

Aesthetic Communication of 'Wiraga Alus Wirasa Tumus': A Semiotic Analysis of Waranggana Representation in the Wara Genjong Dance YouTube Video

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ABSTRACT

The digitalization of the Wara Genjong dance on YouTube represents a significant transition of a local Javanese tradition into a global participatory culture. This study aims to analyze the aesthetic communication and digital representation of *waranggana* in this virtual space. Using a qualitative desk research approach, the study utilizes a high-definition YouTube broadcast of the "Pengantin Nusantara" show by Anjungan Jawa Timur (2021) as the primary data source. The analytical procedure applies Roland Barthes's two-tiered semiotic framework to systematically unravel the multimodal interaction between verbal lyrics and visual kinesics. The findings reveal a profound synthesis between textual lyrics and visual signifiers. The flawless execution of smooth movements (*wiraga alus*) visually embodies spiritual resonance, while the dynamic manipulation of the traditional shawl (*sampur diseblak*) actively negotiates physical attractiveness and deconstructs passive gender stereotypes. Ultimately, this aesthetic communication successfully reconstructs the myth of waranggana, elevating it as a symbol of women's bodily autonomy. By blending sacred aesthetics with secular folk traditions, the digital broadcast of the *Gembyangan* graduation ritual institutionalizes the cultural identity of Ngrajek Hamlet (*Dusun Ngrajek*), located in Sambirejo Village, Tanjunganom District, Nganjuk Regency. In conclusion, digital platforms serve not only as passive archives but also as active and resilient spaces for preserving intangible cultural heritage.

Keywords: Aesthetic Communication, Digital Preservation, Javanese Culture, Semiotic Analysis, Waranggana

INTRODUCTION

The preservation of Intangible Cultural Heritage (ICH) has encountered a monumental paradigm shift, moving from localized village rituals to the expansive realm of global digital platforms. This transition represents a technologically mediated manifestation of *nguri-nguri budaya*, the Javanese philosophy dedicated to actively nurturing ancestral traditions to prevent their erasure. The digitalization of local traditional arts, such as the Wara Genjong dance, is not a passive surrender to modernity; rather, it functions as a strategic safeguarding measure that utilizes digital literacy for the



documentation, promotion, and intergenerational transmission of cultural practices (Febrianto et al., 2025). Furthermore, platforms like YouTube serve as a "new creative media space," compelling traditional artists to compromise and dynamically negotiate with digital technology, thereby fostering a participatory culture that strengthens urban-rural solidarity (Lahpan, 2025). Consequently, the digital stage acts as a vital sanctuary for the survival of localized arts in an era of unprecedented disruption.

Within this digital transition, the aesthetic communication of the *waranggana* (female singer-dancer) is strictly governed by the traditional Javanese performative triad. This triad consists of *wiraga* (physical mastery), *wirama* (rhythmic synchronization), and *wirasa* (internalized aesthetic feeling and spirituality), which collectively foster holistic character development and cultural pride (Setyaningrum et al., 2025). When a *waranggana* achieves a flawless synthesis of these elements, it culminates in the revered state of *wiraga alus wirasa tumus* a profound spiritual resonance that captivates the audience. This aesthetic state functions as a sophisticated mode of communication projecting Javanese ethical values, characterized heavily by *halus* (refinement) and *sopan* (politeness), reflecting a deep societal emphasis on respect and hierarchical awareness (Rini et al., 2025). The translation of this highly nuanced performance into the algorithmic confines of a YouTube video presents a fascinating intersection of ancient philosophy and modern media consumption.

To systematically decode how this aesthetic mastery survives the migration to the digital sphere, a rigorous semiotic framework is indispensable. The digital representation of the *waranggana* allows for "narrative updating," where the core values of oral and performative traditions are maintained while their packaging is modernized, which can be analyzed through the denotative actions and connotative cultural symbols embedded in the lyrics and costumes (Sari & Ridwan, 2025). Social media platforms act not merely as static archives but as vibrant arenas for public engagement that create intergenerational bridges. By leveraging the rapid dissemination capabilities of YouTube, traditional communities present their cultural heritage in engaging visual-textual formats that influence public opinion and reinforce local identity against the homogenizing forces of globalization (Mashuri et al., 2025a). Thus, the semiotic interaction between physical attributes, sacred lyrics, and the digital medium becomes a critical site for preservation.

