

**A SEMIOTICS APPROACH SYMBOLIC MEANING OF
OGOHO-OGOHO TO WELCOME SECLUSION DAY
IN MAMUJU**



THESIS

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in Partial Fullfillment of the Requirement for the Sarjana Degree
at the English Department

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IN MAMUJU**

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Stated that the thesis entitled **“A Semiotics Approach Symbolic Meaning Of Ogoh-ogoh To Welcome The Seclusion Day In Mamuju”** Were:

1. Made and completed by myself, based on the data obtained from the research and development results in December 2020.
2. It is not a duplication of scientific work that has been made by other researchers or the result of a plagiarism of someone else's written work, and also not a translation of written work from writer researchers.

I make this statement truthfully and I am willing to bear all the consequences that may arise where the statement I make is not true.

Makassar, 1st December 2020
My sencerely




Ni Kd Ayu Nurmayanti

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First of all, Praise the presence of God Almighty, for the abundance of His blessings and Mercy, so that the writer can complete the thesis with the title "A Semiotic Approach to the Symbolic Meaning of *Ogoh-ogoh* Welcome Seclusion Day in Mamuju" This is to fulfill one of the requirements for completing studies and to obtain a Bachelor of Education in the English Language and Literature Faculty of Letter. The completion of this thesis is of course inseparable from the advice, support, guidance and motivation given to the writer from many parties.

A big thank you to my beloved father **I Made Sudania** and beloved mother **Ni Kadek Murni** who have poured all their love and affection as well as moral and material attention. May Almighty God always bestow grace, health, grace and blessings in the world and in the hereafter for the goodness that has been given to the writer.

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Thank you to friends of **Luminal** (wherever we go light always accompanies us), the God bless. Finally, the writer realizes that the writing of this thesis is still far from perfection.

Therefore, the writer ask for suggestions and constructive criticism for its perfection and may be useful for all of us. Amin

Makassar, 1st December 2020

The Writer



ABSTRAK

Ni Kd Ayu Nurmayanti, 4516051018 “ *A Semiotics Approach Symbolic Meaning Of Ogoh-ogoh To Welcome The Seclusion Day In Mamuju*”.
(Dibimbing oleh: Dahlia D. Moelier dan Sudirman Maca).

Tujuan penulisan skripsi ini adalah untuk menjelaskan makna simbolik dari *Ogoh-ogoh* dalam menyambut hari raya *Nyepi* di Mamuju.

Metode penelitian yang digunakan dalam penelitian ini adalah penelitian deskriptif kualitatif, teori yang di gunakan penulis dalam penelitian ini semiotik, dikemukakan oleh *Charles Sander Peirce* tentang *Simbol, ikon dan indeks..* Teknik pengumpulan data yang digunakan dalam penelitian ini antara lain : observasi, wawancara, dan dokumentasi.

Dari hasil analisis diketahui makna simbolik *Ogoh-ogoh* , proses penerapan *Ogoh-ogoh* dan fungsi *Ogoh-ogoh* . Berdasarkan hasil penelitian dapat disimpulkan bahwa setiap karya seni pahat patung *Ogoh-ogoh* masih dipercaya dan dilestarikan sampai saat ini. Tradisi *Ogoh-ogoh* merupakan tradisi yang diyakini masyarakat Hindu mengenai makhluk gaib atau roh yang ada di muka bumi untuk menyucikan *Bhuana Agung* dan *Bhuana Alit* yang dilaksanakan pada saat malam pengerupukan sehari sebelum hari raya Seclusion.

Kata kunci : Makna Simbol Ogoh-ogoh dan Hari raya Nyepi

ABSTRACT

Ni Kd Ayu Nurmayanti, 4516051018 “*A Semiotics Approach Symbolic Meaning Of Ogoh-ogoh To Welcome The Seclusion Day In Mamuju*”. (Supervised by: Dahlia D. Moelier and Sudirman Maca).

The purpose of writing this thesis is to explain and analyze the symbolic meaning of *Ogoh-ogoh* to welcome *Nyepi* day in Mamuju.

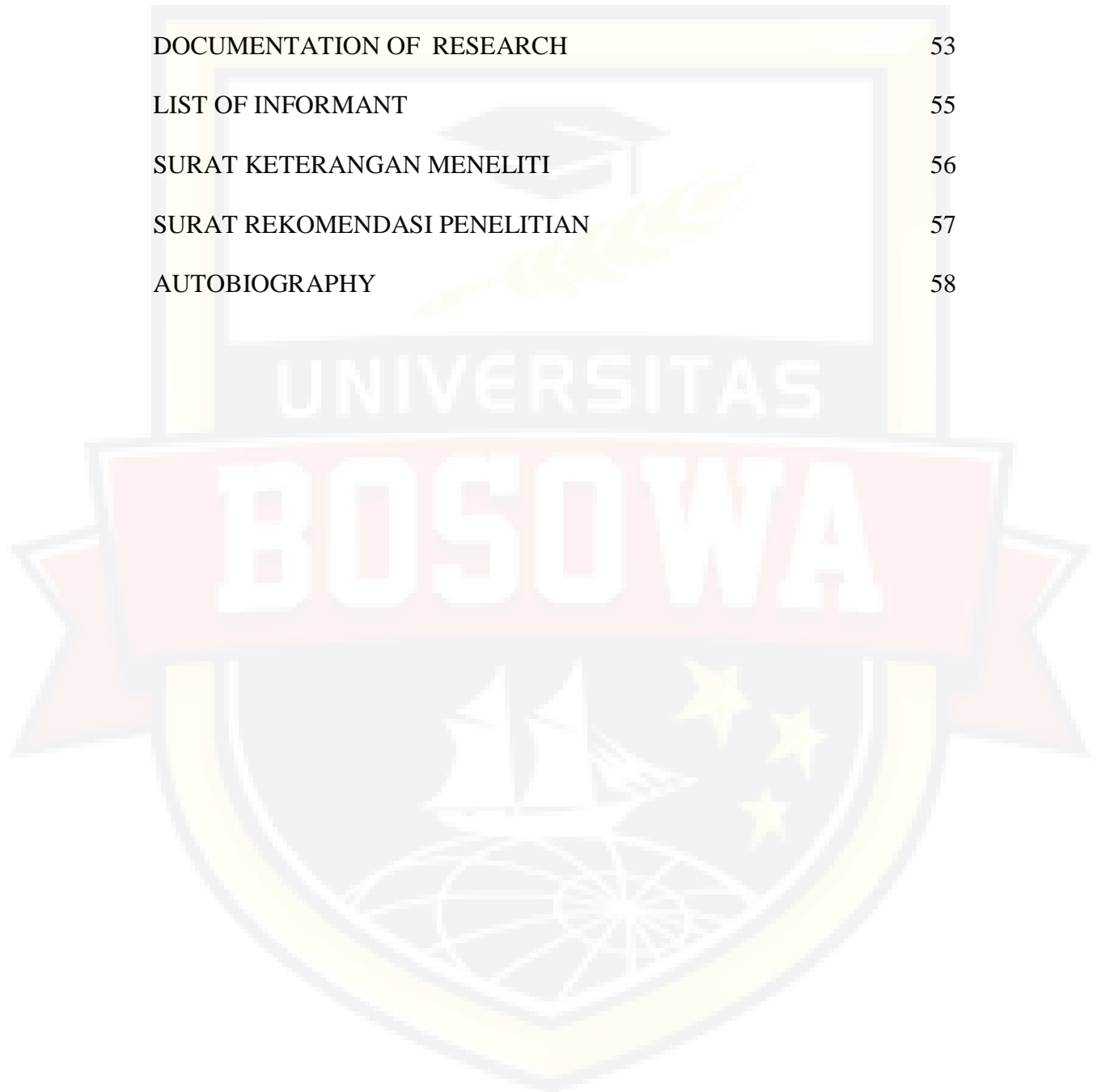
The research method used in this research is descriptive qualitative research, the theory used by the writer in this research is semiotic, by *Charles Sander Peirce* about *symbols, index and icons*. Techniques collection data used in this research include: observation, interviews, and documentation.

From the analysis, it is known that the symbolic meaning of *Ogoh-ogoh*. The symbol of the statue made of bamboo, wood, and paper that is woven and a group of youths to commemorate *Nyepi* is a symbol of *Ogoh-ogoh*. The statue is an *Ogoh-ogoh* icon. Big height, creepy, handsome or beautiful are the indices of *Ogoh-ogoh*. The function of *Ogoh-ogoh* is divided into two parts namely representation of *Bhuta kala* and the quality of *Yadnya*. These powers include the power of *Bhuana Agung* (universe) and *Bhuana Alit* (human self). This power can lead living things, especially humans and the whole world to happiness or destruction. The Process of implementation *Ogoh-ogoh* are devotion, prepare gambelan/music, istribution of tasks and the combustion process.

