*SALAI JIN* COMMUNICATION RITUAL

IN THE ISLAND TIDORE COMMUNITY

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Abstract

Salai Jin is a dance that is believed to have magical powers and is 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 a form of benefit if the ritual succeeds in healing the sick. This research uses descriptive-qualitative analysis with the Ethnographic Communication approach. Data collection is done directly by the researcher. This technique is carried out using question and answer interaction with or without using interview guidelines with traditional leaders, ritual implementers, and researchers who have conducted Salai Jin studies. Salai Jin or the genie dance is a ritual communication process carried out by the Tidore Islands community with the aim of being able to establish relationships with the jinn nation which is called the embodiment of the ancestors or Papa se Tete so that the Jinn can provide assistance to heal one of the residents of the disease suffered. In general, this ritual procession takes place inside and outside the room led by Sowohi or traditional elders.

**Keywords** : communication ritual, salai jin

INTRODUCTION

S

Throughout human history, rituals seem to be inseparable from their existence and life, both individually and individually in public (Mustamin, Kamaruddin, 2020) . Apart from being an expression of belief, ritual is a form of communication because in carrying out the ritual, everyone has the will to convey a message (Senft & Basso, 2009) . This also indicates that ritual communication will continue to exist until whenever 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 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 form of movement 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 , treating and expelling disease outbreaks . (Tjahjani, 2019) . As stated by Curt that the magical function in dance is intended to influence the human condition with its environment (Eves, 2009) .

The practice of ritual communication is carried out in the form of this mystical-laden dance, which can still be found in modern society today, one of which is the "*Salai Jin*" dance in the Tidore Islands community. Although the majority of the people in this area have embraced Islam, the practices of animistic ritual dances which are inherited from their ancestors before the advent of Islam are still preserved.

*Salai Jin* is a traditional dance that is believed to have magical powers and is used by the community as a ritual to connect the human realm with the Jinn realm. This dance which contains mystical rituals is performed with the intention of asking for help from the Jinn, such as; heal the sick, repel the plague or as a form of gratitude if the ritual succeeds in healing the sick. In the beliefs of the people of the Tidore Islands, Jin is their ancestor who is the ruler of land and sea, rulers of islands and borders. Jin is considered a friend so that if you want to communicate, you must carry out rituals led by Sowohi (traditional elders who are also shamans). In people's beliefs, Jinn are considered to have something in common with humans, namely having faith and worshiping Allah SWT. Jin is believed to be able to do good so that humans can form friendships with him. The people of Tidore consider that there are three areas occupied by good Jinns, namely Bukit Tursina, Iraq, Bukit and the third is Tidore.

The implementation of the *Salai Jin* dance illustrates that the existence of dance as a cultural production does not only mean " *an sich* " of art alone but can be used as a means of ritual in connecting the empirical world with the mystical realm. The *Salai Jin* dance is a way for the Tidore community to carry out ritual communication to ask for help from Jin in order to solve the problems they face.

**Literature Review**

Hairullah, Bahtiar. *B o beto* in the *Salai Jin* ritual as an Oral Tradition of the Gura Bunga Community of Tidore Islands (Hairullah, 2015) . This study *uses* ethnography as an approach in seeing " *Bo beto* " an oral tradition that has magical powers in the implementation of the "*Salai Jin*" dance ritual in one of the villages in Tidore Islands City, namely, Gurabunga Village. This study explains 7 concepts of *Bo beto* which is a mantra and is used as a prayer or promise to the ancestors for all requests including the request for the way of salvation*.* Although *B o beto* is pronounced in Tidore, there are some *B o beto* who 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.

Prihastuti, Dinar and Laturakhmi, Yun Fitrahwati. A Study on Ritual Communication in the Banyuwang Seblang Dance i (Dinar Prihastuti, 2017) . This study explores the process of ritual communication in the Seblang dance carried out by the Banyuwangi community in the village of Bysari. Ethnography is an approach used by researchers in analyzing and explaining the results of this study. 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 with the intention of maintaining the safety of the village and also being a way for the community to pay respect to their ancestors. In the historical context, Seblang has undergone a modification from the Hindu period to the presence of Islam so that the current ritual implementation shows an acculturation in one of the ritual procedures. This study also reveals the researchers' concerns 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, Mamak. Ritual dance & supernatural powers (Suharti, 2013) . Is a qualitative research that explains 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 dance forms, namely; in Yogyakarta, Sintren Dance, Pekalongan, Syang Hyang Dance from Bali and Bedhaya Ketang Dance from Surakarta and Seblang Dance from Banyuwangi. Some of the dances above have different characteristics, procedures, beauty and uniqueness. In the description of this study, it provides 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 of life.

