

# ISLAMIC MORAL PERSPECTIVE ON SEMIOTIC ANALYSIS OF REYOG ART AGAINST CHILDREN'S DRAMA "SONGGOLANGIT SAYEMBORO"

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**Abstract:** The semiotic interpretation of Reyog as an intangible cultural treasure and a representation of Ponorogo people's historical knowledge is still debatable, especially in light of Reyog Ponorogo's failure to become one of the nominees to be presented to UNESCO in the second week of April 2022. This research explains how a) Reyog Ponorogo as a local culture requires socio-religious values and b) the historical construction of Reyog Ponorogo has strengthened the reality of social change. Child Reog Performance and Drama "Songgolangit Sayemboroo" on December 11, 2021, on the Youtube Channel of the East Java Pavilion, Taman Mini Indonesia Indah was studied (TMII). This qualitative research uses a constructivist method. Roland Barthes' semiotic analysis identifies denotation, connotation, and myth in Child Reog and Songgolangit Sayemboroo. The study found that a. structured denotation relates to valued artwork. Reyog Ponorogo, drums, demung, saron, Peking, trumpet, gong, kempul, bonang, slenthem, gender, xylophone, violin, zither, and angklung are cultural values. The Child Reog Show and Drama "Songgolangit Sayemboroo" are put on because of how history was made to seem. Construction interpretation is a myth that isn't necessarily about mythology. The online presentation shows that the social reconstruction of Ponorogo has lasted a long time in the form of a vernacular building in the Reyog Ponorogo style which requires historical values which are very important for cultural development. Reyog's art and dance performances are part of Ponorogo's history to preserve art, culture, and noble legacy and promote equal rights for women. In a family-run government, human rights breaches and gender inequalities may occur. Reyog mentioned a critical lesson in the Quran Chapter 51 verse 56 and Chapter 4 verse 36 about a wonderful lady's spiritual effort to love God without damaging or hurting others, let alone both parents' hearts.

**Keywords:** Local Wisdom, Socio-Cultural Construction, Reyog Ponorogo, Semiotics, Gender.

**Abstrak:** Analisis semiotika tentang Reyog sebagai warisan budaya tak–benda sekaligus cerminan kearifan lokal masyarakat Ponorogo di masa lalu masih menjadi perdebatan, terutama mengingat kegagalan Reyog Ponorogo menjadi salah satu nominasi untuk diajukan ke UNESCO pada pekan kedua bulan April 2022. Penelitian ini bertujuan untuk menjawab bagaimana: a) Reyog Ponorogo sebagai budaya lokal yang syarat nilai sosio-religius, dan b) konstruksi sejarah Reyog Ponorogo telah menguatkan kebenaran transformasi masyarakat. Subjek penelitian adalah Pementasan dan Drama Reyog Anak “Songgolangit Sayemboro” pada tanggal 11 Desember 2021 pada Channel Youtube Anjungan Jawa Timur Taman Mini Indonesia Indah (TMII). Paradigma konstruktivis digunakan dalam penelitian ini, bersama dengan metodologi kualitatif. Dalam lakon Reyog Anak dan Drama “Songgolangit Sayemboro”, analisis semiotika Roland Barthes digunakan untuk mengidentifikasi makna denotasi, konotasi, dan mitos. Temuan penelitian ini adalah: a. Denotasi terstruktur mengarah pada benda-benda tertentu sebagai benda seni yang dilindungi oleh nilai-nilai budaya, antara lain Reyog Ponorogo, kendang, demung, saron, peking, terompet, gong, kempul, bonang, slenthem, gender, gambang, rebab, siter, dan angklung. Konotasi lokal dari objek kearifan yang telah berbudaya dan menjadi identitas masyarakat, seperti pertunjukan Reyog Ponorogo dalam festival panggung dan penampilan Reyog untuk kebutuhan hiburan masyarakat; b). Sebagai hasil konstruksi realitas sejarah, ditampilkan Pertunjukan Reyog Anak dan Drama “Songgolangit Sayemboro”. Interpretasi konstruksi adalah mitos yang tidak selalu mengacu pada mitologi dalam pengertian klasik. Kisah yang ditampilkan dalam pertunjukan online tersebut menggambarkan bahwa transformasi sosial masyarakat Ponorogo terjadi dalam waktu yang cukup lama. Ini menunjukkan bangunan vernakular dalam bentuk seni Reyog Ponorogo. Konstruksi sejarah diperlukan untuk memproduksi budaya. Reyog mengartikulasikan pelajaran penting tentang perjuangan spiritual wanita bangsawan untuk mencintai Tuhannya, dengan bijaksana tanpa merugikan dan menyakiti sesama manusia apalagi menyakiti hati kedua orang tua, sesuai dengan pesan Al-Qur’an Surat 51 ayat 56 dan Surat 4 ayat 36.

**Kata Kunci:** Kearifan Lokal, Konstruksi Sosial-Budaya, Reyog Ponorogo, Semiotik, Gender.

## Introduction

Cultural relations are associated with religion. For over seven decades, the debate between countries-culture-nationalism seldom breaks up<sup>1</sup>. The issue of deradicalization in Indonesia is getting more intense<sup>2</sup>, which is then opposed by the religious moderation movement<sup>3</sup>. Thus, cultural studies examining noble values (if possible) associated with spiritual teachings remain critical—the necessity of mainstreaming noble religious values to raise awareness of pluralism's reality.

