

SALAI JINN COMMUNICATION RITUAL IN TIDORE ISLAND COMMUNITY

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Abstract

Salai Jinn is a dance believed to have magical powers and used by the community as a ritual to connect the human realm with the jinn realm. This dance which contains mystical rituals is performed to ask for help from the jinn, including healing the sick, repelling the plague, or as a benefit if the ritual succeeds in healing the sick. This research used descriptive-qualitative analysis with the Ethnographic Communication approach. Data collection was done directly by the researcher. This technique was question-and-answer interaction with or without using interview guidelines with traditional leaders, ritual implementers, and researchers who have conducted Salai Jinn studies. Salai Jinn, or the jinn dance, is a ritual communication process carried out by the Tidore Islands community to establish relationships with the jinn nation, which is called the embodiment of the ancestors or Papa se Tete so that the jinn can assist in healing residents who are suffering from the disease. This ritual procession generally takes place inside and outside the room, led by Sowohi or traditional elders.

Keywords: communication ritual, Salai Jinn, Tidore island community.

INTRODUCTION

Throughout human history, rituals seem to be inseparable from their existence and life, both individually and socially in public (Mustamin, Kamaruddin, 2020). Apart from being a belief expression, ritual is a form of communication because everyone has the will to convey a message in carrying out the ritual (Senft & Basso, 2009). It also indicates that ritual communication will continue to exist because ritual has become a human need, even though it is carried out in different forms according to human needs both as individuals and society and as part of the universe (Potgieter, 2021). This ritual communication activity allows each person to give and receive an emotional commitment and social group cohesion (Fałkowski, 2008).

One form of ritual communication that exists in society is dance. Dance in ritual communication is a way for humans to

express their souls, which is manifested in the movements as well as being a medium to connect humans with mystical powers (Kieft, 2014). These ritual dance movements follow certain purposes according to human wishes, such as wedding ceremonies, harvest parties, asking for rain, war, and treating and expelling disease outbreaks (Tjahjani, 2019). As stated by Curt that the magical function of dance is intended to influence the human condition with its environment (Eves, 2009).

Ritual communication is practiced in the mystical-laden dance, which can still be found in modern society today. One is the "Salai Jinn" dance in the Tidore Islands community. Although most of the people in this area are Muslims, the animistic ritual dances inherited from their ancestors before the advent of Islam are still preserved.

Salai Jinn is a traditional dance believed to have magical powers and used by the community as a ritual to connect the

human realm with the jinn realm. This dance which contains mystical rituals is performed to ask for help from the jinn, such as healing the sick, repelling the plague, or as gratitude if the ritual succeeds in healing the sick. In the beliefs of the people of the Tidore Islands, jinn is their ancestor who is the ruler of land and sea, rulers of islands and borders. Jinn is considered a friend, so if you want to communicate, you must carry out rituals led by *Sowohi* (traditional elders who are also shamans). In people's beliefs, Jinn is considered to have something in common with humans: faith and worshipping Allah swt. Jinn is believed to do good so humans can make friends with him. The people of Tidore consider that three areas are occupied by good jinn: Tursina Hill, Iraq Hill, and Tidore.

The implementation of the *Salai* Jinn dance illustrates that the dance as a cultural production does not only mean "*an sich*" of art alone but can be used as a ritual to connect the empirical world with the mystical realm. The *Salai* Jinn dance is a way for the Tidore community to carry out ritual communication to ask for help from jinn to solve their problems.

Literature Review

Hairullah Bahtiar researched *Bo beto* in the *Salai* Jinn ritual as an Oral Tradition of the Gura Bunga Community of Tidore Islands (Hairullah, 2015). This study used ethnography as an approach to see "*Bo beto*" an oral tradition that has magical powers in implementing the "*Salai* Jinn" dance ritual in one of the villages in Tidore Islands, Gurabunga Village. This study explains seven concepts of *Bo beto*, a mantra used as a prayer or promise to the ancestors for all requests, including the way to salvation. Although *Bo beto* is pronounced in Tidore, some *Bo beto* use Arabic at the beginning and end of the mantra. The mixing of Tidore language with Arabic indicates the influence of Arabic with the presence of Islam in the life of the Tidore community.

