

CULTURAL COMMUNICATION THROUGH THE RAMPAK GENTENG ART FORM AS A LOCAL IDENTITY OF JATIWANGI

Azhar Maulidani¹, Khaerudin Imawan², Aghnia Dian Lestari³

Communication Sciences Study Program, Faculty of Social and Political Sciences
Universitas Swadaya Gunung Jati, Indonesia

Email : azharmaulidani143@gmail.com , khaerudin.imawan@ugj.ac.id , aghnia.dianl@ugj.ac.id

Corresponding Email : aghnia.dianl@ugj.ac.id

ABSTRACT

Sustainability of local cultures is threatened by globalization and popular culture, including a drop in public interest in traditional arts. A similar phenomenon can be observed in the Jatiwangi community, which has long been involved in the clay roof-tile industry. The community, however, is working to retain its cultural identity with the help of an art form called Rampak Genteng, in which they perform together. This study is designed to examine the role of the community in building and strengthening local cultural identity, analyze Rampak Genteng which is a practice of cultural communication and understand the symbolism of the roof tiles. The approach of this research is qualitative in which the ethnography of communication approach is applied to the theory of Dell Hymes and in-depth interview and observation techniques are used as data collection methods. The findings indicate that Rampak Genteng is a cultural communication event that contains the elements of SPEAKING: setting and scene, participants, ends, act sequence, key, instrumentalities, norms and genre where the social interaction, cultural symbols, and community participation are structured as a communication system. Not only are the roof tiles instruments of music, but they're also a representation of local identity and pride. Moreover, the involvement of the community is evident, indicating that this art form is used as a tool for preserving the culture, thereby creating a sense of community identity. Rampak Genteng is therefore not only a form of art, it also serves as a means of cultural communication and contributes to the maintenance of the sustainability of the local identity in the face of globalization.

Keywords: Culture, Local Identity, Ethnography of Communication, Jatiwangi Art Factory, Rampak Genteng.

INTRODUCTION

Globalization and the flow of popular culture have had a significant impact on people's social and cultural lifestyles. Culture has been permeated by the influx of information and global culture through digital media making cultural divisions difficult to keep. This phenomenon can be an opportunity for openness and cultural exchange, but can also be an existential threat to the survival of local cultural values that underlie cultural identity in a community (Afrianto, 2021). Many traditional art forms are now becoming marginalised in many parts of Indonesia, as they are not 'in tune' with the contemporary tastes. The same situation is seen in the clay roof-tile industry of Jatiwangi Subdistrict, Majalengka Regency, West Java, which has a long history as a center of the industry.

Jatiwangi has a special sociocultural background. Clay for the people is an economic resource, but also a part of their identity and way of living. But with the passage of time, industrialization and modernization have changed the perception of clay and its derivatives in the community. The change in values has led to concerns over a decrease in the awareness of cultural heritage and its associated traditions with local communities, that have traditionally been part of the social fabric of the host society. In this context Rampak Genteng manifested itself as an art form in which clay roof tiles are transformed into percussion instruments and played on a large scale. It is a creation of the creativity of a community whose effort is to keep an emotional and symbolic bond with the clay, as part of their identity.

The Rampak Genteng phenomenon is intriguing not only as an art form, but also as a lively and significant practice of cultural communication. The performance of Rampak Genteng is used as a vehicle for social action in which people from Jatiwangi interact with each other, in such a way that they feel united and have a sense of awareness of their origin and local values. Rampak Genteng reflects ethnopedagogical values including cooperation, mutual assistance, and pride in the traditional profession of roof-tile making, as per the study of Putri et al., (2024). These values are a form of social learning to children and the community. On the other hand, Tarakanita et al., (2017) stated that culture preservation can take place in the local communities through collective activities involving direct participation of the local communities. Jatiwangi Art Factory, in this regard, plays an important role in the revitalization of Rampak Genteng using contemporary art, cultural festivals and interdisciplinary cooperation. The development of the Rampak Genteng art form is seen in the high level of participation of the community in each performance and the