In today's digital era, cultural heritage is up against serious threats. It is possible to raise awareness of Indonesia's diversity by preserving its ancient cultural history. Reyog Ponorogo art's cultural history is severely in need of semiotic study. All parties agree on the significance of cultural preservation and copyright concerns at national and international levels. Ponorogo's local administration should be alarmed by the history of Indonesian-Malaysian ties about the claims of the Reyog culture's proprietors. Indonesia should learn from its mistakes in the past when it comes to cultural copyright breaches. The rising openness of information media and information technology harms copyright relations<sup>4</sup>.

Efforts to strengthen local culture in a pluralistic context in Indonesia must be carried out maximally and involve all components of the nation. The Ponorogo Regency Government, on November 28,

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<sup>1</sup> Syarifuddin Syarifuddin, "KOMUNIKASI PEMERINTAH DAN MASYARAKAT BERBASIS DIALEK BUDAYA LOKAL (Studi Kasus Proses Komunikasi Penunjang Pembangunan Berbasis Dialek Konjo pada Masyarakat di Tana Toa Kajang Kabupaten Bulukumba)," *Jurnal Studi Komunikasi dan Media* 18, no. 2 (2014): 247–257.

<sup>2</sup> Muzayyin Ahyar, "MEMBACA GERAKAN ISLAM RADIKAL DAN DERADIKALISASI GERAKAN ISLAM," *Walisono: Jurnal Penelitian Sosial Keagamaan* 23, no. 1 (June 15, 2015): 1–26.

<sup>3</sup> Saibatul Hamdi, Munawarah Munawarah, and Hamidah Hamidah, "Revitalisasi Syiar Moderasi Beragama Di Media Sosial: Gaungkan Konten Moderasi Untuk Membangun Harmonisasi," *Intizar* 27, no. 1 (July 1, 2021): 1–15.

<sup>4</sup> Ruli Inayah Ramadhoan, "KONSTRUKSI SOSIAL MEDIA MASSA ATAS HUBUNGAN INDONESIA-MALAYSIA DAN PENGARUHNYA TERHADAP NETWAR-TAUNTWAR," *The Journal of Islamic Studies and International Relations* 4, no. 1 (August 20, 2019): 113–148.

2021, held the Ponorogo Cultural Exotic "Suryo Sumirat Bumi Ponorogo" at the East Java Pavilion, Taman Mini Indonesia Indah, Jakarta. This activity featured dances, folk songs, Reyog Ponorogo, and fragments of the dance story "Suryo Sumirat Bumi Ponorogo" and was broadcast live on the East Java Pavilion Youtube channel<sup>5</sup>. On December 11, 2021, TMII held an art performance titled "*Songgolangit Sayembaroo*."

Previous research has studied the art of Reyog Ponorogo from the point of view of philosophy<sup>6</sup>, education<sup>7</sup>, Local Wisdom<sup>8</sup>, Social and Culture<sup>9</sup>, Politics<sup>10</sup>, History<sup>11</sup>, and Cultural and Religious Relations<sup>12</sup>. Experts have researched the Digitization of the Reog Performing Arts<sup>13</sup>. The researchers are discussing further explanations

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<sup>5</sup> ANJUNGAN JAWA TIMUR, *KAB. PONOROGO || EKSOTIK BUDAYA PONOROGO "SURYO SUMIRAT BUMI PONOROGO,"* 2021, accessed December 22, 2021, <https://www.youtube.com/watch?v=wQMGURuJOqg>.

<sup>6</sup> H Wijayanto, E Kurniawan, and B Harmanto, "PHILOSOPHY OF THE REYOG PONOROGO EQUIPMENT," *Trames. Journal of the Humanities and Social Sciences* 22, no. 3 (2018): 289.

<sup>7</sup> Alip Sugianto et al., "Reyog Ponorogo Art Exploration as Mathematics Learning Resources: An Ethnomathematics Study," *Journal of Physics: Conference Series* 1188 (March 2019): 012095.

<sup>8</sup> Erika Novitasari and Iim Siti Masyitoh, "The Role of The Kendang Art As a Local Wisdom in Revitalizing The Value of Indonesian Unity," *HISPI: Himpunan Sarjana Ilmu-Ilmu Pengetahuan Sosial Indonesia* 1, no. 1 (July 31, 2021): 155–164.

<sup>9</sup> Prihma Sinta Utami, Sulton, and Betty Yulia Wulansari, "The Social Innovation of the Prototype of Local Culture of Wayang Golek Reyog Ponorogo" (Presented at the 1st International Conference Of Education, Social And Humanities (INCESH 2021), Atlantis Press, 2021), 294–299, accessed December 24, 2021, <https://www.atlantis-press.com/proceedings/incesh-21/125962132>.

<sup>10</sup> Jusuf Harsono, "Hegemoni Negara Terhadap Seni Reyog Ponorogo," *ARISTO* 7, no. 2 (July 1, 2019): 336–348.

<sup>11</sup> Rido Kurnianto, Nurul Iman, and Sigit Dwi Laksana, "History, Stigma, and Adiluhung Values Reyog Obyog (Cultural Studies in Indonesia)," *Psychology and Education Journal* 58, no. 2 (February 13, 2021): 995–1002.

<sup>12</sup> M. Irfan Riyadi, Anwar Mujahidin, and Muh Tasrif, "CONFLICT AND HARMONY BETWEEN ISLAM AND LOCAL CULTURE IN REYOG PONOROGO ART PRESERVATION," *ELHARAKAH (TERAKREDITASI)* 18, no. 2 (December 22, 2016): 145–162.