Dinar Prihastuti and Yun Fitrahwati Laturakhmi conducted a study on ritual communication of *Seblang* dance in the Banyuwangi (Dinar Prihastuti, 2017). This study explored the process of ritual communication in the *Seblang* dance carried out by the Banyuwangi community in the Bysari Village. Ethnography was used as an

approach to analyze and explain the study results. *Seblang*, for the people of Bysari Village, is a means of communication to express feelings of gratitude to God. In addition, this ritual is also carried out to maintain the village's safety and be a way for the community to pay respect to their ancestors. In the historical context, *Seblang* has modified from the Hindu period to the presence of Islam so that the current ritual implementation shows acculturation in one of the ritual procedures. This study also revealed the researcher's concern about government intervention which commodifies the *Seblang* ritual in tourism promotion so that it has the potential to fade sacred values in the *Seblang* dance ritual.

Suharti researched the ritual dance and supernatural powers (Suharti, 2013). It used qualitative research that explained the close relationship of ritual dance with entertainment, aesthetics, social, and ceremonies carried out by the community. This research was conducted in several places with different dances: *Sintren* Dance from Pekalongan, *Syang Hyang* Dance from Bali, *Bedhaya Ketang* Dance from Surakarta, and *Seblang* Dance from Banyuwangi. Some dances above have different characteristics, procedures, beauties, and uniqueness. It provided an overview of the implementation of ritual dances in society, all of which aim at people's expectations of God or other supernatural forces, nature guardian spirits, and others who they believe can provide help to avoid danger, have a fertile nature, live a prosperous life, peace, and other good things in life.

Manafe studied ritual communication on *Atuan Pah Meto* culture in East Nusa Tenggara (Manafe, 2011). This study used a qualitative method that described the implementation of a ritual in the *Atuan Pah Meto* community in the East, East Nusa Tenggara. This ritual was performed as the prayer and offerings in the livestock such as chickens, cows, goats, or pigs, as well as other types of food such as betel nut, rice, traditional *Sopi* liquor, and candles. This ritual procession tended to build and maintain good communication between the *Atuan Pah Meto* people and something believed to have more power, more sacred, and higher.

Conceptual Framework

The term ritual communication consists of two words: communication and ritual. Communication is a process of transforming thoughts or feelings owned by someone referred to as a communicator to others referred to as communicants. The thoughts conveyed are in the form of information, ideas, or opinions that come from inside his mind, and feelings are things that come from circumstances in the form of belief, courage, anger, likes, pleasures, hates, worries, fears, passions and so on that come from the heart (Effendy, 2008).

On the other hand, the term ritual refers to an action that is a community habit carried out repeatedly and has an organized and controlled purpose of showing membership in a group. The rituals in society embody a symbol of belief and human culture. The behavior of symbols in a ritual is an important part that cannot be taken away, symbolizing human communication with God in religion. The symbolism in this ritual is also carried out in traditional ceremonies that have been inherited from generation to generation (Senft & Basso, 2009).

Communication from a ritual perspective is very closely related to gathering, solidarity, building togetherness, friendship, participation, friendship, and a mutual feeling of belonging so that everyone seems to be a "congregation" of a community that has the same beliefs and maintains that belief (Nurdiarti, 2017). James W. Carey, the person who first used the term "ritual communication", said that in ritual, communication is not only seen as spreading communication messages but furthermore communication is an effort to maintain the existence of a community and be a representation of a belief in society at the same time always present these beliefs so that they do not become extinct (Dinar Prihastuti, 2017). Ritual communication in this context is also a way for humans to construct and continue to present history.

This ritual communication tends to have a mystical color so that the behavior of everyone in the cultural group is difficult to understand by people or groups from outside (Rumahuru, 2018). In addition, the uniqueness of ritual communication is characterized by the use of symbolic language in stories, oral expressions, and dance

movements (Badj et al., 2021), so that each meaning of each ritual communication can only be understood by group members. In view (Carey, 2009) the embodiment of ritual communication is not the transmission of "*an sich*" messages. Still, it is more directed at building and maintaining a meaningful culture that can be a tool to control actions in the association of human beings. The material forms of ritual communication are architecture, stories, songs, dances, and narratives. It is not intended for information purposes but confirmation, nor to change attitudes and thoughts but as an illustration of something considered important by the community.

The ritual communication pattern is not seen as a process of sending messages from the communicator to the communicant alone. It is a sacred ceremony so that every member of the group plays a role, takes part, and carries out a holy banquet. In this context, ritual communication focuses on the importance of building togetherness with every member of a community group to pray, sing, and do other ceremonial things in a ritual (Cheal, 1992).

