

CHAPTER 4

DATA ANALYSIS AND INTERPRETATIONS

In this chapter, the researcher focuses on the analysis and the interpretation of the data related to symbolic communication presented by the dance movements in *Warak Dugder* Dance. The data was taken from the interview conducted to a dancer who is also the owner of one dancing company in Semarang, a well-known dancer from Yogyakarta, the dancers of *Warak Dugder* Dance, and a video performance of *Warak Dugder* Dance (GNP Music, 2014). The researcher did an observation to get deeper information about the meaning symbolically communicated as presented by the dance movements in *Warak Dugder* Dance. In this research, the researcher analyzed and described the dance movements of *Warak Dugder* Dance in parts.

Some elements are needed to fulfill the main goal of a dance which is to convey messages. Body movements, costumes, make ups, music accompaniment, and the properties used in the dance will also help the dance to convey more messages to the audience. However in this research, the researcher only focuses in elaborating the dance movement in *Warak Dugder* Dance and the symbolic communications as presented in the dance movements of *Warak Dugder* Dance.

4.1. The Description of *Warak* Dance

In this part, the researcher is going to give explanation on what is *Warak Dugder* Dance in order to make the reader gain deeper information about the dance itself. *Warak Dugder* Dance is a traditional dance that originally comes from Semarang. This dance represents 3 major cultures in



Figure 1 *Warak Ngendhog*. Retrieved from www.google.com

Semarang (Javanese, Chinese, and Arabic). According to Priyambodo, the owner of a dance company, the dance shows the strong acculturation of culture in Semarang. According to Priyambodo, in the beginning, this dance was created for a *Walisono* festival held in Surabaya in 1989 (Priyambodo, personal communication, July 3, 2018). The researcher then was told that the dance was made and filled with Semarang characteristics.

Every fasting month, Semarang people will make toy called *Warak*. This toy is a mythical creature inspired by Javanese, Chinese, and Arabic cultures. This toy becomes the inspiration to create *Warak Dugder* Dance. To create the dance, a 3-years-long observation and examination of the toy

should be done. The observation and the examination also included Semarang people and their habit in order to combine it into a structured dance (Priyambodo, personal communication, July 3, 2018).

In the dance, each movement has different meaning and each of them represents the habit of Semarang people. In *Warak Dugder* Dance, according to Priyambodo, the movements that represent the characteristic of Semarang