Despite the acknowledged importance of digital preservation, a comprehensive review of the current literature reveals a sharp research gap within Javanese cultural studies. Much of the existing academic discourse suffers from a "paradigmatic stagnation," remaining heavily constrained by classical frameworks that overlook contemporary phenomena, thereby exposing a significant thematic void regarding the exploration of "women's roles" and gender representation (Kabir, 2025). This marginalization is problematic given that female figures act as the primary communicators of localized sacred rituals, bearing the burden of identity construction in both physical and digital realms. Furthermore, this dynamic identity negotiation is intrinsically linked to the "Indonesian perspective" of communication, which emphasizes transcendental connections and the integration of profound local wisdom into daily social interactions (Kriyantono, 2025). Therefore, examining the female dancer's

representation on global platforms is urgently needed to offer a more dynamic, gender-inclusive understanding of Javanese arts.

The urgency to address this gap is exponentially magnified in the post-pandemic era, a period that fundamentally disrupted traditional cultural engagement and forced a rapid pivot to virtual spaces. The post-pandemic landscape necessitates that traditional artists utilize platforms like YouTube not just as an alternative, but as a primary lifeline for vernacular creativity and the survival of localized performances (Lahpan, 2025). Examining the Wara Genjong dance in this temporal context highlights how digital platforms are strategically utilized for cultural education, turning the digital space into a pedagogical tool that enhances the younger generation's engagement with their heritage (Febrianto et al., 2025). Transitioning from a geographically bound village stage to a deterritorialized digital subject, the *waranggana* must simultaneously preserve the sacred authenticity of her ritual while catering to the algorithmic visibility demanded by online participatory culture, making this a critical post-pandemic phenomenon.



Figure 1. Screenshot of the Wara Genjong dance performance at the "Pengantin Nusantara" ludruk event broadcasted on the Anjungan Jawa Timur YouTube channel

To provide an empirical foundation for this theoretical investigation, this study selects a specific digital corpus to examine this cultural transition. Methodologically, this study takes as its primary case study the official representation of the Wara Genjong Dance (Figure 1), specifically its performance as a 'welcoming dance' at the "Ludruk Art Performance" featuring the play "PENGANTIN NUSANTARA." Organized on November 6, 2021, by the East Java Provincial Liaison Agency (Anjungan Jawa Timur TMII) in collaboration with the Jakarta Ludruk Community, the event was broadcast on the Anjungan Jawa Timur YouTube channel. This video serves as an appropriate corpus because its high-definition format and official institutional support provide clear and unhindered access to analyze the dancers' physical attributes, spatial formations, and lyrical expressions. This broadcast demonstrates how an oral tradition is repackaged and modernized for a contemporary audience without losing its core essence (Sari & Ridwan, 2025). This repackaging of oral traditions directly facilitates the global transmission of performative components to fulfill the mandate of arts-based cultural

education, as discussed by Setyaningrum et al. (2025), a process confirmed by Sabila et al. (2025) as crucial to maintaining the authenticity of local cultural identities in de-territorialized digital media.

Based on the established theoretical intersections, the pressing post-pandemic context, and the identified research gaps regarding women's roles, this study formulates core research questions to guide its semiotic analysis. As scholars have emphasized, analyzing the public's reception and institutional strategies behind digital cultural promotion is essential for understanding modern cultural resilience (Mashuri et al., 2025). This aligns with the need to move beyond outdated paradigms and critically investigate how female identities are reconstructed and negotiated within these new digital arenas (Kabir, 2025). Therefore, the investigation is guided by the following problem formulations:

1. How do the lyrical accompaniments (specifically the mentions of Ngrajek hamlet, the *Gembyangan/Wisuda Waranggana* ritual, and the dancer's charm) and the visual signifiers in the Wara Genjong YouTube video semiotically interact to construct the aesthetic communication of *wiraga alus wirasa tumus*?
2. In what ways does this digital representation on YouTube negotiate and reconstruct Javanese female identity, and how does this digital transition fulfill the philosophical mandate of *nguri-nguri budaya* (cultural preservation) within a globalized participatory culture?

