
Symbolic Representation of the Bangkat War in the Osing Tribe Manten Gathering Procession from a Semiotic Perspective

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Abstract. This study aims to analyze the representation of symbolic meaning in the Perang Bangkat procession in the Temu Manten series of the Osing Tribe through a semiotic perspective. The study used a qualitative method with a field research approach. Data was obtained through participatory observation, semi-structured interviews with traditional leaders and procession participants, and documentation. Data analysis was conducted using the interactive model of Miles and Huberman which includes data reduction, data presentation, and conclusion drawing. The results show that Perang Bangkat is a cultural text containing a system of signs in the form of icons, indexes, and symbols that represent social readiness, moral responsibility, self-control, equal roles between husband and wife, and harmony in the married life of the Osing people. This procession is not interpreted as a physical conflict, but rather as a symbolic medium to transmit values and philosophies of life collectively. This study contributes to strengthening the study of cultural semiotics through the analysis of verbal and nonverbal signs in local traditions and supports the preservation of Osing cultural meaning amidst social change.

Keywords: symbolic representation; bangkat war; manten rapat; cultural semiotics; Osing tribe

Introduction

Culture is the entire system of meanings, values, knowledge, and symbols inherited in human life. (Tjahyadi et al., 2020). (Sumilih et al., 2025). Through culture, society expresses identity, social structure, and collective values that continue to evolve with the dynamics of the times (Anjelika et al., 2025). In a multicultural society like Indonesia, culture is not only a legacy of the past, but also an arena for symbolic interaction that regulates social behavior.

Culture serves as a framework for understanding human actions, making customary practices such as traditional processions an important part of a community's symbolic structure (Salma & Budhi, 2025). This foundation serves as a starting point connecting discussions with language, the primary medium for conveying cultural values and symbols. Understanding culture broadly is an essential foundation for examining symbolic representations within specific traditions. This perspective resonates with the traditional Osing wedding procession, the focus of this study.

The Osing people are an ethnolinguistic community in Banyuwangi known for strongly maintaining their cultural and linguistic identity. With this rich tradition, the Osing people provide an important research area for the study of semiotics and cultural linguistics (Hikmah, 2024). The continuity of tradition amidst modernization raises questions about how the symbolic meaning of this traditional procession is understood and interpreted by the community. This situation then led

to the formulation of a research problem that focuses on the representation of "*war bangkat*" as part of the traditional "*temu manten*" (wedding ceremony) procession (Prastika, 2024).

Temu manten (the gathering of the bride and groom) is an important traditional procession in the Osing Tribe's traditional wedding ceremony, uniting two families through a series of traditional symbols and actions (Agustin et al., 2022). Traditional marriage is a marker of social status change that is always accompanied by cultural symbols. This view is in line with (Prastika, 2024). In the tradition Osing, ceremony wedding meeting bride and groom consists of from several stages, starting from the welcoming and handover rituals until show symbolically rich in meaning. Every procession reflects values harmony, readiness and transformation social. The elements that differentiate it is the *Bangkit War*, a battle symbolic that distinguishes ceremony This from wedding traditional others (Akhsan et al., 2022).

The *Bangkit War* is understood as a symbolic representation of advice, responsibility, and readiness to build a household, conveyed through movements, speech, and the characteristics of the traditional procession. This tradition is not simply a physical performance, but a cultural text rich in symbolism. From a semiotic perspective, every movement, procession attribute, and interaction in the *Bangkit War* can be read as a sign referring to social values, harmony, and life transitions. Symbolic actions in culture always carry connotative meanings connected to the ideology of the community.

Semiotics helps uncover the relationship between linguistic forms and nonverbal symbols present in cultural practices. Therefore, the discussion of morphology directs the analysis towards a semiotic approach (Rini & Pratiwi, 2025). The main basis of this research, particularly in reading the symbolic representations contained in the traditional Osing Tribe's *temu manten* procession, including the practice of *perang bangkat* which combines verbal and nonverbal signs in the structure of Osing cultural meaning (Afandi, 2023b).

