Symbolization of microcosm and macrocosm relationship in *Kirab Gunungan Hasil Bumi* in Jepara regency: Ethnography of communication study

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ABSTRACT

Kirab Gunungan Hasil Bumi (KGHB) is a tradition held once a year in Jepara Regency. The contribution of this research is culture preservation for young generation. This study is descriptive qualitative research that uses ethnography of communication's approach through the communication component analysis scheme by Saville-Troike (2003). Data collection was carried out by participatory observation and in-depth interviews. The data was analyzed by interpretation based on ten communication components: topic, purpose, setting, key, participants, message form, message content, act sequence, rules of interaction, and norms of interpretation. The results of this research show that each component can synergize with the other, which abstracts a masterpiece of *gunungan hasil bumi*, cooperation values, and spiritual values. *Gunungan hasil bumi* is a symbol of relationship between humans and nature, and humans to God. Mutual cooperation value is represented in ten communication components in creation of *gunungan hasil bumi*. The conclusion of this study is the ten communication components that embody a series of traditions of spiritual values and a symbolization of the relationship between microcosm and macrocosm. The design of masterpiece *gunungan hasil bumi* as a miniature of cultural life of Jepara people that preserved until now.

I. INTRODUCTION

The cultural carnival tradition in Indonesia consists of various types that have their own functions and uniqueness. In Kamus Besar Bahasa Indonesia (KBBI), a carnival is a walking together orderly and sequential manner from front side to back side in a series of ceremonies (culture, religion, and so on). In fact, the carnival is not just a parade, it also has

certain meanings that are believed by the participants involved in it (Pradipta, 2022). In other countries, such as the carnival in Paris and Cherbourg, the carnival is not only seen as a ritual performance or activity involving many participants, but also a reflection of political, social, economic, conflicts, and even power relations (Salzbrunn, 2020).

At the international level, a carnival is also held in Nigeria, Africa called the Carnival Calabar Festival (Balogun & Nkebem, 2021). The carnival, which is seen by the international society, is held once a year from December 26 to 28 to enliven Christmas Day. In addition, there are various other events in the annual festival. The Calabar Carnival was attended by the three largest tribes in Cross River State, those are Efik, Ejagham, and Bekwarra, consisting of children, teenagers, and adults. The main purpose of the Calabar Carnival is to support the mission of unity and peace between ethnicities. Participants perform their talents along the street. However, the other side of Carnival Calabar is participants show their sensitive body parts (Yta, 2020) followed by music, immoral dances, and various costumes. Those actions can cause negative impacts, such as the degradation of society's ethics and increase of promiscuity.

In Indonesia, specifically in Surakarta Regency, there is a carnival culture called the *Kirab Pusaka Satu Suro* which is carried out the Mangkunegaran Palace. The carnival was held on the night of one Suro (the 1st of Muharram, an Islamic month). The main purpose of the carnival is to bring the palace heirlooms that have been washed, by surrounding the Mangkunegaran Palace (Pradipta, 2022). Participants involved in the carnival were limited to the palace people only, consisting of King Mangkunegaran, the palace family, courtiers, and VIP guests. They have a set of rules that must be obeyed by all participants, for example, they should not wear footwear and *tapa bisu* ritual, which is the prohibition to speak during the carnival process. As the fascinating part, *Kirab Pusaka* has a strong meaning. In addition to involve fellow humans for successing *Kirab*, they also connect to God, in this case it relates with philosophical and spiritual values implied.

Besides *Kirab Pusaka* in Surakarta, another carnival tradition is also found in Yogyakarta, it is called *Grebeg Maulud*. The tradition included in a series of *Sekaten* is carried out to commemorate the birth of the Prophet Muhammad, on the 12th *Maulud* or *Rabiul Awal* (Islamic month). *Grebeg Maulud* is a parade of gamelan and *gunungan* from the Ngayogyakarta Hadiningrat Palace to the *Masjid Gedhe Kauman*. Similar to *Kirab Pusaka Satu Suro*, *Grebeg Maulud* also consists of spiritual values, local wisdom, and artistic creativity created from the *gunungan* (Khadafi & Harahap, 2024). *Gunungan* is a symbol of gratitude for the Sultan's giving to his society (Dutayana & Irawan, 2021) which will be distributed to the people around there. This tradition also has similarities with the Calabar carnival festival, that there is a tambourine musical instrument performance session at the end of the event. As the incredible thing, *Grebeg Maulud* can be seen by non-Muslim communities, local residents, and domestic and also foreign tourists.

Carnival traditions and parades mentioned before, each of them has a characteristics and uniqueness caused by some factors, one of them is geographic factor. Different location or even different country, the society has different perspective for doing a cultural pratices. This also applies to *Kirab Gunungan Hasil Bumi* (KGHB) which is the material object in this study. KGHB is one of a series of *Buka Luwur Pepunden Mbah Werni* (BLPMW) that held once a year in Muharram. Historically, KGHB is Jepara community's culture that has significance value in community life related to harmony and harmony with nature.