increasing recognition of the Rampak Genteng art form on the international scene. Rampak Genteng, as a result of various performances, cultural cooperation and engagement in international arts forums organized by Jatiwangi Art Factory, has become a cultural image of Jatiwangi that is known to the international world. This suggests that even though the region of origin has left the beaten tracks, the local culture can still flourish without losing its cultural values and identity. Therefore, Rampak Genteng is not only a medium for preserving cultures of the Jatiwangi community, but also a medium for introducing the culture of Indonesia's local community to the international community.

The theory used for this study is Communication Ethnography of Dell Hymes, Johnstone & Marcellino, (2010), the theory states that there is a unique communication system in each society, not only to communicate information but also to communicate a society's values, norms and cultural identity. Hymes describes how each communicative event is embedded within a culture, which is conducive to social meaning by use of the SPEAKING Model (Setting and Scene, Participants, Ends, Act Sequence, Key, Instrumentalities, Norms, and Genre). From the point of view of Rampak Genteng, this art practice can be explained as an event of communication for cultural expression, in which the people of Jatiwangi articulate their sense of identity, values of unity and spirit of clay, through symbolic language and action. The way verbal, nonverbal, and symbolic communication operate in the art of Rampak Genteng is explored in this approach so that it can be seen how these communication modes are used in the process of articulating the local identity in the midst of globalization.

Although a number of studies have examined the social and cultural dimensions of Rampak Genteng, such as the study Sujai et al., (2017), This study focuses solely on communication processes occurring through musical performances such as concerts and festivals which highlight the symbolic meaning of "clay music" within the Jatiwangi Art Factory community; most of the existing research still emphasizes performance aspects and aesthetic value. However, the cultural communication process in this art form has not yet been extensively studied in terms of its role in creating and consolidating the identity of the local community in Jatiwangi. This is where the research gap lies. Nevertheless, no research to date has taken a systematic approach to investigate Rampak Genteng as a communicative event of culture, combining expressions of art, social symbols and community practices. Moreover, the reality on the ground is different from the ideal of local cultural preservation from an empirical point of view. Commercialization of culture, limited cultural

policy support, and the lack of involvement of the younger generation to preserve culture are some of the obstacles, while community initiatives like Jatiwangi Art Factory have proven that cultural revival is possible if supported by creative and participatory communication strategies that are also context-appropriate. As such this research has significance in comprehending the process of cultural communication within the local community practiced by the local arts community to keep local identity going during social change and globalization.

This study contributes both theoretically and practically. From a theoretical perspective, it extends the application of Dell Hymes' Ethnography of Communication by explaining how verbal, nonverbal, and symbolic communication collectively construct local cultural identity through a traditional art performance. It also enriches the literature on cultural communication by demonstrating the relationship between community participation, symbolic interaction, and identity formation within the context of globalization. Practically, the findings provide insight for local governments, cultural institutions, and community-based arts organizations in developing cultural communication strategies that support cultural preservation while enhancing the visibility of local identity at national and international levels. Accordingly, this study aims to examine Rampak Genteng as a cultural communication event by analyzing the role of Jatiwangi Art Factory in facilitating community participation, exploring the symbolic meanings of roof tiles, and explaining how these communication practices contribute to strengthening the cultural identity of the Jatiwangi community in the era of globalization.

RESEARCH METHOD

In this study, qualitative research is applied using an ethnography of communication to gain insight into the cultural communication practice in the social life of the Jatiwangi community with a focus on the Rampak Genteng art form performed by the community of the Jatiwangi Art Factory. According to Johnstone & Marcellino, (2010), communication ethnography aims to help understand the patterns of communication, meanings, and sociocultural functions of a community's linguistic and symbolic actions. The subjects of the research are artists, community members and the general public who play Rampak Genteng. The informants in this research are Informant 1 (Tam-Tam) who belongs to Jatiwangi Art Factory and is a member of Rampak Genteng organizing committee, Informant 2 (Aimi), a Rampak Genteng performer who

is also a representative of high school students, and Informant 3 (Rio), a Rampak Genteng performer. The research emphasizes on cultural communication practice in enacting and disseminating the art of Rampak Genteng which shapes the identity of the Jatiwangi community.