Semiotics as a discipline continues to develop and become an important analytical tool in understanding the construction of cultural meaning (Lating et al., 2019). Modern semiotic studies emphasize that signs are understood not only from the relationship between the signifier and the signified, but also through a dynamic process of interpretation in a sociocultural context (Pambudi, 2023). In its development, cultural semiotics shows that every symbol, object, movement, and utterance in traditional procession practices has layers of denotative and connotative meanings that often reflect the ideology and values of society (Lihawa, 2024).

Cultural signs always operate within a multi-level system of meaning that allows social practices to be read as ideological representations of a society. Thus, a semiotic approach is highly relevant for reading traditional processions as complex "cultural texts" (Permana, 2025). Through a semiotic framework, Osing traditions can be examined as a sign system that combines verbal and non-verbal elements (Afandi, 2023a). This view aligns with (Rofiq & Fatholla, 2024) who state that traditional processions are symbolic arenas where values, norms, and social relations are represented and negotiated through symbolic actions. One important element in the Osing Tribe's wedding ceremony series functions as a cultural symbol and a medium for representing social values.

The problem of this research stems from the limited academic study of the symbolism of the *Bangkit War* from a semiotic perspective. Although this tradition is still practiced, its symbolic meaning tends to shift due to modernization, while linguistic studies on the morphological aspects are still minimal. Therefore, this research is important to examine the representation and interpretation of the meaning of the *Bangkit War* in Osing culture to prevent the erosion of the

ritual's meaning, gaps highlighted by the research previously.

Study previously has culture Osing from various perspective, however Not yet in a way special highlighting the Bangkat War in framework semiotics. The study of identity Osing No discuss analysis symbolic procession marriage (Afandi, 2023b), study Language procession Not yet linking aspect linguistics with action symbolic such as the Bangkat War (Risqiyah et al., 2025), as well as study about structure ceremony wedding No make the Bangkat War as focus main (Prastika, 2024). This is showing existence gap research, especially in integration approach linguistics and semiotics.

This study own similarities with studies previously in use approach qualitative, but different in focus analysis. Research This in a way special studying the Bangkat War as representation symbolic through perspective semiotics, so that offer contribution and novelty in understand practice culture Osing in a way deeper.

This study using Charles Sanders Peirce's semiotic theory, he views sign as connection triadic between representamen, object, and interpretant (Paputungan et al., 2025). Representation is visual form of A sign, object is reality or the concept referred to, whereas interpreter is the meaning formed in thought interpreter (Baydhowi et al., 2025). The formation process meaning This happen in a way dynamic in context social and cultural. Peirce also distinguishes sign become icons, indexes, and symbols.

This study is important because, despite the rituals of the Bangkat War in procession Osing Tribe wedding Still practiced, understanding to meaning symbolic tend experience simplification. Bangkat War often viewed only as Power pull procession, while values culture like readiness, responsibility responsibility, and the transition of social status contained therein Not yet Lots reviewed in a way scientific.

This study aims for analyze representation symbolic of the Bangkat War in procession Osing Bride and Groom Meeting through perspective semiotics, with look at him as text an integrating culture verbal and nonverbal signs. Therefore that, research This discuss how the Bangkat War interpreted in a way semiotics, role social in public Osing, and the values it conveys.

Method

Study This use method qualitative with type study field (Nurrisa & Hermina, 2025). This method chosen For understand in a way deep meaning symbolic, value culture, as well as practice social in Bangkat War procession in the community Osing. The approach used is semiotics, which looks at elements procession like movement, speech, properties customs and interactions social as system signs containing meaning culture (Panuluh et al., 2025).