The figure of Mbah Werni is the ancestor of Blimbing Village. Nowadays, Blimbing Village has developed into three villages, those are Blimbingrejo Village, Blimbing Kidul Village, and Sidorekso Village. Based on the information through interviews with tomb caretaker and tomb administrators, Mbah Werni is a student of Sunan Kudus. He was ordered by his teacher to spread and extend Islam. He walked to an area that was still a forestland and there were many star fruit trees, which the village would have called Blimbing Village. Then he cut down the forestland and started to live there. Eventually, people began to come and learn Islam to Mbah Werni. In short, Mbah Werni died and was buried in Blimbingrejo Village, which is now visited by many more people.

The KGHB tradition has been carried out for seven years since 2018. This means that the carnival is one of the local wisdoms that is maintained and inherited from one generation to the next generation. However, it is an additional event, this event is the most favored by the speech community (the society of Blimbing Village) because it can bring crowds caused by the large number of society participants (Aminudin et al., 2024). In the absence of KGHB, BLPMW would still take place; however, it would likely attract fewer participants. This is due to the fact that KGHB serves as a major draw for attendees to BLPMW, in contrast to other event sessions which are generally internal and restricted to invited guests.

Another reason strengthening the existence of KGHB has an important role arising a synergism. Starting from the process of designing *gunungan*, preparation of earth products, and funding management, all of those require solid group cooperation and strong mutual cooperation. Moreover, the creation of *gunungan* also relies on creativity and innovation. Thus, *gunungan* is a joint work initiated by the youth representatives of the village, not the product of individuals.

As previously discussed, cultural parades such as *Grebeg Maulud*, *Kirab Pusaka Satu Suro*, and other similar events are not accompanied by the diverse forms of communication that are central to the microcosmic and macrocosmic relational dynamics. They only prioritize the existence of celebrating tradition. Meanwhile, in KGHB, the relationship between two pillars is an interrelated part, so it can preserve until now. KGHB is a human need to exist both horizontally and vertically. Horizontally, KGHB can show local wisdom that contributes to cultural inheritance and human relationships. Vertically, KGHB symbolizes gratitude to God through *gunungan hasil bumi* (*gunungan* of earth products) which is shared and can be enjoyed by the local community. Thus, KGHB reflects a continuity between horizontal and

vertical relationships, enabling its preservation to be undertaken with full self-awareness and without concern for potential extinction..

KGHB has similarities besides differences with the Carnival Calabar Festival in Nigeria (Balogun & Nkebem, 2021; Yta, 2020), carnival in Paris and Cherbourg (Salzbrunn, 2020), Kirab Pusaka Satu Suro in Surakarta (Pradipta, 2022), and Grebeg Maulud in Yogyakarta (Dutayana & Irawan, 2021; Khadafi & Harahap, 2024). However, KGHB is specifically related to respect for ancestors, namely Mbah Werni. The community believes that the ancestors or forerunners of the village have a strong influence on the lives of the people of Blimbing Village, so KGHB is a manifestation of offerings to Mbah Werni.

Similar research has been conducted by Saputra et al (Saputra et al., 2023) regarding the tradition of the *Kirab Tawangsari Hadeging*; research about *Kirab Luwur* Nyai Ageng Ngerang (N. Fatimah, 2022); research on *sedekah bumi* (S. Fatimah, 2019; Prasasti, 2020; Supriatna & Nugraha, 2020); research about values and meanings of *Buka Luwur* of Sunan Kudus tomb (Fathurohman & Setiawan, 2017; Nuha, 2016); research on the values of local wisdom in *the tradition of Buka Luwur* of Raden Ayu Dewi Nawangsih's Tomb (Saslinasti et al., 2021); research on the ritual of Mbah Moni's tomb (Syakur & Khoiroh, 2021). These studies focus on the procession, the value of local wisdom, and the social values in the tradition of *kirab* and *Buka Luwur.* The study in the aspect of communication components has not been seen in previous relevant studies.

Research in ethnography of communication, research in Laesan art in Rembang Regency (Hasisah, 2022; Nur Hasisa & Suryadi, 2022; Suryadi & Nur Hasisah, 2022) discuss the philosophical value, form, and pattern of communication. The research on social relations in society correlates with spiritual elements was studied by Maghfiroh & Nurhayati (2023); and research that examines the role of women in Javanese society so that they become role models in terms of behavior and leadership (Suryadi et al., 2020). From those studies, there has been no ethnographic study of communication that focuses on the tradition of honoring ancestors in the form of *Kirab*.

The research entitled "Kirab Gunungan Hasil Bumi in Jepara Regency: Ethnographic of Communication Study" focuses it studies on the analysis of communication components according to the theory of Troike (2003). This research was conducted with an ethnography of communication approach to complete as well as a novelty of previous research. The novelty of this study is the use of the Saville-Troike (2003) communication component scheme which correlates with each other, as well as the interpretation of horizontal relationships and vertical relationships in KGHB that have not been studied by previous researchers.

II. METHOD

This study uses a qualitative descriptive method that prioritizes empirical data based on the reality in the field (Sudaryanto, 1988). The research's locus is Blimbingrejo Village,

Nalumsari District, Jepara Regency. However, the participants of this tradition are people from three different villages, they are Blimbingrejo Village, Blimbing Kidul Village, and Blimbing Lor (Sidorekso) Village, and the next those village called speech community (Saville-Troike, 2003).