METHOD

This research employs a qualitative approach utilizing a desk research design specifically executed through textual analysis. In the contemporary digital media landscape, platforms such as YouTube function not merely as passive archives but as vibrant, dynamic repositories of valid textual and audiovisual data essential for cultural representation studies; epistemologically, textual analysis within the cultural studies tradition conceptualizes all forms of mediated communication including digital videos and visual graphics as legitimate texts that actively produce, circulate, and negotiate socio-cultural meanings (Ida, 2014). The validity of treating digital videos as legitimate texts is further reinforced by Wahyuni et al. (2025), who assert that a semiological approach effectively uncovers how deep-rooted cultural values are represented, which aligns with the framework of Dewi & Iswatiningsih (2025) wherein digital cultural artifacts are treated as complex systems of signs to decode the intricate construction of cultural identity. Therefore, systematically analyzing a YouTube broadcast provides a scientifically robust and epistemologically sound framework for investigating the nuances of contemporary Javanese aesthetic communication.

The primary data corpus selected for this study is a live-streamed video from the official "Anjungan Jawa Timur" YouTube channel, broadcasted on November 6, 2021, titled "Pergelaran ludruk dengan cerita PENGANTIN NUSANTARA". To ensure the highest degree of analytical rigor, the researcher purposively utilized the video playback in 1080p60 High Definition (HD) resolution, which is a methodological imperative that permits a precise, frame-by-frame visual semiotic analysis of intricate performative elements like *wiraga* (movements), *ngadi busono* (wardrobe), and *wirasa*

(expressions). The critical need for such high-resolution audiovisual data is emphasized in qualitative descriptive methods focusing on media, as it allows researchers to accurately capture and interpret the fleeting verbal and non-verbal elements that communicate profound cultural values (Sabila et al., 2025b). Complementing this robust visual data, the study strategically integrates the official video synopsis as foundational initial data, an approach that perfectly aligns with the meticulous documentation techniques emphasized by Umar et al. (2024) for revealing the deep symbolic layers of cultural performances.

To systematically categorize the extracted data for further interpretation, the semiotic elements are organized into specific verbal and visual forms in Table 1.

Table 1. Categorization of Semiotic Data Extracted from the Wara Genjong Video

Data Category	Semiotic Form	Material Object Examples
Verbal Text	Auditory / Lyrics	Excerpts praising the dancer, such as " <i>Candrane katon moblong-moblong</i> ," " <i>Wiraga alus wirasa tumus</i> ," and " <i>Wara genjong asung pambagya</i> ".
Visual Text	Kinesics / Choreography	The physical execution of lyrical cues, capturing the literal dance movements corresponding to " <i>Sampur diseblak pinggul digoyang</i> " (flicking the scarf and swaying the hips).
Visual Text	Properties / Attire	The aesthetic presentation and physical adornments corresponding to praises like " <i>Tambah ayu gelung cundhuk mentul</i> " (The beauty of the traditional hair bun and ornaments).

The operational steps of this research are systematically executed using Roland Barthes' two-order semiotic framework (Figure 2), widely recognized as a highly rigorous analytical scalpel for dissecting the anatomy of cultural texts. The analytical procedure commences with the meticulous mapping of the first-order signification (denotation), representing the direct, literal meanings of the visual actions and verbal lyrics, before progressing to the second-order signification (connotation), which explores the subjective feelings, thoughts, and broader cultural myths evoked in the audience, as delineated by Wahyuni et al. (2025). This progression from denotative to connotative meaning requires a systematic coding of these mutually dependent visual and verbal elements, a method utilized by Sari & Ridwan (Sari & Ridwan, 2025), which ultimately enables the researcher to expose the latent cultural

politics hidden within the digital text, fulfilling the core objective of critical textual analysis outlined by Ida (Ida, 2014). This procedural rigor ensures that the interpretation of the Wara Genjong dance moves beyond mere aesthetic appreciation into a profound scholarly critique.