Object study This is Bangkat War procession as part from series Osing Tribe Gathering of Bride and Groom. Focus study covering stages procession, role perpetrator, use attribute traditional, as well as action symbols that appear during ritual performance. Object the understood as representation culture that reflects values and meanings in life of the Osing community.

Data sources consist of on primary and secondary data. Primary data was obtained through observation direct to procession and interview with figure customs, ritual practitioners, and a society that understands tradition said. Meanwhile that, Secondary data obtained from literature related culture Osing, wedding rituals, and study relevant previous.

Data collection techniques include observation participatory, semi- structured interviews, notes fieldwork, and documentation. Observation done in a way directly on location study For catch context socio-cultural procession. Interview used For dig meaning and interpretation symbolic from

informant, meanwhile documentation in the form of photos and videos work as visual supporting data.

Data analysis using the Miles and Huberman interactive model which includes data reduction, data presentation, and data extraction conclusion. In the analysis process, the data obtained identified and classified based on type signs (icons, indexes, and symbols), then interpreted For reveal meaning symbolic in context culture public Osing. Analysis results served in a way descriptive-interpretive For explain representation values and functions culture in Bangkat War procession.

Results and Discussion

Understanding, history, and traditional values in the Bangkat War tradition in the Osing tribe wedding procession.

Etymologically, the term "war bangkat" comes from two words in the Javanese-Osing lexicon: "war" and "bangkat." The word "war" is not only interpreted as a physical conflict or armed clash, but rather refers to a form of strength test, examination, or symbolic battle with social and cultural significance. In the Osing cultural context, the term "war" is often used to refer to symbolic battles governed by customary rules and not oriented towards violence.

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Thus, the bangkat war can be interpreted as a symbolic battle that marks the awakening of readiness and the affirmation of social responsibility, especially for the groom-to-be, as he enters married life. This term does not refer to war in a destructive sense, but rather to a cultural mechanism that presents a test of maturity, steadfastness, and moral readiness, conveyed through traditional symbols, movements, and props.

From a semiotic perspective, the term perang bangat functions as a linguistic sign whose meaning is shaped by the Osing cultural context. The word perang serves as a symbol of the inevitable conflicts of life, while bangat serves as an index of social transition and role readiness. The combination of these two terms represents the Osing community's view that marriage is a phase of life that demands a readiness to face conflict wisely and a readiness to assume new responsibilities within the social and customary order.

Historically, the Bangkat War is rooted in the worldview of the Osing people, who view marriage as a sacred socio-cultural event. This tradition embodies ancestral philosophical teachings, embodied in symbolic ceremonies about married life. Its origins stem from parental anxiety about children perceived as spoiled and immature, leading to doubts about their readiness for married life.

The large age gap between siblings stems from the ancestral custom of having many children. When siblings marry, they naturally take care of their own families, leaving the younger sibling feeling alone without a sibling to care for. The younger sibling always receives the remaining assets because all the wealth has been distributed to the older sibling hierarchically. This results in the younger sibling receiving less. Therefore, the ancestors of the Osing tribe hold a perang bangkat ritual during the temu manten (*Temu manten*) procession, each of which carries a philosophical meaning: a means of providing advice or guidance on achieving marital happiness and a form of

concern for the younger sibling, both materially and psychologically.

The Bangkat War embodies traditional values conveyed through symbols, movements, and processional props, rather than through direct verbal exchange. One of the key values displayed is self-control and moral responsibility, evident in the use of wooden sticks as symbols of strength exercised ethically, rather than through violence. The orderly and nonviolent marching movement of the Bangkat War (war bangkat) The symbols of the Bangkat War symbolize maturity in managing domestic conflict, emphasizing that differences must be handled wisely within customary norms. Traditional figures legitimize these values and reinforce respect for social order and ancestral traditions. The accompanying offerings reflect virtues such as hard work, simplicity, sincerity, and reverence for ancestors. Through this system of symbols, the Bangkat War conveys important cultural values that prepare the bride and groom with the moral foundation needed to build a harmonious household.