Keywords : *The Symbolic Meaning of Ogoh-ogoh and Nyepi Day*

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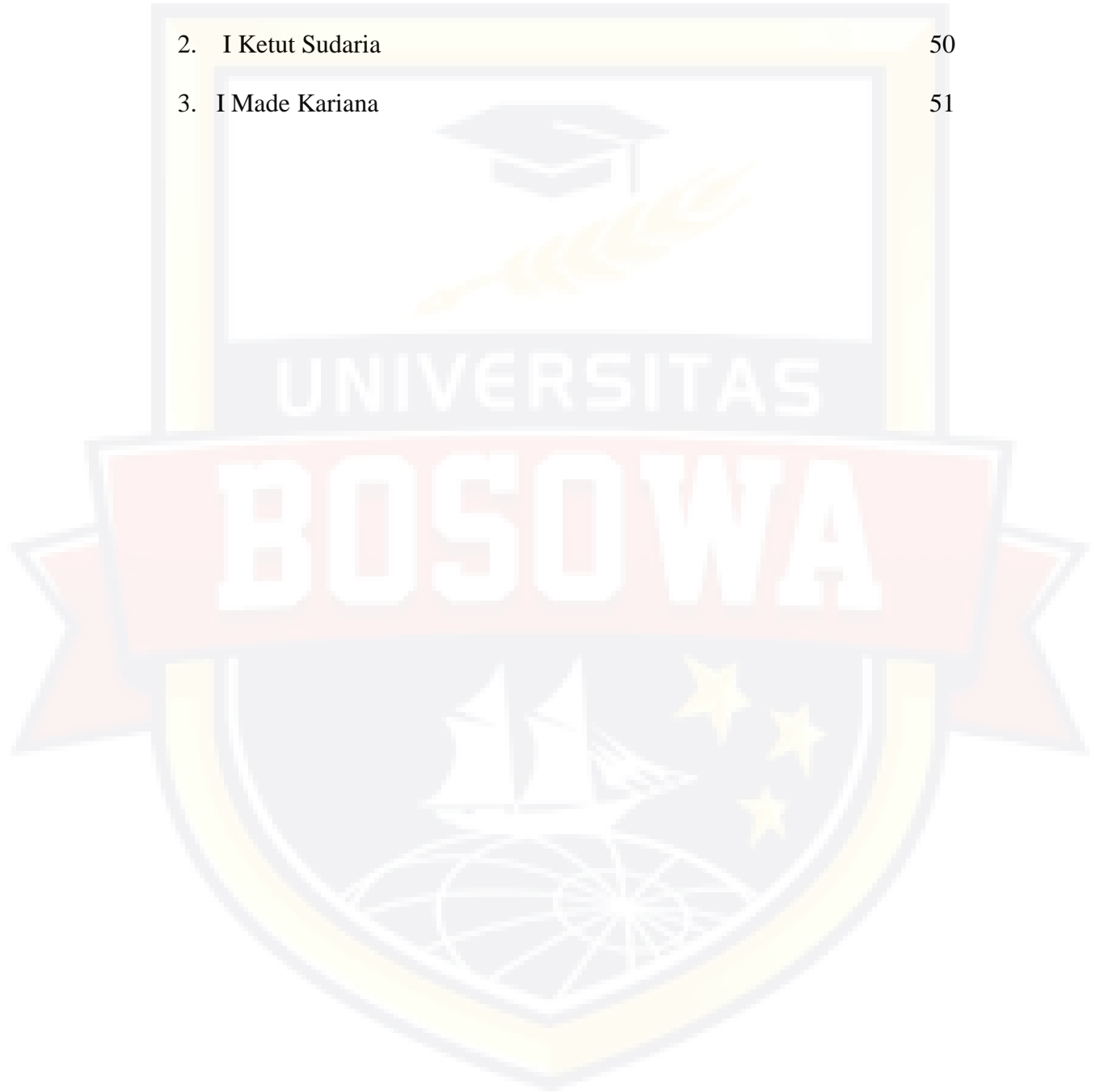


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CHAPTER I

INTRODUCTION

A. Background

Culture is a way of life that develops and is owned jointly by a group of people and is handed down from generation to generation. This culture is formed from many complex elements including religious and political systems, customs, language, tools, clothing, buildings and also artwork. Language as well as culture is an integral part of the human self, so many people tend to consider it genetically inherited. When one tries to communicate with people of different cultures and adjusts the difference so that it can prove that the culture is studied culture must be preserved and maintained so as not to become extinct in the growing era. Culture consists of a variety of patterns, steady attitudes, thoughts, feelings and reactions that are obtained and mainly obtained by symbols that make their achievements independently of human groups, Culture consists of traditions and understanding, especially attachment to values that exist within the culture itself.

Art is one of the most prominent cultural elements. Through art, direct or indirect aesthetic needs can be fulfilled in order to reflect human existence as part of culture. The art itself consists of many branches. One kind of art is traditional art. Mamuju Regency is a district and is the capital of West Sulawesi province, which has a variety of ethnic and cultural one of the *Ogoh-ogoh* culture that is preserved by the Hindu youth in Mamuju district.

Brahmana (2008:2). Literature is part of culture not part of language. Literature as part of culture must be seen in a broad multi-dimensional sense, because otherwise, we would never understand the reasons imposed, for example by the Attorney General's Office when it prohibits certain fiction books, or understands the police in not giving permission for performances. - stages like reading poetry. Akkase T. (2017:69). Culture is a literary work created by individuals, it's just that the object conveyed is inseparable from the culture and social life of society. Literary work is never created from a vacuum. Culture and literature have dependence on each other. Literature is very influenced by culture so that everything contained in culture would be reflected in prose literature, which is included in literature.

According to Koentjaraningrat (2009:146). Culture as a system of ideas and feelings, an action and work produced by humans in their social life. In addition, Koentjaraningrat also defines culture in English, namely "colere" which later becomes "culture" and is defined as all human power and activities to cultivate and change nature. Widana (2016:1). *Ogoh-ogoh* is a name that is placed from the creation of art in the form of dolls or statues (joint-sculptures) in large and high sizes (2-4 m) which first an anatomical framework is designed in accordance with its concept.

Widnyani (2012:24). The preservation of the Balinese culture of the Transmigration community is part of the celebration of Seclusion day, celebrated by a Hindu society. Some are made of wood, woven bamboo, and

paper. Then wrapped in cardboard or cloth and then shaped according to the figure of Bhuta kala who is desired as *Ogoh-ogoh*.

Culture with literature is very closely related to culture more to human interaction whereas literature unites such interactions and without culture one cannot produce good literature. The differences of ethnic, racial, cultural and religious in the area of transmigration did not preclude Hindu youth to preserve the *Ogoh-ogoh* culture especially in Mamuju regency. As one of the typical Balinese traditions that exist in the area of Transmigration in Mamuju district, then the writer interested to search and about the culture *Ogoh-ogoh* more specifically about the "The symbolic meaning of *Ogoh-ogoh* to welcome the seclusion day in Mamuju"

B. Reason For Choosing The Title

The writer choses this title because it is interesting thing to disteves a traditional Balinese tradition Hindu that still alive in the second home of Bali romands. In this study the writer chose symbolic as a research object because the writer wanted to find a Symbol of the *Ogoh-ogoh* statue. Research on *Ogoh-ogoh* may have been done a lot but the writer would try to do different research by researching the symbolic meaning of ogo-ogoh in the Transmigration area that exists in Mamuju. In addition, this research is also to preserve and introduce the *Ogoh-ogoh* culture to the public.

C. Problem of The Research

The problem in this study is the symbolic meaning of the tradition of making *Ogoh-ogoh* made by Hindu youth every year before Seclusion day, the writer examines the tradition of making *Ogoh-ogoh* is to explain to the general public, especially the lay community about the *Ogoh-ogoh* symbol, the implementation process of *Ogoh-ogoh* and functions of *Ogoh-ogoh* .

D. Scope of The Research

Based on the background, the culture of tradition makes *Ogoh-ogoh* very unique and interesting to be understood and examined more clearly, to reveal the things found in the tradition of *Ogoh-ogoh* culture to be more directed, then the research is limited and focused on matters relating to *Ogoh-ogoh* such as : Symbols of the *Ogoh-ogoh* in Mamuju district, the process of implementing the *Ogoh-ogoh* in Mamuju district , and the function of the *Ogoh-ogoh* in Mamuju district.

E. Question of The Research

From the background of the problem, there are some research problem in this research to analyze The Symbolic meaning of *Ogoh-ogoh* to welcome the seclusion day in mamuju :

1. What is the symbol, icon,index, of *Ogoh-ogoh* in Mamuju District ?
2. How is the process of implementation and Function of *Ogoh-ogoh* in Mamuju District ?

F. Objective of The Research

The object of a semiotic study the symbolic meaning of *Ogoh-ogoh* to welcome the seclusion day in mamuju:

1. To find out the symbol,icon,index of *Ogoh-ogoh* in Mamuju District.
2. To describe the process of implementation and function of *Ogoh-ogoh* in Mamuju District.

G. Significant of Research

This research is expected to have two benefits, they are: The theoretical and practical benefits.

1. Theoretical

The importance of this writing was presented, as follows: theoretically this research expected to be used as a reference source in the development of semiotics, aspecially to the external aspects namely the cultural of symbol *Ogoh-ogoh* .

2. Practical

As for the practical usefulness of this research, it is expected to be useful for students and general public, as well as references in producing other research especially about symbolic meaning of *Ogoh-ogoh* .

CHAPTER II

LITERATURE REVIEW

Literature review is research related matters or knowledge as reference materials that support the research, or explain the results of previous research related to the topic under study in order to be clearer of the research problem to be solved.

A. Previous Study

Literature review is research related matters or knowledge as reference materials that support the research, or explain the results of previous research related to the topic under study in order to be clearer of the research problem to be solved.

Alfattah (2017) Stated that discusses “the stages of organizing the tradition of *Ogoh-ogoh* ceremonies in Balun villages”. In his research, there are five stages of the event held, each stage has its own meaning and purpose. In addition to discussing several phases of implementation, this article also discusses the meaning of tradition ceremony *Ogoh-ogoh* for the community of Balun as a whole.

Solihat (2017) discusses about “The existence of statues on the Bundara”. Citra raya is one of the housing in Cikupa Tangerang Regency Banten province which has the slogan "city nuance of Art" The slogan can be seen from the spread of sculpture in every main roundabout. The statues are large in various forms.

Diatmika (2019) Discusses the celebration of Hindus which must have a specific function, purpose, meaning. This journal discusses every Hindu day celebrated by Hindu there is no connection between the *Ogoh-ogoh* parade and the celebration of Seclusion, the *Ogoh-ogoh* celebration after *taurkesanga* and *pengerupukan* are more likely to be the creativity of the cultural arts of the hamlet residents or youth as a form of devotion on Seclusion, *Ogoh-ogoh* is made into an expression of the existence of *Bhuta kala* moment.