At the data collection stage, researchers use an instrument made by the researchers themself (Hardani et al., 2020). Researchers who set the scope of the research, collect the data, assign informants, analyze the data, conclude the data, and make the output of the research results. The data collection method in this study is in line with that proposed by Creswell (1994), which are (1) setting research limits of the research, (2) collecting data through observation, interviews, documents, visual materials, and (3) using devices to record data. Technically, data collection is carried out through in-depth interviews, participatory observations, and literature studies.

This study uses the ethnography of communication approach, which is related to communicative situation, communicative event, and communicative act. That approach illustrates a relationship between each component based on the sign of lingual units and local wisdom values within KGHB procession. The interviewees were: the tomb caretaker of *Pepunden Mbah Werni*, a committee of *Buka Luwur* (2024), the Blimbingrejo Village apparatus, and the participants. Data collection uses *in-depth interviews* and participant observation.

In-depth interviews

In the first stage in 2023, the researchers interviewed with the chairman of the *BLPMW* committee. Researchers collect information about *gunungan hasil bumi* in tradition of *BLPMW*. In the second stage, the researcher interviewed the tomb caretaker of *pepunden Mbah Werni*. The questions asked by the researchers were about the history of *Pepunden Mbah Werni* and the history of the implementation of the annual *Buka Luwur* tradition. In the third stage, the researchers interviewed the officials of Blimbing Kidul Village, Sidorekso Village, and Blimbing Rejo Village. The researchers collected informations about the support and contribution of the village government to the implementation of *KGHB*. In addition to these parties, the researchers also interviewed people who participated in the earth products of *KGHB* to get information about oral folklore related to the history of *Mbah Werni*. In the next step, in 2024, the researchers conducted some interviews with the chairman of the *BLPMW* committee. The techniques used during the interview process are in-depth interview techniques, recording with gadgets, and note-taking techniques with notebooks and pens.

Participants observation

This observation was carried out by observing events directly with the involvement of researchers as participants (Hardani et al., 2020). This method is used to test the validity of the data from the interview summary with the reality in the field. Researchers use additional devices, such as cameras, notebooks, pens, and research instruments. The observation will be carried out at the end of July 2024.

Literature study and supporting documents

The researcher collected supporting literature such as *Mbah Werni*'s profile, research location profile, and audiovisual documentation archives of the event obtained from the committee (Hamid & Mubasyiroh, 2024). The tools used are notebooks, pens, laptops, flash disk, and gadgets.

In the data analysis stage, researchers use reduction and interpretation techniques (Marshall & Rosman, 1989). The collected data was identified and interpreted using the ethnography of communication scheme by Troike (2003). These schemes consist of communication events in Buka Luwur Pepunden Mbah Werni ritual. The communication components analyzed were topic, purpose, setting, key, participants, message form, message content, act sequences, rules of interaction, and norms of interpretation. Interpretation analysis utilizes the objects and contexts contained in KGHB. The data that is not needed will be reduced or eliminated. Each component relation will be describe based on sign of lingual units that powered by cultural and philosophical values and also sequence of KGHB.

III. RESULTS AND DISCUSSION

The results of this study consist of three main components. *First,* the KGHB tradition contains local wisdom that has a relationship between humans and God, humans and nature, and fellow humans. Second, there is a relationship of communication components that connect three pillars, namely God, nature, and humans. Third, it highlights the unique interrelationships among the components that construct KGHB.

KGHB Has a Local Wisdom

Masterpieces of gunungan hasil bumi

Gunungan is symbolized by the element of three pillars or strata, those are humans; nature; and God. Humans in this context are the speech community of *KGHB* or Blimbing Village's society (Yusuf et al., 2022). To achieve the glory of their life, man cooperates with nature. In addition, humans must carry out their nature as social beings that are manifested with concrete realities, such as coexistence and cooperation between others. So that they will find harmony with nature which is manifested by abundant earth products, as well as extensive sustenance and blessings (Tur et al., 2023). Harmony with nature can make humans grateful to their God. Therefore, the glory of nature is a manifestation of God's grace and blessings symbolized by the creation of *gunungan hasil bumi.*

Picture 1. *Gunungan Hasil Bumi* and the People Who Bring It

The image above is a portrait of *gunungan hasil bumi* consisting of a variety of fillings like vegetables and fruits. For example, long beans symbolize a journey of life. Pineapple that has a sweet taste is placed at the upright position, and has a philosophy that people's favorites can be connected (interview with Mamat, the creator of Wira Krajan's *gunungan hasil bumi*). Likewise with other fillings that have different meanings and philosophies.

The value of cooperation

As social beings, humans need others to interact and live (Nofendralova & Sartini, 2024). Mutual cooperation was shown during the process of making mountains of produce involving several local people. Everyone has a contribution, such as ideas, energy, and materials. Then the people work together to produce a creative *gunungan hasil bumi*. In this case, the concept of glory is a form of cooperation.

Spiritual values

The community seeks blessings through the intermediary of Mbah Werni, which is called *wasilah*. *Wasilah* is a word adapted from the Arabic '*wasala*' which means a way. *Wasilah* is an intermediary that brings people closer to Allah. The intermediary in this case is the guardian of Allah, Allah's lovers, and righteous people who have special privileges. The spiritual value is shown in the community's efforts in intending through Mbah Werni in KGHB as one of the series in BLPMW.