The research was conducted at Jatiwangi Art Factory, Jl. Makmur No. 604, Jatisura Village, Majalengka, using data collection techniques such as observation, interviews, and documentation. Analysis of the collected data was done based on Miles & Huberman, (2014) interactive model of data analysis which includes reduction, presentation and drawing conclusions, and interpreted using the model of SPEAKING by Dell Hymes. In this model, the researcher explored verbal and nonverbal communication, and symbols in the art of Rampak Genteng as an expression of cultural values and local identity of the Jatiwangi community.

RESEARCH RESULTS

The process of data collection and data classification revealed that there are three main aspects of cultural communication practices in the Rampak Genteng art form: involvement of the Jatiwangi Art Factory community in performing Rampak Genteng, the symbolic meaning of the roof tiles in the performance, and the role of Rampak Genteng in strengthening the sense of belonging to the Jatiwangi community.

a. The Role of Jatiwangi Art Factory in the Rampak Genteng Event

From the research results, it is known that the art performance Rampak Genteng in Jatiwangi is a cultural activity that is organized and a large number of people participate in the community. The implementation of the Jatiwangi Art Factory community is a community that plays an important role as the main player in developing, coordinating and presenting the Rampak Genteng event as a cultural identity of the community of Jatiwangi. Interview findings indicate that this is not a one-off performance, but rather a social and cultural process which unfolds over time from planning, rehearsal and eventually performance.

According to Informant 1, the participants in a Rampak Genteng vary in size from hundreds to thousands; and all participants serve as performers and not just as spectators. From his perspective, this is an opportunity for intergenerational interaction, and it is a way to gather people from different social groups and to have a common activity with them (Tam, 2026). In the whole process, Jatiwangi Art Factory was involved in coordinating the participants, developing the concept for the performance and training various community groups to enable them to participate in the activities.



Figure 1. Members of the Jatiwangi Art Factory community led a rehearsal session for Rampak Genteng
(Source: Instagram)

The rehearsal period before the show started lasted three months. In this period, participants were not only technically trained by playing with roof tiles as musical instruments but also had strong social interaction as well. Participants exchanged their ideas, considered synchronizing rhythms and developed group coordination for harmonious musical compositions on the basis of observations. During this process the Jatiwangi Art Factory community was involved as an organiser and cultural facilitator who is able to communicate collaboratively with community members. Communication that developed in rehearsals had a tendency of being open and participatory and lacked rigid hierarchical boundaries.



Figure 2. Joint training session with students

(Source: Instagram)

Moreover, the event atmosphere was very conducive to the sense of collective experience, as were the scenes generated in the process. Furthermore, the atmosphere generated throughout the event was very conducive to the sense of collective experience, and so were the scenes generated in the process. Informant 2 reported that the rehearsals, on to the performance, were fun and had an element of 'togetherness' to them although physically tiring. He said that from the start of the rehearsal process their sense of togetherness had started to grow, and it increased even more during the performance, which was lively and energetic with euphoria (Aimi, 2026). This was echoed by Informant 1 who spoke about the emotional atmosphere of the performance, noting a sense of emotion, pride and unity that emerged through the lengthy rehearsal process and the vast community participation.

With this event, Jatiwangi Art Factory not only offers Rampak Genteng as a cultural performance, but also makes room for the community to come together in a participatory collective experience. Therefore, the Rampak Genteng performance should not only be interpreted as a performing art, but also as a process of cultural communication, which could deepen the social relationship, promote a sense of belonging, and consolidate the community's cultural identity of Jatiwangi.

b. The Symbolic Meaning of Roof Tiles in the Rampak Genteng

The results indicate that roof tiles play an important role for the residents of Jatiwangi not only as a construction material, but also as a symbol of identity. Roof tiles symbolize in the context of their social and economic history, derived from interviews and observations, that has long made the community a hub of the clay roof tile industry. This identity is formed and reflected in the way the community perceives itself, and the roof tiles are part of the life of the community.