Setiaji and Hanif (2018) revealed that the symbolic study of statues and monuments as learning local history, as well as to know other potentials that occur in the future in the regency of Ponorogo. The city of Ponorogo can also be called the City of Culture because of its cultural results is the art of Reog Ponorogo known in Indonesia even in international.

Rahmawati (2018) stated that The history of the beginning of *Ogoh-ogoh* in the adhya universe karana temple, Besowo village, kepung sub-district. *Ogoh-ogoh* in this village started in 2010 in that year only one *Ogoh-ogoh* was used, but after the development of *Ogoh-ogoh* in Besowo and the festivity of the ogoh event, it was made into 3 types, namely *Ogoh-ogoh* , bhutakala, *Ogoh-ogoh* puppet, and ogoh- ogoh contemporary.

Norastika dan anom (2018) stated that discusses the culture of Bali is a destination for tourists who are amazed by the beauty of nature and its unique culture, besides the journal also discusses about the place that is dedicated to appoint one of the traditions of Bali is *Ogoh-ogoh* held annually once by

Hindus. Besides preserving the culture of Bali *Ogoh-ogoh* also has the attraction of tourists to visit the island of Bali.

Rachmawati (2015) stated that discusses about the art of *Ogoh-ogoh* is a religious art ritual that presents every act of communication in the language of its creators with humans and describes the local wisdom that occurs in the village of Pengalang.

Eriana (2015) Stated that the research determines which one is the icon and the symbol first from the advertisement, and used it as the data. From the data (icon and symbol). It could be concluded that each advertisement had different sign and also different meaning.

Aristrawati (2015) Stated that the evaluation of giant effigy *Ogoh-ogoh* parade based on three aspects, such as the implementation of *Ogoh-ogoh* parade, the contribution of *Ogoh-ogoh* parade to the development of cultural tourism in Denpasar and to provide recommendations for strategy implementation of *Ogoh-ogoh* parade.

Ogoh-ogoh in the performing arts is a spectacle that combines art and mechanical technology. This is a creative effort by young artists to innovate. *Ogoh-ogoh* is seen as a sacred figure, and even becomes the theme of artwork. The dancers play certain characters according to the characterizations in the story, the results are displayed in the form of dance fragments. From the research description above, the writer tries to study the cultural symbol of *Ogoh-ogoh* in the Transmigration area in the town of Mamuju, Tommo

Village, where the majority of the population is Muslim. In this study, it is a challenge for the writer to conduct research in the Transmigration area.

To support this research, several theoretical descriptions were considered relevant.

B. History of Hinduism Transmigration

According to I Made Sandia Parisada Hindu Darma Indonesia (PHDI), the first in Tommo Village said that Transmigration in Tommo Village was carried out in stages, the first stage was carried out in 1993 with 100 families and the second stage was carried out in 1994 with 45 people family. In 1993-1994 the people of Tommo Village were still in the process of introducing them, at that time the community was busy building a holy place / temple for a place of prayer at that time the community had not thought about the tradition of making *Ogoh-ogoh* because there were several obstacles such as not having someone who had the spirit of sculpture, it was difficult donation funds from the community, and busy community farming activities so they cannot participate in making *Ogoh-ogoh* . *Ogoh-ogoh* began to be made and preserved in 2010 with a total of 59 families, at that time many young people had grown up studying in Bali to learn about art so that *Ogoh-ogoh* was made for the first time in 2010 the community began to participate to donate funds and participate in making *Ogoh-ogoh* . The first *Ogoh-ogoh* was made in the form of an evil, scary and scary giant paraded around the village of Tommo, this first *Ogoh-ogoh* was carried out lively besides Hindus, there were also non-Hindus who enlivened *Ogoh-ogoh* . After finishing *Ogoh-ogoh* , many

questions were raised from those who were non-Hindus. What is *Ogoh-ogoh* ? Symbol What is *Ogoh-ogoh* ? and What does it do ? I try to explain and answer the question, but until now there are still many misunderstandings about the meaning of the *Ogoh-ogoh* celebration. *Ogoh-ogoh* which is performed in a sinister, frightening, and beautiful form, all of this has the same meaning and function, namely as a God of time to purify the world.

From the explanation of Mr. PHDI that from 1993-2010 this was the first time that the *Ogoh-ogoh* existed in 2010 due to several obstacles with the scary giant theme *Ogoh-ogoh* being paraded around Tommo Village. Apart from Hindus, there are also many non-Hindus who participate in the celebration and there are also many questions that arise about *Ogoh-ogoh* . Hopefully this article can help answer the questions of those who don't know about *Ogoh-ogoh* .

C. Geographical Location

Geographically, Mamuju City is on the western edge of Sulawesi Island. In the north there is Mamuju Bay and in the south there is Lebani Bay. The topography of the Mamuju City area is from coast to mountains. The altitude of the Mamuju City area is between 0 to > 1500 meters above sea level with the highest point being Mount AdangBatambalo. Major rivers in Mamuju City include the Mamuju River, Karema River, Simboro River, Anung River, Taparua River, Anusu River, Tampala River and Malunda River. This research was conducted in Tommo Village, Tommo District, Mamuju Regency. In this

village, there are many kinds of tribes including the Mandar, Toraja, Balinese, Javanese and Makassar tribes. The large number of ethnic differences in this village really maintains the tolerance of fellow religious communities. The village of Tommo consists of seven villages, namely Tommo one, Tommo two, Tommo three, Tommo four, Tommo lima, Tommo six. Data collection in this study was carried out in Tommo Village six from the process of interviewing, taking pictures, taking data. The income in Tommo Village is oil palm farmers looking for income in their gardens, farmers harvest the palms every two weeks with different income depending on how to fertilize them.

D. Historical of Ogoh-ogoh

1. The Background

Widana (2016:11) revealed that the phenomenon of the emergence of *Ogoh-ogoh* has been relatively recently carried out by Balinese Hindus, *Ogoh-ogoh* has been known since the 85s. The existence of *Ogoh-ogoh* always appears to accompany the bhuta *Yadnya* ritual activities during the implementation of *tawurkesanga* which falls during *tilem kesanga*, which is the day before the implementation of the holy day of Seclusion, to be precise when the code is before the night of *pengerupukan*. The *taur kesanga* ritual activity is philosophically conceptualized as a holy sacrifice to neutralize negative forces or energies in the form of a *bhutakala* figure. The name *Ogoh-ogoh* itself is taken from the movement of the *Bhuta kala* statue when it is paraded, where the bearers shake it in harmony with the

dynamic rhythm of the loud and fast strains of the balaganjur as accompaniment. It is not found in the dictionary of either ancient Javanese or Sanskrit the dictionary meaning of *Ogoh-ogoh* . The appearance of the *Ogoh-ogoh* vocabulary in Balinese has been around since time immemorial. However, the word *Ogoh-ogoh* is not identified so that it is not included in the ancient Javanese and Sanskrit dictionaries. In Balinese, the word *Ogoh-ogoh* is a form of the word *Ogoh-ogoh* that is duplicated or duplicated. The popular understanding of society is that *Ogoh-ogoh* is nothing other than a large, tall, creepy statue of bhutakala. However, the word *Ogoh-ogoh* has been very popular since the 1980s when the Hindu community in Bali started to create *Ogoh-ogoh* and then paraded around the traditional village before the celebration of Seclusion Day. This tradition quickly spread and spread throughout traditional villages in Bali so that lately the existence of *Ogoh-ogoh* has become as if something that must be present in every time to carry out *Taur kesanga* before the celebration of Seclusion..

Widana (2016:20) stated that in etymologically, '*Bhuta*' comes from the word '*bhu*' which means *being*. The word '*bhuta*' develops into *bhuta* which is then interpreted to have been made or made, namely the elements which include the five maha bhuta elements: prathiwi (earth), apah (water) teja (light), wayu (wind), and akasa (ether). Meanwhile (kala) means power or strength. So *Bhuta kala* means super natural power or power as a manifestation of Hyang Widhi's would in regulating the universe.

Swastika (2008:16) Naturally, according to Swastika Bhuta, it is actually passive, immobile, but when it is touched and / or gets an action, there would be a reaction. If actions, especially those that come from human acts and behavior, tend to be negative, destructive, speculative and exploitative, then it can be ascertained that the world order, nature and all its contents and creatures are not harmonious (disharmony). In this area, what is called bhutakala is always in the connotation of negative forces which actually arise as a result of disharmony between the natural elements themselves. *Ogoh-ogoh* is a cultural work of art in Balinese culture that depicts the personality of *Bhuta kala*. In Hindu Dharma teachings, *Bhuta kala* symbolizes the immeasurable and indisputable power (Bhu) of the Universe and Time (Kala). *Bhuta kala* is depicted as a great and terrifying figure usually in the form of a Rakshasa. In addition to the Rakshasa form, *Ogoh-ogoh* is often depicted in the form of creatures that live in Heaven and Naraka, such as: Dragons, Elephants, Widyadari, even in their development some are made to resemble famous people, such as world figures, artists or religious figures and even criminals.

Ogoh-ogoh is not only made by adults, *Ogoh-ogoh* can also be made by children. Approaching the celebration of the Seclusion holiday of village youth, small children are creative in making the *Ogoh-ogoh* art paraded around the village before Seclusion day according to a theme agreed upon at a youth meeting. The art of *Ogoh-ogoh* made by men and women only helps to make coffee for young people who make *Ogoh-ogoh*. The history

of *Ogoh-ogoh* was first made by the Hindu Transmigration population in the village of Tommo because it was inspired by Bali. The first time *Ogoh-ogoh* was made in the shape of a creepy giant, it was made from makeshift materials, namely all the materials for making *Ogoh-ogoh* were still natural.