Components of communication relationship connecting three pillars

KGHB has a relationship of components communication that connects three pillars, which is retrieved as follows.
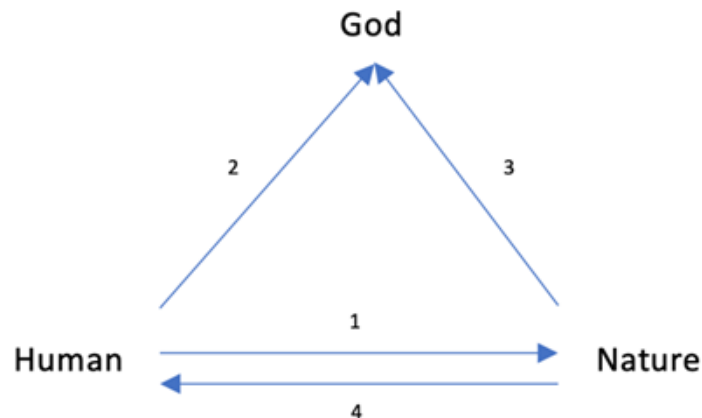
Picture 2. Relationship Among Three Pillars

The relationship indicated by the number 1 is the relationship between humans and nature that humans always maintain, care for, and preserve nature. Human efforts in preserving nature can bring a sense of gratitude to God shown by relationship number 2. Not only humans are related to God, but nature is also related to God in the form of *dzikir* which manifested in the form of natural beauty, abundant produce, the cycle of day and night, and various other natural obligations. Figure 2, nature's relationship with God is illustrated by arrow number 3. In addition, nature provides reciprocity to humans in the form of earth products that can be used by humans to fulfill their daily food needs, especially to fill *gunungan hasil bumi*. The relationship between nature and humans is indicated by the relationship line number 4.

Thus, it can be concluded that God occupies a central position in the relationship of three pillars. God is not related to or needs anyone because God is the Almighty, the controlling center of the other two pillars, human and nature.

The uniqueness of the relationship among components constructing KGHB

Refers to the theory of Hymes (1972), there are eight communicative components, those are *Setting, Participants, Ends, Act, Key, Instruments, Norms,* and *Genre*. The eight components are then familiarly abbreviated as SPEAKING. Meanwhile, Troike (2003) developed SPEAKING into eleven components which are innovations in the discipline of ethnography of communication. The eleven communicative components discovered by Troike are *genre, topic, purpose, key, participants, message form, message content, act sequence, rules for interaction,* and *norms of interpretation.*

Troike's findings start from the genre, while in the KGHB it starts from the participant, then continues with topic, purpose, key, setting, message (message form, message content), act sequence, rules for interaction, and norms of interpretation. Thus, KGHB has a different

order of communication components, without the presence of genre components. These ten components correlate with each other and become the role of the game that constructs KGHB. These relationships form a sequence of communication components illustrated in the following scheme.

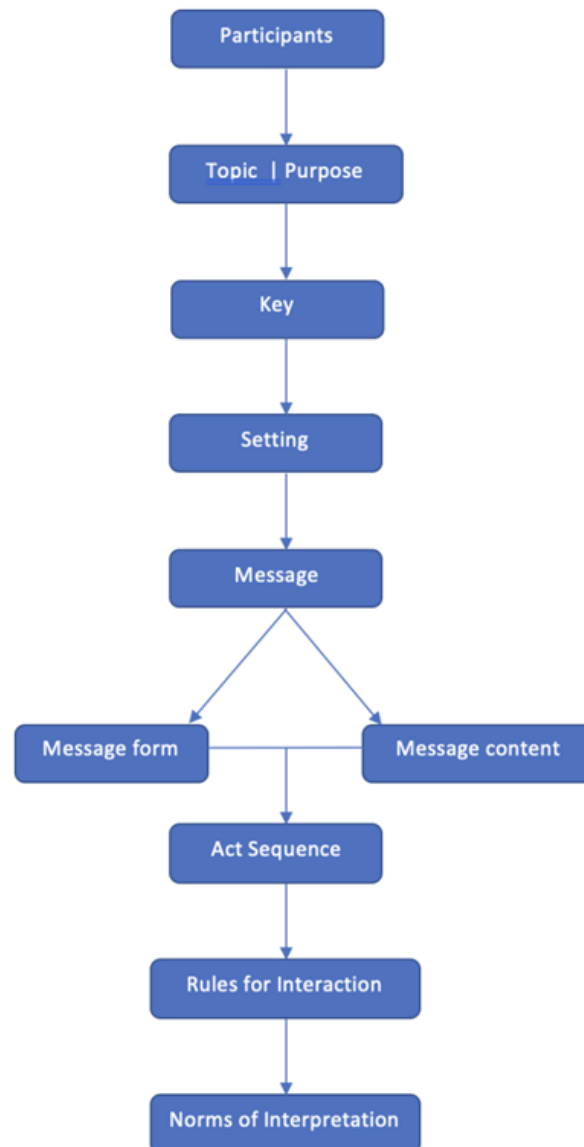Figure 1. Relationship among Components of Communication in KGHB

Figure 1. describes the relationship among components of communication vertically. The relationship between communication components in the KGHB tradition begins with participants as the basic component and the central component, meaning that participants are the main base that causes the existence of other components.