Figure 3. Roof tiles used as musical instruments in the Rampak Genteng performance
(Source: Youtube)

Roof tiles in Rampak Genteng art have been changed in their function from material for construction to instrument to play in performances. But this change isn't just a technical one; it's also a process of reinterpretation that has happened among the community collectively. The main symbol in the performance is roof tiles which informant 1 explained would symbolize the earth as the source of the community's life. He also stated that the roof tile's loud sound represents the quality of the soil and is a symbol of togetherness (Tam, 2026). The symbolic meaning was also experienced by the members of the community who participated in the activity. According to informant 2, roof tiles are not only musical instruments but also a part of local culture which promotes people's sense of belonging to the Jatiwangi community (Aimi, 2026). Meanwhile, Informant 3 said the roof tiles are not to be taken lightly as they are not just roofing a house but they are also valuable. He saw the use of the roof tiles as an expression of the community's creativity in highlighting its unique characteristics of the region (Rio, 2026).

Observations have revealed that hundreds or thousands of people playing roof tiles simultaneously generates a collective experience that further reinforces this symbolic awareness. The sounds not only give a musical rhythm, but also give a characteristic mood. The sound of the roof tile has become an identity of a sound that is loud and resonant which has become a musical identity directly associated with Jatiwangi. In this sense, the roof tile isn't seen as a physical entity anymore, but rather a symbol of the pride and origins of this region.



Figure 4. Rampak Genteng Participants
(Source: Youtube)

In this way, the roof tiles in Rampak Genteng are not only used as musical instruments but also as cultural symbols that convey the history, identity, and pride of the Jatiwangi community. Roof tiles have become a mode of cultural expression, rather than a material for building, as a process of reinterpretation of the local was carried out collectively by the community as a way to maintain its local identity.

c. The Contribution of Rampak Genteng to the Identity of the Jatiwangi Community

The results of observations and interviews can be seen that the Rampak Genteng art can play a role in strengthening the community of Jatiwangi identity. The use of this art is not only as a cultural performance but also as a medium that represents the nature, history, and values of the Jatiwangi community. With the roof tile being the main instrument and the participation of a large number of community members, Rampak Genteng has become a cultural symbol that has become entrenched in the identity of the region. In practice, this art form is considered a conscious, systematic and ongoing cultural preservation process, through rehearsing, coordinating and engaging the community. Rampak Genteng's impact on the community is a sense of belonging and pride in the local culture, it seems. The result of the research shows that the community perception of Rampak Genteng is an element of the culture of Jatiwangi which is different from other areas. According to informant 1, the main motivation for this activity is to boost cultural identity among the Jatiwangi community and to nurture pride in their local culture (Tam, 2026). The comments suggest that Rampak Genteng is not only considered entertainment,

but also as a way to maintain the local culture in the midst of current social transformation.

In addition, the participation of citizens from different social sections provides evidence for the capacity of Rampak Genteng to promote a wide-spread collective identity. Involving the schoolchildren, the college students, workers and general public in participation provide a platform for cultural interaction, thus reinforcing the social integration of people. Community members learn to play genteng as a musical instrument, and experience the collective aspect of the game, which helps bring about a sense of togetherness and cultural awareness, from rehearsal to performance. This experience indirectly influences the sense of community which is used for Jatiwangi cultural identity.



Figure 5. Involvement of Various Community Groups
(Source: Instagram)

Rampak Genteng's role in fostering a sense of community is also evident in its efforts to protect local cultural heritage in the face of a globalizing world. In modern culture and with the growing power of popular culture, Rampak Genteng has remained steadfastly connected to roof tiles as the core for its performance. This demonstrates the community's efforts to preserve the distinctive characteristics of local culture so that they are not displaced by outside influences. This art form is a symbol of identity, an expression of that culture which is still relevant and can change along with time but not its core.

