

**THE SYMBOLIC COMMUNICATIONS AS PRESENTED IN THE  
DANCE MOVEMENTS OF WARAK *DUGDER* DANCE**

**A Thesis Presented as a Partial Fulfillment of the Requirement to Obtain the  
Bachelor Degree in the English Study Program**



**By:**

**Marcella Caroline Sundoro**

**15.J1.0014**

**ENGLISH DEPARTMENT**

**FACULTY OF LANGUAGE AND ARTS**

**SOEGIJAPRANATA CATHOLIC UNIVERSITY**

**SEMARANG**

**2019**

**THE SYMBOLIC COMMUNICATIONS AS PRESENTED IN THE  
DANCE MOVEMENTS OF WARAK *DUGDER* DANCE**

**A Thesis Presented as a Partial Fulfillment of the Requirement to Obtain  
the Bachelor Degree in the English Study Program**



**By:**

**Marcella Caroline Sundoro**

**15.J1.0014**

**ENGLISH DEPARTMENT**

**FACULTY OF LANGUAGE AND ARTS**

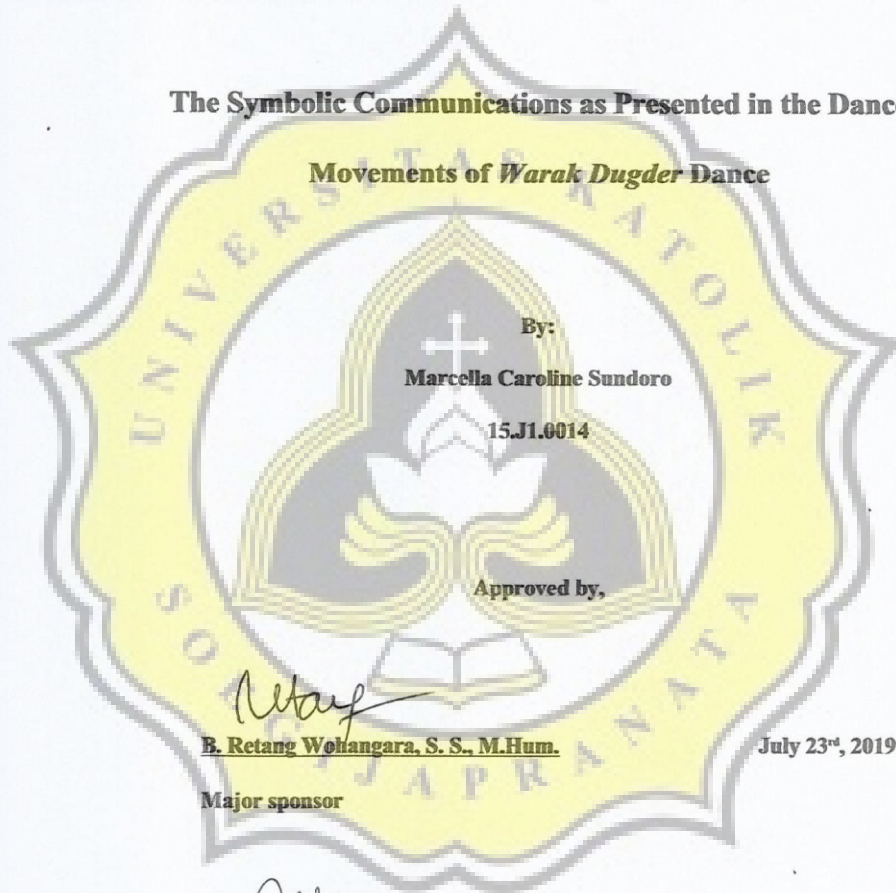
**SOEGIJAPRANATA CATHOLIC UNIVERSITY**

**SEMARANG**

**2019**

**A THESIS APPROVAL**

**The Symbolic Communications as Presented in the Dance  
Movements of *Warak Dugder* Dance**



By:

**Marcella Caroline Sundoro**

**15.J1.6014**

Approved by,

**B. Retang Wotangara, S. S., M.Hum.**

**July 23<sup>rd</sup>, 2019**

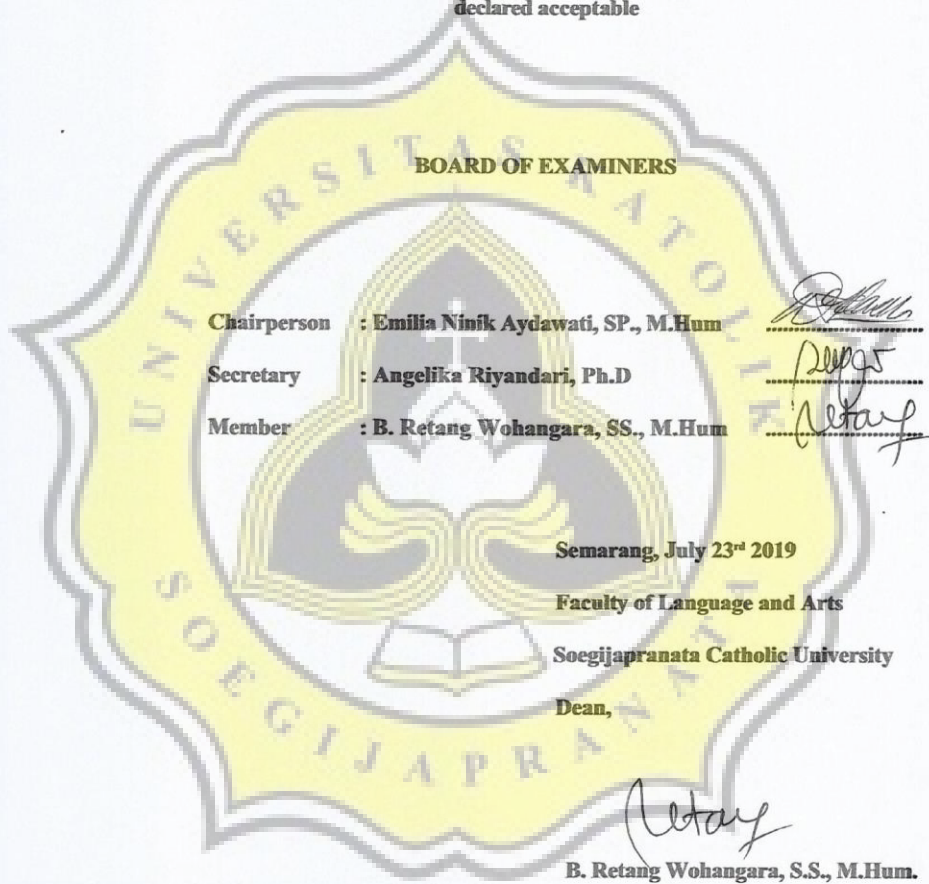
**Major sponsor**

**Anglika Riyandari, Ph.D.**

**July 23<sup>rd</sup>, 2019**

**Co-sponsor**

**A thesis defended in front of the Board of Examiners on July 23<sup>rd</sup>, 2019 and  
declared acceptable**



**NPP: 058.1.1999.230**

## ACKNOWLEDGEMENT

Nothing is impossible for God. Everything is beautiful in God's time. Because of His great love for me, I was able to finish the thesis on time. My Lord has always give strength, reassure, and guide the researcher even in my worst. No words can express how grateful I am for God.

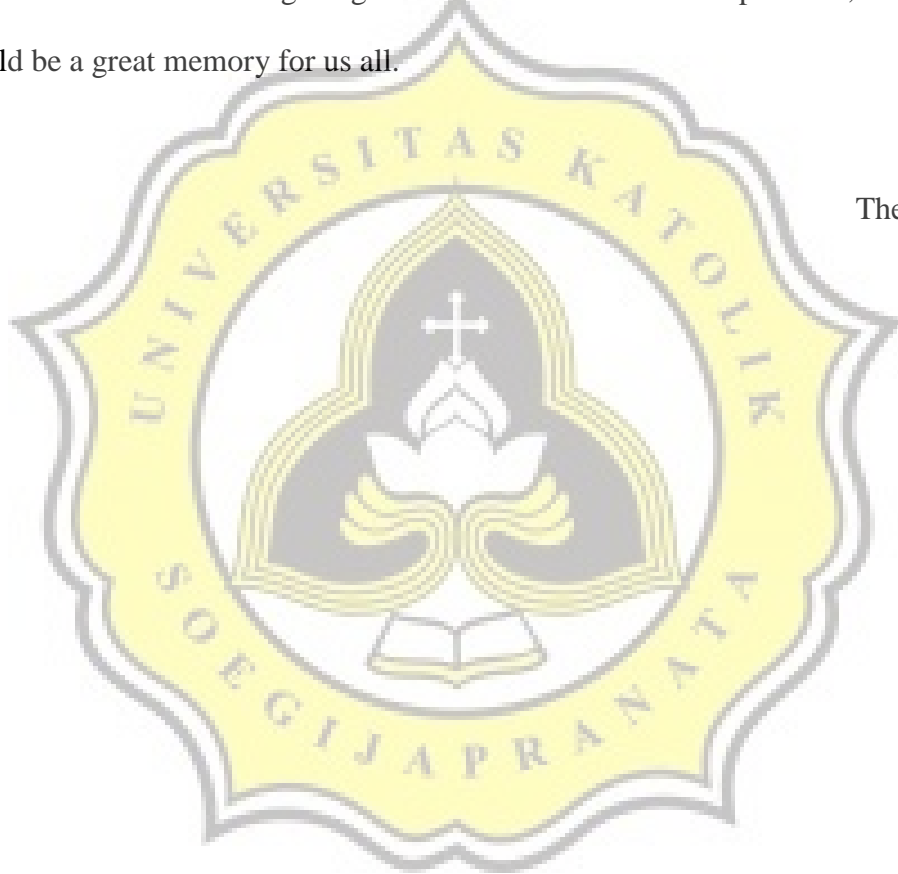
I also would like to thank my beloved parents for their unconditional love and support to me. They have been supporting me this past 22 years with everything they have. There is no life better without them. I realize that nothing I can do enough to repay their sacrifice, but I'm sure to make them proud of me. There is no greater love than the love of parents to their child.