In this relationship, there are ten of eleven components of communication formulated by Troike (2003), namely *participant, topic, purpose, key, setting, message form, message content, act of sequences, rules for interaction,* and *norms of interpretation.* Each component is related to the other components in a causal relationship.

Relationship among participants, topics, purpose, and key.

Participants are the most basic and main component in constructing and implementing KGHB. This means that KGHB cannot be carried out if there is no community taking part in the event. This component determines the existence of the next component. Participants who are members of KGHB showed that the topic of KGHB is a cultural carnival by accompanying gunungan hasil bumi created by the people of three villages (the people of Blimbing Village). The process of making gunungan hasil bumi aims to improve the spirit of community cooperation so that in this case the participants and topics are related to the purpose.

People who joined *Kirab* and followed *gunungan hasil bumi* wear various costumes with some additions like beads or so on according to their creativity. So the implementation of KGHB is full of entertainment value for the speech community. Thus, *participants* correlate with *the key* to creating a lively, entertaining, and joyful situation.

Relationship between participants, setting, message form, and message content

The influence of *the participants's* component on *the setting, message form,* and *message content* continues until the last component. The presence of *participants* followed by *setting* shows that the tradition has its characteristics. Specifically, KGHB is not carried out if it is not held at Pepunden Mbah Werni in the month of Muharram. The existence of *the setting* component appears after the *key* which is a continuation of the relationship between the previous components. *Setting* that contains details of place, time, tone of event, and everything related to explicit elements in the KGHB affects message form and message content of the tradition.

People who make *gunungan hasil bumi* have personal perspectives in understanding the meaning of that masterpiece. Messages in the form of verbal, kinesics, and creation messages have different meanings and are related to each other. In this case, *message forms* and *message content* are components created by participants involved in KGHB.

Relationships among participants, act sequence, rules of interaction, and norms of interpretation.

The relationship between *act sequence, rules of interaction,* and *norms of interpretation* is influenced by *participants. Act sequence*s and *rules of interaction* are the consequences caused by the participants' activities and movements. They construct verbal speech, such as expressive and assertive speech acts that are spoken during KGHB. In addition, they formulate a model of interaction between participants. Regarding the *norms of interpretation*, participants can interpret KGHB based on beliefs and philosophical values that are believed together.

All components are essentially correlated with each other without exception and nothing is independent. One component caused the presence of other components and interdependence and applied a continuous plot. Based on the three correlations above, it can

be understood that the *participant* is the main component that makes the other components exist. Meanwhile, *message form* and *message content* are parasitic, which mean that the two components can be identified if the previous components are known.

Furthermore, the researchers describe components of communication in KGHB.

Participants

Participants in this case are divided into three parts, are called participants in KGHB, participants in the creation of gunungan hasil bumi, and the audience. *First*, the participants in KGHB are speech communities from three Blimbing villages including Blimbingrejo Village, Blimbing Kidul Village, and Sidorekso Village. They followed *gunungan hasil bumi* start from their village mosques to the location of *Pepunden Mbah Werni*. Sidorekso Village follows the procession of KGHB from Blimbing Kidul Village or Blimbing Rejo Village because they do not make *gunungan hasil bumi*. There is no obligation or compulsion to participate in KGHB. So, community participation in this case is optional. Therefore, Sidorekso Village substituted its participation by donating 10 portions of *Nasi Tumpeng* for the consumption of pilgrims after the procession of setting Mbah Werni's luwur was completed. More specifically, participants in KGHB consist of children, adolescents, village youth, parents, and the elderly.

People who take part in this carnival wear whatever clothes they unless certain qualifications are mutually agreed upon before the carnival was held. The qualifications regarding costumes are usually only reserved for young people who make *gunungan hasil bumi* by wearing costumes signing the identity of their community. This is intended so that their identity is visible—as a form of privilege in their self, and becomes a distinguishing element from ordinary people and other communities. People who take part in the carnival walk behind *gunungan hasil bumi*. However, *gunungan hasil bumi* made by *Gaspon* (Poncol Youth Generation) is brought by *a colt* car, while some of the people walk on foot, some are in the car.

Second, participants in the production of *gunungan hasil bumi* are young people who are members of the youth community from each village. The communities that make *gunungan hasil bumi* from Blimbing Kidul Village are *Wira Krajan* and *Gaspon*. Meanwhile, *gunungan hasil bumi* from Blimbingrejo Village was initiated by *Gerakan Pemuda Anshor* or Youth *Movement organization Anshor*. The contribution of these youth is manifested in a material matter and energy. They raise funds from community members and local communities to make it. There is no minimum amount of funds donated because the contributions are voluntary. In addition, they are also fully involved in the manufacture of *gunungan hasil bumi*, starting from fundraising, designing and constructing mountains, shopping for materials, and arranging earth products in *gunungan.*

Third, the community or public audience that gathers in anticipation of the arrival of the KGHB group at *Pepunden Mbah Werni*. Participants in this category are not involved in the carnival or making *gunungan*, restricted to watching the event. However, they still queue up

when distributing earth products. The majority of the audience were adults to the elderly and people who lived around the Pepunden. They are reluctant to participate in the carnival caused of physical factors.