In this era of communication technology development and globalization, Rampak Genteng art has also gone through the process of adapting to the use of digital media and social media as media for promoting culture. The performances of Rampak Genteng have been documented and spread through digital platforms, making it known to the local community and

going beyond the local Jatiwangi region. Digital media will create a place where the people and community of Jatiwangi Art Factory can present people with the local culture in an open and sustainable way. Rampak Genteng has been able to adapt itself to the changes of the modern media, but it has succeeded in maintaining the local cultural aspects that contribute to the uniqueness and identity of the people of Jatiwangi, especially in the form of roof tiles as a symbol of the culture and identity of the community of Jatiwangi. These findings indicate that the globalization of the world does not bring the end of traditional arts, but rather the possibility to enhance and support local culture by learning to use digital media to preserve and promote traditional arts.

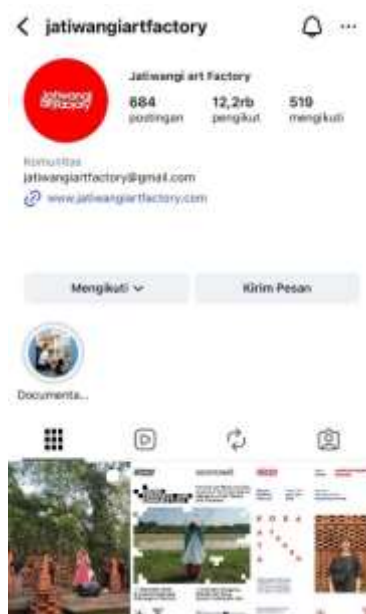


Figure 6. Jatiwangi Art Factory Community Social Media
(Source: Instagram)

Rampak Genteng is also a means to introduce the identity of Jatiwangi to a broader audience, including international ones. The performances have many participants and also the social media and digital documentation promotion have made Rampak Genteng well known not only within the region, but also beyond and even internationally. This is a sign that traditional arts can develop with the technological innovation and modern media to be a vehicle of disseminating culture identity. In fact, the preservation of continuity of local culture was also made by Rampak Genteng which raised the sense of Jatiwangi people to be more attached to the local culture in a globalization era.



Figure 6. Workshops or international collaborations organized by Jatiwangi Art Factory with international participants.
(Source: Instagram)

It can be said that Rampak Genteng's efforts in preserving culture are not only visible but also have a tremendous impact on the local culture of the community of Jatiwangi as a whole. It is evident that Rampak Genteng can make the community feel proud of itself, strengthen local identity, and preserve local culture in the midst of social transformation and the waves of globalization. Collectively practiced cultural traditions have made Rampak Genteng a symbol of cultural identity of the Jatiwangi community which still flourishes and develops in the social life of Jatiwangi.

ANALYSIS DISCUSSION

This study offers a new perspective on Rampak Genteng by examining it as a cultural communication event through the lens of Dell Hymes' Ethnography of Communication. While previous studies have predominantly discussed Rampak Genteng from the perspectives of artistic performance, ethnopedagogical values, symbolic meanings of clay, and community-based cultural preservation Sujai et al., (2017) ;Siswantari & Setyaningrum, (2018); Rahardjo et al., (2022); Putri et al., (2024), limited attention has been given to understanding how communication processes operate in constructing and strengthening local cultural identity. This study addresses that gap by

integrating communicative practices, symbolic interaction, collective participation, and the institutional role of Jatiwangi Art Factory within a single analytical framework based on Dell Hymes' SPEAKING model.