Representation symbolic war goes bankrupt in procession wedding ethnic group Osing reviewed from perspective semiotics.

Bangkit War (war bangkat) is a distinctive ritual in Osing wedding ceremonies, featuring a symbolic duel between representatives of the bride and groom using wooden sticks and coordinated movements that signify readiness, courage, and responsibility for the marriage. As a cultural text, this ritual expresses collective values through signs and symbols, where gestures, postures, and rhythms embody self-control and steadfastness, while traditional figures guide and interpret the ritual's meaning. Therefore, this procession communicates the Osing understanding of marriage as a social transition.

The Perang Bangat symbolizes social negotiations between two extended families within the context of a wedding ceremony. Marriage in traditional societies unites not only two individuals but also two kinship groups with shared interests and honor. The symbolic meaning of the movements and props in the Perang Bangat procession reflects the values held dear by the Osing people. The face-to-face movements symbolize the mental and social readiness of the bride and groom to face the challenges of married life. Their upright yet restrained postures demonstrate a balance between courage and wisdom, while emphasizing the importance of self-control in the face of conflict.

Use stick wood No interpreted as tool for hurt, but rather as symbol strength, steadfastness, and responsibility the answer that must be carried by the candidate bride man. Stick wood the symbolizes the power that is exercised with ethics and moral awareness, so that all movements and tools props in war really functioning as system a sign that conveys message readiness, maturity, and responsibility answer in build life House ladder according to culture Osing. Therefore that, war really can understand as representation mechanism culture for guard harmony social between family through symbol-controlled conflict.

The traditional Perang Bangkat procession represents the process of passing on Osing cultural values to its supporting community. This traditional procession serves as a medium for conveying values through repetitive and meaningful symbols, actions, and utterances. The values of courage, responsibility, emotional control, and adherence to tradition are embodied through the traditional processional equipment, movement patterns, and the legitimacy of traditional figures in the Perang Bangkat procession. Thus, Perang Bangkat functions not only in the context of marriage but also as a means of cultural education and strengthening the identity of the Osing Tribe.

The offerings presented in Bangkat War ceremony during ceremony Osing Tribe wedding is offerings traditional symbolizing application bride men and women for safety, balance and blessings

ancestors. Every element contains functional moral values as guidelines for build life wedding. Tumpeng, or white rice, symbolizes purity intention and beginning clean life, meanwhile ingkung chicken (chicken salad) symbolizes handover self and unity family. Urap, or vegetables, reflect diversity life, which demands each other complete and work the same.

Boiled eggs symbolize beginning phase life new must guarded with full not quite enough answer, while the flowers are in the garden symbolizes harmony and fragrance good character. Betel leaves and areca nuts symbolize unity and bond, emphasizing importance loyalty and commitment in A House stair. Market snacks depict dynamics life, which is full of joy and sorrow, water symbolizes purity heart and honesty, and incense symbolizes respect to ancestors.

The Peras Pikul (pillow) in the Perang Bangkat Temu Manten (war meeting of the bride and groom) ceremony of the Osing Tribe is a traditional offering symbolizing the groom's readiness to shoulder the physical and spiritual responsibilities of married life. The meaning of the pikul emphasizes the ability to bear economic obligations, ensure inner peace, and maintain family harmony in accordance with custom.

The keloso pillow in the Osing Tribe wedding procession, particularly during the perang bangat (war bangat) series, is a symbolic object included in the peras pikul (pillow) ritual. The keloso pillow symbolizes the groom's readiness to provide comfort, peace, and security for his family. The pillow represents a place of rest and inner protection, while the keloso (mat) symbolizes simplicity and a modest lifestyle (Muniroh & Rofiq, 2025).