Topic

Topic is a referential focus in communication event (Saville-Troike, 2003). The topic in KGHB is the tradition of *Kirab Gunungan Hasil Bumi*. Retrieved from the name of the tradition, KGHB is a procession activity held to enliven the annual tradition, *Buka Luwur Mbah Werni*. The reality of KGHB has various variations. In terms of the clothes worn by the people, *gunungan hasil bumi* are paraded, until other attributes follow KGHB.

Picture 3. Procession of *Kirab Gunungan Hasil Bumi*

Something that is paraded is a masterpiece of the local community, it is a *gunungan hasil bumi* which is created as well as possible. It is termed *gunungan* because its structure resembles the shape like a mountain. *Gunungan* is filled with various kinds of earth products, such as fruits, vegetables, and other foodstuffs. *Gunungan* makers have creativity and innovation in creating their *gunungan*.

The society of Blimbing Village, who believe in the concept of blessings, is willing to fight for the earth product in each *gunungan*. However, this year, the committee has a different concept related to the distribution of earth products to the people. The earth products are not taken by scrambling each other, but wrapped in plastic and then distributed to people who are queuing.

Purpose

Purpose is a goal achieved from the interaction between individuals, both in general and special contexts *(Saville-Troike, 2003)*. The main purpose of *KGHB* is to parade gunungan hasil

bumi to the location of *Pepunden Mbah Werni*. Upon the arrival of the *gunungan hasil bumi* at Pepunden, the committee distributes the agricultural offerings to the public. In this case, *KGHB* aims to foster the spirit of sharing with others. In addition, *KGHB* has an implicit function to enliven the *BLPMW* event by not reducing the value and essence of the main event, namely the buka luwur procession. The existence of *KGHB* is considered to be able to unfold people and involve many participants from the speech community. The carnival session and the distribution of earth products are the motivation of the community to come to the *Pepunden Mbah Werni* as a form of respect for the ancestor haul event. People tend to like crowds and events that are full of togetherness as well as the culture of life in the village (Wardani & Nugraha, 2020). If *BLPMW* excludes a cheerful event such as *KGHB*, there is a possibility that the tradition has a minimum number of participants. As *buka luwur* is an event reserved exclusively for invited guests, it is not accessible to the general public.

In addition to enlivening the event, KGHB aims to improve the spirit of cooperation in the community through the synergy of making *gunungan hasil bumi.* Cooperation, creativity, and innovation are needed in this stage.

Setting

Setting is a component that is displayed directly and can be observed by researchers (Saville-Troike, 2003). Setting consists of three types, they are setting of places, setting of time, and setting of tone. *Setting of places,* the implementation of *KGHB* starts from the village mosque to the location of *Pepunden Mbah Werni*. *Gunungan hasil bumi* from Blimbing Kidul Village gathered at the Thoriqul Huda Grand Mosque as the starting point of the carnival. *Gunungan hasil bumi* from Blimbingrejo Village gather at the village mosque. Meanwhile, Sidorekso Village does not make *gunungan hasil bumi*, but sends 10 portions of *nasi tumpeng* as a substitute for *gunungan hasil bumi*. *Gunungan hasil bumi* are paraded through the main road of the village to the location of *Pepunden Mbah Werni* which is located in Blimbinggrejo Village RT 001 RW 004, Nalumsari District, Jepara Regency. Then *gunungan hasil bumi* are placed in the yard of *pepunden.* A place for making *gunungan hasil bumi* is located in one house of community members.

Picture 4. *Gunungan hasil bumi* from Blimbing Kidul Village

Setting of time, KGHB is carried out in the month of *Muharram*, which is the first month in the Hijri calendar, or called *Suro* in Javanese. *Muharram* is one of the glorious months that has various privileges. In addition, Muharram is also called the month of victory for Muslims. Therefore, the Javanese people believe that Muharram is a reflection of getting closer to God (Al Zahra, 2024) and always being grateful to the Creator for His bounty (Rifa'i & Fadhilasari, 2022). One of the forms of human gratitude is remembering the services of guardians, scholars, and ancestors.

The *KGHB* procession will be held on July 19th, 2024 which coincides with 15 Muharram 1446 H. The *KGHB* group started for walking at 15.30 WIB after the Ashr prayer. For approximately 15 minutes, the group arrived at the *Pepunden* at 15.45 WIB. An hour later, *gunungan hasil bumi* was distributed to people using plastic packages that had been divided equally by the committee. For people who do not get the earth products, they pick it up produce scattered on the ground or take it by scrambling and crowding near *gunungan hasil bumi*.

The process of arranging *gunungan hasil bumi* took place one night before, it is a Friday night, July 19th, 2024. The making of *gunungan hasil bumi* construction takes 3 to 4 days and can be used in the future. *Wira Krajan*'s *gunungan hasil bumi* was made for one day and one night starting on July 19th, 2024, and continued the next day until before *Ashar* on July 20th, 2024.

Setting of tone shown in the KGHB session was full of crowds. Starting from a leave of the carnival group, during the carnival, until the distribution of earth products, the people had full of enthusiasm and spirit in participating in KGHB until the end of the event. Even *gunungan* from Blimbingrejo Village is followed by *Barongan* art, so the tone becomes more and more crowded and noisy. When the group of KGHB arrived at the *Pepunden* area, the

people who had been waiting in the Pepunden area then get closer to *gunungan hasil bumi*, preparing to take the earth products, but the security officers immediately prohibited them and put them in order.