The findings reveal three interconnected dimensions of cultural communication. First, Jatiwangi Art Factory functions as a cultural facilitator that organizes, coordinates, and sustains participatory communication throughout the implementation of Rampak Genteng. Second, roof tiles (*genteng*) function not merely as musical instruments but as cultural symbols representing the historical experience, collective memory, and identity of the Jatiwangi community. Third, Rampak Genteng contributes to strengthening local identity through continuous community participation, cultural transmission, and the adaptation of local culture within the context of globalization. These findings not only support several previous studies but also extend existing knowledge by explaining how local identity is continuously constructed through communicative practices rather than being understood solely as a symbolic or artistic expression.

Accordingly, the discussion is organized into three main sections that correspond to the principal findings of this study. Each section compares the findings with previous research, explains points of convergence and divergence, and highlights the theoretical and practical contributions of this research to the study of cultural communication and local identity.

a. Rampak Genteng as an Event of Cultural Communication

The findings indicate that Rampak Genteng can be understood as a cultural communication event involving social interaction, symbolic expression, and collective community participation. According to the ethnography of communication proposed by Dell Hymes and elaborated by Johnstone & Marcellin, (2010), a cultural practice qualifies as a communicative event when it contains structured situational elements. The rehearsal and performance processes of Rampak Genteng fulfill these components, while Jatiwangi Art Factory serves as the main facilitator connecting community participation, cultural spaces, and collective cultural practices. From the setting and scene perspective, Rampak Genteng takes place in two complementary contexts: rehearsal spaces and public performances. Rehearsals encourage informal and intensive interaction, whereas performances create a formal setting with strong symbolic meaning. This supports Saville-troike, (2003), who argues that social context shapes how communication is produced and interpreted within cultural communities. In this process, Jatiwangi Art Factory organizes rehearsals, develops performance concepts, and coordinates community

participation, creating a sustainable space for cultural communication. Rampak Genteng also represents participatory cultural communication. Dwi et al., (2025) describe it as a medium of participatory development communication that actively involves the community in creative processes. Similarly, this study found that community members act not merely as audiences but as active producers of cultural meaning, while Jatiwangi Art Factory functions as both organizer and cultural catalyst. Regarding participants, communication within Rampak Genteng is inclusive and intergenerational. Rather than reflecting rigid hierarchies, interactions are collaborative and strengthen social cohesion, supporting the findings of Istiyanto, (2018). In this context, Jatiwangi Art Factory acts as a social mediator by bringing together diverse community groups through shared cultural activities. The ends of Rampak Genteng extend beyond artistic performance to include strengthening cultural identity, preserving tradition, and fostering togetherness. This reflects Samovar et al., (2010) who view communication as a process of cultural transmission through repeated social interaction. Accordingly, Jatiwangi Art Factory contributes to cultural continuity by organizing training programs and facilitating community participation. The act sequence consists of structured stages from rehearsal to performance, illustrating an ongoing process of cultural communication. This finding is consistent with Sujai et al., (2017) who found that clay-based artistic practices in Jatiwangi reinforce social relationships through collective communication. Here, Jatiwangi Art Factory coordinates the entire communication process, from performance planning to collective rehearsals. Finally, the key element is reflected in the shared emotions of enthusiasm, togetherness, and pride experienced throughout the performance. These findings support Putri et al., (2024), who identify Rampak Genteng as embodying ethnopedagogical values such as cooperation and mutual assistance. Such collective experiences are facilitated by Jatiwangi Art Factory through participatory cultural activities that encourage direct community engagement. Overall, Rampak Genteng represents a dynamic cultural communication event in which social interaction, symbolic communication, and collective participation are integrated into a living communication system. Jatiwangi Art Factory plays a central role as facilitator, mediator, and cultural catalyst, enabling Rampak Genteng to function not only as a performing art but also as a medium for cultural communication and the strengthening of Jatiwangi's local identity.