The body of bamboo swing. The creepy face of *Ogoh-ogoh* is made using wood carvings, *Ogoh-ogoh*'s hair is made using roots taken from the river, paint to paint the *Ogoh-ogoh* using chalk. At that time, making *Ogoh-ogoh* took a long time, three months before the celebration of Seclusion in Tommo. The development of the *Ogoh-ogoh* era at this time in the village of Tommo has undergone a very drastic change from the making it does not require that long one month before the Seclusion celebration, the *Ogoh-ogoh* body is still made using bamboo mats according to the theme agreed at the youth meeting. *Ogoh-ogoh* is made using carved cork. *Ogoh-ogoh*'s hair is made using rapih-like hair and the *Ogoh-ogoh* is painted using wood paint.

2. The Process of Making Ogoh-ogoh

To produce beautiful art requires considerable time and money for the process of making *Ogoh-ogoh*, namely the search for materials. Materials that are looking for such as bamboo for the skeleton of *Ogoh-ogoh* make the skeleton of *Ogoh-ogoh* not everyone can only people who have the ability and expertise to make it. The wood that is assembled for the *Ogoh-ogoh* wood is used for the *Ogoh-ogoh* place which has been woven and

shaped according to the theme. The cork for the face of this cork *Ogoh-ogoh* is carved and shaped in such a way as to match the *Ogoh-ogoh* theme. After assembling the cement paper, the *Ogoh-ogoh*'s body, hands, and feet are wrapped with cement paper to make it easier for the painting process. After making a tapel or *Ogoh-ogoh*'s face, *Ogoh-ogoh*'s hair is made using a neat rope that is torn into small pieces to resemble hair. Glue to stick the paper on the *Ogoh-ogoh*'s body and paint to paint the *Ogoh-ogoh*'s body. *Ogoh-ogoh* made takes three weeks before fertilization.

E. Theory of Semiotics

1. Definition of Semiotics

According to Peirce (1940:101) stated that the word 'semiotika', the word that has been used since the eighteenth century by German philosopher Lambert, is a synonym of the word logic. Logic should learn how people do. Reasoning, according to Pierce's fundamental hypothesis is done through signs. Signs allow people to think, relate to writer and give meaning to what the universe is showing. Semiotika for Pierce is an action (action), influence (influence) or cooperation of three subjects, namely sign, object and Interpretant (interpretant).

Piliang and Audifax (2018:262) revealed that semiotic comes from the Greek word, namely: semeion which means mark. In the view of Piliang, the exploration of semiotics as a method of study into various branches of science is possible because there is a tendency to view various social

discourse as a language phenomenon. In other words, language is modeled in various social discourse. Based on a semiotic view, if all social practice can be considered a language phenomenon, then all can be seen as a sign. This is possible due to the breadth of the sign itself.

Zoest (1993:18) Semiotics is a science that learns about a sign. In the communication science "sign" is an interaction of meaning conveyed to writer through the signs. In communicating not only with spoken language only but with the sign can also communicate. There is or not an event, a structure found in something, a habit of it can be called a mark. A flag, a hand gesture, a word, a silence, a nerve movement, the event of a face, gray hair, a glance of the eye and many others, are all considered a sign.

Liszka (1996:51) Perhaps it would now be easier to summarize the general character of semiotic. Semeiotic, as a branch of philosophy, is a formal normative science that is specifically concerned with the question of truth as it can be expressed and known through the medium of signs, and serves to establish leading principles for any other science which is concerned with signs some capacity.

Cristomy and Yuwono (2004:79) In other words, the marker is "sound means" or "graffiti meaning". Semiotics is a study of signs (sign), function marks, and production meanings. A sign is something that means something for someone else. Semiotic study of signs, use of signs and everything related to the sign. In other words, the idea of semiotics (signs, meanings, denotatum and Interpretan) can be applied to all areas of life as long as no

prerequisites are met, i.e. there is a meaning given, there is meaning and interpretation.

Saussure (2015:297) Semiotika as a method to study the various branches of science is possible because there is a tendency to see various social discourse as a language phenomenon. Sobur (2002:282). Semiotics derived from the Greek term "Semion" meaning "sign". Marks themselves defined as a social convention on the basis of previously entered, can be considered to have something else. Morris (1964:112). Semiotics added that relationship signs to their designata and possible objects or events; And, pragmatic offerings with the biotic aspect of semiosis, namely with all psychological, biological, and sociological phenomena that occur in the signs of function.

2. Definition of Symbols

Sumardjo (2006:43). Symbol in pre-modern Indonesia culture presence. Reference to symbols is not a connotation of ideas (ratio), and human experience (taste), however the presence of supernatural powers or energy. Symbols are signs of that absolute presence. This is why Indonesia presentational symbols do not care about the art object beautiful or pleasant, but useful in the praxis of presenting the transcendent. In the symbol there is a big concept behind it, it can be read in a system beliefs about transcendent presence.

Dillistone (2002:28). Life can symbolically only be felt what if one has gone through the process of understanding the natural order and social order

(through the interpretation of the history of mankind) in this case the concept of a symbol is divided into three parts namely the the appearance of a small identity, the appearance of a representation, and the appearance of a large entity. Small entities can be words, speeches, objects, plays, personal, and events. great sense of meaning, reality, ideals, values, circumstances, le,mbaga, and concepts. while the representation of illustrations, cues, memories, references, references, or patterns (which are arbitrary).

Hendro (2020:158). Man is a "homo symbol" which means the kind of biological existence that always uses symbols in his life, both to confront and communicate with his environment, both physical and social environments. Symbols are part of the signs and are associated with a semiotic approach model of symbols that are often categorized as one of the sign shapes. in this case semiotics belong to the realm of structuralism approach, since this approach originally emerged from the fields of linguistics, linguistics and structure.

Symbols can help humans in nature and social objects by giving the objects a name. Naming functions in distinguishing between one object the other and the symbol is also one that can be denoted by the image. Examples of symbols that we can find in public places include smoking area, no smoking, do not litter, turn off phones. On the toilet door, there is a symbol that distinguishes between the toilet for men and women.

3. Symbolic Theory and Charles Sanders Peirce

According to Peirce (1940:104) Semiotics is based on logic, because the logic learns how people do reason, while reasoning according to Peirce is done through signs. Signs allow people to think, relate to writer and give meaning to what the universe is showing. They have vast possibilities in the diversity of signs, and among them linguistic signs are an important category, but not the only category. By developing semiotics, Peirce focuses its attention on the proper functioning of the mark. It gives a place of importance to linguistics, but not the only one. What applies to the mark generally applies to linguistic signs, but not otherwise. According to Peirce the signs relate to the objects that it is concerned about, its existence has a causal relationship with signs or because of conventional bonds with these signs. Thus actually Peirce has created a common theory for signs. More firmly he gave a strong foundation on the theory in writings scattered in various texts and was collected twenty-five years after his death in Ours Completes (complete work). The texts contain repetition and correction and it is a semiotical task of Peirce to find coherency and filter the important things.

Peirce (1940:104) Based on its object, Just as with the sign, not every characteristic of the object is relevant to signification: only certain features of an object enable a sign to signify it. Peirce divides the icons on the icon, index, and symbol.

a. Icons

Icons are the relationship between sign and object or reference which is semblance (showing a resemblance), this is very obvious in visual signs e.g. a photograph of someone can be said to be an icon; A map is an icon; Pictures are pasted on the door of the small room men and women are the icons. Basically the icon is a sign that can describe the main characteristic of something even though something commonly referred to as the object of reference is absent. Icons are physical (two or three-dimensional) objects that resemble what they present.

b. Index

An index is a sign that has a causal relationship with what it represents. Or called a mark as a proof. For example: Smoke and fire, smoke would show the presence of fire around it. The footprints on the ground are a sign of the index of people passing through the place. Signature is an index of the existence of someone who normalise the signature.

c. Symbol

Symbols are signs based on conventions, rules or agreements that are mutually agreed upon. New symbols can be understood if a person understands the meaning that has been agreed together. New symbols can be understood if a person understands the meaning previously agreed. For example: Garuda Pancasila for the Indonesian nation is a bird that has a rich type of meaning. But for people who have different cultural settings,

such as the Eskimo, Garuda Pancasila would be regarded as a bird that is commonly likened to birds like.

By studying this theory of Semiotics would acquire many new things.

As a communication learner turns out the sign can also be a tool in communicating. As communication learners Learn the theory of this semiotics would strengthen our knowledge that the mark in various implementations in a practical way can be applied to various things in human life.

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CHAPTER III

RESEARCH METHODOLOGY

This chapter discuss about the method that used in conducting the research are followed: Type of the Research, Source of data, Techniques of collecting data, technique of analysis data. The research method is very important to set up the framework of this research and in analyzing the data.

A. Type of The Research

The type of the research is qualitative descriptive method. In writing this research the writer using a qualitative descriptive where in this study more emphasis on meanings, processes and one of the research included in the, qualitative research. The purpose of this research is for the occurrence or fact asiatale, covered, phenomenon, variable and covered that occurs when the research progresses by presenting what is actually happening.

This research interprets and outlines the data concerned with the current situation, the attitudes and the views that occur within a society, the opposition between two is covered or more, the relationship between variables arising, the differences between the existing facts and their influence on a condition, and so on. To conduct research people can use the research method. In accordance with the problem, purpose, usefulness and ability. Based on the explanation above, this research uses qualitative data approach because the data resulted from research problems are in the form of texts or statements. Next, descriptive

research is chosen because based On the research problem, the objective of this research is to describe the symbolic of *Ogoh-ogoh* .

B. Source of the Data

In this reseach the data sources taking from Hindu community precisely in the district of Tommo, Regency Mamuju,Village Tommo. The writer selected about three people to be an accurate sample and interviews designing *Ogoh-ogoh* , and books,Jurnals,and Thesis that supporting the research. In this study there was no age limit. having knowledge and experience in the field of *Ogoh-ogoh* researchers would conduct interviews about *Ogoh-ogoh* .