<sup>13</sup> Danang Agung Permadi, "Augmented Reality Sebagai Media Pengenalan Tokoh Seni Reog Ponorogo (Studi Kasus : Sanggar Reog Singo HamengkuDjoyo)" (Undergraduate, Universitas Muhammadiyah Malang, 2021), accessed December 24, 2021, <https://eprints.umm.ac.id/74712/>.

in the literature review section. However, research on the semiotics of Reyog Art lives on the Youtube channel is still relatively rare.

The semiotic study of art as cultural heritage is critical. This study reveals the use of signs and markers or other semiotic attributes because works of art depend heavily on texts or narratives in the form of symbols and or characteristics. The central figure of the famous semiotic theory is Roland Barthes. Roland Barthes's semiotic theoretical model is used to critique works of art at the Ponorogo Cultural Exotics event, which will be broadcast live on Sunday, December 11, 2021, on the YouTube channel Pavilion East Java<sup>14</sup>.

This research is essential because it aligns with the hopes and spirit of the Indonesian Institute of Sciences on June 21, 2021, which will organize Local Knowledge Acquisition incentives in the form of books and audiovisuals 2021<sup>15</sup>. The Indonesian Local Knowledge Acquisition Program aims to maintain and protect Indonesian local wisdom. It provides reliable and creative information products in maintaining and safeguarding local knowledge. This program is a means of responding to various demands for the participation of research institutions in dealing with real-world issues. The Local Knowledge Acquisition Program aims to inspire researchers, lecturers, teachers, students, and the general public to document local Indonesian knowledge and wisdom through works in books and audiovisuals. This program also aims to increase the productivity of national publications containing local wisdom and knowledge.

The focus of this research is a). How is the local wisdom of Ponorogo represented in the virtual live show "Reog Anak Performance and Drama "Songgolangit Sayemboro" on the Youtube Channel of the East Java Pavilion TMII on December 11, 2021? b).

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<sup>14</sup> ANJUNGAN JAWA TIMUR, *PERGELARAN REYOG ANAK DAN DRAMA "SONGGO LANGIT SAYEMBORO"* || *Salam Budaya! Lestari Budaya!*, 2021, accessed December 25, 2021, <https://www.youtube.com/watch?v=yrsNXhnXszk>.

<sup>15</sup> LIPI, "Panduan Program Akuisisi LIPI Press 2021.pdf," *Google Docs*, last modified December 6, 2021, accessed December 27, 2021, [https://drive.google.com/file/d/1ZDGIkqhCjoXNwTQiXgMtkyEEkRXzb0WF/preview?usp=embed\\_facebook](https://drive.google.com/file/d/1ZDGIkqhCjoXNwTQiXgMtkyEEkRXzb0WF/preview?usp=embed_facebook).

The central message of gender struggle amid global cultural arenas is through the virtual live show "Child's Reyog Performance and Drama "Songgolangit Sayemboro" on the Youtube Channel of the East Java Pavilion TMII; on December 11, 2021?

This type of research is qualitative research<sup>16</sup>, a descriptive qualitative-exploratory model based on Roland Barthes' Semiotics theory. This type of research is qualitative because the researchers analyze primary data in its natural setting without intervention. Researchers only act as data collectors, and data is collected by examining signs that appear on the research subject<sup>17</sup>. The study of semiotics is conditional on the researcher's interpretation of the signs and signs found. The hallmark of qualitative research is the quality of meaning for the signs that appear behind the signs.

The exploratory approach aims to demonstrate that the researchers have narrowed the scope of their research. The object of study is indicated in the text by signs or markers. The researchers did not limit the number of marks available for each subject. The researchers' interpretation ensures that all indicators are accurate.

## Literature review

### History and Development of Art Reyog Ponorogo

Reyog Ponorogo, as one of the traditional arts typical of Ponorogo Regency, has a very high philosophical value<sup>18</sup>. This classic Reyog art is passed down from generation to generation in the Ponorogo area and archipelago. According to the findings of Kristianto's research (2019), Reyog Ponorogo art has various purposes from a functionalist perspective, namely, religion, social, economic, educational, bureaucratic (political), and aesthetic<sup>19</sup>.

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<sup>16</sup> John W. Creswell, *Research Design: Qualitative, Quantitative, and Mixed Methods Approaches* (SAGE, 2014).

<sup>17</sup> ANJUNGAN JAWA TIMUR, *PERGELARAN REYOG ANAK DAN DRAMA "SONGGO LANGIT SAYEMBORO"* || *Salam Budaya! Lestari Budaya!*

<sup>18</sup> Wijayanto, Kurniawan, and Harmanto, "PHILOSOPHY OF THE REYOG PONOROGO EQUIPMENT."

<sup>19</sup> Imam Kristianto Kristianto, "Kesenian Reyog Ponorogo dalam Teori Fungsionalisme," *TAMUMATRA: Jurnal Seni Pertunjukkan* 1, no. 2 (June 30, 2019),

Reyog Ponorogo, an art form for thousands of years, has been a distinctive part of the Ponorogo people from generation to generation. Reyog Ponorogo art contains primary and secondary roles and social and economic benefits for the community. However, the skills' more significant social function is unity and solidarity between the dancers, Wiyogo, penyengak, other participants, and the community. "Angreyok" Prapanca quoted by Margaret J. Kartomi in "Performance, Music, and Meaning of Réyog Ponorogo" in the Indonesian magazine No. October 22, 1976, maybe the source of the name "reyog." It is possible that "Angreyok" refers to a performance of reyog dance, battle, and ancient military wisdom<sup>20</sup>.