Manafe, Yermia Djefri. Ritual Communication on Atuan Pah Meto Culture in East Nusa Tenggara (Manafe, 2011) . This study uses a qualitative method that describes the implementation of a ritual in the *Atuan Pah Meto Meto community* in the East, East Nusa Tenggara. This ritual is performed as a form of prayer and offerings in the form of livestock such as chickens, cows, goats or pigs as well as other types of food such as betel nut, rice to traditional *Sopi* liquor and candles. This ritual procession has a tendency to build and maintain good communication between the *Atoni Pah Meto people* and something that is believed to have more power, is more sacred and higher.

**Conceptual Framework**

The term ritual communication consists of two words, namely; communication and ritual. Communication is a process of transforming thoughts or even feelings owned by someone who is referred to as a communicator to others who are 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. man (Effendy, 2008) .

While the term ritual refers to an action that is a community habit that is carried out repeatedly and has an organized and controlled purpose in general to show membership in a group. The existence of rituals in society is the embodiment of a symbol of belief and also a symbol of human culture. The behavior of symbols in a ritual is an important part that cannot be taken away, in doing something, which is a symbol of human communication with God in religion or in addition to religion, the symbolism in this ritual is also carried out in traditional ceremonies that have been inherited from generation to generation. passed down from the previous generation to the next generation (Senft & Basso, 2009)

Communication in a ritual perspective is very closely related to gathering activities, solidarity, building togetherness, friendship, participation, friendship, 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 as 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.

The existence of 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, there is the uniqueness of ritual communication which is characterized by the use of symbolic language in the form of 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 but is more directed at building and maintaining a meaningful culture that can play a role as a tool to control actions in the association of human beings. The material forms of ritual communication are architecture, stories, songs, dances, stories and narratives. This is not intended for information purposes but for confirmation, nor with the intention of changing attitudes and thoughts but as an illustration of something that is 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, but more than that it is a sacred ceremony so that every member in the group plays a role and takes part as well as carrying out a holy banquet. In this context, ritual communication focuses on the importance of building togetherness every member in 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 in the form of movement. 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 important element and is completely separated from the elements of space and time as well as energy, it is an expression of the beauty of the human soul which is manifested through body movements that are packaged in such a way with aesthetic backing.

Dance as an expression of the human soul that is formed in motion as a medium by imagination so that it becomes a form of 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) . Ritual dance is an expression of the human soul, incarnated through the medium of motion, as a means of connection between the human person and supernatural powers through ritual ceremonies. Javanese people, especially Surakarta, both individually and in groups, from the past until now some still believe in supernatural/supernatural supernatural powers.

Ritual dances generally have a magical purpose to influence humans and their environment, such as bringing rain, harvest parties, 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 to ward off evil spirits, as a form of reminder of the existence of 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 a form of expression of the beauty of the universe (Yuliza, 2022) . 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**

The method used in this research is descriptive-qualitative analysis with Ethnographic Communication approach. Ethnography is used to examine human communication behavior in a *Salai Jin* dance ritual. Researching using ethnography requires researchers to have the ability to establish very close relationships with the subjects studied and to be able to live with them for a long time. (Cahyo Nugroho & Purwati, 2019) . This study aims to collect descriptive data related to the *Salai Jin* dance which is then analyzed how social meanings are used by the community. The purpose of this study is to produce an ethnographic description of the way the Tidore community constructs the Salai Jin 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 is to determine the behavior and attitudes of humans, objects and phenomena directly so that the data is more reliable because it is done by observing themselves and based on observation guidelines. (Darmawan, 2008) defines participant observation as research that has the characteristics of social interaction in a long period of time 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 is carried out by means of 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 was carried out consisting of unstructured questions and did not have alternatives formed by previous responses or also flowing and in-depth interviews. This form of interview allows the research subject to explain himself and his environment (Kuswarno, 2008).