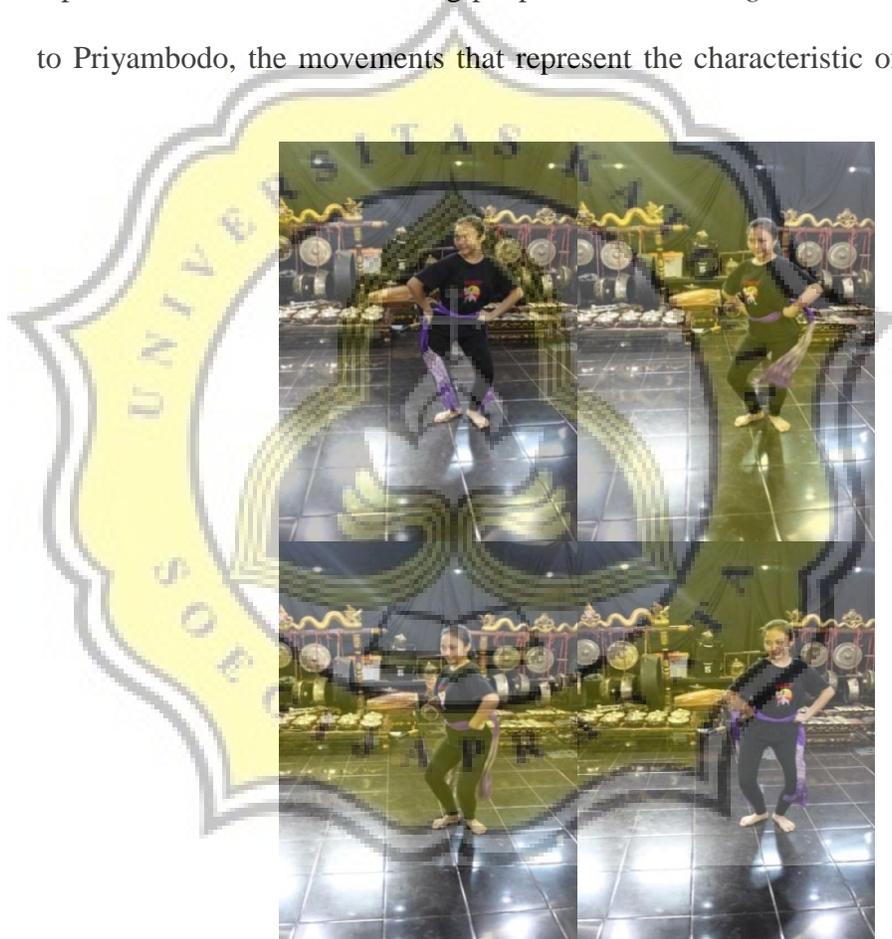


Figure 2 Ngondhek. Marcella, 2019.

people should be added. As Semarang is considered as coastal area like West Java, Semarang added the typical movements of other coastal area like *ngondhek* where the dancers form the number 8 with their hips. According to

Didik Nini Thowok, the dance in *Warak Dugder* Dance is also taken from the West Javanese traditional dance which has the same erotic feels (Thowok, personal communication, November 20, 2018). The movements also represent the topography of Semarang which has high land, low land and the middle part between them. Thus, in the dance, there are movements when the dancers push their hands up, pull them down and put them in the middle. The movements are not only from the daily activity of the people, but there are also Chinese, Arabic, and Melayu movements in the dance so that it can represent the cultures in Semarang.

The representation of Arabic and Chinese will be stronger in the music arrangement of *Warak Dugder* Dance. The dance has the music instruments of

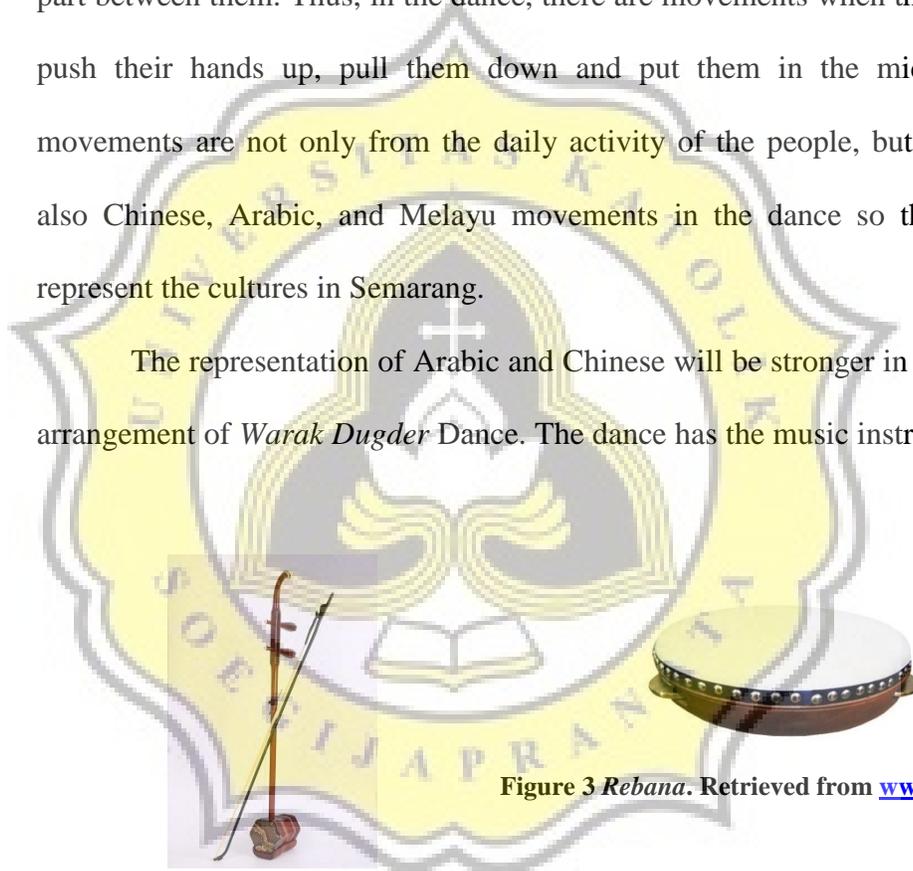


Figure 3 *Rebana*. Retrieved from www.google.com

Figure 4 *Erhu*. Retrieved from www.google.com

Gambang Semarang as the base for *Warak Dugder* Dance's song. Then, *rebana* and Chinese musical instrument, *er hu*, are added to the music arrangement. The music instrument is divided into few parts. On the first part of the song, the instrument that will strongly be sensed is the Semarang music.