Reyog Art as an Intangible Cultural Heritage is increasingly showing its progress. The Ponorogo Regency Government has tried to preserve the Reyog Ponorogo culture as one of the noble cultural heritages in a good way. Continuous efforts continue to make Reyog Ponorogo Art recognized by UNESCO as a Living Cultural Heritage (LCH). Completing the Academic Manuscript and the Great Conference by members of the reyog community is critical in solidifying the path to this recognition. Targeted in March 2022, it is ready for presentation in front of the UNESCO Assessment Team in Paris, France. Efforts to fulfill several indicators, among others, related to the impact of reyog art on the economy, the social influence of society, and even the raw materials for making reyog art tools in academic texts.

According to Harry Waluyo, UNESCO ICH Facilitator for the Asia-Pacific Region, one of the core aspects of the impact of using raw materials does not damage the environment. There is a high probability that the proposal will have a high chance of being passed. The debate about using the words "Reog and Reyog" is allegedly one of the Reyog Ponorogos' history. The scientific issues that must be studied carefully in authentic scientific literature sources—finding that in Serat Centhini,

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accessed December 22, 2021, <http://e-journal.hamzanwadi.ac.id/index.php/tmmt/article/view/1171>.

<sup>20</sup> Margaret J. Kartomi, "Performance, Music and Meaning of Réyog Ponorogo," *Indonesia*, no. 22 (1976): 85–130.

Volume IV, it was mentioned that Reyog was writing with the letter 'y'; Reyog, not Reog<sup>21</sup>.

### Islamic Values in Reyog Art

From a linguistic perspective, the word Reyog is taken from Arabic (ريوق), which means "good at the end" or "becik pungkasane" in Javanese, which in Islamic terms is *Husnul Khatimah*.<sup>22</sup> Warok, which is ascribed to the word *Wirai*, Kolor/usus Warok, which signifies *Ushushun*, denotes rope or bond, showing humankind to always cling to Allah's rope.

King Kelono Sewandono conquered Singo Barong with the samandiman whip. Singo Barong means desire, saman means there, and diman implies trust. The Dhadhak Merak's tasbih represents Islamic identity. Reyog gamelan reminds people of God. A great method to magnify God. Kenong reads "neng nong neng nong," which signifies "Qona'a" 'Kethuk' indicates humans are incorrect and forget. Thus, people must constantly be introspective. The trumpet's meaning is a summons to listen to God. "ndang, ndang, ndang" means speed to carry out His orders. Ketipung is connected to the Arabic term Katifun, which implies payback; if someone commits a crime against you, you cannot retaliate. Angklung means movement from evil to good.

Tolerance, including Wakhtung clothing, comes from "krowak" and "buthung" (punctured and partially broken). A warok's unbuttoned clothes show tolerance and openness. The peacock dhadhak comprises a fearsome barong/lion and a compassionate peacock; all differences should be tolerated. Gamelan Reyog illustrates that diversity can live happily.

### Theoretical Framework

<sup>21</sup> Frengki Nur Fariya Pratama, "Sastra Jawa Menjawab Konsistensi Antara Reyog-Reog," *STKIP PGRI Ponorogo*, August 1, 2020, accessed December 23, 2021, <https://www.stkippgriponorogo.ac.id/2020/01/sastra-jawa-menjawab-konsistensi-antara-reyog-reog/>.

<sup>22</sup> Nayif Al Rosidin, "Nilai – Nilai Pendidikan Karakter Dalam Kesenian Reyog Ponorogo," *Al-Adabiya: Jurnal Kebudayaan dan Keagamaan Insuri Ponorogo* 14, no. 2 (January 11, 2020): 195–215.

## **Roland Barthes Semiotic Model**

Roland Barthes states that semiology aims to accept any sign system regarding its substance and boundaries. There are; images, gestures, musical sounds, and objects referred to as a signification system<sup>23</sup>. Barthes' Semiotic Theory breaks down the process of reading signs and focuses on their interpretation by different cultures or peoples. According to Barthes, characters have two markers: physical and meaning characteristics.

Semiotics analyzes the signing process, indicated meaning, and how the sign communicates. Semiotics evaluates practically everything people encounter. Semiotics encompasses most people's daily actions. This theatrical denotative sign system is straightforward to analyze. Not always easy to define signifier, signified, and sign.

During 1915 – 1980, Semiotics A summary of the points of thought of Roland Barthes. His Semiotic theory has been the inspiration behind many scientific circles. His fame coincided with the release in 1957 of his book, *Mythologies*, which was a collection of essays he had written. More scholars citing his ideas are popular with the scholar in public culture research<sup>24</sup>.

Signs range from speech, body language, and symbols to painting, music, and Morse code. Barthes' Semiotic Theory breaks down the process of reading signs and focuses on their interpretation by different cultures or peoples. According to Barthes, characters have both signifiers, the sign's physical form as we perceive it through our senses, and the signified or interpreted meaning<sup>25</sup>.

## **Roland Barthes' Semiotic Approach in Literature**

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<sup>23</sup> Alex Wermer-Colan, "Roland Barthes after 1968: Critical Theory in the Reactionary Era of New Media," *The Yearbook of Comparative Literature* 62 (August 1, 2019): 133–156.