C. Method of Collecting Data

The techniques of data collection in this research are researchers using documentation techniques based on making *Ogoh-ogoh* , videos taken from the Internet, and also using written documents such as interview texts to get an understanding of the symbolic of *Ogoh-ogoh* .

The technique that used to collect the data in this research is based on instruments :

1. Observation

Observation is a way of collecting data by means of the writer directly going into the field. The most important thing in a study is observation. The first stage in conducting research is observation. This observation method is very important because it is used to obtain preliminary data which aims to obtain data information that can be developed when the research is carried out in order to obtain concrete data. In this study the writers made

observations on February 2, 2019, which is located at Dusun Mekar Sari Hall 3, Tommo Village.

2. Interview

In this study, interviews were conducted with resource persons who make *Ogoh-ogoh* art or people who admire *Ogoh-ogoh* art. This method is used to find clear data and information. The first interview was conducted at the residence of Mr. I Made Sandia as Parisada Hindu Darma in Tommo Village, this interview was conducted on November 2, 2020. The second interview was conducted at the residence of Mr. Ketut Sumarya on November 8, 2020, and the third interview was conducted at the residence of I Made Kariana on November 29, 2020.

3. Documentation

Documentation is done to record all activities related to the object of research. Documentation is done by using a voice recorder, camera and writing instruments for use in research notes. Documentation is done to complete the report data in the form of images related to the object of research. Other documentation can make it easier to remember and look back at what has been learned so that all the events that were missed while doing field research can be recalled by listening to these recordings. In this study to streng then the results of observations and interviews. Documentation is done by the writer, in this study to strengthen the results of observations and interviews. The writer does documentation. The first

documentation of making *Ogoh-ogoh* was carried out on February 2, 2019, the second documentation was carried out on March 6, 2019.

4. Document

In this study the writer collects documents such as journals, theses, articles, and books, about *Ogoh-ogoh* as a research references.

D. Method of Analysis Data

Data analysis would be carried out from the initial research three months of the proposal and three months of the research results and thereafter throughout the ongoing research process. The type of approach the writer would use in this research is the semiotic approach. This semiotic theory would be put forward by Charles Sander Peirce. The main data sources in this research are information from religious leaders, Hindu lecturers, the Hindu community in Mamuju city, and young people who play a role in making *Ogoh-ogoh* every day before Seclusion and also village heads. as a guidebook from I Gusti Ketut Widiani on "*Ogoh-ogoh* the capitalization of religion in state materials" and a book from Nyoman Wiadnyani, S.Ag.M.Fil about "The function of *Ogoh-ogoh* and its role in society in realizing a golden generation. implemented in the city of Mamuju, precisely in the village of Tommo, Tommo sub-district, Mamuju district, the researcher chose this location because the number of Hindu settlers was more than other villages in Mamuju district.

The type of research used would be qualitative descriptive research. In this research researchers act as observers in the process of making *Ogoh-ogoh*

without having to participate in the manufacture. This research uses qualitative methods. According to Sugiono (2011), qualitative research methods are a method of research based on the philosophy of post positivism, used to examine on the condition of natural objects, (as opposed to experimentation) where researchers are as a key instrument, sampling data sources carried out in purposive and Snowball, collections with Tri-angulation (combined), data analysis is inductive or qualitative and the results of qualitative research emphasize the meaning. The existing data would be analyzed using qualitative data with the following stages:

a. Data Descriptions

The description in this study contains an objective description of all Something that happened or contained in the traditional art of *Ogoh-ogoh* in the village Tommo District Tommo Mamuju Regency. Descripticism This concerns what is gained through observation, interviews, and field documentation. The description of data is factual, According to actual situations and circumstances.

b. Data Reduction

A long and detailed breakdown of data needs to be reduced. It is intended to select the underlying matters, so that the data would be obtained which is relevant to the topic of research, namely the symbolic meaning of *Ogoh-ogoh* .

c. Conclusion

The reduction result of each data is processed to be taken In conclusion, thereby acquired a systematic and means to the next conclusion.



CHAPTER IV

FINDING AND DISCUSSION

This part explained about the finding the Semiotics Approach on Symbols, Icons, and Index and explained the process implementation and function of *Ogoh-ogoh*.

A. Finding

1. The symbol, index, and icon

The *Ogoh-ogoh* consists of three parts, the firsts *Ogoh-ogoh Bhuta kala*, *Ogoh-ogoh Puppet*, and *Ogoh-ogoh Contemporary*. In Tommo Village, Hindus often make contemporary *Ogoh-ogoh* and *Bhuta kala* at this time because of an agreement from a youth meeting.

a. Ogoh-ogoh Bhuta kala

1) Symbol

Ogoh-ogoh Bhutakala was a statue made of bamboo, paper, cloth and wood in the form of a creepy and terrifying giant in a parade around the village, then this burning was carried out to neutralize the evil spirits that are on earth. According to the Hindu community, the creepy and frightening Bhutakala was a symbol of the embodiment of *Ogoh-ogoh*.

2) Index

Ogoh-ogoh is a giant doll made of paper and bamboo. In the implementation, Hindus will parade the *Ogoh-ogoh* around the village while sounding whatever makes it noisy, such as cans, wood,

and torches so that the bhuta goes away from the banjar or village.

The Bhutakala which was known to be very creepy and frightening was a sign of *Ogoh-ogoh* .

3). Icon

In the form of a tall creepy giant has a greedy nature always selfishly made of paper, bamboo, and wood is feared by most people.

The Bhutakala was the icon of the sinister *Ogoh-ogoh* form.

Ogoh-ogoh skeleton makes the *Ogoh-ogoh* skeleton not everyone can only someone who has the ability and expertise to make it. The wood that is assembled to make *Ogoh-ogoh* is used as a place for *Ogoh-ogoh* which has been woven and shaped according to its theme. The cork for this *Ogoh-ogoh* cork front is carved and shaped to match the *Ogoh-ogoh* theme. After arranging the cement paper, *Ogoh-ogoh* 's body, hands and feet were wrapped in cement paper to facilitate the painting process. After making a tapel or *Ogoh-ogoh* face, the hair of the *Ogoh-ogoh* is made using neat ropes which are torn into small pieces resembling hair. Glue paper to *Ogoh-ogoh* 's body and paint to paint *Ogoh-ogoh* 's body. The *Ogoh-ogoh* takes three weeks before being paraded.

b. Ogoh-ogoh Puppet

1) Symbol

Ogoh-ogoh puppetry is *Ogoh-ogoh* with figures in wayang such as Arjuna who symbolizes truth and strength in Mahabharata, and Sri Krishna as a symbol of wisdom. The Puppet was the *Ogoh-ogoh*

which was beautiful, handsome, charming and always used as a symbol of truth, strength, and wisdom. Hindu society symbolizes it as *Ogoh-ogoh* .

2) Index

Ogoh-ogoh puppetry is always associated with truth and strength in upholding darma in the world. besides that, *Ogoh-ogoh* puppetry can also be a stubborn and stubborn character. The puppets that are known to be very charming are the index of the *Ogoh-ogoh*

3) Icon

Puppet is always associated with wisdom, beautiful appearance, handsome, charming and is always used as a symbol of truth, strength, and fame. The puppets are the charming *Ogoh-ogoh* .

Apart from *Bhuta kala Ogoh-ogoh* in Mamuju, the theme of this *Ogoh-ogoh* type puppet was also raised because of an agreement in a youth forum, the *Ogoh-ogoh* puppet also has the same meaning to clean up *Bhuana Agung* and *Bhuana Alit*. In addition, the *Ogoh-ogoh* Pewayangan was formed by young Hindu Tommo because the characters in the wayang were trending or famous, for example, as currently there is a television broadcast that shows a story from Mahabrata in that character. The mighty Bima. Arjuna, both Nakula Sadewa Yudhisthira, are honest figures. Beautiful artwork takes a lot of time and money for the process of making *Ogoh-ogoh* , namely the search for the ingredients. A much sought-after material such as bamboo for the *Ogoh-ogoh*

skeleton makes the *Ogoh-ogoh* skeleton not everyone can only someone who has the ability and expertise to make it. The wood that is assembled to make *Ogoh-ogoh* is used as a place for *Ogoh-ogoh* which has been woven and shaped according to its theme. The cork for this *Ogoh-ogoh* cork front is carved and shaped to match the *Ogoh-ogoh* theme. After arranging the cement paper, *Ogoh-ogoh*'s body, hands and feet were wrapped in cement paper to facilitate the painting process. After making a tapel or *Ogoh-ogoh* face, the hair of the *Ogoh-ogoh* is made using neat ropes that are torn into small pieces resembling hair. Glue paper to *Ogoh-ogoh*'s body and paint to paint *Ogoh-ogoh*'s body. The *Ogoh-ogoh* takes three weeks before being paraded.

c. Ogoh-ogoh Contemporary

1) Symbol

This type of *Ogoh-ogoh* has absolutely no standard of rules. The most important thing is that this *Ogoh-ogoh* is innovative and art is considered sufficient. Besides that, in making *Ogoh-ogoh*, the most important thing is the message that will be conveyed to the public. Contemporary was a sculpture that has no rules or standards. The most important thing is that this statue was creative, unique and interesting. Hindu society symbolizes it as *Ogoh-ogoh*.

2) Index

Has a message that wants to be conveyed to the wider community, and most importantly this statue is creative, unique and interesting to

be displayed or in a parade around the village before Seclusion. Contemporary which is known to be very unique and entertaining is the *Ogoh-ogoh* index.

3) Icon

It does not have a standard or standard in its manufacture, but there is a message conveyed to the wider community, most importantly this statue is creative, unique and interesting.