b. The Significance of Roof Tiles in Rampak Genteng Art

Based on the result of this study, the roof tiles of Rampak Genteng art form can be used as musical instrument and as symbol of Jatiwangi people culture. The results of the survey show a transition from use as a construction to a medium of cultural expression with meaning. Roofs, in this case, are not simply made of clay but also bear meaning, embodying the history, identity and common experiences of the Jatiwangi community. Clay roof tiles have been historically associated with Jatiwangi as a production center of clay roof tiles, thus it is closely related to the social and economic life of the community. The making of roof tiles has been a local activity of the communities for many years and has developed a unique local cultural identity. The roof tiles, as musical instruments, are an example of the community's attempts to bring back the local values through an instrument that is closely connected to life. The community reinterpretations of common items as cultural symbols that signify a sense of regional identity through the transformation of roof tiles to a performance instrument highlight how the community places cultural value on everyday objects.

By communication ethnography, roof tiles can be seen as one of the “instrumentalities” or communication media in a cultural event. The unique sound of the roof tiles communicates something nonverbal message of local identity of the community Jatiwangi. Along with nonverbal communication in the form of rhythm and sound of the roof tiles, verbal communication is also seen in the Rampak Genteng performance, in the form of verbal communication from the minister, verbal communication between participants during the performance, verbal communication during the rehearsal process, and verbal communication during social interaction between the participants of the Rampak Genteng performance. This verbal/nonverbal communication takes place at the same time and enhances the other to create cultural meaning in the Rampak Genteng performance. Eviding with the research of Sujai et al., (2017) which shows that roof tiles have symbolic value to the community and its linkage with the earth as a source of life. The sound of roof tiles in Rampak Genteng can be heard as a musical rhythm and can also be used as a symbol of the community's community history with clay industry history, which has formed their social identity.

Roof tiles are also a very important part of the community's pride in its regional identity. The results obtained in this study are in line with the results of Rahardjo et al., (2022) which states that cultural artifacts are one media of symbolic communication that depicts the values and identities of a community.

In this context, roof tiles represent the unique character of Jatiwangi, as a region of cultural history that is related to clay. By indirectly using roof tiles in the Rampak Genteng performance, community awareness of collective identity as cultural community of Jatiwangi is created. Additionally, cultural symbols also help to form a community's collective story. According to Kertamukti & Nashira, (2024), cultural symbols can contribute to the resilience of the community and strengthen the sense of community. It is pertinent to the Jatiwangi people's history, pride and identity as symbolised in Rampak Genteng, the use of roof tiles. With hundreds or thousands of people playing together, a “community” experience is created that fosters a sense of community and a sense of social connection among community members. Through this experience, it is hoped that an awareness of the collective will be created that the roof tiles are not just a local industrial product, but also a part of the community's culture, which is able to unite the Jatiwangi community.

Therefore, the roof tiles in Rampak Genteng are not just instruments of music; they are also symbols of culture and a way of expressing the identity and experiences of the community. The roof tiles were reinterpreted collectively and have become a symbol of the collective life of the Jatiwangi community, which strengthens feelings of pride, belongingness and the durability of the local culture in the face of social change and the wave of globalization.

c. The Contribution of Rampak Genteng to Strengthening the Identity of the Jatiwangi Community

The Rampak Genteng has an important contribution to make in enhancing the identity of the Jatiwangi community. This art form is not only considered as a cultural performance but also as a cultural medium for communication, which is an expression of the historical, character and value of Jatiwangi people. Rampak Genteng has become an iconic part of the region's culture and identity, manifesting itself through the use of the roof tile as the main instrument and the participation of many community members. The community is not only the audience but is also an actor of the culture, meaning that the community is active in preserving and passing on the local culture. Rampak Genteng's impact on community identity is clearly seen in its role to promote the sense of belonging and pride in the community's culture. The research results show that the community considers Rampak Genteng as a unique part of the culture of Jatiwangi and different from other areas. The rehearsal and performance process engages people from diverse social groups in the community, which fosters a sense of community and social solidarity. It is consistent with the findings of Istiyanto, (2018) who stated that cultural

