



Analysis of the Message of Preaching in the Meaning of the Symbols of the SigehPengunten Dance

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Kata Kunci

Pesan Dakwah, Sigeh Pengunten, Charles Sanders Peirce.

Abstrak

Dakwah tidak harus selalu berbicara tentang agama Islam, namun hakikat dakwah itu sendiri adalah menyampaikan hal-hal yang baik, namun tidak dapat dipisahkan dari akidah agama. Tujuan yang ingin dicapai dalam penelitian ini adalah untuk mengetahui pesan dakwah yang terkandung dalam seni tari SigehPengunten. Metode dalam penelitian ini adalah kualitatif. Jenis penelitian kepustakaan. Penelitian ini bersifat kualitatif deskriptif. Teknik pengumpulan data yang digunakan adalah dokumentasi, wawancara, observasi. Penelitian ini menggunakan teknik keabsahan data Triangulasi. Analisis data yang digunakan adalah analisis data model Miles dan Huberman dimana data dikumpulkan, direduksi, disajikan dan dapat ditarik simpulan atau verifikasi. Pengolahan data dalam penelitian ini menggunakan analisis teori Charles Sanders Peirce. Berdasarkan hasil penelitian yang telah dilakukan peneliti mengenai "Analisis Pesan Dakwah dalam Makna Simbolik Tari SigehPengunten" tarian ini merupakan tari penyambutan. Akan tetapi, terdapat makna khusus dalam beberapa ragam gerakan Tari SigehPengunten yang terkait dengan pesan dakwah yang dikaji melalui makna simbol dalam teori Charles Sanders Peirce, yaitu pesan moral yang dapat dilihat dari gerakan LapahTebeng yang berarti jalan yang lurus, Seluang Mudik berarti kembali ke asal, Jong SumpuhMerunduk berarti menghormati tamu, Jong Silo Ratu berarti rapi dan sopan, Gerakan Sembah menggambarkan keramahan masyarakat Lampung, Belah Huwi berarti pantang menyerah, dan Tolak Tebeng berarti menolak kejahatan. Selain itu, patak yang berisi ramuan sirih dalam tarian ini merupakan bentuk simbolik penyambutan tamu.

Keywords:

Da'wah message, Sigeh Pengunten, Charles Sanders Peirce.

Abstract

Da'wah does not always have to talk about Islam but the essence of da'wah itself is to convey good things, but it cannot be separated from religious beliefs. The goal to be achieved in this study is to find out the da'wah message contained in the SigehPengunten Dance art. The method in this study is qualitative. The type of library research .This study is descriptive



qualitative. Data collection techniques used are documentation, interviews, observations. This study uses the Triangulation data validity technique. The data analysis used is the Miles and Huberman model data analysis where data is collected, reduced, presented and conclusions or verification are drawn. Data processing in this study uses Charles Sanders Peirce's theory analysis. Based on the results of the research conducted by researchers on "Analysis of Preaching Messages in the Meaning of Symbols of the Sigeh Pengunten Dance" is that this dance is a welcoming dance. However, there is a special meaning in several types of Sigeh Pengunten Dance movements related to the message of preaching which is analyzed through the meaning of the symbols of Charles Sanders Peirce's Theory, namely the *moral* message that can be seen from the *LapahTebeng* movement which means straight path, *Seluang Mudik* means returning to the origin, *Jong Simpuh Merunduk* means respecting guests, *Jong Silo Ratu* means neat and polite, the *Sembah Movement* describes the hospitality of the Lampung people, *Belah Huwi* means never give up, and *Tolak Tebeng* means rejecting evil.

INTRODUCTION

Every artwork has a purpose or meaning behind it, therefore many use art as a medium for preaching. Using art as a medium for preaching can facilitate the dissemination of information and can reach more people, because the dissemination of preaching through art is considered more interesting and not monotonous compared to preaching only through lectures and just sitting and paying attention. As for the form of messages and devotion that evolved from existing art, according to Rustiyanti (in Syofia, Wahyuni, and Erman 2024) "This evolution, which is closely related to folklore and cultural heritage, not only aims to entertain but also contributes to the preservation of mental health in Indonesian Muslim society". In addition, the development of preaching media now must adapt to the times so that it can be more easily accepted by the community. Basically Islamic da'wah is a da'wah that leads to qualities whose value originates from humanity and human civilization taken from the Al-Qur'an and Al-Hadith (Asyaari, Zahroh, and Nasiruddin, 2022).