Determination of informants in this study was carried out using a *porpusive sampling technique.* Determination of informants with this technique is based on criteria by considering data needs and research objectives (Siddiq & Salama, 2020). As for informant the research among others: traditional leaders, implementers of r itals, academics who have studied *Salai Jin*.

**DISCUSSION**

**Jin Ritual Procession**

*Salai Jin*, which means jinn dance for the Tidore people, is a ritual ceremony that is believed to be able to connect humans with the unseen world inhabited by the Jinn people. This ritual is carried out by humans to ask for help from the Jinn who are considered good and have received orders from God to want to help humans. As a sacred ritual and very thick with magical elements to ask for help from good Jinns, the implementation of the *Salai Jin* ritual can be done as an expression or form of gratitude and happiness for the success of healing people from illness with the help of good Jinns who in the opinion of the Tidore people have considered as friends.

The ritual procession of the *Salai Jin* is carried out for a minimum of one day and one night and the longest is nine days and nine nights, and the *Salai Jin* ritual is also carried out for only three days and three nights. This ritual procession is carried out in two stages, namely; The first is done indoors and the second is done outdoors. In the first stage, in the community room, there is a deliberation to discuss the implementation plan as well as to prepare things that must be prepared in the *Salai Jin 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. Juanga is usually made of wood or seho leaves are usually used as a place to put food). The process of making this juanga is taken from the kapok tree which is carried out by five, seven people or an odd number of people. The cutting of the tree 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.

In the second stage of the process which is carried out outdoors, the ritual leaders or what are called *sowohi* take the dancers out of the room, usually in front of the house as a place for the jinn's ritual to be carried out or to the beach towards the middle of the sea bringing offerings that have been placed in a juanga or small boat. with the intention of meeting other Jin people. During the performance of the jinn ritual in the courtyard of the house where the jinn is held, the music players, drums, gongs and rebabu are sounded, then the dancers, both male and female, who are believed to be entered by the genies, will dance to the accompaniment of music.

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

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

The *Salai Jin* ritual, which only lasts three days and three nights, is referred to by the Tidore community as a ritual that connects the genie of the landlord. The dancers in this three-day ritual consist only of women and usually this ritual does not use juanga to place offerings of food, tobacco, betel and areca nut, but they use plates or *salasa makene* and white bowls as a place for water as a place for the genie to eat.

Meanwhile, in the ritual of *Salai Jin*, which is usually carried out by the Tidore community, it is a ritual that lasts for nine days and nine nights. In this procession, the dancers consist of men and women who are believed to be possessed by genies from different regions. Besides genie landlords from Tidore, there are also genie from Ternate, genie Galela and some even visited by genies from Papua. In the implementation of the ritual procession of the Salai Jin 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 have a belief that basically, the jinn in Tidore are different. Each jin from the descendants of different ancestors also has various names that cannot even be counted in number and number. Some of them are called; Jin Folamago, Jin Mole, Jin, Pasi, Jin Fola Konora, Jin Salawahi and Jin Folamago. The names of the Jinn 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 Jin* as a ritual communication event is that it can be used as a means to heal sick people or as a form of expression of gratitude for healing from illness. Although the implementation of the jinn salai ritual, it is also recognized by the community that it requires a very large budget so that not everyone can carry out this ritual. This very large budget was 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 very large quantities. In addition, the musical instruments used in *Salai Jin must also be prepared*, such as tifa, gong, rebabu, machete, salawaku, ngana-ngana, handkerchief, white, red and yellow colors.

The existence of the *Salai Jin* as a ritual communication event is used by the Tidore community to build relationships with genies who come from the unseen realm, people have the belief that Jinns as friends can help them to heal sick people or to anyone who has the intention to seek treatment. In public belief, the presence of 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. Jin according to the Tidore community can teach and do good things to humans as friends.

**Experience During Jin Exit into Ritual.**

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

The entry of the genie in this ritual according to the Tidore community's view is different from trance in general. The movements carried out 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 jin will end at a predetermined time.