The peak of the crowd is when people crowd to the *gunungan hasil bumi* and take the earth products difficulty. Some people climb *gunungan*, throw vegetables each other, and fight for earth products each other.

Key

Key is a component of communication events that are characterized by the selection of a specific language or language variation, paralinguistic features, or a combination of several elements *(Saville-Troike, 2003)*. Key in *KGHB* is a ceremonial event represented in *gunungan hasil bumi* that is paraded through a carnival. The ceremony in *KGHB* is marked by a standard rundown of events, starting with an opening, a speech by the village head, and dua by local village religious leaders called *Kyai*. The officers used Javanese Krama (one level delicate of Javanese) interspersed with Indonesian.

The prayer that is read is an Arabic du'a that is usually read during *tahlilan* (one spiritual routine in Islam). The paralinguistic elements contained in the ceremonial are: 1) the emphasis on the voice of the village head when giving a speech; 2) the emphasis of *Kyai*'s voice when reciting the phrase "'*Audzu billah*".

Besides the variety of languages used, mainly *the key* shows an entertaining tone. Based on the *topic* and variety of languages used in *KGHB*, *the key* in the *KGHB* is entertainment event and folk parties, considering that this tradition is a festive event and flexible. This means that it is not a formal and rigid event that must comply with a standard set of rules.

Message form

KGHB has a message in the form of verbal advice conveyed by the ruler to the people both explicitly and implicitly messages. The ruler in this context is defined as the creator of gunungan hasil bumi and the committee because they are the ones who initiate and become the direct executors of *KGHB*. Verbal advice was delivered by the committee in Javanese krama before the carnival group arrived at the location of *Pepunden*. In addition, verbal advice is also shown through kinesics or actions of *Banser* (security officers from *Nahdlatul Ulama* organizations) in ordering the crowd of people who want to take earth products before an instruction. Meanwhile, the form of non-verbal messages is shown through gunungan hasil bumi as symbolic advice which is the creation of the people of Blimbing Village.

Message content

Based on the message form that has been mentioned in the previous subchapter, message content refers to an invitation so that the community can maintain order by not swarming gunungan hasil bumi. The message is a description of the movement or kinesics

carried out by the Banser. In addition, the message contains a prohibition for children not to pick and compete for earth products when gunungan hasil bumi has just arrived at Pepunden Mbah Werni. Banser called on children to be patient, because later when the time comes, all people will get the earth products, as seen in picture 5. In addition, there is a non-verbal message in the form of gunungan hasil bumi that contains an implicit message that it is a symbol of hablumminallah or a servant relationship between humans and Allah (God). The shape of gunungan that course upwards also shows that Allah is Almighty and there is no ally or anything comparable to Him.

Picture 5. Position of KGHB's people at Pepunden Mbah Werni

Act Sequence

The act sequence contains information regarding the sequence of communicative acts in the communication event. The explanation of the order of communicative acts is categorized based on its function followed by examples of message form and message content *(Saville-Troike, 2003)*. At the *KGHB*, act sequences are indicated by normatively applicable rules, which consist of the stages of making gunungan hasil bumi, pre-*KGHB*, and post-*KGHB*. The following is the sequence of actions contained in *KGHB*, including pre-*KGHB* and during *KGHB*.

In the step of making *gunungan hasil bumi*, the sequence of acts starts from designing and making *gunungan hasil bumi* construction. Each community has a different plan in making their *gunungan hasil bumi* construction. The next step is to buy the necessary equipment and shop for earth products, either from Blimbing village itself or buy at the traditional market. Then, community members assisted by the local community arrange earth products like vegetables, fruits, and other foodstuffs in *gunungan hasil bumi*.

In pre-KGHB, the event began with a ceremonial departure. The event was opened by the committee in charge of KGHB, then continued with remarks by the Village Head, namely Mr. Purnomo, and ended with a closing *du'a* by the local *Kiai*. Then the group began to walk along *gunungan hasil bumi* to the location of *Pepunden Mbah Werni*.

Furthermore, in the post-*KGHB* stage, it is a session to distribute earth products of *gunungan hasil bumi*. The distribution was carried out by the IPPNU group (religious organization) with the help of *Banser* team. People who have queued are given a variety of produce that is accommodated in clear plastic. The distribution was conducted in a relay and orderly manner. However, there are some people who do not join the queue but take it directly from *gunungan*, then give it to their family or friends by relay.

The speech acts contained during KGHB are as follows:

[1] P1: "*Mugi-mugi selamet nggih*"

[Hope you are safe]

Speech [1] is an expressive act of prayer delivered by the village head in the opening session. The form of expressive speech is marked by the word "*mugi-mugi*" which is commonly used in prayer. The purpose of the speech was to pray that during the KGHB, all groups from Blimbing Kidul Village would be given safety until the event was over.