Preaching through art is one way and media that can be used to support the preaching itself. Preaching does not always have to talk about Islam but the essence of preaching itself is to convey good things, but it cannot be separated from religious beliefs. Preaching must invite to goodness, preaching also influences the object to follow or have the



same thoughts, preaching always contains good things and calls for goodness. The material of preaching is the message of Islamic preaching or everything that is conveyed by the subject to the object of preaching, in the form of all Islamic teachings in the book of Allah or the sunnah of His Messenger. "There are so many dances in Lampung, one of which is the SigehPengunten dance, where this dance is a kind of traditional dance or old style in the Lampung area" (Ansari, 1993) . SigehPengunten Dance is the name of a dance that functions to welcome visitors or guests. This dance is a form of respect that is shown to visitors or guests by giving betel leaves which have an important meaning as a sign of the friendliness of the Lampung people. The SigehPengunten Dance is a combination of the relationship between two indigenous clans in Lampung, namely the Sai Batin and Pepadun clans. Considering the role of art is also needed in spreading messages through preaching, just like what was done in the time of Sunan Kalijaga who used wayang as his method so that it could be accepted at that time. The same thing is done in the present era, delivering preaching through art and delivering its message, one of which can be through a dance. "From an etymological or linguistic perspective, the word da'wah comes from Arabic, namely *da'ayad'uda'watan*, which means inviting, calling, calling." The meaning of da'wah in terms of terminology, according to Prof. Toha Yahya Omar, MA "invites humans wisely to the right path according to God's command, for their safety and happiness in this world and the hereafter." (Amin, 2013) .

In preaching, it certainly requires a subject of preaching so that preaching can be carried out. In this case, the subject of preaching (*da'ior communicator*). The subject of preaching is the actor of preaching. The factor of the subject of preaching greatly determines the success of preaching activities. So the subject of preaching in this case, *the da'ior* preaching institution must be able to become a professional preacher. Both preaching movements carried out by individuals or groups require expertise and experience, including the preaching institution. (Amin, 2013) .

The material of da'wah is the message of Islamic da'wah or everything that is conveyed by the subject to the object of da'wah, in the form of all Islamic teachings contained in the book of Allah or the Sunnah of His Messenger. According to Wardi Bachtiar (in Erasta, 2022) in the culture of research methods of da'wah science, the categorization of messages in the form of da'wah includes faith, sharia, and morals. The second side of da'wah is the side of form, form, way of delivery and method mentioned in the Qur'an as



syir'ahand manhaj which can vary according to the demands of space and time. (Ansari, 1993) .

In general (Ansari, 1993) , it tends to be collected into:

- a. The message of *Aqidah* , namely faith in Allah SWT. *Aqidah* is the main belief in the Islamic religion. Faith in His angels, faith in His books, faith in His messengers, faith in the last day, faith in *Qadha-Qadhar* (Ansari, 1993) .
- b. The message of *Sharia* combines *thaharah*, prayer, zakat, fasting, and hajj, as well as *mu'amalah*. *Sharia* is all the laws and regulations contained in Islam (Amin, 2013) .
 - 1) Civil regulations include: business regulations, marriage regulations, and inheritance regulations.
 - 2) Public regulations include: criminal regulations, state regulations, war and peace regulations.
- c. Moral or ethical messages that contain ethics towards Allah SWT, ethics towards animals that contain; ethics towards people, oneself, neighbors, society, ethics towards non-humans, plants, animals, etc. (Azis, 2015) . Morals function to complement, but are the perfection of a person's faith and Islam (Amin, 2013) .