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

**Element Communication in the *Salai Jin* Ritual**

As a tradition that requires magical elements, *Salai Jin* becomes a ritual that contains symbolic human behavior when building communication with supernatural and supernatural things. Ritual in Stanley's view 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 in various actions . (Endres, 2008).

*Salai Jin* ritual, it describes the representation and articulation that includes verbal and nonverbal elements. The verbal element in the *Salai Jin* ritual contains mantras or in the local language it is called *Bobeto.* In addition to *bobeto*, myths, teachings about wisdom contained in the *Salai Jin ritual principle*, utterances in rituals that contain moral and divine messages related to human life, nature, and other supernatural things.

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

The existence of a combination of Tidore and Arabic in the *Salai Jin ritual* indicates the occurrence of intercultural relations or communication which is influenced by the entry of Islam as a teaching recognized by the majority of the Tidore community. *Bo beto* as a verbal *element,* which consists of two languages (Tidore and Arabic) in the *Salai Jin ritual* explains that the entry of Islam in this area does not necessarily make *Salai Jin* a tradition that has an animistic color just disappear, or can illustrates that even though the community has embraced the teachings of Islam, the belief in the ancestors and the Jin nation is still maintained. This indicates the existence of communicative competence The intercultural practices practiced by the Tidore Archipelago people make the traditions of the people that have been born since before the advent of Islam can continue to exist either in the form of mere cultural ceremonies or even as a form of public trust which in the community's belief does not interfere in the slightest with their faith or belief in Allah as stated taught by Islam, so *Salai Jin* is maintained as a tradition that makes the archipelago's cultural treasures richer. In addition, when the dancers perform mystical dance 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 Jin* ritual in the form of dance movements, facilities, equipment and materials needed in the implementation of the ritual, offerings, time, and place for the *Salai Jin* 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 shows as well as provides an explanation of the existence of a sacred relationship or communication between humans and supernatural beings which is used as a belief by the Tidore people and their generations from generation to generation.

**Principles in Salai Jin**

The principle contains meaning as something that is held and guided by the main role model (Badudu & Zaim, 1: 2001). In people's lives, principles are fundamental and are considered as basic truths in regulating and being the determinants of right, wrong or good, bad which are constructed by individuals or groups so that they 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 can be used by the community (Rohmat Mulyana, 118:2004).

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

**a. Cooperation Principle**

As a cultural behavior, *Salai Jin* 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 with the aim of gaining safety, peace and at the same time 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. in it ( (Geertz, 1992).

Efforts in the form of the *Salai Jin* 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 implementation of the ritual to the division of tasks that must be done so that the *Salai Jin ritual* its over.

Work effort same done, public for carrying out the ritual genie this of course will grow and care to Keep going bond cohesion social in society Tidore. Cohesion social created in society of course is not something that happened by natural or formed alone, however, it results in an interpretation of something that happened in life society.

As a process that requires existence to work equally and involved many people, performing the Salai Jin ritual has an impact very good social to the enhancement of cohesion of social events that occur in society. Cohesion continuous social grow as the impact of performing this ritual grows high commitment to each other need. Ability work same in carrying out the ritual genie than the more glue connection social in society Tidore. Cohesion Social interaction and cooperation in carrying out the Salai Jin ritual is a reflection of the state of the Tidore community which is integrated into a cultural system. This ritual shows the existence of integration between communities, harmony, and an attitude to accommodate each other.

This also explains that the existence of social interaction between individuals is a very important element in the context of carrying out the Salai Jin ritual. Good interactions occur horizontally and vertically. Horizontally 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 not possible for anyone can hold a salaam ritual genie

though only to Fulfill need personal without involving other people.

By vertical Among the Public with ritual leader or sowohi. Sowohi gets the trust of the Public in leading tasks related to sacred with traditional rituals. This thing then gives birth to the connection patron- the client's social. In Scott's view, the patron-client is a pattern relationship built by several people or a group social where anyone has a position of more social height (patron) so that with the position he has the strength to build arrangements social, gives protection as well as contribute to every member community that has the position as a client will give legitimacy to patrons for making decisions concerning with interest Public as well as have authority in arranging group ( Kusnadi , 2000). Trust the Public to sowohi then not only on problems customs and culture just but also in complete problems social other.