As a cultural production, dance has become a tool or a way for humans to express artistic desires through movements. Dance movement is a process of transformation from one posture to another so that the reality of dance can be understood as a visual fact (Yuliza, 2022). In dance, body movement is the most crucial element and is completely separated from the elements of space, time, and energy. It is an expression of the beauty of the human soul, which is manifested through body movements packaged in such a way with aesthetic backing.

Dance as an expression of the human soul is formed in motion as a medium by imagination so that it becomes a motion that has a symbolic meaning as an expression of the creator (Forinti & Supriyanto, 2021). Dance is a body movement that follows the rhythm and is in harmony with the sound of the music or is regulated by rhythm according to the purpose of the dance (Cahyo Nugroho & Purwati, 2019). Dance is a cultural statement so that all of its styles, characteristics, and functions are always inseparable from the culture that produces it (Sumiati & Jatnika, 2022). The ritual dance is an expression of the human soul, incarnated

through the medium of motion, as a means of connecting the human person and supernatural powers through ritual ceremonies. Some Javanese people, especially Surakarta, both individually and in groups, still believe in supernatural powers from the past until now.

Ritual dances have a magical purpose of influencing humans and their environment, such as bringing rain, harvest parties, and gaining prosperity and peace in life. Performing arts, including dance in the Indonesian ethnic community have the following functions: summoners of supernatural powers, picking up good spirits as protectors so that they can be present when ceremonies are held or at places of worship, as well as ward off evil spirits, as a reminder of the ancestors by imitating the image of the alertness and valor of the ancestors, as well as as a complement carrying out ceremonies related to commemorative events as well as an expression of the beauty of the universe (Yuliza, 2022). In this magical dance, which has a purpose related to mystical things, usually, the dancer will experience a spirit trance who is believed to be a God or the ancestors (Sari, 2017)

RESEARCH METHOD

This research used descriptive-qualitative analysis with the Ethnographic Communication approach. Ethnography was used to examine human communication behavior in a *Salai Jinn* dance ritual. Researching using ethnography requires researchers to have the ability to establish very close relationships with the subjects studied and to live with them for a long time (Cahyo Nugroho & Purwati, 2019). This study aimed to collect descriptive data related to the *Salai Jinn* dance, which was then analyzed on how the community uses social meanings. This study also aimed to produce an ethnographic description of the way the Tidore community constructs the *Salai Jinn* Dance as a ritual and makes it a ritual communication channel.

This data collection was carried out directly by the researcher. The data obtained in observation was to determine the behavior and attitudes of humans, objects, and phenomena directly so that the data is more reliable because it is gained by observing themselves and based on observation

guidelines. (Darmawan, 2008) defines participant observation as research with the characteristics of social interaction over a long period between the subject being studied and the researcher and the environment of the research subject, where the data is written in field notes and then arranged systematically without interference.

This technique was carried out through question-and-answer interaction, with or without utilizing interview guidelines, between researchers and informants, which is carried out directly or face-to-face to obtain data in accordance with the research objectives. Researchers involve themselves in the social life of informants (Bungin, 2007). This interview consisted of unstructured questions and did not have alternatives formed by previous responses or flowing and in-depth interviews. This form of interview allows the research subject to explain himself and his environment (Kuswarno, 2008).

The determination of informants in this study was carried out using a purposive sampling technique. Determination of informants with this technique was based on criteria by considering data needs and research objectives (Siddiq & Salama, 2020). The informants were traditional leaders, implementers of rituals, and academics who have studied *Salai Jinn*.

DISCUSSION

Jinn Ritual Procession

Salai Jinn, which means jinn dance for the Tidore people, is a ritual ceremony believed to connect humans with the unseen world inhabited by the jinn. Humans carry out this ritual to ask the jinn for help, who are considered good and have received orders from God to help humans. The implementation of the *Salai Jinn* ritual can be done as gratitude and happiness for the success of healing people from illness with the help of good jinn, who are considered friends in the Tidore people's opinion.