Theoretically, Islam does not teach art and aesthetics (beauty), but it does not mean that Islam is anti-art. The expression that Allah is *Jamil* (beautiful) and loves *Jamal* (beauty) and the mention of Allah in Himself as *badi'ussamawatwalarth* is an affirmation that Islam wants a beautiful life and is inseparable from art. The meaning of *badi'* is the first creator and has a beautiful connotation. This means that Allah created the heavens and the earth with beauty (Amin, 2013) .

In terms of purpose, art is art, art for beauty and art for enjoyment. While *Islamic preaching* is a cultural change towards a better direction and approaching the truth of sharia. The narrow space that connects art and preaching lies in the similarity of voicing the meaning of the message contained and which is mediated by the physical or material aspect or surface aspect as a symbol, which in Islamic preaching the message material is expressed through media, methods, techniques, language, and so on.



The function of art here is to appreciate the sunnah of Allah, both in nature and in human creations. "By using art as a medium of da'wah, the audience or *mad'uas* recipients of da'wah will receive universal da'wah messages without feeling patronized." (Amin, 2013) .

The problem that arises in this research is whether the general public knows that preaching can be done through art media, especially the SigehPengunten Dance art?The results of this study are a form of continuation of Dian Ayu Yaritha's research, University of Lampung with the title "Semiotic Analysis in the Variety of SigehPengunten Dance Movements" which is expected to provide knowledge and can be used as a reference material or further reference in deepening knowledge, especially about the Message of Da'wah in the Meaning of the Symbols of the SigehPengunten Dance.The difference between Dian Ayu Yaritha's research and the researcher's research is that Dian Ayu Yaritha's research analyzes semiotics in the variety of movements in the SigehPengunten Dance, where the independent variable is a semiotic analysis using Susanne K. Langer's symbol theory. While the researcher's research is an analysis of the preaching message contained in the meaning of the SigehPengunten Dance symbol. Where the results of this study will later focus on the preaching message based on the meaning of the symbol of Charles Sanders Peirce's theory. However, the contents of this study still refer to Dian Ayu Yarita's research so as not to deviate because this research is a follow-up study where the analysis uses another theory and the results obtained are certainly different.

METHOD

This research is a qualitative research. The type and nature of this research is descriptive qualitative. Where the data obtained will be described in words.which is intended to understand the phenomena of what is experienced by the research subject, for example behavior, perception, motivation, actions, and so on by means of description in the form of words and language (Moleong, 2012) .

The primary data sources used in the study are through observation, interviews, and documentation which are the main data used to answer the research problem questions. Primary data is an information data obtained directly from the source (Sari and Zefri 2019). With the presentation of primary data above, the researcher will conduct research with interview sources with Mr. R. Hari Jayaningrat, S.Sos. MM., as a Lampung Cultural Figure, Choreographer and main resource person for the SigehPengunten Dance, Mr. Antoni as an art/culture activist, Mrs. Sri Mumpuni as an art teacher and dance trainer as well as the



owner of Sa ngar Kusuma Lalita. The primary data sources obtained in this study will be used as the main reference for writing in the results and discussions, especially as a reference for writing what are the components in the SigehPengunten Dance. Starting from attributes, various movements and others, as well as what are the messages of preaching in the SigehPengunten Dance which will later be analyzed with the meaning of symbols and Charles Sanders Peirce's theory. Some secondary sources that will be used include theses listed in relevant research, namely Dian Ayu Yaritha, University of Lampung with the title "Semiotic Analysis in the Variety of SigehPengunten Dance Movements." M. Fatulloh, UIN Raden Intan Lampung with the research title "Da'wah Message in the SigehPengunten Dance Art Perception of Lampung Cultural Figures." Uli Amsari, UNNES, Semarang with the title "Symbolic Meaning of the SigehPengunten Dance, Lampung." In addition, there are journals that will be used such as the journal Ulfa Sufiya Rahmah, et al. with the title Peirce's Semiotic Analysis of the Dhangga Madura Dance Performance, volume 13 edition 2 of 2020 and other sources. The secondary data sources obtained in this study will later be used to complete this study, because not all the data needed can be obtained only with primary data sources." (Nazir, 2014) .