<sup>24</sup> Roland Barthes, *The Rustle of Language* (University of California Press, 1989).

<sup>25</sup> PAUL DOLE, "Semiology—A Study of Signs," *India International Centre Quarterly* 18, no. 4 (1991): 31–57.

### a. Signification

According to Barthes, signification is a process that binds the signifier and the signified and produces a sign. Using specific terminology to make a statement can reveal the speaker's ideological beliefs<sup>26</sup>. Law, like any other communication system, has layers. This multi-layered nature is born when drafting or passing a rule and reconfigured through interpretation, application, and even communication<sup>27</sup>. For example, the law against stealing implies an understanding of property sanctity. When the power exists, it develops. Thus, the rule acquires meaningful meaning and depth.

### b. denotation (meaning designation) and connotation (additional meaning)

Connotation and denotation are two principal methods of describing the meanings of words. Connotation refers to the wide range of positive and negative associations most words have by default. On the other hand, denotation is the precise, literal definition of a word found in a dictionary<sup>28</sup>. The terms denotation and connotation describe the relationship between signifier and signified<sup>29</sup>. Roland Barthes distinguishes denotation and connotation as signification orders in *Elements of Semiology*.

Denotation is the first order of signification. There is a sign consisting of a signifier and a signified at this level. Denotation is literal, fixed, and has a dictionary meaning of a word that is ideally universally agreed<sup>30</sup>. According to Barthes, this only applies at the theoretical level. On a practical level, limiting the definition to a denotative will be very

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<sup>26</sup> Sam Han, *Structuralism and Post-Structuralism* (Routledge Handbooks Online, 2013), accessed December 29, 2021, <https://www.routledgehandbooks.com/doi/10.4324/9780203519394.ch3>.

<sup>27</sup> Shahd Hammouri, "Roland Barthes: Myth," *Critical Legal Thinking*, June 12, 2020, accessed December 29, 2021, <https://criticallegalthinking.com/2020/06/12/roland-barthes-myth/>.

<sup>28</sup> Roland Barthes, Annette Lavers, and Colin Smith, *Elements of semiology*, 1968.

<sup>29</sup> Siobhan Chandler, "The Social Ethic of Religiously Unaffiliated Spirituality," *Religion Compass* 2, no. 2 (2008): 240–256.

<sup>30</sup> Rovita Jayaning Shoimmah and Rohmani Nur Indah, "Orders of Signification and Elements of Mythology of Educational Quotes," *RETORIKA: Jurnal Ilmu Bahasa* 7, no. 2 (October 19, 2021): 185–190.

difficult because signs always leave traces of meaning from the previous context<sup>31</sup>.

### c. Metalanguage or Myth

Roland Barthes develops his myth Today idea in *Mythologies*. Basically, Barthes considers myth a communication mechanism. Messages are indicators, not objects. He teaches myth-making through mythological instances.

Roland Barthes divided myth into denotation and connotation after Ferdinand de Saussure. Denotation refers to common descriptive and literal meanings in culture. The concept relates to the purpose transmitted by signifiers of social formation, such as ideas, attitudes, frameworks, and ideologies<sup>32</sup>.

Roland Barthes connotes myth. Barthes calls the sign the first language or object and myth a metalanguage. If a symbol is often used for the syntagmatic dimension, it will seem better in the paradigm. The sign's meaning becomes standardized. In a cultural setting, myths might seem genuine. Second-order semiology is a myth, going from symbols to characters and marks. The marking legend erases a sign's past and narrative, allowing new interpretations<sup>33</sup>.

Semiology studies textual elements that provide meaning. Semiology is linguistics. Collaborative text creation's relevance depends on who's engaged. Semiotics analyzes communication. Semiotic theory may help study intercultural communication misunderstandings<sup>34</sup>.

This stage tries to identify analysts' main behaviors when they criticize or examine texts such as advertisements, television shows, films, paintings, and other forms of visual media. The semiological analysis consists of several steps, including giving the reader a concise

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<sup>31</sup> Barthes, Lavers, and Smith, *Elements of semiology*.

<sup>32</sup> Ferdinand de Saussure, *Course in General Linguistics* (Columbia University Press, 2011).

<sup>33</sup> Roland Barthes, *Mythologies*, Cetak ulang. (Hill and Wang/Farrar, Straus and Giroux, 1993).

<sup>34</sup> Halina-Sendera Mohd. Yakin and Andreas Totu, "The Semiotic Perspectives of Peirce and Saussure: A Brief Comparative Study," *Procedia - Social and Behavioral Sciences* 155, The International Conference on Communication and Media 2014 (i-COME'14) - Communication, Empowerment and Governance: The 21st Century Enigma (November 6, 2014): 4–8.

summary of the message and completing an in-depth study. Look for paradigms, syntagms, and principles used in news or texts to find signifiers and signifieds. To find out what markers and markers are<sup>35</sup>.

