain mythic readings that reinforce communal bonds, younger participants increasingly perceive the ritual as a social formality. This aligns with contemporary anthropological discussions of “semantic erosion” in local traditions under modernization (Sibarani & Lubis, 2022). Such generational semiotic shifts indicate that Mungghah Suwunan is not merely a relic of cultural heritage but a site of negotiation where 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 *Munggah Suwunan*. Mythic meanings such as protection (umbrella), prosperity (rice), and moral virtue (banana) appear to function performativity: 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

continually reinterpreted according to social context, media influence, and identity politics. In line with Barthes' notion of myth as a second-order semiological system, the ritual objects in this study demonstrate how ideology operates through everyday materials. Objects such as the umbrella (protection), rice (prosperity), and banana (goodness) reproduce social values of safety, abundance, and moral virtue. However, they also reveal embedded power relations: interpretive authority remains largely controlled by community elders who define canonical meanings, while younger generations reinterpret them through contemporary discourses of individuality and digital representation. This reflexive dimension contributes to semiotic debates about how myth naturalizes ideology within cultural practices (Sobur, 2014; Sukyadi, 2011). Overall, by integrating semiotic theory with ethnographic observation, this research contributes to the growing body of work on Indonesian ritual semiotics. It confirms previous findings that rituals function as moral and symbolic systems (Umaroh, 2018; Sibarani & Lubis, 2022) yet extends them by elucidating how objects participate in meaning production and ideological transmission. Moreover, the study underscores the need for cultural preservation strategies that engage younger generations through education and digital media, echoing Rahayu (2020) and Sari (2019) on cultural transmission in performing arts. Hence, *Munggah Suwunan* is best understood not as a static heritage practice but as a living semiotic ecology that continually mediates between tradition, faith, and modernity.

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.