approach method in this study is qualitative. Data collection techniques used are documentation, interviews, observations. Because not all data can be obtained with one method, therefore using 3 methods to obtain sufficient data in the study. Documentation in this study is the main one, because the message of da'wah is expressed through the meaning of symbols in the form of images which will later become the beginning of deeper research on this dance. In addition, document studies are from the use of observation and interview methods in qualitative research (Sugiyono, 2020) . The interviews used in this study were semi-structured interviews where the interviews were conducted while still using guidelines but more freely. The resource persons in this interview were Mr. R. Hari Jayaningrat, S.Sos. MM., as a Lampung Cultural Figure, Choreographer and main resource person for the SigehPengunten Dance, Mr. Antoni as an arts/culture activist, Mrs. Sri Mumpuni as an arts teacher and dance trainer as well as the owner of the Kusuma Lalita Studio. Researchers use observation methods to make it easier to observe the meaning of this dance, either through live performances of the SigehPengunten Dance, books, internet sources, *YouTube* , etc.

This research uses the Triangulation data validity technique, Data analysis and data processing used is Charles Sanders Peirce 's semiotic analysis to obtain research results,



Charles Sanders Peirce's semiotics is more appropriate than other semiotics. According to Peirce, "A sign or representamen according to Peirce is something that for someone represents something else in some way or capacity" (Mudjiyanto and Nur 2013). Ralph La Rossa and Donald C. Reitzes noted seven assumptions underlying the theory of symbolic interactionism, which show three major themes, namely the importance of meaning for human behavior, the importance of the concept of self, and the relationship between individuals and society. Creating artwork indirectly communicates the concept of his thoughts (Santoso and Sentiansah, 2012). This process gives rise to interactions that provide interpretations of meaning through symbols contained in a work of art and through words, meaning can be depicted in the embodiment of artwork. So the symbol is understanding abstract and communicative meaning through interpretation and the process of thinking and acting actively to understand the meaning of the symbol. Symbols are not the first result of thought but the result of interactions that are closely related to the local environment (Santoso and Sentiansah, 2012).

The center of this concentration is the sign. The study of signs and how they work is called semiotics or semiology, and this study will provide an alternative focus, as there are three areas of study, namely the sign itself, the codes or systems in which signs are organized, and the culture in which the codes and signs operate. So the main focus of semiotics is the text. In semiotics, the receiver, or reader, is seen as having a more active role than most processes. Peirce has three classifications of signs called trichotomy, namely *icons*, *indexes*, and symbols (Fiske, 2016). This trichotomy is useful for analyzing elements in dance performances, starting from movement, costumes, and expressions.

Peirce's semiotics will help through the *tradic relationship* or semiotic triangle which is also called the triadic semiotic approach (three basic elements), namely sign representation, object, and interpretant. Furthermore, Peirce stated that the central point of his semiotic study is the trichotomy of the "replacement" relationship between the sign and its object through the interpretant. Representation is something that can be captured by the five human senses. The presence of the sign is able to evoke the interpretant as another sign that is equivalent to it in someone's mind. The interpretation of meaning by the sign user is fulfilled when the representamen has been associated with the object. While the object referred to by the sign is a concept known by the sign user as "reality" or anything that is considered to exist. The *triadic* concept gives rise to the process of semiosis (*triadicprocess*)



and the relationship is never broken, namely the interpretant will develop into a representamen and so on. The elements of the performance will be divided into three *triadic* then interpreted and interpreted with meaning beyond the object, as Peirce explains that the interpretant and can also be understood as a representamen. So that there is a development process in the interpretant that never ends according to the development of the existing time period (Rahmah, 2020) .

RESULTS AND DISCUSSION

1. *SigehPengunten Dance*

According to its function, SigehPengunten Dance is a classical traditional dance when receiving guests. Included in one of the cultures. Culture itself is the result of the work, methods, and ideals of society that have elements of level and usefulness. In principle, culture functions as long as members of society accept it as a guide to appropriate behavior (Kodir, 2014) .