**b. *Salai Jin* as a Magical Ritual**

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

As a dance ritual that is magical, *Salai Jin* has not only become an expression of "an sich" culture but also describes a principle of community belief in the Jinns who are considered the embodiment of ancestral spirits. This dance has a very sacred and magical meaning because in general the Tidore people's view of the *Salai Jin* is believed to be the link between the human realm and the jinn realm, even the Jinns have occupied the Tidore area long before humans were in this area, so there are some Tidore people's views that mentions Tidore as the island of a thousand Jin.

The magical image in the *Salai Jin* ritual can be seen from the form of the ritual which begins with the first genie entering Sowohi's body,this genie is called *Bajinu.* Then possessed the men when they started to enter the arena first by bringing a place filled with incense that had been burned so that it slowly emitted smoke that appeared in the middle of the *Salai Jin 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 really 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 in the midst of the men holding incense. When 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. So that in people's beliefs there is the power of Jin that moves their bodies to follow the music.

The music of *Salai Jin* 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 Jinns. The chanting seemed to blend with the smoke coming from the incense that had been burned.

The implementation of this magical ritual can be done all night long, 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, there are several dancing dancers who appear to be in a trance while holding machetes and chewing betel nut, walking around the arena by talking and saying words which they actually do not understand the contents of the conversation, because it is believed that these are words. a word of Jinn origin that only the ritual leader could understand.

In the belief of the Tidore people who still carry out the *Salai Jin ritual,* that Jincan be classified according to their names which have different descendants and have a very large number. Some of Jin's names include; Jin Folamago, Jin Fola Konora, Jin Kajari, and Jin Mole. In addition to different names and derivatives, the *Salai Jin 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 Jin ritual* carried out by the Tidore Archipelago 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.

**c. Harmony Natural**

As a belief in the unseen, the implementation of the *Salai Jin tradition* also has implications for human relations with the natural surroundings because in the community's belief that the Tidore world is also guarded by jinn who are 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, so that people must also participate in preserving nature because nature which consists of mountains, land and sea has its guardians. So, if humans neglect to preserve nature, it will destroy human relations with their own ancestors.

Even in the Tidore community's belief, every performance of the jinn's Salai ritual is usually done to treat diseases that are also caused or preceded by human actions that damage the environment occupied by the genie, throw dirt that can hit the genie, cut 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* where the holes are the places inhabited by the jin.

**d. Principal Kind**

The implementation of the *Salai Jin* ritual by the Tidore Archipelago community is basically to obtain goodness from the Tidore community's relationship with the Jin people. Although the jinn salai 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, then this is highly unlikely to happen. during the *Salai Jin* ritual. The salai ritual can only be done as an act of treatment and healing of people who are sick or as a form of gratitude for the healing that someone gets after experiencing a serious illness.

**e. Principle Intercultural Communication**

The existence of the *Salai Jinn* in the Tidore community has become a cultural phenomenon that describes the meeting or relationship between two different cultural entities, namely; the culture of the Tidore people before the advent of Islam and Islamic culture. The existence of Islamic culture in the celebration of the *Salai Jin ritual,* there is the implementation of tahlilan which is part of the *Salai Jin procession* which is carried out to continue to bind the community to the existence of Allah SWT as the creator. In addition, in *Bobeto as a* mantra spoken by *Sowohi,* there are two languages, namely Tidore and Arabic.

In addition, the picture of 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).

*intercultural* phenomenon in the ritual of *salai genie* between Tidore and Islamic cultures. In this context, there are two broad views on the relationship between culture and religion. The first view is that culture is part of religion; while the second view states that religion is part of culture. The first view, cannot be understood by those who try to explain all phenomena that concern human life cognitively. 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 Jin* or jinn danceis a ritual communication process carried out by the Tidore Archipelago community with the aim of being able 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 genie can provide assistance to heal one of the residents from the illness. In general, this ritual procession takes place inside and outside the room led by *Sowohi* or traditional elders.

In addition to having mystical implications, the ritual of Salai Jin also has a significant impact on social processes in the Tidore community. As a ritual that can only be done by many people, the implementation of the Salai Jin requires cooperation and division of tasks in society. In the division of tasks, some become sowohi or ritual leaders to form social stratification as well as build patron-client relationships. Sowohi as the leader of the Salai Jin 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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