## Results And Discussion

### The Meaning of Denotation and Connotation on the show of the Reyog Anak Performance and Drama "*Songgolangit Sayembboro*" on the TMII East Java Pavilion Youtube Channel, December 11, 2021

a. Scene: 01:07:09 to 01:09:30

Sign	Signifier	Signified
<ul style="list-style-type: none"> <li>- Two persons</li> <li>- First Person Behind the Scenes depicted with Wayang (Symbol of the King)</li> <li>- Dim lights</li> <li>- The second person is a woman (the king's daughter)</li> <li>- Dialogue occurs</li> </ul>	<ul style="list-style-type: none"> <li>- Prabu Amiseno asked his daughter, Dyah Ayu Songgolangit, about the king's desire to have grandchildren soon.</li> </ul>	<p>Prabu Amiseno lies in Kediri, east of the Brantas River. Songgolangit and Pujangga Anom were the king's offspring. Princess Songgolangit is beautiful. Songgolangit's beauty is famed globally. Therefore, many monarchs beyond Kediri desired to marry her.</p>

### Denotation Meaning

They took pictures of the scene using the Wide Shot technique (total shot/long shot/full shot). From the description above, the researcher can explain a man and a woman in a different room with the

<sup>35</sup> Anna De Fina and Barbara Johnstone, "Discourse Analysis and Narrative," in *The Handbook of Discourse Analysis* (John Wiley & Sons, Ltd, 2015), 152–167, accessed December 20, 2021, <https://onlinelibrary.wiley.com/doi/abs/10.1002/9781118584194.ch7>.

lights in the next room dim, complemented by wayang kulit visuals. While in another room, a woman with very bright lighting. The two people are communicating. The man in the drama does not appear brightly, but only in the form of a visual shadow puppet, symbolizing a king, while the woman in blue has a beautiful face, in beautiful clothes, like a princess.

**Connotation Meaning**

Songgolangit Dewi's father, Ox-King Amijaya (Sri Genthayu), wanted children. Unmarried Dewi Songgolangit. He responded, "Who tortures my parents? Grandchildren were wanted. Explain, Songgolangit! Son: "Songgolangit, you've spent decades proposing to men, but none have accepted. Songgolangit: "Father, if a man applies to you, I asked 140 twin white horses and double-headed animals as a bridal procession companion." "It's a challenging request, my girls, but the father will be revealed shortly so that enough guys will give Songgolangit!"

The discourse suggests that King Sri Genthayu and his Empress urged Songgolangit to marry so they may pet their grandkids. Songgolangit could not answer his father since he had no plans to marry. Songgolagit is confused. He wants to accept his parents' counsel, but he's not interested in marrying soon. Many men sought her literature, including Kediri's rulers.

b. Scene: 01:09:30 s.d.01:11:05

<b>Sign</b>	<b>Signifier</b>	<b>Signified</b>
- Five peoples - Four Soldiers from Raja Selo Sewandono. One Person Named Singo Barong (King of Bantarangin)	- Prabu Singobarong met with Prabu Selo Sewandono's emissaries. - King Singobarong and Prabu Selo	- Prabu Singobarong was outraged when he learned of Prabu Selo Sewandono's proposal to Songgolangit. - King Singobarong defeated Prabu Selo Sewandono's army.

<ul style="list-style-type: none"> <li>- Bright lights</li> <li>- Dialogue occurs</li> </ul>	<p>Sewandono's troops fought. King Singobarong triumphed. Prabu Singobarong instructed his soldiers to spy on Prabu Selo Sewandono's preparations to fulfill requests (Dewi Ayu Songgolangit). King Singobarong's soldiers were betrayed.</p> <ul style="list-style-type: none"> <li>- He tends to depend on his physical might and likes to fight with anybody who attempts to prevent his nait from proposing to Dewi Ayu Songgolangit.</li> <li>- Prabu Selo Sewandono has prepared the initial condition (140 twin white horses).</li> </ul>	<p>Because there wasn't a match, the troops fled. Then they told Prabu Selosewandono. King Singobarong had his men spy on Prabu Selo Sewandono's Songgolangit Competition preparations.</p> <ul style="list-style-type: none"> <li>- King Singobarong's soldiers betrayed him. The emissary returned without information.</li> <li>- King Singobarong isn't ready. He tends to depend on his physical power and likes to fight anybody who attempts to stop his nait from proposing to Dewi Ayu Songgolangit.</li> <li>- - Prabu Selo Sewandono has prepared the initial condition (140 twin white horses).</li> <li>- Prabu Selo Sewandono sensed King Singobarong's frailty and expected conflict. If he won,</li> </ul>
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	<ul style="list-style-type: none"><li>- Prabu Selo Sewandono is confident of defeating King Singobarong. Prabu Selo Sewandono sensed King Singobarong's frailty and expected conflict. If he won, he would behead Prabu Singobarong, noted for a lion's face, while the peacock constantly accompanied him (to eat King Singobarong's lice). Prabu Selo Sewandono won their bout.</li><li>- The ballet does not include a proposal to Dewi Ayu Songgolangit's father. Dewi Ayu Songgolangit escaped too.</li></ul>	<p>he'd behead Prabu Singobarong, who had a lion's face and a peacock that followed him (to eat the lice on King Singobarong's head).</p> <ul style="list-style-type: none"><li>- Prabu Selo Sewandono hoped to defeat King Singobarong. Prabu Selo Sewandono won their bout.</li><li>- The ballet doesn't disclose how Dewi Ayu Songgolangit's father was approached (Prabu-Ami-Seno). Even Dewi Ayu Songgolangit fled without a trace.</li><li>- Dewi Ayu Songgolangit reportedly retreated to a hill and performed a ceremony to get directions.</li></ul>
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### **Denotation Meaning**

From the previous description, the researcher analyzed the power struggle between Raja-Kelono Sewandono and King Singobarong. They want to marry Dewi Ayu Songgolangit. King Singobarong is described as a mighty man with a reddish face like a lion and curly hair covered in lice. Meanwhile, Prabu Selo-Kelono Sewandono is a handsome and brave bisexual (likes men of the same sex). Dewi Ayu Songgolangit is depicted using blue clothing and accessories in the drama.