This is in line with the background of the creation of the SigehPengunten Dance, where this dance is a development of the Sembah Dance, the movements in the SigehPengunten Dance are intended to present the diversity of culture in the Lampung area. Since 1989, the month is around October. What is certain is that the year the book was made by the P and K Service in 1989. The agreement reached at that time was to decide on the SigehPengunten Dance as the cultural identity of the Lampung community.

2. *Preaching Message in the SigehPengunten Dance*

Sigeh Dance is a welcoming dance, if associated with Islamic values or *da'wah* it is more closely related to Bedana Dance, but researchers try to reveal the meaning of the various movements of the SigehPengunten Dance, because not everything in this dance (movement, properties, costumes) used in this dance has no special meaning, but has a symbolic meaning that will be discussed later. After conducting interviews with several sources, researchers found the meaning of the SigehPengunten Dance movements related to *da'wah*.

However, in this study there are several types of preaching messages that can be identified, the types of preaching messages in the SigehPengunten Dance include the message of *faith* , namely faith in Allah SWT. *Faith* is the main belief in Islam, the message of *sharia* combines *thaharah*, prayer, zakat, fasting, and hajj, as well as *mu'amalah*. Sharia is all

the laws and regulations contained in Islam, moral or moral messages that contain ethics towards Allah SWT, ethics towards animals that contain; ethics towards people, oneself, neighbors, society, ethics towards non-humans, plants, animals, etc.(Azis, 2015) . Morals function to complement, but are the perfecter of faith and piety.A person's Islam (Amin, 2013) .

The contents of the preaching message in the SigehPengunten Dance teach and remind us a lot.us to things that should be done normally, but are starting to be ignored. However, not all movements in the SigehPengunten Dance contain a message of preaching, there are movements that have meaning and are taken from nature, meaning that in addition to the message of preaching to live a life related to religion, the message in the SigehPengunten Dance also reminds humans and their relationship with nature and the environment around their place of residence.



Figure 1. TebengLapahMovement
(image source youtube/Sigit Production)

*LapahTebeng*movement is a movement that begins and ends the SigehPengunten dance. This movement is done with the dancer standing upright and then the right hand on top of the left hand is placed in front of the body, then the gaze is forward. *LapahTebeng*means a straight path. Based on interviews conducted by researchers with sources, that the *LapahTebeng movement* is a straight path.

"If *LapahTebeng*hands are in front of the chest, upper right, lower left, then walk straight, hips must not sway, walk with your gaze forward, smile for sure. Later there will be some to the right and some to the left in the composition."

Based on the explanation above, the message of da'wah in the *LapahTebeng movement* is to always walk in a straight direction. Straight here can be interpreted as a good and right

path. Although in practice there will be tests as well as the right and left directions in the movement, the dancers continue to walk straight and look forward. As religious people who believe in the existence of God, namely Allah SWT. We must carry out his commands and avoid his prohibitions. The meaning of the *LapahTebeng* movement is in line with the message of *moral da'wah*, namely da'wah inviting to good things.



**Figure 2 .Movement during homecoming
(image source youtube/Sigit Production)**

Seluang Mudik movement is done by rotating the hands to the right then to the left and back to the center followed by body movements from a standing position, slightly down), then further down to a kneeling position. This movement is also done when the dancer is going to rise or return to the starting position, namely in a standing position.

According to an interview conducted with Mrs. Mumpuni, "...*Seluang mudik* is said to come from *seluang* fish that come and go.." Meanwhile, according to Mr. Hari, this movement means:

" *Seluang Mudik* is when at the stopping point *LapahTebeng*, he starts to go down to the right, so the hand moves to the right then moves to the left, followed by a *tolehan*, this is *Seluang Homecoming*. " *Seluang Mudik's* philosophy is based on the mythology of fish that travel back and forth, that's why it's called *SeluangMudik* ."

The message of preaching that can be taken from the *Seluang Mudik* movement is that this movement illustrates that even though we go anywhere and always move, we should not forget our place of origin or return. This means that this movement illustrates that wherever someone is, they should not forget their place of origin.