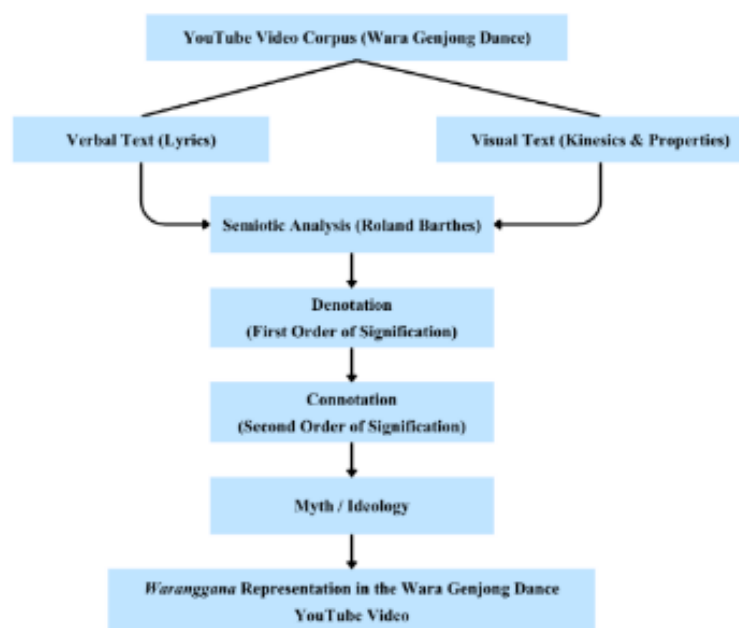


Figure 2. Flowchart of the semiotic analysis procedure based on Roland Barthes' framework

RESULT AND DISCUSSION

Semiotic Analysis of the Wara Genjong Dance

To systematically deconstruct the aesthetic communication embedded within the Wara Genjong dance, this study extracts six critical verses from the vocal accompaniment (*Iringan Vokal*). These verbal texts are systematically mapped using Roland Barthes' semiotic framework (Table 3) to reveal their denotative meanings, connotative cultural weights, and underlying Javanese myths before being cross-examined with their visual manifestations.

Table 2. Barthesian Semiotic Analysis of the Wara Genjong Dance

Verbal Sign (Lyrics)	Denotative Meaning	Connotative Meaning	Myth
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Lyric 1: "Wiraga alus wirasa tumus / Beksan kang endah dadya pepujan"	The lyrics describe the dancer's refined physical movements (<i>wiraga</i>) and profound inner feeling (<i>wirasa</i>) creating a beautiful, revered dance.	The synthesis of physical mastery and spiritual depth; the visual and kinesthetic embodiment of creating a beautiful, Javanese <i>rasa</i> .	The ideal Javanese woman (<i>perempuan utama</i>) who possesses emotional stability, impeccable grace, and spiritual perfection (<i>kasampurnan</i>).
Lyric 2: "Sampur diseblak pinggul digoyang / Tari bedhaya langen beksan"	The dancer literally flicks her scarf and sways her hips as part of the traditional <i>bedhaya</i> or <i>langen beksan</i> choreography.	Controlled sensuality and aesthetic attraction; the power of the female body actively negotiated within traditional bounds.	The <i>waranggana</i> as a figure of captivating charm and allure are bounded by the strict, sacred rules of Javanese court-derived aesthetics.
Lyric 3: "Eling eling mring Kawasa / Wara Genjong asung pambagya"	A lyrical reminder to remember the Almighty, as the Wara Genjong dance offers a formal welcoming greeting to the audience/guests.	Hospitality, religious awareness, and hierarchical respect deeply embedded in the physical performance.	The cosmic harmony of Javanese life, where human hospitality and social order are inseparable from divine remembrance and transcendental devotion.
Lyric 4: "Desa Ngrajek kondhang Waranggana / Edi peni nguri-nguri budaya / Trus pranyata kabeh tinindhakna / Upacara wisuda Waranggana"	Ngrajek village is famous for its <i>Warangganas</i> who beautifully preserve culture, culminating in the execution of the graduation ceremony.	Territorial pride and the immense communal effort required to safeguard intangible cultural heritage.	The rural village as the authentic epicenter of Javanese culture, where rituals like the <i>Gembyangan</i> serve as sacred rites of passage ensuring intergenerational continuity.
Lyric 5: "Ujung jari balung rondha ning kalapa / Sayekti dadi usada"	The dancers' fingertips are poetically compared to the intricate bone-	The healing and soothing power of aesthetic refinement; art functioning as a	The transcendental power of Javanese traditional arts to cure social or psychological ailments