A sheaf of rice symbolizes the source of life and prosperity, teaching the values of hard work, patience, and togetherness in building family well-being. A sheaf of rice also symbolizes simplicity and resilience, instilling the values of independence and readiness to face difficulties. Red and yellow leaves symbolize balance in life, with red representing courage and passion, and yellow representing wisdom and prudence. Holy water symbolizes purity and inner clarity, teaching honesty, sincerity, and pure intentions in living a household. (Muniroh & Rofiq, 2025).

The following table is evidence of the findings of the Symbolic Representation of the Bangkat War traditional procession in the Osing Tribe Manten Gathering

Table 1. Symbolic elements in the traditional war bangkat procession

No	The symbolic elements in war rituals are going bankrupt.	Form Representation	Meaning in the Depiction of the Bangat War
1	Wooden Stick / Weapon	Representation of moral strength and responsibility to answer the head of the household which is controlled by ethics and customs.	<i>Kuwat sat full of energy, strong determination, and not entirely adequate answers</i> (Strong is not only about strength, but also determination and responsibility). Marking the readiness to be born in the second bride and groom
2	Step by Step Movement	The representation of the dynamics of life in the House demands a ladder of courage at the time of wisdom.	<i>Wani advance nanning understand why to retreat (Dare) to continue to advance, know when to hold back)</i> Practical readiness to face challenges.
3	Facing Position	Representation of the equal roles of husband and wife and the meeting of two honorable family lines.	<i>Partners iku parallel, dudu sing nguwasani (Equal partners, not controlling each other)</i> . Uniting two family dignities
4	Osing Traditional Clothing	Representation of Osing cultural identity and continuity marks ancestors in marriage.	<i>Sandhangan nuduhake (Clothing reflects dignity and ethics)</i> . Maintaining the honor of ancestors.

5	Traditional Figures' Commands	Representation of customary authority as the guardian of norms and balance of social life.	<i>Urip must have guidance and guidance (Life requires guidelines and rules). The procession was orderly</i>
6	Firm Facial Expression	Representation of customary authority as the guardian of norms and balance of social life.	<i>Living life without anger. Teaching maturity.</i>
7	Squeeze Offerings	A depiction of the spiritual relationship between humans and God in the bonds of marriage.	<i>Life must be lived with full awareness, and I am grateful that life must always remember and be grateful for it.</i>
8	Squeeze the Carrying Case	Representation, work ethic and responsibility, economic answers, household ladder.	<i>Expression: I am grateful to the Creator The Saka riddle of luck that a friend needs comes from hard work. That's right, a couple must work hard and be responsible.</i>
9	Squeeze Suwun	Reflects sincerity and devotion in building a family.	<i>Home life, family name, sincere work — the ladder of home life Because of sincere work. Explain about Perseverance and devotion</i>
10	A Bunch of Rice	Unity of representation, fertility, and continuity of life. The household ladder.	<i>Sing wis nyawiji Just separate the ego's family name that has been united. Don't be separated by ego. Has the meaning of unity and loyalty.</i>
11	A Bunch of Souls	Representation of the resilience of life in simplicity.	<i>Small, not fragile, simple. It doesn't mean weak. It has meanings related to simplicity and resilience.</i>
12	Red and Yellow Leaves	Representation of emotional harmony and conflict management.	<i>Anger and happiness must be balanced, and emotions must be balanced. This has meaning related to emotional balance and character.</i>
13	Holy Water	Representation of the beginning of life of a clean household spiritually and morally.	<i>Pure intention is the foundation of a new life. Pure intention is the foundation of a new life. It has the meaning of physical and spiritual purification between the bride and groom.</i>

The table shows that the Perang Bangkat (war bangat) consists of interrelated symbolic elements representing status transitions, social negotiations, and the transmission of cultural values. Each element contributes to constructing collective meaning, making this procession more than just a performance, but a living cultural institution within Osing society. Perang Bangkat also contains symbols, as illustrated in the photo below.