Figure 3. Jong Simpuh Crouching Movement
(image source youtube/SigitProduction)

Jong Simpuh Merunduk movement is a movement done with the legs in a kneeling position and the body slightly leaning forward but still upright, a bowing or worship position. In this movement, the front dancer places or takes a *tepak* (a place to put betel nut). According to Mr. Hari, " *Jong Simpuh* is sitting close together like a prayer movement (*tahiyat*). " The message of his preaching is that kneeling or leaning forward means respecting or appreciating guests and everyone including the creator Allah SWT.



Figure 4. Jong Silo Ratu's movements
(image source youtube/Sigit Production)

Jong Silo Ratu Movement is a movement with the right foot in front and the left foot in to the right, the position of the hands crossed in front, placed on the knees, hands together. According to Mr. Hari:

" *Jong Silo Ratu*, both legs crossed in front, body straight, then both hands crossed and closed, meeting in front."

This movement illustrates the message to be neat or polite, where the position of the feet and hands is neat. This movement reminds us to always maintain our neatness both in clothing, activities and others as well as being polite in behaving towards fellow living

beings. Of course, being neat and polite will make it easier for us to do our daily activities, besides the person we are talking to or other people feel comfortable with us, in terms of our activities we are more organized or orderly which of course has a positive impact on ourselves. Politeness is also very helpful in social matters, when we are polite to others then the general view of ourselves will certainly be good.



Figure 5. Worship Movement
(image source youtube/Sigit Production)

Sembah movement is a movement that is done with the foot position like the *Jong Silo Ratu* movement, but the hand position is placed together in line with the nose, the Sembah movement is first forward, to the right, to the left, then back to the front.

According to Mrs. Sri Mumpuni, she said:

“...there is a movement of *Sembah* or *Jong Sembah*... there is a creator that we need to glorify, that is the first message of preaching captured from the Sigeh dance, fellow human beings must be as humble as possible to their superiors or the creator...”

The message of the preaching in this movement is that welcoming guests who come is something that must be done. This movement is a symbol of hosting guests well, in life for example by inviting them to come in, giving them drinks or even food. Because we do not know how far the guest came and what journey they faced. This is also a form of gratitude for wanting to visit or just stop by our place. That way the guests who come feel appreciated and happy.

The Sembah movement that is directed forward, right, left then forward can also be interpreted that we should not discriminate against guests who come. Both social status, skin color, and others. Because in the eyes of Allah SWT. What distinguishes is faith, not clothing, position or all things that smell worldly. The Sembah movement also illustrates the hospitality of the Lampung people according to *Piil Pesenggiri*, namely *Nemui Nyimah*, where



this movement is the most real form of hospitality and welcoming of guests by the Lampung people.

In addition, it needs to be emphasized that the *Sembah movement* is its name, it does not mean that we worship the guests who come, the *Sembah movement* is a symbol of respecting the guests who come. Because the only one who must be worshiped is Allah SWT.



Figure 6. HuwiSplitting Motion
(image source youtube/Sigit Production)

Belah huwi movement is a movement that is done with a face-to-face position with another dancer. This movement is followed by a slightly bent hand movement towards the front parallel to the forehead, then bend the hand parallel to the ear. The position of the palm is like a bird gripping, but not crossed, only meeting between the palms. *Belah Huwi* means splitting wood.

The repetitive movements depict someone who is splitting wood must cut with a saw, axe or other repeatedly. This illustrates the spirit of never giving up in anything, we must do it seriously and never give up even though the process remains the same and repeats itself in order to get the desired results.



Figure 7. Pushing Movement of Tebeng
(image source youtube/Sigit Production)



In *Saibatin society* it is called *Tolak Tebeng* and in *Pepadun society* it is called *tolaktebong*, the meaning is the same, namely rejecting the cliff. It is done by facing forward then one hand is straight and the other hand is half bent in front of the chest.

The message of this movement's preaching means rejecting evil, with the depiction of a hand movement rejecting outwards, it can be interpreted as a sign of rejecting something bad, of course it comes from outside, therefore the hand points outwards not rejecting inwards. This is a reminder to ourselves that we should not accept or swallow all things from outside raw, it takes a filtering process so that good things can be practiced and bad things avoided.