	like structure of therapeutic and through the presentation of coconut leaves, spiritual balm for the supreme aesthetic beauty. acting as a true soul. remedy or medicine.
Lyric 6: "Dhasar ayu moblong-moblong / Tambah ayu gelung cundhuk mentul"	The dancer is described as inherently beautiful and radiant, enhanced further by her traditional hair bun and trembling golden ornaments. The external manifestation of inner purity and strict adherence to traditional aesthetic standards through <i>ngadi busono</i> . The enduring Javanese archetype of female beauty, where physical adornment strictly reflects inner nobility and her status as a cultural custodian.

Visual Signifiers and Textual Representation

The multimodal presentation of the Wara Genjong dance on the Anjungan Jawa Timur YouTube channel is visually framed by formal movements, culminating in a respectful closing salute (*salam penutup*) performed by the dancers in their bright red traditional attire at the end of the performance. This performance serves as an artistic manifestation of the young dancers' professional development, acting as an absolute prerequisite for their *Gembyangan*, or *Wisuda Waranggana* (Graduation of *Waranggana*), in the Ngrajek Hamlet. By formally presenting this ritual in a state-sponsored digital broadcast, the performance undergoes a significant connotative shift, legitimizing the waranggana profession and elevating it from a marginal village pastime to a revered national cultural asset. Digital mediation, in particular, transforms public perception by deterritorializing *waranggana* from local physical spaces to curated, globally accessible platforms. This algorithmic visibility enables the rapid dissemination of cultural information to a wider audience, effectively reducing the historical stigma and processes of rejection traditionally directed at female performers, formally positioning them as esteemed cultural guardians (Mujahidah, 2020). Furthermore, this formal framing on the digital stage signifies the complex negotiation of the female body in public space, where the dancer's autonomy is strictly regulated by formal cultural expectations but simultaneously empowered through her undeniable aesthetic authority (Khoirunisa & Perguna, 2023).



Figure 3. Screenshot of the dancer performing the formal closing greeting (*salam penutup*) at the end of the dance

Following the introductory framing, the analysis of the first lyrical verse, "*Wiraga alus wirasa tumus / Beksan kang endah dadya pepujan,*" reveals the profound synthesis of physical mastery and spiritual depth manifested through specific visual signifiers. As seen in Figures 3 and 4, visually, this is evidenced as the camera captures the dancers executing impeccably refined, low-level hand stretches (*ngapurancang*) and maintaining exceptionally calm, focused eye patterns. The denotative action of these smooth, orderly movements perfectly mirrors the lyrics, while connotatively, it embodies the ultimate Javanese aesthetic goal of *rasa* a state where physical execution and internalized spiritual feeling become indistinguishable. The flawless execution of these subtle, bound, and sustained movements reflects a highly idealized ethical pattern of Javanese women, characterized by emotional stability, gentleness, and profound spiritual perfection (Sulastuti et al., 2024). Moreover, the rhythmic, meditative quality of these visual sequences induces a state of heightened consciousness or *sawiji* (total concentration), demonstrating how classical dance functions not merely as entertainment but as a deeply psychological and spiritual medium for finding the self (Rahapsari, 2022).