Then, in the middle, we can sense Javanese, Melayu, and Islamic musical



Figure 5 Kebaya.

Retrieved from (Azizah, Edelweis, & Riyandari, 2017)

instrument.

The costume of *Warak Dugder* Dance also represents the culture acculturation in Semarang. The female dancers will wear *kebaya* for their upper body. *Kebaya* is traditional clothes of Javanese people, but the *kebaya* that will be used in the dance is *kebaya encim* which is influenced by Chinese people settled in Semarang. In the olden times, *kebaya encim* only has white



Figure 6 Jarik.

Retrieved from (Azizah, Edelweis, & Riyandari, 2017)

in color with embroidery as the decoration, but as time goes by, it has various colors now. According to Priyambodo, the color of the costume worn by the dancers depends on who paid them. It means that if they want the dancers wear the red costume, they will wear the red one. Beside the *kebaya*, the



Figure 7 *Sampur*. Retrieved from (Azizah, Edelweis, & Riyandari, 2017)

female dancers will wear *jarik* or long skirt with leaves and flowers as its pattern which is the characteristic of Semarang *jarik*. The accessories worn by the dancer also varies. They will wear *sampur* which is common for dancing in Javanese, *jurai* which is a Chinese hairpin, crown, *sanggul*, *sirkam*, *giwang* or earrings, and necklace. The costume and the accessories worn in the dance



Figure 8. Crown. Marcella, 2019.



Figure 9. Necklace. Marcella, 2019.

are similar to *Gambang Semarang*, but *Warak Dugder* Dance has more

accessories because it is the people's dance, thus a lot of people modify the costumes. The costume does not have any basic due to Semarang is a coastal



Figure 10. Earrings. Marcella, 2019.



Figure 11. *Jurai* (Chinese hairpin). Marcella, 2019.



Figure 12. *Sirkam*. Marcella, 2019.

area which does not has the basic, but for those who wants to modify the costume is welcomed only if they still stick to the original costume.

Like the other dances that have philosophies, *Warak Dugder* Dance also has a lot of philosophies. In the olden times, people have different opinion on *Warak*. Some people considered *Warak* as *buroq* which is the mounts of Prophet Muhammad so that people hope they can be like Prophet Muhammad and throwing all the bad this away and do something good. Meanwhile, there are also people who are the Arabic descendants settled in Semarang called *Warak* as *Warog*. *Warog* is Arabic word which means to reduce the desire to eat, drink, even bad things. Thus, people hope that in fasting month, people will be able to hold their desire to do things they pleased.

4.2. The Description of *Warak Dugder* Dance Movements

In this section, the researcher will elaborate the dance movements performed in *Warak Dugder* Dance (GNP Music, 2014). According to a video

performance of *Warak Dugder* Dance, the researcher will divide the dance into 3 parts –opening, middle, ending-.

1. Opening Part



Figure 13. 00:24 . Marcella, 2019.



Figure 14. 00:41 . Marcella, 2019.



Figure 15. 01:10 . Marcella, 2019.

In the beginning of the dance, the female and male dancers are dancing separately. The energetic movements are danced to show that *Warak Dugder* Dance is made for the people and the purpose is for having fun. In this part, the female dancers look like “flirting” with the male dancers and invite them to dance together with the female dancers through the dance movements. There are 2 or 4 male dancers carrying the *warak* statue while they are dancing in the middle and in the right and left side, there will be male dancer carrying *kembang*



Figure 16. *Kembang Manggar* .
Retrieved from www.google.com

manggar. *Kembang manggar* itself is inspired from the coconut trees which are common in the coastal area like Semarang. The color of *kembang manggar* matches the colors of the *warak* itself. When the *warak* is blue, the *kembang manggar* match its “leaves”.



Figure 17. 01:43. Marcella, 2019.

The dancers at 01.30 minutes will show the movements of *silat* (self-defense). In this part, the movements made by the female and the male dancers will look different. While the female dancers danced the *silat* movements gracefully, the movements made by the male dancers will be stronger and more passionate. Moving to 02.16 minutes, the

dancers will do typical movements of Javanese traditional dances. The lyrics “*seni budaya Jawi*” in the music accompaniment will also support the movements. At 02.55 minutes, the female and the male



Figure 18. 02:24.
Marcella, 2019.