[2] P1: "*Ora usah rebutan adik-adik. Ibu-ibu neng omah wes masak sayur*"

[Don't scramble with each other, kids. Your mothers have cooked vegetables]

[3] *P1 : "Let the ladies take it, the gentleman don't have to*

The word "vegetable" in speech [2] is a representation of the earth products taken by children such as vegetables, eggplant, cabbage, and others because the layout of the vegetables is easy for them to reach, neither too high nor too low. The speech is an act of assertive that means prohibiting, while the second sentence is an assertive sentence that functions to inform. So, the banser's speech serves to appeal to children to be orderly and no need to fight for vegetables, because their mother at home has cooked vegetables. Speech that functions as an appeal is also indicated by speech [3] which is also an act of assertive speech act. Banser appealed to men not to crowd around *Gunungan hasil bumi* in order not to add to the crowd because they were jostling each other.

[4] P1: "*Don't take it!*" (when someone wants to swarm before the time)

[5] P1 : "*All the worshippers are seated!*"

Just like speech [2], speech [4] and speech [5] also belong to the category of assertive speech acts, speech [4] serves to prohibit, and speech [5] serves to rule. The speaker is still the same, namely banser. The speech [4] was uttered when the banser was troubled in ordering the people who were trying to collect earth products. They were ordered to sit down while following *tahlil umum* recitation until it was finished. Thus, the act sequences in KGHB have a structured mechanism and sequence.

Rules for interaction

Rules for interaction in *KGHB* have regular standard in their implementation and have Standar Operating Procedure (SOP) that are used as guidelines every year. During the *KGHB* departure ceremony, the delivery of opening speech was prioritized by the village head. If the village head is absent, he can be represented or find another representation. Likewise, the person who becomes as the host is the coordinator of *KGHB* as the person in charge (PIC) who has full power and obligation to the procession of *KGHB*. Then, the prayer reading is given to people who are competent and can recite, he is called religious leaders as well as teachers in the local village.

Rules for interaction were also shown in the session on making *gunungan hasil bumi* by the village youth community. Starting from the creation of the mountain construction untill the final product, everything is conceptualized by the community leader together with his members. They held internal meetings to discuss preparations for the creation of *gunungan hasil bumi*, which resulted in decisions related to the division of jobs among members. The allocation of funds used to make *gunungan hasil bumi* comes from members and donors from the local community, then collected by the community leader. As for the process of arranging earth products in *gunungan hasil bumi*, the community chairman initiates and coordinates its members to participate in helping and working together. Some local people who witnessed the harmony also took part in the arranging of *gunungan hasil bumi*.

In this session, the community leader occupies a very important position and role. The interaction that occurs is verbal-interpersonal communication because it involves two or more people. Each member proposed suggestions and ideas related to the layout of earth products in *gunungan hasil bumi*. The chairman accumulates these ideas, considers them with the members, and then makes a decision. In addition to what has been explained about the rules for interaction, a policy has the possibility of changes due to the influence of certain things, situations, or conditions that cannot be avoided.

Norms of interpretation

Norms of interpretation are standards that are understood and embraced by speaking communities related to local characteristics or culture *(Saville-Troike, 2003)*. There are three norms of interpretation in *KGHB*, they are called the symbol of prosperity, gratitude, and the human relationship with God.

First, *KGHB* is interpreted as a symbol of the prosperity of the people of Blimbing Village through the earth product presented. Produce from Blimbing Village, for example, rice, corn, crystal guava, guava, *kangkung*, and others. The existence of various kinds of abundant earth products is one of the signs of prosperity, especially for farmers who have an impact on the people of Blimbing Village in general.

Second, the prosperity in Blimbing Village is related to the existence of the ancestor, M*bah Werni*, the guardian of Allah who is the intermediary in the fulfillment of community prayers

addressed to Allah. The implementation of *KGHB* is one of the realizations in gratitude for the abundance of agricultural earth products that thrive in Blimbing Village.

Third, the symbolization of *gunungan hasil bumi* is a replica of *hablumminallah* (the relationship of humans to Allah). The pointed shape that cones and rises upwards has become an icon of human servitude to God Almighty.

Furthermore, the real implication for social values is the existence of a harmonious relationship between vertical and horizontal relationship so it could create harmony among community people, people and nature, and people with God.

III. CONCLUSION

Kirab Gunungan Hasil Bumi in the Tradition of *Buka Luwur Pepunden Mbah Werni* in Jepara Regency has ten components of communication, those are *participant, topic, purpose, key, setting, message (message form, message content), act sequence, rules for interaction,* and *norms of interpretation.* Ideally, the sequence of communication components amounts to eleven components. However, in the *KGHB* tradition, there is no *genre* component. Meanwhile, *the participant* component occupies a central position as well as the basis for the implementation of *KGHB*, because these components result in the existence of other components.

Ten communication components are stored in cooperation behavior in the process of making *gunungan hasil bumi*. The masterpiece of *gunungan hasil bumi* is a symbol of the relationship between humans and nature and also humans and God. Meanwhile, spiritual value is reflected in every behavior of participants in the creation of *gunungan hasil bumi* of produce and during the *KGHB* procession. In addition, *KGHB* shows the existence of three pillars that are mutually sustainable, they are God, nature, and humans.

Furthermore, researchers hope that the next research could explore in-depth implications of KGHB for modern side. It means, technology-based implications and digital media so that it could be approved by millennial generation.

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