Figure 4. Screenshot of the dancers performing smooth, low-level arm extensions and calm eye patterns, reflecting the essence of *wiraga alus*

The lyrics "*Sampur diseblak pinggul digoyang*" introduce a dynamic shift in the semiotic landscape, highlighting the kinetic energy and physical allure of the *waranggana*. In figure 5, the video explicitly captures the dancers synchronously flicking their dominantly red traditional scarves (*sampur*) with greenish accents at the ends, and swaying their hips, visually confirming the literal lyrical cues. Connotatively, this specific choreographic sequence represents a carefully controlled sensuality, illustrating how the physical power and charm of the female body are negotiated within the strict boundaries of traditional Javanese aesthetics. By commanding the stage with such assertive yet graceful movements, the female performers actively deconstruct passive gender stereotypes, utilizing their overlapping roles to subtly challenge patriarchal dominance within the performance arena (Setiawan, 2025). This visual display of bodily autonomy and artistic creativity is an essential element of the *waranggana's* performance, proving that her ability to enchant the audience is a central, vital component in the preservation and continuation of the traditional art form (Juwariyah et al., 2023).



Figure 5. Screenshot of the dancer performing the dynamic flicking of the dominantly red traditional scarf (*sampur*) and swaying hips

As the performance progresses, the lyrical invocation "*Eling eling mring Kawasa / Wara Genjong asung pambagya*" seamlessly intertwines religious mindfulness with cultural hospitality. Visually, this is represented when the dancers gracefully raise their arms and direct their gaze upwards towards the sky while holding their red scarves, signifying deep spiritual homage and remembrance of the Creator. Denotatively, the scene is a literal act of acknowledging the Almighty while welcoming the guests, but connotatively, it encodes the profound Javanese ethical values of religious awareness, social harmony, and transcendental devotion. This aesthetic manifestation clearly demonstrates how traditional dances are deeply embedded with Islamic *da'wah* values, functioning as a non-verbal medium that subtly guides the community toward moral and harmonious living (Umar et al., 2024). This integration of spiritual reverence into a welcoming dance (Figure 6) perfectly encapsulates the broader philosophy of Javanese classical arts, which are fundamentally created to reflect human life philosophies and offer gratitude to God within a structured social context (Marwanto et al., 2025).



Figure 6. Screenshot of the dancers raising their arms and gazing upwards, visualizing the remembrance of the Almighty (*Eling eling mring Kawasa*)

The spatial and ritual authenticity of the performance is anchored by the lyrics "*Desa Ngrajek kondhang Waranggana / Edi peni nguri-nguri budaya / Trus pranyata kabeh tinindhakna / Upacara wisuda Waranggana.*" The visual evidence seen in figure 7 supporting this verse shows the dancers moving into a highly synchronized, solid group formation on the stage, visibly united beneath the event's banner, which visually communicates the concept of communal unity and collective purpose. Denotatively, the text proudly identifies Ngrajek hamlet (*Dusun Ngrajek*, located in Sambirejo Village, Tanjunganom District, Nganjuk Regency) as the epicenter of these skilled artists who are actively participating in their graduation ceremony (*Gembyangan*). Connotatively, this reflects a strong territorial pride and the immense communal effort required to safeguard intangible cultural heritage against modernization. The institutionalization of this village-based ritual into a formalized graduation process serves as a strategic method to regulate the dancers and elevate their social status, systematically distancing them from negative historical stigmas associated with street performances (Mujahidah, 2020). Consequently, the digital broadcast of this highly localized ritual acts as a powerful mechanism for cultural conservation, transforming the village's localized wisdom and myths into a prominent representation of national identity on a global platform (Juwariyah et al., 2023).



