

CHAPTER V

CONCLUSION AND SUGGESTION

Conclusion

From the analysis and the findings in Chapter 4, both Description and the meanings of Gambang Semarang dance movements. The final findings are divided into two parts.

There are three main movements in Gambang Semarang dance. They are *Ngondek*, *Ngeyek*, and *Genjot*. *Ngondhek* is a movement which focusing on the hip. The movement is quite coarse and resembling number 8. *Ngeyek* is hip movements that swing to the left with fractures motion, they usually do it in place or with steps to the right and to the left, bending both arms and placed the wrist in front of the face, the palms are facing to the front and to the back then pulled out and back to its original position. *Genjot* is a movement that focus on eyes and the dancers need to keep their head straight to the front and swing the body to the left and to the right. Some supporting movements found in Gambang Semarang are *sikap*, *ngadhang*, *mendhak*, *sorong*, and *ngembat*. *Sikap* is a position that is a fixed position so it needs to be in the dance. *Ngadhang* is a movement that needs to bend the arms to the sides. *Ngembat* is a synchronized movement that uses the brain also the hand movement. *Sorong* or *Nyorong*, which is a movement of bending both arms to the front with the opposite direction of the palm hands, one facing the front and the other facing the back and putting the hands in front of the navel alternately. *Mendhak* is a movement that using

the head of the dancer, and this is a repetitive movement. *Gambang Semarang* is categorized as folkdance, which is more open to modification. The ununiformity of a folkdance is accepted by people.

According to the participants, the writer can conclude some meanings in *Gambang Semarang* movements. The hip movements in *Gambang Semarang* are rough and subtle. Compared to *Sudanese Jaipong*, the hip movements in Central Java are more dynamic and flowing, energetic but yet also subtle. There is a typical movement of hands called *linggar*. These 3 fingers in *Linggar* symbolize our body that consists of body, spirit, and soul. Then the synchronize movements are symbolized with the circle that is shaped by the index fingers and the thumb. So, this also symbolizes life. *Gambang Semarang* was initially not choreographed as a dance. It is Nyah Sam's body movement while she was singing *Gambang Semarang* song. Spontaneous movement which is termed by GS3 as *Ngibing* is more like Nyah Sam's personal style. Because she danced those movements continually, then people considered it as *Gambang Semarang* dance movements. There is no standardization in the dance movements. Greget makes the dance movements based on the life in Semarang. For example, it (Greget) made a movement that is quite similar with a fisherman movement when they are fishing in the sea. Then, the movements and the Semarang's hair bun are like *ndog kremeg*, resembling number 8. Then from the topography, Semarang city is quite hilly so, the hands movements will show the characteristic of highland, lowland, commerce, topology, and climate in Semarang.

Moreover, it also shows the daily life of Semarang people working as sellers, farmers, and fishermen. Those daily life activities shown in the movements are not separated from Jogja, Solo, Malay and Chinese tradition.

Suggestion

The data that writer describes in this thesis based on some dancers and choreographers of Gambang Semarang in Semarang. The final suggestion for future research especially the students from Faculty of Language and Arts Soegijapranata Catholic University about Gambang Semarang is to be more detail and more specific in choosing participant to get more comprehensive result of Gambang Semarang dance. As in this research, the writer only interviewed the participants, maybe in the future; they could make focused group discussion to make the data more comprehensive.

For the dancers and choreographers in Semarang, especially who dance Gambang Semarang, it could be better if they know the meaning of the movements because the writer believes, by knowing the meaning of the dance; the audiences could more understand the dance and the dancers also could deliver the dance better.