The ritual procession of the *Salai Jinn* is carried out for a minimum of one day and one night, the longest is nine days and nine nights, and the *Salai Jinn* ritual is also carried out for only three days and three nights. This ritual procession is carried out in two stages: indoors and outdoors. In the first stage, a deliberation to discuss and prepare the plan of the *Salai Jinn* ritual, such

as *Tifa* (drums), *Salawaku* (shield made of wood), *seho* leaves, machetes, areca nut, betel, gong, *rebabu*, and *juanga* (shaped like a ship or boat and is usually made of wood or *seho* leaves used as food storage) occurs in the community room. *Juanga* is made from the kapok tree, which is carried out by five, seven, or an odd number of people. The tree cutting begins with the reading of dhikr and *salawat*, and the tree must fall exactly in the direction of the Qibla. In addition, at the indoor procession stage, the community holds *tahlilan* so that in carrying out the ritual, the community still has a bond with Allah swt.

The second stage is carried out outdoors. The ritual leaders or *Sowohi* take the dancers out of the room, usually in front of the house as a place for the jinn ritual, to the beach towards the middle of the sea. They bring offerings placed in a *juanga* to meet other jinn. During the jinn ritual performance in the house's courtyard, the music players, drums, gongs, and *rebabu* are sounded. The male and female dancers, who are believed to be entered by the jinn, will dance to the accompaniment of music.

The *Sowohi*, as ritual leaders, recite mantras in the local language called *Bo beto*, which means a promise or prayer to the ancestors for any request for healing or salvation. This *Bo beto* or manta is usually read or recited using the local language (Tidore) and Arabic as a marker for the influence of Islamic elements in the implementation of the jinn ritual.

After that, accompanied by music sung along with Tidore-language poems, the dancers began to move to the rhythm of the music. The dancers' movements took various forms. Some were jumping up and down, and some were rolling on the floor with different expressions. Male dancers hold machetes, and some carry betel nuts. When dancing, the dancers often shout words in a language they do not understand or even know the meaning of. The clothes they wear when performing *Salai* also vary. In community recognition, the clothes are used to follow the wishes of the jinn that possessed the dancers' bodies. Some wore black, green, all-white, and red and white clothes.

The *Salai* Jinn ritual, which only lasts three days and three nights, is referred to by the Tidore community as a ritual that

connects the jinn of the landlord. The dancers in this three-day ritual consist only of women, and usually, this ritual does not use *juanga*, tobacco, betel, and areca nut. Still, they use plates or *salasa makene* and white bowls as a place for water and the offerings that the jinn will eat.

Meanwhile, the ritual of *Salai* Jinn, which is usually carried out by the Tidore community, is a ritual that lasts for nine days and nine nights. In this procession, the dancers consist of men and women believed to be possessed by jinn from different regions. Besides jinn landlords from Tidore, there is a jinn from Ternate, jinn Galela, and some even visited by jinn from Papua. In implementing the ritual procession of the *Salai* Jinn, which is carried out for nine days, prayer climbing must be carried out at the top of the mountain on the third day of the ritual procession.

The people of Tidore believe that the jinn in Tidore is basically different. Each jinn from the descendants of different ancestors has various names that cannot even be counted in the number. Some of them are Jinn Folamago, Jinn Mole, Jinn Pasi, Jinn Fola Konora, and Jinn Salawahi. The jinn names from different descendants in Tidore also have different rituals, some are carried out at sea, and some are carried out on land (mountains).

The benefits that are believed by the Tidore community regarding *Salai* Jinn as a ritual communication event is that it can be used as a means to heal sick people or as a form of gratitude for healing from illness. However, the community also recognized that the *Salai* Jinn ritual requires a huge budget, so not everyone can carry out this ritual. This huge budget is used to prepare and buy all the equipment needed during the ritual procession, such as bananas, cigarettes, rice, large meals, betel, and areca nut in huge quantities. In addition, the musical instruments used in *Salai* Jinn must also be prepared, such as *tifa*, gong, *rebabu*, machete, *salawaku*, *ngana-ngana*, and handkerchiefs in white, red, and yellow colors.

As a ritual communication event, the *Salai* Jinn is used by the Tidore community to build relationships with jinn who come from the unseen realm. People believe that jinn as friends can help them to heal sick people or anyone who has the intention to seek

treatment. In public belief, the jinn nation is the same as humans because they both have faith and worship Allah swt as God and the Essence who has everything. According to the Tidore community, jinn can teach and do good things to humans as friends.

Experience During Jinn Entering Ritual

In general, the experience when the jinn enters the dancer's body begins with a feeling of the chest vibrating so that the body feels unable to be controlled, even though the dancer does not faint. The possessed body is believed to have been moved by the jinn. The dancers' movements are according to the wishes of the jinn, such as jumping or sometimes running and other movements. Even the dancers usually shout or speak loudly, sometimes winning and laughing. That person does not even understand the issued words because it is believed that only jinn and *Sowohi* can understand them.