Next, King Singobarong chased away four Prabu Selo-Kelono Sewandono. Prabu Selo-Kelono Sewandono was spied on by King Singobarong. King Singobarong was betrayed. The warriors didn't concentrate on King Singobarong's duty but on how much they'd be paid for scouting. Prabu Selo-Kelono Sewandono defeated King Singobarong.

### **Connotation Meaning**

Prabu-Kelono Selo Sewandono's envoys met with Prabu Singobarong. The heated discussion led to war. Prabu-Kelono Selo Sewandono lost and fled. Prabu Singobarong instructed his forces to spy on Prabu-Kelono Selo Sewandono's demands (requirements from Dewi Ayu Songgolangit)

King Singobarong's army was betrayed by not spying on Prabu-Kelono Selo Sewandono. Instead, they pondered how much King Singobarong would pay them if they stole Prabu-Kelono Selo Sewandono's plans. The messenger returned without any data, and King Singobarong refused Dewi Ayu Songgolangit's request. He relies on his physical power and chooses to fight anybody who attempts to stop his nait from proposing to Dewi Ayu Songgolangit.

Prabu Selo-Kelono Sewandono had the first requirement (140 twin white horses) but not the second. He realized King Singobarong's vulnerability. He'd battle Singobarong. If he wins, he'll behead King Singobarong, who has a lion's visage, and the peacock (who accompanied him to check for lice) will be glued to his head.

Prabu Selo-Kelono Sewandono hoped to defeat King Singobarong. Prabu-Kelono Selo Sewandono won a bout. Finally, he's met Dewi Ayu Songgolangit's two criteria. One hundred forty white twin horses and a two-headed beast are required (the head of King Singobarong and a peacock).

The ballet doesn't include a proposal to Dewi Ayu Songgolangit's father. It's insufficient to summarize Reyog Ponorogo's history. Dewi Ayu Songgolangit also fled without an address.

### **The Meaning of Myths on the show of the Reyog Anak Performance and Drama "Songgolangit Sayembaroo" on the TMII East Java Pavilion Youtube Channel, December 11, 2021**

Songgolangit dance sends messages via movement and attire. This performance of Ponorogo included action and wardrobe changes.

Songgolangit dance symbolizes Dewi Songgolangit, a princess from Kediri. Prabu-Kelono-Selo Sewandono is one of the handsome princes of Bantarangin. Although according to some sources, he is known as a bisexual man. The nobles and princes looked for her to marry them (wives). The drama has also shown that King Singo Barong's head covered in fleas makes him look like a tiger whose head is always crawling with peacocks for the fleas to eat.

Dewi Songgolangit was caught between morals and grandkids. Before discovering Sang Hyang Widhi, he endured hardships. After his hermitage, his father questioned the Lord's teachings. Songgolangit said candidates must follow three guidelines. It takes one hundred and forty-two two-headed white horses. Songgolangit dance clothing has described the character of Princess Songgolangit, who is graceful, peaceful, innocent, and beautiful. Regardless of gender, he's confident and relentless. This unusual dancing motion combines these aspects. Dewi Songgolangit prays in the dance play.

Allah SWT is the source of knowledge and guidance in this narrative. Islamic prayer protects humanity. Prayer obtains blessings and inflicts curses; it's the only way to get to paradise. Praying is a route to redemption, a ladder to God, a ride for virtue, a nightmare for persecuted, and a sanctuary for the poor.

Du'a has numerous characteristics and countless benefits.

وَعَنِ النَّعْمَانِ بْنِ بَشِيرٍ -رَضِيَ اللَّهُ عَنْهُمَا- عَنِ النَّبِيِّ صَلَّى اللَّهُ عَلَيْهِ وَسَلَّمَ قَالَ: إِنَّ الدُّعَاءَ هُوَ الْعِبَادَةُ. رَوَاهُ الْأَرْبَعَةُ وَصَحَّحَهُ التِّرْمِذِيُّ

From Nu'man Ibn Basyir Radhiallaahu' anhu that the Prophet said: "Verily prayer is worship." Sahih Hadith, according to Tirmidhi. History of the Four Priests.<sup>36</sup>

Prayer is a kind of worship, as the Prophet stated in his saying: "Prayer is worship" (narrated by Al-Tirmidhi and confirmed by Al-Albani), and abandoning prayer is arrogance in worshipping Allah, as He says: "And your Lord said: Pray to Me, and I will fulfill your desire." Those who are too lofty to worship Me will enter hell with contempt. ["And your Lord said, "Pray to Me, and I will provide for you." Those who delight in worshiping Me will be humiliated when they reach the Hell of Hell." [Ghafir: 60].<sup>37</sup>

On the other hand, some of his moves show his agility and strength. The dancer jumps up and down like a horse riding and lifts a skirt like wings. The music used as accompaniment in the Songgolangit dance also shows the uniqueness of the Ponorogo-style piece. This musical accompaniment begins with the vocals of the singer—a female singer who accompanies the gamelan. In addition, it is also wrapped with a screeching trumpet or known as a trumpet, as well as male vocals, which simultaneously and repeatedly say "*hok-yaa hok-e-hok-yaa-hok e-hok-yaa.*"

Songgolangit's tale in this dance inspired Reyog Ponorogo. We present a thesis—another perspective, possibly an interesting feature of Dewi Songgolangit's figure. Songgolangit means "support the sky"

<sup>36</sup> Abu Dawud, HR. *Ibnu Majah No. 3828, Abu Dawud No. 1479, Tirmidzi No. 3247 Dan An-Nasai 11400*, n.d.