3. Analysis of the Message of Da'wah in the Meaning of Symbols and Charles Sanders Peirce's Theory in the *SigehPengunten Dance*

The following table shows the movements of the *SigehPengunten Dance* which contain the meaning of symbols which will then be analyzed using Charles Sanders Peirce's semiotic theory, namely the representation of signs, objects, and interpretants.

**Table 1. Interpretation of *SigehPengunten Dance* Movements
Charles Sanders Peirce's Semiotics**

NO	Sign (T)	Object (O)	Interpreter (I)
1.		<i>Tebeng Lapah</i> Movement	<i>Lapah Tebeng</i> movement is the movement that begins and ends the <i>Sigeh Pengunten</i> dance. <i>Lapah Tebeng</i> means straight path.
2.		<i>Homecoming Opportunity</i> Movement	<i>Seluang Mudik</i> comes from the mythology of fish that go back and forth, that's why it's called <i>Seluang Mudik</i> .








3.		Jong Simpuh Crouching Movement	This movement is done sitting with your knees bent. This movement is done while placing <i>your palms</i> .
4.		Jong Silo Ratu's Movement	<i>Jong Silo Ratu</i> both legs crossed forward, body straight, then both hands crossed each other closed, meeting in front. This movement is done with the meaning of neat and polite.
5.		Worship Movement	The act of <i>worship</i> is the most obvious gesture and can be directly interpreted as a form of respect.
6.		Huwi Splitting Movement	<i>Belah Huwi</i> means splitting wood. This movement is interpreted as spirit and never giving up.
7.		Tebeng Push Movement	<i>Tolak Tebeng/Tolak Tebong</i> means rejecting the cliff. It is interpreted as rejecting bad things or things that are not good.

Image source: youtube Sigit Production.



Based on the table above, it can be analyzed that the division or interpretation of the variety of SigehPengunten Dance movements that have a message of preaching in them is easier to understand and know. Because the classification or division based on Charles Sander Peirce's theory makes it easier to observe.

From the existing preaching message, it can be seen that the preaching message in this dance is divided into general and specific. In general, the existing message is to respect guests who come to Lampung and have good character, both from daily attitudes and from the activities we do need to be sorted. In essence, this dance is a form of welcoming.

From the overall message of da'wah contained in this dance movement, it can be concluded that the da'wah conveyed is da'wah *bi Al-Hal* , namely da'wah with sincere deeds that contain commendable values. There is also a message of *faith* , namely in the *Sembah movement*, *Sembah* here can be interpreted as two things, namely respecting guests who come and worshiping only God Almighty.

moral messages that can be seen from the *LapahTebeng movement* which means walking straight, *Seluang Mudik* which means returning to one's origin, *Jong Simpuh Merunduk* which means respecting guests, *Jong Silo Ratu* which means neat and polite, *Belah Huwi* which means never giving up, and *Tolak Tebeng* which means rejecting evil.

Not all movements in this dance have a message of preaching, because basically this dance is not an Islamic dance, but the meaning or symbol in it has a message of preaching, although not entirely. For example, the *Nginyaw Biyas movement* which means washing rice is only symbolic for its special meaning there is no, but maybe it can be interpreted as patience or perseverance, but that is only according to the researcher.

In addition, for example, the *Samber Melayang movement* , which is like a bird grabbing its food, could have a special meaning behind it, but it could also be just symbolic. Therefore, researchers conclude that the *moral* or ethical message contained in this movement is not only for living things but also in harmony with nature, which is proven by the movements of the SigehPengunten Dance which are taken from plants and animals around us. This dance developed from the past, then the various movements were arranged to produce a complete dance.



This means that the movements in this dance are pure and meaningful, where pure movements are beautified and then become meaningful movements which are then used as a variety of movements.

The above is in line with the *moral* or ethical message that contains ethics towards Allah SWT, ethics towards animals that contain; ethics towards people, oneself, neighbors, society, ethics towards non-humans, plants, animals, etc.