Contemporary which is known to be very unique and entertaining is the *Ogoh-ogoh* index. The *Ogoh-ogoh*, in fact, is almost similar to the typical Betawi ondel-ondel, which is a work of art in the form of a large statue or doll. The difference is that if the ondel-ondel can be moved without being paraded and is not creepy, the *Ogoh-ogoh* is moved by being paraded and has a creepy appearance. This is because *Ogoh-ogoh* is a symbol of *Bhuta kala*, a creepy figure in Hindu belief. In creating a quiet atmosphere during Seclusion, the element of *Bhuta kala* must be removed. Because it will disturb human peace. For this reason, *Ogoh-ogoh* as a symbol of bhuta when paraded around cities and villages. After that it is burned to remove the negative elements of that *Bhuta kala*. *Ogoh-ogoh* is a sculpture in Balinese culture, depicting Bhuta Khala's personality. Puppetry and contemporary. That's why the shape of *Ogoh-ogoh* is made so creepy. *Ogoh-ogoh* can also be interpreted as a reflection of negative traits in humans and can also reflect positive traits or good qualities that exist in humans.

2. The process of implementation of Ogoh-ogoh

Before parading the *Ogoh-ogoh* around the village, there were a number of things that Hindus must do, namely.

1. Devotion

This service is carried out by means of renewal or *taur kesanga* which aims to restore the natural juices that have been inhaled or used by humans. So that there is a balance, the natural saris are returned with the Tawur / Pecupdate ceremony which is offered to *Bhuta kala* so as not to disturb humans by doing this so that humans can live in harmony (*butha somya*). According to I Made Sandia, this ceremony is carried out at an intersection, because it is a symbol of *tapak dara*, a symbol of balance, so that we always maintain balance with above (God), below (Environment), left and right (fellow humans). After the tawur on *catus pata* is followed by a cracking ceremony, which is spreading the tawur rice, destroying the house and the whole yard, spraying the house and yard with gunpowder, and hitting any object (usually *kentongan*) until it makes a loud noise.

2. Prepare The Gambelan / music

This gambelan is played very hard so that *Bhuta kala*, with all its forms, forms and forms on Earth, is expected to return to his respective worlds or worlds and no longer tempt, disturb, let alone cause problems or calamities for human life. That is why when the torches were turned on, the noise was heard to be noisy. The torch and

all the sounds of the *Ogoh-ogoh* accompaniment rotate around the area, each circling three times. All of this means symbolically the return of *Bhuta kala*, which has negative power to return to its origin.

3. The Devision

This division of tasks is carried out so that all those who accompany the *Ogoh-ogoh* can participate in the implementation of parading the *Ogoh-ogoh* as if someone is in charge of carrying holy water to clean the *Ogoh-ogoh*'s path, carrying the torch to light the way, and lifting the *Ogoh-ogoh* around the village.

4. The Last Process of Burning

This is the last process in parading the *Ogoh-ogoh*, the *Ogoh-ogoh* who have been paraded around the village will be destroyed by burning. This burning means eliminating the bad qualities inherent in us so that we are ready to welcome the Caka with a clean state of mind and body.

The process of celebrating *Ogoh-ogoh* symbolizes human awareness of the power of the universe, time, and that power can be divided into two, first the power of *Bhuana Agung*, which means the power of the universe, and second is the power of *Bhuana Alit* which means strength in humans. These two powers can be used to destroy or make the world more beautiful, therefore *Ogoh-ogoh* is divided into two functions, namely: As a representation of *Bhuta kala* and to improve the quality of *Yadnya*.

B. Discussion

1. The symbol, index and icon of Ogoh-ogoh

a. Type Ogoh-ogoh *Bhuta kala* when the name was Giant Ogoh-ogoh .

1) Symbol

Ogoh-ogoh 's appearance that seems frightening and scary is not without meaning. As a part of the Caka celebration ceremony, *Ogoh-ogoh* has an implied message. As we usually encounter on the day of *Pegerupukan Ogoh-ogoh* , it is identical to a giant or other creepy form. This creepy and terrifying giant statue was an evil creature that most people fear as a symbol of *Ogoh-ogoh* .

2) Index

The *Bhuta kala* manifestation is the embodiment of a large and creepy being. At the beginning of its creation, the *Bhuta kala* form was made from a simple wooden and bamboo frame. The formed frame is then wrapped in paper. In an increasingly fast age, *Ogoh-ogoh* are also affected. The *Ogoh-ogoh* are increasingly innovating, made with an iron frame tied with woven bamboo. *Ogoh-ogoh* body wrapping was replaced with cork or stereof foam with painting techniques. *Ogoh-ogoh* themes are increasingly varied. The evil giant statue is the index of the *Ogoh-ogoh* . The evil giant statue is the index of the *Ogoh-ogoh* .

3) Icons

Bhuta kala is the embodiment of a large and creepy creature made from a simple wooden and bamboo frame. The formed frame is then

wrapped in paper and made with woven bamboo. The dressing of the *Ogoh-ogoh* body is replaced with a cork or stereofoam with a painting technique. The giant was a creepy evil creature icon. The giant was a creepy evil creature icon.

According to I Made Sandia Parisada Hindu Darma Indonesia, Tommo *Bhuta kala* sub-district is a type of evil creature that has a bad character in it. It is said that the word "rakshasa" means "cruelty", which is the opposite of the word "raksha" which means "serenity". By parading the *Ogoh-ogoh* and ultimately burning or destroying it, it is hoped that these bad qualities can be kept away from mankind. Apart from taking the form of Giant, *Ogoh ogoh* is also often symbolized in other forms such as mythological creatures such as Garuda, Dragon, and so on, as well as forms of Gods and Goddesses such as Lord Shiva, Ganesha, or Durgha. Nowadays, there are *ogoh ogoh* who play famous characters, celebrities, or villains. Although entertaining, actually this thing deviates a little from the concept of *ogoh ogoh* which is supposed to feature a mythological evil creature. However, some of the artists who created this kind of *Ogoh-ogoh* argue that nowadays people have also been dominated by evil spirits and have done many bad things such as terrorists or corruptors. They think that this evil must also be destroyed and kept away from humans.

b. Type the Ogoh-ogoh Bhuta kala the name of Ghost

1) Symbol

Ghosts are statues or embodiments of *Bhuta kala* that have a very scary appearance, but *Ogoh-ogoh*, a ghost that looks creepy has a meaning as a manifestation of *Bhuta kala* who appears at night to disturb young children. This *Ogoh-ogoh*, we usually meet on the day of the *Ogoh-ogoh* -pokerupukan, is indeed identical with its creepy form. Ghost Statues are creepy creatures that are feared by certain people who are symbolized as *Ogoh-ogoh*.

2) Index

The Ghost embodiment of *Bhuta kala* with a very creepy appearance that appears at night to disturb young children. The Ghost embodiment of *Bhuta kala* with a very creepy appearance that appears at night to disturb young children. This type of Ghost *Ogoh-ogoh* really likes small children, especially newborns because of the smell that is still very fishy and pungent. This ghost statue which is known to be creepy is characterized by the fragrant aroma of jasmine flowers at night which is believed to indicate the existence of kuntilanak.

3) Icons

Very creepy appearance that appears at night to disturb young children, and really likes young children, especially newborns because of the smell that is still very fishy and pungent. Negligee clothes and long hair are female kuntilanak of icons.

According to I Made Sandia Parisada Hindu Darma Indonesia, Tommo *Bhuta kala* sub-district is a type of *Ogoh-ogoh* this ghost has the concept of Ogoh ogoh featuring evil creatures such as the *Ogoh-ogoh* Calonarang. This *Ogoh-ogoh* is known to be very scary, usually the nights of silence are used by people to do evil things such as studying black magic to hurt people they hate, because tonight it is believed that all creatures are invisible tonight. However, some of the artists who created this kind of *Ogoh-ogoh* argue that nowadays people have also been dominated by evil spirits and have done many bad things such as terrorists or corruptors. They think that this evil must also be destroyed and kept away from humans.

c. Type the Ogoh-ogoh Pewayangan the name of Ramayana

1) Symbol

Ramayana is the story of the god Rama and the goddess Sinta. Rama is the reincarnation of the god Vishnu to uphold darma on earth, while the goddess Sinta is the reincarnation of the goddess Lakshmi to accompany the journey of the god Rama on earth. A beautiful and handsome statue as a form of the goddess of love and the god of rama is a symbol of *Ogoh-ogoh* .

2) Index

Dewa Rama and Dewi Sinta are very well known for their courage in upholding darma while on earth, besides that Lord Rama is known for his strength against Rahwana to save his lover Sinta, while Sinta is

known for his faithfulness waiting for Rama to pick him up and take him to Goloka. The Ramayana statue made with the theme of Lord Rama and Dewi Sinta as a symbol of goodness is the index of *Ogoh-ogoh*.

3) Icons

His courage, his strength, his loyalty upheld the dharma against untruth or a darma while on earth and was known to be very loyal to everyone. The Ramayana statue is an *Ogoh-ogoh* Icon.

According to I Made Sandia. *Ogoh-ogoh* Puppet with the theme of Ramayana is a type of *Ogoh-ogoh* based on the Mahabharata and Ramayana stories. From these stories, young people express their imagination in the form of *Ogoh-ogoh*. The story that is often taken by young people in expressing their art is the story of the kidnapping of Dewi Sita by Giant Rahwana in the Ramayana story. This type of *Ogoh-ogoh* is often displayed on the side of the road after being paraded around the village and can be used as a photo event for tourists who happen to pass by and see the *Ogoh-ogoh*.

d. Type the *Ogoh-ogoh* Pewayangan the name of Krisna

1) Symbol

Knowledge of the Absolute, Lord is the Supreme Truth, the Supreme Cause and the sustaining power of all things, both material and spiritual. The advanced souls surrender themselves to Ka in sacred devotional service, while the unrighteous soul transfers objects of worship to others.

Krisna is a god who came to the world to save the world from destruction. Krisna is a symbol of truth.