<sup>37</sup> Tim Penyempurnaan Terjemahan Al-Qur'an (2016-2019) Jajaran Penyelenggara Penterjemah/Pentafsir Al-Qoeraan (1967) / Tim Penyempurnaan Terjemahan Al-Qur'an (2016-2019), *Al-Qur'an Dan Terjemahannya*, Penyempurnaan 2019. (Jakarta: Lajnah Pentashihan Mushaf Al-Qur'an, 2019).

in Javanese. A source says approaching Dewi Songgolangit signifies the coming God.

Amazing. Dewi Songgolangit was a royal bride. Dewi Songgolangit was a beautiful and good-natured wife. Prabu-Kelono-Sewandono from Wengker Branch, Toh Bagus, Singo Barong's emissary from Blitar East Java, Kalawraha, a duke from the south coast, and four soldiers from Blitar East Java planned to propose to Dewi Songgo Langit. They're males, except Klana Sewandono. Dewi Songgolangit was in Kediri. Dewi Songgolangit had contestants.

Songgolangit indicates lords and nobles aren't only preoccupied with the world, romance, or desire. They may think marrying Dewi Songgolangit would bring them closer to God. Man's greatest achievement is returning to God. Man's greatest achievement is becoming closer to God, who created life.

Eschatological fixation may indicate a man's infatuation with the spirit realm or God. He couldn't resist his suitor, a homosexual, tiger-headed king. She caved. He entered the contest. Whoever wins gets his girl and the song's story. Her conscience wouldn't marry, but her parents wanted a grandchild.

Nobility didn't liberate Dewi Songgolangit from male dominance. The Dewi Songgolangit Contest figure rebels against patriarchy. The competition for him threatens Songgolangit. Prabu-Kelono Sewandono won a difficult struggle.

Dewi Songgolangit married the king, according to two stories. Some say the goddess left because she wasn't pretty. Both married and unmarried derive from Dewi Songgolangit's rejection of patriarchal power and injury avoidance. Accept the person who complied or fled to preserve a woman's dignity. Regardless of Dewi Songgolangit's tale, one thing might depict this dancing experience.

Songgolangit dance is a performing art with symbolic dances and costumes. Songgolangit dance pieces portray a woman's power and endurance via graceful and agile dances and boldly colored costumes. Elegant and gentle don't indicate weak or helpless. Voices and slogans aren't needed to discuss women's roles in sociocultural studies. We can get the values of justice and gender equality through dance. Preserving

the arts and promoting women's equality are two important goals equally attainable in quality. Following the message of the Quran, Chapter 51 verse 56 and Chapter 4 verse 36, Reyog stated a vital lesson regarding the spiritual battle of a great lady to love her God without injuring or hurting other people, let alone the hearts of both parents.

## **Conclusion**

Denotative Meaning is displayed by employing the Wide Shot method (totally shot/long shot/complete shot) to take images of the scene. Sang Prabu Sri Genthayu urged Songgolangit to marry him because he wanted to cuddle his grandchild right away. The filmmaker wishes to emphasize this connotation. Songgolangit, on the other hand, was unable to provide a definitive response to his father since he still had no plans to wed. Songgolagit isn't interested in getting married soon despite her parents' advice, so she finds herself in a quandary. It dawned on him that many persons, even the monarchs of Kediri, were eager to inquire about her writings. A picture of elegance, tranquillity, purity, and splendor is the mythological meaning of the Songgolangit dance's mythical symbolism. But despite her royal status, she has a strong sense of self-confidence, energy, and drive. The tale of Dewi Songgolangit depicts a patriarchal society in which women were subordinated to males. That doesn't mean that women who don't hail from aristocratic families shouldn't be able to stand up for themselves. Since Songgolangit's parents (Prabu Sri Genthayu) were known for their high moral principles, it's reasonable to assume that their daughter would follow in their footsteps by prioritizing the teachings of Sang Hyang Widhi (God). Prabu Sri Genthayu places a great value on the virtues of spirituality and morality.

Dewi Songgolangit's spirit of self-reflection shows courage and resiliency. There is nothing feeble about grace. The word "gentle" does not imply a state of helplessness. The history of Reyog Ponorogo is not only told via the performance of this ballet but also by the way the dancers and costumes represent the symbolic strength of a woman. One of the most important messages in this film is that attempts to raise awareness about the place of women in society do not have to

resort to shouting and chanting. However, the ideas of life that emphasize justice and equality may be conveyed via dance performances. Consequently, Reyog's art and performances are interwoven in the history and noble legacy of Reyog Ponorogo not only to preserve art and culture but also to send an important message about a worldwide vision of fighting for equal rights for women. Human rights abuses and gender inequalities are possible in a society where the family has political power. In light of the teachings of the Quran, namely verses 56 in Chapter 51 and 36 in Chapter 4, Reyog made an important point about the spiritual war a great woman has to adore her God without harming or hurting anybody else, least of all her parents' hearts.

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