Figure 7. Screenshot of the dancer performing in a highly synchronized, solid group formation on stage

The aesthetic communication reaches a highly poetic and therapeutic level with the lyrics "*Ujung jari balung rondha ning kalapa / Sayekti dadi usada.*" The form seen in figure 8 is particularly crucial here, capturing extreme close-ups of the dancers' intricate finger flexions (*lentik jari*), which visually simulate the delicate, bone-like structure of coconut leaves. Denotatively, the verse compares the physical beauty of the dancer's hands to nature, claiming this beauty acts as a true medicine. Connotatively, this highlights the healing, soothing power of supreme aesthetic refinement, suggesting that the flawless execution of traditional art provides a spiritual and emotional balm for the audience. The profound connection between nature, the physical body, and spiritual awareness in Javanese dance creates a meditative experience that effectively functions as a culturally grounded approach to psychological healing and the cultivation of a peaceful state of mind (Rahapsari, 2022). This visual and textual harmony underscores that the concept of Javanese *rasa* is not merely an abstraction of beauty, but a holistic representation of ethical and aesthetic life meant to deeply move and heal the human spirit (Sulastuti et al., 2024).



Figure 8. Screenshot of the dancer performing delicate, highly trained finger flexions (*lentik jari*)

Finally, the visual adornment of the *waranggana* is explicitly praised in the verse "*Dhasar ayu moblong-moblong / Tambah ayu gelung cundhuk mentul.*" The visual signifiers in the video focus sharply on the dancers' radiant facial makeup, their meticulously styled traditional hair buns (*sanggul* or *gelung*), and the dynamic, trembling golden hairpins (*cundhuk mentul*) that catch the stage lighting and complement their red garments. Denotatively, the lyrics simply describe the inherent, glowing beauty of the dancers enhanced by their traditional accessories. Connotatively, however, this intense focus on *ngadi busono* (wardrobe and makeup) signifies the external manifestation of inner purity, discipline, and strict adherence to ancestral aesthetic codes. In the public and digital realm, the female body is carefully arranged, made up, and streamlined to project a highly specific, meaningful social identity that must navigate between traditional expectations and algorithmic visibility (Khoirunisa & Perguna, 2023). Therefore, the elaborate costumes and accessories worn by the *waranggana* (Figure 9) transcend mere decoration; they become vital, deeply symbolic representations of cultural continuity and national identity that visually anchor the performance in its rich historical roots (Juwariyah et al., 2023).



Figure 9. Screenshot of the dancer performing with a focus on elaborate traditional red attire, hair bun (*gelung*), and golden hairpins (*cundhuk mentul*)

CONCLUSION

This study concludes that the multimodal semiotic analysis of the Wara Genjong dance on the "Pengantin Nusantara" YouTube broadcast empirically proves the successful aesthetic communication of *wiraga alus wirasa tumus* in the digital era. By decoding the visual kinesics, traditional attributes, and accompanying lyrical text, this research suggests that the dance's digital transition offers a pathway for cultural reaffirmation rather than simply a dilution of authenticity. Based on this single case study, the performance appears to reconstruct the historical myth of the waranggana, contributing to her shift from a marginalized village entertainer to a symbol of female bodily autonomy and a guardian of culture. Through dynamic yet restrained choreography, the dancer negotiates her identity, blending the meditative discipline of *bedhaya* originating from the palace with the egalitarian energy of secular *langen beksan*. Furthermore, this digital representation helps strengthen the communal identity of the Ngrajek hamlet (*Dusun Ngrajek*) by presenting the *Gembyangan* ritual as a revered heritage. However, the integration of traditional culture into the digital realm presents ongoing future challenges, such as the risk of commercialization or decontextualization. Therefore, communities must remain vigilant and act as critical consumers to ensure that technological adaptations do not erase the sacred nuances of local wisdom. Ultimately, the use of digital platforms like YouTube goes beyond passive archiving; they serve as active spaces for cultural preservation, elevating local village rituals to the global stage of cultural resilience.

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