According to the Tidore community's view, the jinn's entry into this ritual differs from the trance in general. The movements can usually be controlled by people who are accustomed to doing this ritual or are accustomed to the entry and exit of the jinn in the person's body. The state of entering this jinn will end at a predetermined time.

Meanwhile, when the jinn is about to come out of the dancer's body, several ways can be done in the jinn ritual by saying *Koliho* or in Tidore language means going home or returning, when the dancer performs a *suba movement* or *sungkeman* movement in a standing or squatting state. There is also a way to wash your face with medicinal water that has been made. This way, the jinn can get out of the dancer's body and return to nature.

Communication Element in the Salai Jinn Ritual

As a tradition that requires magical elements, *Salai Jinn* becomes a ritual that contains symbolic human behavior in building communication with supernatural things. Stanley explains that ritual is a system of culturally formed symbolic communication. It is a series of words and actions that are patterned and ordered and are often revealed in various media that contain content and structure that are characterized by various actions (Endres, 2008).

Salai Jinn ritual describes the representation and articulation, including verbal and nonverbal elements. The verbal element in the *Salai Jinn* ritual contains mantras, or in the local language, is called *Bo beto*. Myths and teachings about wisdom are also contained in the *Salai Jinn ritual principle* utterances in rituals that include moral and divine messages related to human life, nature, and other supernatural things.

Mantra or *Bo beto* is a promise made or a prayer containing a request to the ancestors. *Bo beto*, for the people of Tidore, is a mantra or cultural message that only has positive or good goals. *Bo beto* in *Salai Jinn* has a magical effect of healing the sick or other good things as a spell. In the verbal element, *Bo beto* is expressed not only in Tidore, but if you pay attention at the beginning and the end of *Bo beto*, you can hear the spellcasters using Arabic. Thus, apart from mentioning the mantra in the local language of Tidore, there is also a mixture of Arabic in *Bo beto*.

The combination of Tidore and Arabic in the *Salai Jinn* ritual indicates the occurrence of intercultural relations or communication, which is influenced by the entry of Islam as a teaching recognized by most of the Tidore community. *Bo beto*, as a verbal element, consists of two languages (Tidore and Arabic) in the *Salai Jinn* ritual, explaining that the entry of Islam in this area does not necessarily make *Salai Jinn* a tradition with an animistic color just disappear. It can illustrate that even though the community has embraced the teachings of Islam, the belief in the ancestors and the jinn nation is still maintained. It indicates the existence of communicative competence. The intercultural practices of the Tidore Island people make the traditions of the people that were born before the advent of Islam can continue to exist either in the cultural ceremonies or even as a public trust which in the community's belief does not interfere in the slightest with their faith or belief in Allah as stated by Islam. Therefore, *Salai Jinn* is maintained as a tradition that enriches the archipelago's cultural treasures. In addition, when the dancers perform mystical movements, they also issue words using a language that they themselves do not know and understand the meaning of.

Meanwhile, nonverbal elements are found in every procession of the *Salai Jinn* ritual in the dance movements, facilities, equipment, and materials needed in the implementation of the ritual, offerings, time, and place for the *Salai Jinn* ritual to be carried out by *Sowohi* or the leader of the ritual, dancers, musicians, and the people involved in carrying out the ritual. The implementation of this ritual also explains a sacred relationship or communication between humans and supernatural beings, which is used as a belief by the Tidore people and their generations.

Salai Jinn Principles

The principle means something that is held and guided by the main role model (Badudu & Zaim, 1: 2001). In people's lives, principles are fundamental and considered basic truths in regulating and being the determinants of right, wrong, good, and bad, which individuals or groups construct to become guidelines in thinking and acting. The principle then helps determine the quality of life that is meaningful in human life, both individually and in community groups. In Mulyana's view, he explains that principles are values that are used as goals as well as standards that the community can use (Rohmat Mulyana, 118:2004).