I would deliver my biggest gratitude to Mr. B. Retang Wohangara, S.S., M.Hum. as my major sponsor who has guide and support me through the completion of this thesis. He always gives me a bunch of ideas, suggestions, and motivation I need in this thesis writing. I am also grateful for Mrs. Angelika Riyandari, Ph.D. as my co-sponsor. She is always patience and caring during this thesis writing. She also gives me a bunch of suggestions and ideas in the middle of her busy time. I am also feeling grateful for all of the lecturers and administration staff in Faculty of Language and Arts. They always support me during my study in Soegijapranata Catholic University.

I also would like to thank Danny who has always listened to all my problems. He comforts me even when I am nagging so much about this thesis. I am grateful to have a partner like him in my life. My sincere thanks also goes to *Baso Aci* and *FYD*

who have always be my “reminder” for my thesis. To my sisters, *Cik* Essa, *Cik* Maudy, and Tia for their overflowing love.

I cannot forget to my fellow batch 15 who have given me amazing experiences during my study in Soegijapranata Catholic University. Through a lot of ups and downs we undergo together and the sorrow we experience, I wish that it would be a great memory for us all.



The researcher

## TABLE OF CONTENTS

<b>PAGE OF TITTLE .....</b>	<b>i</b>
<b>PAGE OF APPROVAL.....</b>	<b>ii</b>
<b>BOARD OF EXAMINERS .....</b>	<b>iii</b>
<b>ACKNOWLEDGEMENT .....</b>	<b>iii</b>
<b>TABLE OF CONTENTS.....</b>	<b>vii</b>
<b>ABSTRACT .....</b>	<b>ix</b>
<b>ABSTRAK .....</b>	<b>x</b>
<b>CHAPTER 1 .....</b>	<b>11</b>
<b>INTRODUCTION.....</b>	<b>11</b>
1.1.    Backgorund of The Study	11
1.2    Field of the Study	13
1.3    Scope of the Study	13
1.4    Problem Formulation	14
1.5    Objectives of the Study	14
1.6    Significance of the Study	14
1.7    Defnition of Terms.....	15
<b>CHAPTER 2 .....</b>	<b>16</b>
<b>REVIEW OF LITERATURE .....</b>	<b>16</b>
2.1 Multimodality of Communication	16

2.2 Symbolic Communication	17
2.3 Folk Dance	18
2.4 Dance Movement	21
<b>CHAPTER 3 .....</b>	<b>24</b>
<b>METHOD OF DATA COLLECTION AND ANALYSIS.....</b>	<b>24</b>
3.1 Method of Data Collection	24
3.1.1 Informants .....	25
3.1.2 Instruments.....	25
3.1.3 Procedures.....	26
3.2 Data Analysis	26
<b>CHAPTER 4 .....</b>	<b>27</b>
<b>DATA ANALYSIS .....</b>	<b>27</b>
4.1 The Description of <i>Warak Dugder</i> Dance.....	28
4.2 The Description of <i>Warak Dugder</i> Dance Movements.....	34
4.3 Movements Representing Semarang and Its Culture in <i>Warak Dugder</i> Dance.....	39
<b>CHAPTER 5 .....</b>	<b>47</b>
<b>CONCLUSION &amp; SUGGESTION.....</b>	<b>47</b>
5.1 Conclusion.....	47
5.1 Suggestion.....	49
<b>BIBLIOGRAPHY .....</b>	<b>50</b>