communication is one of the important aspects that are able to preserve social solidarity and boost relationship among community members. The art is also a space of collective and participatory cultural communication, as shown by the participation of the community in Rampak Genteng. Schoolchildren, college students, workers and the general public are involved, reflecting the fact that cultural identity is a product of shared social interaction. This process enables the community to learn how to play the roof tiles as musical instruments, while also internalizing cultural values like unity, mutual cooperation, responsibility and social solidarity. The result is similar to that of Afrianto's research, (2021) which indicates that the process of group communication towards mutual cooperation is a key that determines the formation of solidarity and strengthening social bonds in the community. Rampak Genteng also plays a role in conserving the local culture's sustainability in the face of the challenges from globalization. In an era when popular culture has taken over and modern culture has developed, Rampak Genteng maintains the roof tile as the main symbol of its performances. This is a reflection of the community's attempts to maintain its identity and to not lose it to other cultures. According to Siswantari & Setyaningrum, (2018) traditional art can be used as a medium for cultural diffusion so that cultural values are maintained and strengthen the regional identity in the process of social change.

However, communication technology has also had an impact on how communities are introducing their local culture to a wider audience. Previously, Rampak Genteng had been a local art form, until it was documented and published on social media and digital platforms that spread its existence beyond the Jatiwangi area. Rampak Genteng has also extended its presence in the field of arts and cultural activities, which is also highlighted by its involvement in various international arts and cultural events. This participation proves the involvement of Rampak Genteng is not only a traditional art of Jatiwangi community but also as a representation of Jatiwangi culture accepted and appreciated by the international community. Based on the description in this study, these results support the results of the study in strengthening the identity of the Jatiwangi people with Rampak Genteng. The local cultural identity, which has been formed by the symbol of roof tiles, collective community participation, and the activity of the Jatiwangi Art Factory can be preserved and made world-famous. Therefore, Rampak Genteng is not only a medium of cultural preservation, but also it is symbol of culture of Jatiwangi which is competitive and remains in the international cultural arena. The use of digital media shows how traditional art can keep up with the times, whilst

maintaining its identity. This reveals that globalization can be a force that helps to spread and enrich a community's culture even as it can take away some of its vitality. Rampak Genteng activities are also important for the younger people to participate in the process of cultural regeneration. Rehearsals and performances are a sign of the continuous transmission of culture. Cultural values are not only understood on a conceptual level but also transmitted through first-hand experience of cultural activities. Based on the research conducted by Putri et al., (2024), Rampak Genteng holds ethnopedagogical values that can shape the social character of the community through various experiences that involve the community, thereby instilling the values of togetherness and mutual cooperation. Therefore, Rampak Genteng is not only an artistic show, but a cultural communication medium that is able to enhance the sense of unity among the Jatiwangi community. Rampak Genteng is a symbol of cultural preservation and a representation of local identity that is sustained and continues to change over time through community involvement, cultural symbols and an ongoing process of communication, as part of the wave of globalization.

CONCLUSION

This study concludes that Rampak Genteng is not merely a traditional performance but a cultural communication event that plays an important role in strengthening the local identity of the Jatiwangi community. Through Dell Hymes' ethnography of communication, the study demonstrates that the communicative event is reflected in the SPEAKING components, including the communication context, participants, purposes, interaction patterns, and symbolic practices that occur throughout the rehearsal and performance processes. The findings also show that Jatiwangi Art Factory plays a central role in facilitating collective participation and sustaining cultural communication. Furthermore, the transformation of roof tiles from building materials into musical instruments represents a collective symbol of Jatiwangi's history, identity, and cultural pride. Community participation across generations reinforces cultural values, strengthens social cohesion, and supports the transmission of local identity through shared cultural practices. Although this study focuses on a specific cultural context, it contributes to cultural communication studies by demonstrating how traditional art functions as a dynamic communicative event for preserving local identity amid globalization. Future research is encouraged to explore similar communication practices in

other traditional arts or examine the influence of digital media on cultural communication and identity construction.

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