The author finds some basic principles that the Tidore Islands community has in the *Salai Jinn* ritual. This principle is a fairly basic description of the important things that must be present in the *Salai Jinn* ritual. Some of these principles include:

Cooperation Principle

As a cultural behavior, *Salai Jinn* is a form or method that humans do as an effort to solve their problems, especially regarding health or the fulfillment of other desires and wishes to be fulfilled. In Geertz's view, ritual is a human effort to find a relationship with the transcendental world to gain safety and peace while increasing the sustainability of the cosmos. The implementation of ritualization is the most common religious ceremony in the world, which symbolizes the mystical and social unity of those who are present in the world (Geertz, 1992).

Efforts in the *Salai Jinn* ritual, of course, can only be done by involving other people so that everyone can have good

cooperation between each other, starting from conducting deliberation to discuss matters relating to the ritual to the division of tasks that must be done in this ritual.

The public makes the same effort in carrying out the ritual jinn. It will grow and care to keep bonding social cohesion in Tidore. Cohesion social created in society, of course, is not something that happens naturally. It results in an interpretation of something that happened in life society.

As a process that requires existence to work equally and involve many people, performing the *Salai Jinn* ritual has an excellent social impact on enhancing the cohesion of social events that occur in society. Cohesion continues social growth as the impact of performing. This ritual grows high commitment to each other needs. The ability works the same in carrying out the ritual jinn than the more glue connection social in society in Tidore. Cohesion Social interaction and cooperation in carrying out the *Salai Jinn* ritual is a reflection of the state of the Tidore community, which is integrated into a cultural system. This ritual shows integration between communities, harmony, and an attitude to accommodate each other.

It also explains that social interaction between individuals is critical in carrying out the *Salai Jinn* ritual. Good interactions occur horizontally and vertically. Horizontally is between each other member Public so that everyone can have the motivation to build a life together in harmony. This ritual will awaken a sense of each other needs among people group society because anyone can hold a salaam jinn ritual, though only to fulfill a personal need without involving other people.

Vertical is among the public with ritual leaders or *Sowohi*. *Sowohi* gets the public's trust in leading tasks related to sacred with traditional rituals. It creates a connection patron-the client's social. In Scott's view, the patron-client is a relationship built by several people or a group social where anyone has a position of more social height (patron). Thus, with this position, he has the strength to build social arrangements, give protection, and contribute to every member community with the client's position. It will give legitimacy to patrons for making decisions concerning the interest of the public and have authority in arranging groups (Kusnadi, 2000). Trust the Public to *Sowohi* then not only on customs

and culture problems but also on other social problems.

Salai Jinn as a Magical Ritual

Belief in the occult world and the practice of magic seem to be found in many areas in Indonesia. Belief in magic is not only found in the stone age and primitive societies but can also be found in almost every era (Selatang, 2021).

As a magical dance ritual, *Salai Jinn* has not only become an expression of "*an sich*" culture but also describes a principle of community belief in the jinn, considered the embodiment of ancestral spirits. This dance has a very sacred and magical meaning because, generally, the Tidore people believe that the *Salai Jinn* links the human and jinn realms. Even the jinn occupied the Tidore area long before humans were in this area, so some Tidore people mention Tidore as the island of a thousand jinn.

The magical image in the *Salai Jinn* ritual can be seen from the ritual, which begins with the first jinn entering *Sowohi's* body. This jinn is called *Bajinu*. It then possessed the men when they started to enter the arena by bringing a place filled with incense that had been burned. Thus, it slowly emitted smoke that appeared in the middle of the *Salai Jinn ritual* being demonstrated and added a magical aura around it.

These men enter with well-ordered movements and are very slow in making *Salai* movements that highlight the impression of magic. This magical state is heightened when a group of women enter and mingle in the ritual line by carrying a bunch of dry *woka* (palm leaves), which are believed to protect against evil spirits. Their various *Salai* movements moved slowly until this group of women knelt amid the men holding incense. Then, the group of women appeared "*sakau*" which seemed to be starting to fall unconscious but still moving their bodies following the rhythmic twisting of their upper bodies. Therefore, people believe in the power of jinn that moves their bodies to follow the music.

The music of *Salai Jinn* comes from the sound of the drums and the friction of the *rebabu* coupled with the screeching sound of the singer's voice. At a glance, it sounds magical and fills the room. The song, which is sung along with the rhythm of the music,

sounds full of lilting, guiding the movements and steps of the person who performs *Salai*. Each song sung contains messages about human requests for the Jinn. The chanting seemed to blend with the smoke coming from the incense that had been burned.