Related to *the tepak* and its contents, namely the material for chewing betel. Because this dance is a form of welcoming guests, the main symbol in this dance is the *tepak* containing betel which will later be given to guests who come. The giving of betel itself is not all dances using it, only certain dances, one of which is the SigehPengunten Dance.

After being observed using Charles Sanders Peirce's theory, *the tepak* containing betel chewing ingredients in this dance is a symbolic form of welcoming guests apart from the variety of movements, giving betel is clearly easier to accept, meaning just by seeing it, especially since it involves other parties, which influences the object as the target of preaching. It can be said that preaching in the SigehPengunten Dance has been successfully conveyed to the general public. However, if the betel that is given and has been taken by the guest is not eaten or just bitten, it means that the message has not been conveyed properly, because for people who know and understand, betel should be eaten or bitten, not just taken.

By using art as a medium of da'wah, the audience or *mad'u* as the recipient of da'wah will receive universal da'wah messages without feeling patronized. The da'wah message in the SigehPengunten Dance cannot be interpreted specifically as da'wah or closely related to Islam, because basically this dance is not an Islamic dance, but the meanings or symbols that exist describe goodness which when this dance is performed indirectly conveys its message which contains goodness, because da'wah is conveying good things, so it is said that the SigehPengunten Dance has a da'wah message in it.

CONCLUSION

Based on the results of the research conducted by researchers on "Analysis of Preaching Messages in the Meaning of Symbols of the SigehPengunten Dance" is that this dance is a welcoming dance. However, there is a special meaning in several types of SigehPengunten Dance movements related to the message of preaching which is analyzed through the meaning of the symbols of Charles Sanders Peirce's Theory, namely the *moral*



message that can be seen from the *Lapah Tebeng* movement which means straight path, *Seluang Mudik* means returning to the origin, *Jong Simpuh Merunduk* means respecting guests, *Jong Silo Ratu* means neat and polite, *Belah Huwimeans* never give up, and *Tolak Tebeng* means rejecting evil.

Not all movements in this dance have a message of preaching, because basically this dance is not an Islamic dance, but the meaning or symbol in it has a message of preaching, although not entirely. For example, the *Nginyaw Biyas* movement which means washing rice is only symbolic, there is no special meaning, but according to researchers it could be interpreted as patience or perseverance. In addition, for example, the *Samber Melayang* movement, which is like a bird grabbing its food, there could be a special meaning behind it but it could also be just symbolic. In addition, after being observed using Charles Sanders Peirce's theory, the *tepak* containing betel chewing ingredients in this dance is a symbolic form of welcoming guests apart from the variety of movements, giving betel is clearly easier to accept, meaning just by seeing it, especially since this involves other parties, which influences the object as the target of preaching. Therefore, the researcher concluded that the moral or ethical message contained in this movement is not only for living creatures but is also in harmony with nature, which is proven by the movements of the Sigeh Pengunten Dance which are taken from plants and animals that are around us.

Sigeh Pengunten Dance has a message of faith that God is one, worshiping only Allah SWT. While respecting everyone by welcoming them through dance without discrimination is a moral message contained in it. The message of sharia or law that is to be conveyed is related to *Piil Pesenggiri*, *Nemui Nyimah*, as a form of hospitality of the Lampung community. The message of da'wah in SigehPengunten Dance cannot be interpreted specifically as da'wah or closely related to Islam, because basically this dance is not an Islamic dance, but the meanings or symbols that exist describe goodness which when this dance is performed indirectly conveys its message which contains goodness, da'wah *bi Al-Hal*, namely da'wah with sincere deeds that contain commendable values. Because da'wah is conveying good things, so SigehPengunten Dance has a da'wah message in it.

Based on the research on the Analysis of Preaching Messages in the Meaning of the Symbols of the SigehPengunten Dance, the researcher would like to provide suggestions or recommendations for this research aimed at being input for future research, including: It is hoped that with this research, artists, especially dancers, will continue to study a dance as a



whole in order to better understand the dance being performed, especially regarding the message contained in a dance. It is hoped that further researchers will further develop this research, perhaps not only about preaching, but also other aspects related to Islam or preaching and not necessarily the Siger Pengunten Dance.

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