2) Index

Sri Krishna is always in touch with Knowledge, wisdom, justice to uphold the Dharma and fight against the Absolute Dharma, Sri Krishna is the Ultimate Truth, by spreading the Darma and elevating women to be equal to men. The *Ogoh-ogoh* statue that is made by the community is a sign of the truth of Krishna

3) Icons

Knowledge, wisdom, justice to uphold the Darma and fight against the Absolute Darma, Sri Krsna is the Supreme Truth. Krisna is an icon of truth he saved the world from destruction.

According to I Made Sandia. Krisna is one of the gods worshiped by Hindus, in the form of a man with dark or dark blue skin, wearing a yellow dhoti and a crown decorated with peacock feathers. In painting and sculpture, he is generally depicted playing the flute while standing with his legs bent sideways. In the Mahabharata story it is stated that he was the eighth son of Vasudeva and Devaki, nobles from the kingdom of Surasena, a mythological kingdom in North India. In general, he is worshiped as the eighth awatara or incarnation of Lord Vishnu among the ten awatara of Vishnu. Dewa Krisna is known to be very wise, he incarnated into the world to uphold the truth and destroy untruth as experienced by the Pandavas son of Kunti who always experienced

injustice by his brother Druyodana who was evil and thirsty for power. In this story, Hindus always remember making his form as *Ogoh-ogoh* to convey a message to the community that Darma will always win against a Darma, meaning that good will always win against evil.

e. Type the Ogoh-ogoh Kontemporary the name of President of Indonesia.

1) Symbol

The President of the Republic of Indonesia is the holder of government power as well as the highest state representative in Indonesia. Institutionally, the president performs an executive function in the Indonesian government. In the military, the president occupies the position of commander-in-chief for the Indonesian National Army. The President of Indonesia is trusted by the Indonesian people to lead the way for the welfare of the Indonesian people. The President is a person elected by the people through democratic elections to lead a Unitary State of the Republic of Indonesia.

2) Index

The President of the Republic of Indonesia is always in touch with State affairs for the welfare of his people such as reducing poverty, creating jobs, and building cooperation both from within the State and abroad. Developed Countries, Prosperous People are signs of a wise leader.

3) Icons

It is fair, has a leadership spirit to lead a large country so that it becomes a developed country and is able to compete both nationally and internationally Responsible, populist, Fair is an icon of a leader of the State. Responsible, populist, Fair is an icon of a leader of the State.

The president is a quite phenomenal leader with various personality traits. The President of the Republic of Indonesia, Joko Widodo, who has served since October 20, 2014, is often in the spotlight. Jokowi is a quite popular leader with a simple character. The simplicity of a country's leader is the most amazing. Jokowi's character can break all views of a president who is rigid, frightening and distant from his people. In addition, President Jokowi is also a very hardworking slogan that often says "work, work, and work". His enthusiasm never goes out to advance Indonesia, which he leads.

2. The process of Implementation Ogoh-ogoh

a. Devotion

The prayer together was carried out at the T-junction of the road where the *Ogoh-ogoh* was made, asking for salvation to God Almighty so that the process of carrying out the *Ogoh-ogoh* would not be disturbed by other creatures so that it can run smoothly from the beginning of the implementation to the end of the process of burning the *Ogoh-ogoh* .

b. Prepare the Gambelan/ Music

Gamelan / music is prepared by parents and played by parents or young people who want to participate in the implementation of *Ogoh-ogoh* . This Gambelan function is to accompany the *Ogoh-ogoh* around villages such as Gong and Ceng-ceng. Apart from that, Gambelan also functions to enliven the *Ogoh-ogoh* parading event.

c. The deviation

In this case, the youth have their respective duties, men parade the *Ogoh-ogoh* while women carry torches to light the *Ogoh-ogoh* path, the process of parading *Ogoh-ogoh* has certain tricks, for example *Ogoh-ogoh* would pass through the *Ogoh-ogoh* T-junction. rotates three times clockwise and the gambela or music gets louder. The screams of the *Ogoh-ogoh* accompaniment were getting louder so that those parading the *Ogoh-ogoh* were getting more excited and didn't feel tired because they were carrying *Ogoh-ogoh* 's heavy burden.

d. The Last Process of Burning

After touring the village of *Ogoh-ogoh* , it was taken to its place of origin for the burning process to neutralize *Bhuta kala* with the aim of purifying *Bhuana Agung* and *Bhuana Alit*. Great *Bhuana* like Earth and *Bhuana Alit* like Humans, Animals and Plants. The type of *Ogoh-ogoh* made by the village youth according to a common theme and agreement all have the same goal of purifying *Bhuana Agung* and *Bhuana Alit* so that all creatures on Earth can feel happiness and peace.

As a representation of *Bhuta kala*. These powers include the power of *Bhuana Agung* (universe) and *Bhuana Alit* (human self). This power can lead living things, especially humans and the whole world to happiness or destruction. All this depends on the sublime intention of man, as God's most glorious creature in taking care of himself and the whole world. Along with its development, *Ogoh-ogoh* have come to resemble artists and world figures who are considered to have a big influence on this world. Regarding its main function, *Ogoh-ogoh* as the embodiment of *Bhuta kala* is made before Seclusion and paraded around the village at dusk on *Pengerupukan*.

This symbolizes man's realization of the immense power of the universe and time. The strength in question is the power of *Bhuana Agung* and *Bhuana Alit*. However, philosophically, the symbol *Ogoh-ogoh* symbolizes the violent nature that mankind must get rid of. That is why the *Ogoh-ogoh* after being paraded are immediately burned. The second function is that over time the *Ogoh-ogoh* has experienced secularization, so that the *Ogoh-ogoh* is an entertainment with frequent competitions or *Ogoh-ogoh* parades.

In addition to the function of *Ogoh-ogoh* to welcome Seclusion or New Year Caka for Hindus, *Ogoh-ogoh* functions to purify *Bhuana Agung* and *Bhuana Alit* so that there is a good relationship between humans and God, humans with the universe, humans and humans. This *Ogoh-ogoh* celebration is held once a year on *pengerupukan* day or one day before Seclusion celebration. To Improve the quality of *Yadnya*. According Widnyani (2012:29) In relation to the function and meaning of *Ogoh-ogoh* in Hindu religious ceremonies,

what stands out is in the context of improving the quality of the yajna which is held and aims to make a prosperous society more quickly realized according to the critics of Hinduism. Widana (2016:3) The appearance of *Ogoh-ogoh* , although it has no direct connection with the celebration of Seclusion, *Ogoh-ogoh* functions as an artistic and cultural interaction even though it still borrows religious "spirits" through the pasupati to really live.

When *Ogoh-ogoh* is displayed in a procession of procession or *pengerupukan*, what can be seen is not only the form of the giant *Bhuta kala* virtualization which is described as a creature that disturbs human goodness so that they fall into evil or behave badly. In its main function, *Ogoh-ogoh* as a representation of *Bhuta kala*, is made before Seclusion Day and paraded around the village at dusk Pangerupukan, the day before Seclusion Day. According to Hindu Dharma scholars and practitioners, this process symbolizes human awareness of the power of the universe and the most terrible time.

CHAPTER V

CONCLUSION AND SUGGESTION

In this section the writer explained the conclusion and suggestion of this research.

A. CONCLUSION

Based on the research results that have been described on the previous page, it can be concluded that *Ogoh-ogoh* is taken from the movement of the *Bhuta kala* statue when it is paraded, where the bearer shuffles it in harmony with the dynamic rhythm of the *balaganjur* or *gambelan* being played. In ancient Javanese or Sanskrit dictionaries, the meaning of the name *Ogoh* - not found. The appearance of the *Ogoh-ogoh* vocabulary in Balinese has been around since time immemorial.

The symbol of the statue made of bamboo, wood, and paper that is woven and a group of youths to commemorate Seclusion is a symbol of *Ogoh-ogoh* . The statue is an *Ogoh-ogoh* icon. Big height, creepy, handsome or beautiful are the indices of *Ogoh-ogoh* .

The function of *Ogoh-ogoh* is divided into two parts namely representation of *Bhuta kala* and the quality of *Yadnya*. These powers include the power of *Bhuana Agung* (universe) and *Bhuana Alit* (human self). This power can lead living things, especially humans and the whole world to happiness or destruction. The Process of implemetation *Ogoh-ogoh* are devotion, prepare *gambelan*/music, istribution of tasks and the combustion process. This process is carried out so that the *Ogoh-ogoh* parading event runs

smoothly without interference from unseen creatures, and it is hoped that by implementing several stages before parading the *Ogoh-ogoh* , this event is well structured and the community is safe in welcoming the Seclusion holiday.

B. SUGGESTION

From the results of this study, the compilers try to provide input that hopefully it can be useful in general and for students, especially in English language and literature programs so that they are able to get to know the traditions that exist in Indonesia and abroad. In addition, it is also expected to continue to learn to know the traditions that exist in Indonesia, especially those in the Transmigration area. for young artists to continue to maintain their existence and continue to regenerate. For further researchers, they are requested to examine through a review of the existence and development of this tradition. This research is still far from perfect, therefore the writers hope that this research can be completed by other researchers.