**APPENDIX: Figures.....53**

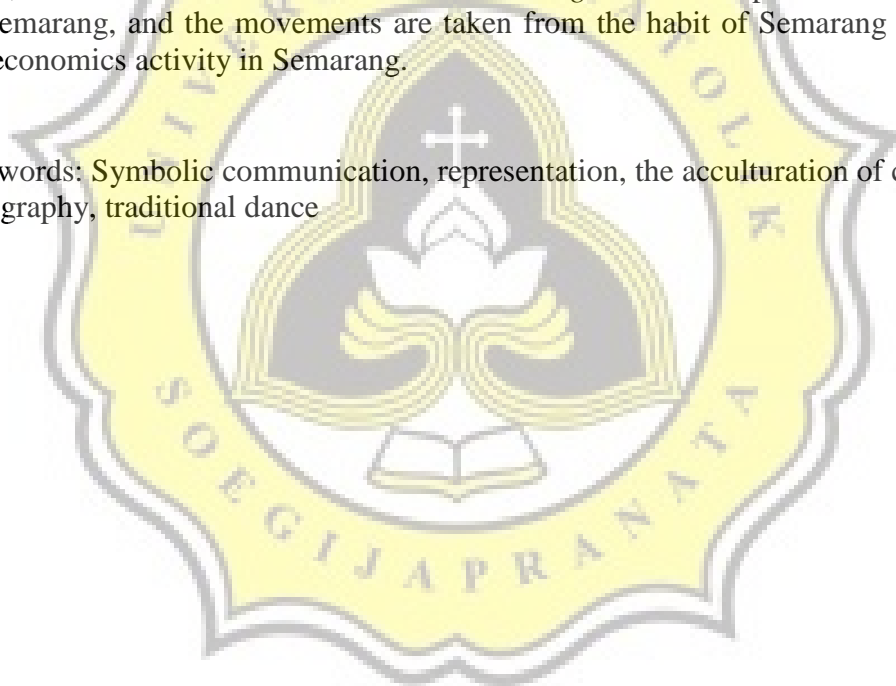
**APPENDIX 2: Interview Transcript.....84**



## ABSTRACT

*Warak Dugder* dance is a traditional dance originally comes from Semarang inspired by kids' toy which has similar name *Warak Ngendhog*. The researcher is interested to write and review this dance after finding out that the movements in the dance represent the diverse culture of Semarang. The purposes of this research are to describe some meaningful movements in the dance and to explain what this movements symbolically communicate the audience. To collect the data, the researcher did interviews, observation, and made use of written documents. The result of this research shows that generally, the movements of *Warak Dugder* Dance represent the acculturation of culture in Semarang by adding typical movements from each culture for example some martial arts movements that represent Chinese culture. Then, most of the hand movements of *Warak Dugder* Dance represent the topography of Semarang, and the movements are taken from the habit of Semarang society and the economics activity in Semarang.

Keywords: Symbolic communication, representation, the acculturation of culture, topography, traditional dance



## ABSTRAK

Tari *Warak Dugder* merupakan tarian tradisional asli Semarang yang terinspirasi dari mainan anak-anak yang memiliki nama serupa yaitu *Warak Ngendhog*. Peneliti tertarik untuk menulis dan meneliti tarian ini setelah mengetahui bahwa gerakan-gerakan dalam tarian tersebut mewakili budaya Semarang yang beragam. Tujuan dilakukannya penelitian ini adalah untuk menjabarkan beberapa gerakan yang bermakna dalam tarian dan apa yang gerakan ini komunikasikan secara simbolis kepada penonton. Untuk mengumpulkan data, peneliti melakukan wawancara, observasi, dan menggunakan dokumen tertulis. Hasil penelitian ini menunjukkan bahwa secara umum, gerakan Tari *Warak Dugder* mewakili akulturasi budaya di Semarang dengan adanya gerakan khas dari masing-masing budaya misalnya beberapa gerakan seni bela diri yang mewakili budaya Cina. Kemudian, sebagian besar gerakan tangan Tari *Darak Warak* mewakili topografi Semarang, dan gerakan-gerakan tari yang diambil dari kebiasaan masyarakat Semarang dan kegiatan ekonomi di Kota Semarang.

Kata kunci: Komunikasi simbolik, representasi, akulturasi budaya, topografi, tari tradisional