Images 1. Symbolic sources in the Bangkat war procession

Representation of the Social Function and Cultural Values of the Bangkat War in the Osing Tribe's Wedding Ceremony

Bangkat War own function important social in life public Osing Tradition This functioning as means socialization and internalization values traditional among candidate bride and groom, family they, and society wide. Through a series movement symbolic that resembles " war", society Osing implant understanding that wedding is incident social that brings not quite enough answer No only for partner but also for family and society traditional (Ibrahim, 2020) . Bangkat War also works as tool non-formal education that teaches ethics, maturity, and control self. More continue, Bangkat War functioning as mechanism symbolic for management conflict. Scene battles No intended For hurt, but more For test mental readiness and control emotions. Stages like oil cake and broken pieces emphasize that every conflict must completed in a way peaceful and orderly, in accordance with law customs. Involvement of leaders traditional, family, and society make Bangkat War as means integration strengthening social solidarity, togetherness, and sense of belonging to tradition ancestors (Sulthoni & Soetopo, 2020) . With Thus, Bangkat War also works as marker social status transition candidate bride man to role new as head family.

Bangkat War realize values strong and layered culture. Values not quite enough responsibility and maturity reflected in use stick wood as symbol moral strength, not weapon violence. In the context of these values culture is draft about what is considered important and functional as guidelines behavior public (Malika, 2022) . Step movements and posture controlled body reflect importance balance courage and wisdom. Network squeeze pilgrimage (pilgrimage) emphasizes mark Work hard work, sincerity, and ability carry burden physical and spiritual life House stairs. Meanwhile that, squeeze suwun (pilgrimage) convey values humility heart, begging blessings, and respect ancestors and customs customs traditional as part from transmission values culture between generation (Fauzan & Hasan, 2025) .

Values harmony and balance Social issues are also at the heart of the Bangkat War. This seen clear in rule customs that regulate procession, including ceremony cover, which symbolizes the end conflict and achievement peace. Values This reflect view life public Osing, who uphold tall harmony between humans, society and traditions ancestors.

The Bangkat War fulfills an important social function as a medium for traditional education and the transmission of cultural values within the Osing community. Through its symbolic movements, this ritual instills responsibility, maturity, ethics, and self-control in the bride and groom, especially the groom, in preparation for married life. The ritual also serves as a symbolic model for conflict management, where aggressive movements signal mental readiness and emotional control rather than violence. Traditional stages such as the bungkil and para pecah emphasize that conflicts must be resolved peacefully, orderly, and in accordance with customary norms.

The Bangkat War also serves as a means of social integration and status legitimacy, involving families, traditional leaders, and the community. This tradition also marks the groom's transition to his new role as head of the family. Thus, this tradition helps strengthen social solidarity, preserve culture, and build local identity within the Osing community.

The following photo is proof implementation of the Bangak War during procession wedding.



Images 2. Results of observations of the Bangsat War procession

The moral of the photo above is that married life demands spiritual readiness, emotional control, and ongoing responsibility. This tradition teaches that conflict in life is inevitable but must be faced with a cool head, wisdom, and ethics. True strength is not measured by the ability to defeat others, but by the ability to control oneself and maintain harmony.

In a way overall, Bangsat War is representation symbolic from moral and social education in society Osing Tradition This Not only guard continuity culture but also instill values sublime in the form of not quite enough responsibility, maturity, humility heart and harmony as runway main for build life House aligned stairs with values traditional and life social public Osing.

Conclusion

This study shows that the Perang Bangsat procession in the Temu Manten Osing ceremony functions as a cultural text formed through an integrated system of signs. Using a semiotic approach, the ritual is interpreted as a symbolic representation of the social, moral, and emotional readiness of the bride and groom for marriage. The movements, traits, expressions, commands of traditional figures, and offerings function as icons, indices, and symbols that express readiness, courage, responsibility, and harmony. This procession also reflects equal marital roles and wise conflict management, functioning as an educational medium that preserves Osing cultural identity amidst social change.

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