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APPENDICES

INTERVIEW QUESTION

The targets of the interview regarding the *Ogoh-ogoh* were to Mr. PHDI, Tommo sub-district, Pemuda Hindu Tommo, Mr. Kelian Adat, Tommo Village, and Hindu religion teachers. This interview was conducted to complement the research data.

a. Interview with I Made Sandia

What is meant by *Ogoh-ogoh* ?. The answer to the question according to Mr. PHDI I Made Sandia said that. *Ogoh-ogoh* is a statue of Dewa Kala which is paraded during *talem kesanga* which is a series of Seclusion holidays, What is the difference between *Ogoh-ogoh* in Bali and Sulawesi ? The answer to the question the difference between *Ogoh-ogoh* in Bali and Sulawesi is the completeness of *Ogoh-ogoh* and Gambelan / music equipment used To accompany *Ogoh-ogoh* , the symbol contained in *Ogoh-ogoh* as the embodiment of God kala / *Bhuta kala* to neutralize evil spirits on earth. Who can participate in the *Ogoh-ogoh* celebration ?. The answer to the question everyone can participate in *Ogoh-ogoh* celebrations, from making *Ogoh-ogoh* to parading it. What gamelan are used to accompany *Ogoh-ogoh* ?. The gambelan / music used to accompany *Ogoh-ogoh* is Baleganjur gambelan which is complete but here there are only a few gambelan so it is used improperly, Would the shape of the *Ogoh-ogoh* change every year or would the same *Ogoh-ogoh* be paraded ?. The answer to the question form of *Ogoh-ogoh* can change every year depending on the agreement of the youth who

made the *Ogoh-ogoh* , *Ogoh-ogoh* Dewa. Currently paraded around the village without distinction of ethnicity and religion.

b. Interview with Ketut Sudaria

The answer to the question according to Mr. Ketut Sudaria as a traditional kelian / traditional leader of Tommo Village, What is meant by *Ogoh-ogoh* ?. *Ogoh-ogoh* is a manifestation of *Bhuta kala* which is carried out once a year to be precise tilem kedasa. What is the difference between *Ogoh-ogoh* in Bali and Sulawesi ?. The answer the difference between *Ogoh-ogoh* in Bali and in Sulawesi, namely if in Bali *Ogoh-ogoh* is made from The material of cork while in Sulawesi is made of environmentally friendly bamboo, the equivalent of *Ogoh-ogoh* in Bali and in Sulawesi is as a manifestation of *Bhuta kala*. What symbols do *Ogoh-ogoh* have?. The answer symbol found in *Ogoh-ogoh* , which is a symbol of spirit / Bhuta when depending on the shape of the *Ogoh-ogoh* itself. Who can participate in the *Ogoh-ogoh* celebration ?. The answer all devotees can participate in this *Ogoh-ogoh* celebration. What gamelan are used to accompany *Ogoh-ogoh* ?. The answer the gambelan or music used to accompany *Ogoh-ogoh* , namely Baleganjur which consists of drums, kempung, ceng-ceng, kul-kul, tingklik, and flute. This Gambelan has only been around since 2018 when the community accompanied *Ogoh-ogoh* using only a few musical instruments such as the ceng-ceng and drums, the *Ogoh-ogoh* in Tommo Village. Would the shape of the *Ogoh-ogoh* change every year or would the same *Ogoh-ogoh* be paraded ?. The answer each year changes according to the wishes or agreements of the youth who made it. What is the

process of implementing *Ogoh-ogoh* in the Transmigration area?. The answer process of implementing *Ogoh-ogoh* . at 16:00 people have gathered at the *Ogoh-ogoh* place to carry out some rituals by pinan dita.

c. Interview with I Made Kariana S.kom

According to I Made Kariana S.kom, a Hindu religion teacher and the person who designed *Ogoh-ogoh* . What are the obstacles to making *Ogoh-ogoh* every year ?. The answer that the obstacles to making *Ogoh-ogoh* are different every year but what most often happens is that there are many different thoughts or different opinions about *Ogoh-ogoh* , less The enthusiasm of the youth in making *Ogoh-ogoh* was due to the busyness of farming and studying in the city and the lack of funds so that the youth asked for donations to the community, especially Hindus in making *Ogoh-ogoh* . What is the difference between the Helloween tradition from England and the *Ogoh-ogoh* ?. The answer difference between Helloween and *Ogoh-ogoh* Helloween is a symbol of the holy spirit of Christians, while *Ogoh-ogoh* is a symbol of Bhutakala from Hindus. Helloween and *Ogoh-ogoh* have similarities, namely as spirits to neutralize the evil forces that Hindus and Christians believe in. How much does it cost to make *Ogoh-ogoh* ?. The answer funds that are spent to make *Ogoh-ogoh* each year are different depending on the shape and level of difficulty if the small one is at least three million and the big one is at most five million depending on the shape of the *Ogoh-ogoh* .

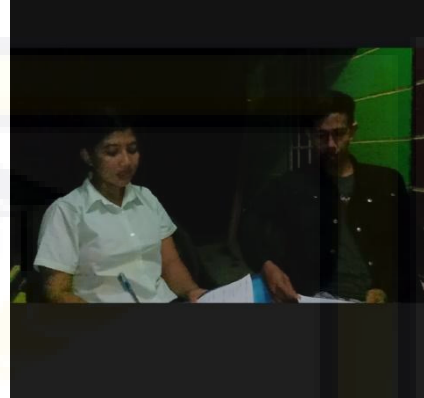
From the answer above, the meaning of *Ogoh-ogoh* is a symbol of *Bhuta kala* to neutralize evil spirits which is carried out on the second day of talem or the night of the raid one day before Seclusion.



DOCUMENTATION OF RESEACRH



Picture 1. Interview to
I Ketut Sudaria



Picture 2. Interview to
I Made Kariana S.kom



Picture 3. The firts
Process making *Ogoh-ogoh*



Picture 4. The second
The process making *Ogoh-ogoh*



Picture 5. The last
Process making *Ogoh-ogoh*



Picture 6. Before Pengarakan
Ogoh-ogoh



Picture 7. *Bhuta kala
Ogoh-ogoh Giant*



Picture 8. *Bhuta kala
Ogoh-ogoh Gosht calonarang*



Picture 9. *Puppet
Ogoh-ogoh krisna*



Picture 10 . *Contemporary
Ogoh-ogoh Extrajos*

LIST OF INFORMANTS

No	Name	Age
1.	I Ketut Sudaria	50
2.	I Made Kariana S.kom	26
3.	I Made Sandia	58





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Lamp : -

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Kepada Yth,

Parisada Hindu Darma Indonesia (PHDI)

Kabupaten Mamuju Sulawesi Barat.

Dengan hormat,

Dalam rangka penulisan Skripsi mahasiswa Fakultas Sastra Universitas Bosowa Makassar yang tersebut namanya di bawah ini :

Nama : NI KD AYU NURMAYANTI

Nomor Stambuk/NIRM. : 45 16 051 018

Jurusan : SASTRA INGGRIS

Program Studi : BAHASA & SASTRA INGGRIS

Lokasi Penelitian : **DESA TOMMO, KECAMATAN TOMMO KABUPATEN MAMUJU.**

Judul Skripsi : **SYMBOLIC MEANING OF OGOH-OGOHO SECLUSION DAY IN MAMUJU**

Maka dengan ini kami mohon kepada Bapak untuk menerima mahasiswa tersebut dalam melakukan penelitian.

Atas bantuan Bapak/ Ibu dan kerja sama yang baik, kami ucapkan banyak terima kasih.

Makassar, 03 September 2020

Dekan Fakultas Sastra,


Dr. Saifurman Maca, S.S., M.Hum
 NIDN. 09.010.77002



**PEMERINTAH KABUPATEN MAMUJU
KECAMATAN TOMMO
DESA RANTE MARIO**

Alamat : Jl. Suharto, Desa Rante Mario, Kecamatan Tommo, Kab. Mamuju, Prov. Sulawesi Barat

SURAT KETERANGAN

Nomor 00/600 / KDS-RM/ XI /2020

Yang bertanda tangan di bawah ini adalah Kepala Desa Rante Mario, Kecamatan Tommo, Kabupaten Mamuju menerangkan dengan sebenarnya bahwa :

Nama : **NI KD AYU NURMAYANTI**
 Tempat / tgl. Lahir : Tommo, 10-05-1996
 NIM : 4516051018
 Jenis Kelamin : Perempuan
 Jurusan : Bahasa dan Sastra Inggris
 Alamat : Dusun Wana Sari, Desa Rante Mario, Kec. Tommo
 Kab. Mamuju

Benar bahwa yang tersebut namanya diatas adalah penduduk Desa Rante Mario, Kecamatan Tommo, Kabupaten Mamuju, Provinsi Sulawesi Barat, yang telah melakukan penelitian mata kuliah Bahasa dan Sastra Inggris yang berjudul " The Symbolic Meaning of Ogoh-ogoh seclusion day in Mamuju (Semiotic Approach), di Desa Rante Mario, Kecamatan Tommo, Kab. Mamuju, Provinsi Sulawesi Barat.

Demikian surat keterangan ini dibuat untuk dipergunakan sebagaimana mestinya.

Rante Mario, 14 Nopember 2020

Kepala Desa Rante Mario,



AUTOBIOGRAPHY



Ni Kd Ayu Nurmayanti's full name, commonly called Ayu. I was born in Tommo Village, Tommo District, Mamuju Regency. I was born on May 10, 1996. I have a very good father named I Made Sudania working as a successful farmer, and I have a very beautiful mother named Ni Kadek Murni he in addition to taking care of the house he also helps father gardening. In addition to my father and mother also have three good brwritethe first named Ni Komang sudiartini, the second Ketut Sudariana and the third Ni Luh Putu Wisna wati. Ni Kd Ayu Nurmayanti's full name, commonly called Ayu. I was born in Tommo Village, Tommo District, Mamuju Regency. I was born on May 10, 1996. I have a very good father named I Made Sudania working as a successful farmer, and I have a very beautiful mother named Ni Kadek Murni he in addition to taking care of the house he also helps father gardening. In addition to my father and mother also have three good brwritethe first named Ni Komang sudiartini, the second Ketut Sudariana and the third Ni Luh Putu Wisna wati.

At the age of six years I started my education at SD Inpress Tommo six in this school I studied for six years, after graduating I continued my education at SMPN Satu Kalukku here I studied for three years, after graduation I continued my education at SMA Dwijendra Bualu in this school I studied for four years, after graduation I continued my education at the International Hospitality School in Denpasar Bali on this campus I studied for one year , in this campus I had a

very big dream to be able to work on a cruise ship but the dream did not materialize due to lack of height. After graduation I went on to study at Bosowa University, on this campus I had a dream after I graduated I wanted to build a village. Amin