This magical ritual can be implemented all night, starting from three days, five days, and even up to seven days in a row. During the ritual, which is accompanied by music and singing, several dancers appear to be in a trance while holding machetes and chewing betel nuts. They walk around the arena by talking and saying words that they do not understand the contents of the conversation because it is believed that these words come from jinn origin that only the ritual leader could understand.

The Tidore people, who still carry out the *Salai Jinn ritual*, believe that jinn can be classified according to their names, which have different descendants and a huge number. Jinn's names include Jinn Folamago, Jinn Fola Konora, Jinn Kajari, and Jinn Mole. Also, the *Salai Jinn ritual* is carried out in several places, some are carried out at sea, and some are carried out on land and mountains.

From the explanation above, it can be explained that the *Salai Jinn ritual* carried out by the Tidore Island community is a cultural practice that involves magical elements because this ritual is a link between the human realm and the jinn realm, which is a supernatural being.

Natural Harmony

As a belief in the unseen, implementing the *Salai Jinn* ritual also has implications for human relations with the natural surroundings because the community believes that the Tidore world is guarded by the jinn, the embodiment of the ancestors. There is a sense of interdependence and need between humans and jinn, who both believe in Allah as the ruler of all nature. People must also participate in preserving nature since nature, consisting of mountains, land, and sea, has its guardians. Hence, if humans neglect to preserve nature, it will destroy human relations with their own ancestors.

Even the Tidore community believes that every performance of the *Salai Jinn* ritual is usually done to treat diseases that are also

caused or preceded by human actions that damage the environment occupied by the jinn. It includes throwing dirt that can hit the jinn, cutting trees carelessly, which is the environment belonging to the jinn nation, pouring hot water into the holes or in the local language called *horu ma goa, aru mafu masoa* while the holes are the places inhabited by the jinn.

Principal Kind

The implementation of the *Salai Jinn* ritual by the Tidore Island community is basically to obtain goodness from the Tidore community's relationship with the jinn. Although the *Salai Jinn* ritual is a magical ceremony that can be used for bad or evil things, such as magic or, in the local language, called *doti*, to make other people fall sick or suffer other bad things. It is highly unlikely to happen during the *Salai Jinn* ritual. The *Salai Jinn* ritual can only be done as an act of treatment and healing of sick people or as a form of gratitude for the healing someone gets after experiencing a serious illness.

Intercultural Communication Principle

The existence of the *Salai Jinn* in the Tidore community has become a cultural phenomenon that describes the meeting or relationship between the culture of the Tidore people before the advent of Islam and Islamic culture. The Islamic culture is shown in the celebration of the *Salai Jinn* ritual through *tahlilan*, which is part of the *Salai Jinn procession* carried out to continue binding the community to Allah swt's existence as the creator. In addition, *Bo beto, as a* mantra spoken by *Sowohi* consists of Tidore and Arabic languages.

In addition, the relationship between religion and culture can also be seen in the philosophy held by the Tidore community, which reads *Madofolo Zikrullah, madarifa papa se tete* (Holding on to Allah and leaning on the ancestors).

The intercultural phenomenon in the ritual of *Salai Jinn* occurs between Tidore and Islamic cultures. In this context, two broad views exist on the relationship between culture and religion. The first view is that culture is part of religion, while the second states that religion is part of the culture. Those who try to explain all phenomena that

concern human life cognitively cannot understand the first view. On the other hand, the second view is unacceptable to those who believe that human life is the realization of revelation, which does not require understanding.

CLOSING

Salai Jinn or jinn dance is a ritual communication process carried out by the Tidore Island community to establish a relationship with the jinn, which is believed to be the embodiment of the ancestors or called *Papa se Tete* so that the jinn can assist in healing one of the residents from the illness. This ritual procession generally takes place inside and outside the room, led by *Sowohi* or traditional elders.

In addition to having mystical implications, the ritual of *Salai Jinn* also significantly impacts social processes in the Tidore community. As a ritual that can only be done by many people, the implementation of the *Salai Jinn* requires cooperation and division of tasks in society. In the division of tasks, some become *Sowohi* or ritual leaders to form social stratification and build patron-client relationships. *Sowohi*, the leader of the *Salai Jinn* ritual, has an important social role in the life of the Tidore community.

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State acknowledgments in a separate section at the end of the article before the references and do not include them on title page, as a footnote to the title or otherwise. List here those individuals who provided help during the research (eg, providing language help, or proof reading the article, etc.).

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