Figure 19. 02:25.
Marcella, 2019.

dancers are starting to dance in pairs. The movements carried out are still danced with nuances of fun according to the lyrics “*bersuka ria*”.

2. Middle Part

This part started when the dancers are already in pairs. The male dancers look like they are “seducing” the female dancers in this part.



Figure 20. 03:21.
Marcella, 2019.



Figure 21. 03:33.
Marcella, 2019.

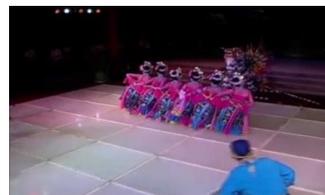


Figure 22. 03:37.
Marcella, 2019.



Figure 23. 03:41.
Marcella, 2019.

At 03.33 minutes, the female dancers will dance back to back with the male dancers and the male dancers will look at them doing *ngondhek*. While this part is being performed, the research heard the word “*hé é*” which means “yes” in Javanese. The movements of the female dancers



Figure 24. 04:05. Marcella, 2019.

at 03.47 minutes will still create a flirtatious and “seducing” impression that attracting the male dancers to dance with them. However, the female dancers are playing hard to get so they throw down their *sampur* and the hands of the male dancers. The music accompaniment feels different with the opening part where the tempo is slower than the opening part so the audience will feel the “seducing” impression made by the dancers.

3. Ending Part

The final part begins with the completion of the dance moves in



Figure 25. 04:40.
Marcella, 2019.



Figure 26. 04:50.
Marcella, 2019.

pairs. The tempo of the music accompaniment will also return to normal. In this part, the female and male dancers will dance separately once again and the male dancers will carry the *warak* statue again starting from 04.30 minutes.

Like *Gambang Semarang* (Azizah, Edelweis, & Riyandari, 2017), *Warak Dugder* Dance also emphasize the hips, head, hands, and shoulders movements. The picture attached from the video also shows that this dance has the same feel as *Gambang Semarang*.

4.3. Movements in *Warak Dugder* Dance Representing Semarang and Its Culture

As mentioned before by Sakata in his journal that information conveyed through human body as a media may contain more messages in it



Figure 27. Dance as identity. (Tari Warak Dugder, 2006)

(2004), this statement also applies to *Warak Dugder* Dance. Seidenberg and

Petito (1987) in their research also agreed that information can also be delivered through other form of communication such as gestures and body movements. Representation of a certain region will be well-delivered through a dance. Dances which have the characteristics of a certain region will automatically be the identity of that region like *Warak Dugder* Dance. The researcher has mentioned before in the previous part that *Warak Dugder* Dance is inspired from the acculturation of cultures in Semarang. Therefore, instead of explaining it through words, a dance is chosen as a media to convey messages of Semarang.



Figure 28. *Warak Dugder* Dance. (Tari Warak Dugder, 2006)



Figure 29. *Sisingaan*, Jawa Barat. Retrieved from www.google.com

Warak which is being carried by the male dancers shows that this creature really is the highlight of the entire performance. The *Warak* statue carried in this dance is actually inspired by West Javanese traditional dance, *Sisingaan*, where the male dancers carried *Sisingaan* during the performance. Eventhough the two traditional dances look similar, they are still different (Thowok, personal communication, November 20, 2018). In *Sisingaan*, someone will ride on to the *Sisingaan* statue during the performance but not in *Warak Dugder* Dance. *Warak Dugder* Dance is usually danced by 8 to 16 female and male dancers in pairs. The reason *Warak Dugder* Dance is danced

in pairs is because the dance is a folk dance, thus it is representing the condition occurs in Semarang (Thowok, personal communication, November 20, 2018). *Warak Dugder* dance has rapid and energetic movements; the tempo of the music accompaniment is fast due to its purpose to celebrate the beginning of Ramadan month which is highly anticipated by Muslims in Semarang. Therefore, this dance was made in joy and enthusiasm.



Figure 30. Ngondhek, Marcella, 2019.

In the opening part of *Warak Dugder* Dance, the female dancers will dance first to “invite” male dancers to join them in the dance. After that, male dancers will join the dance with 4 men carrying *Warak* statue and 2 other men carrying one *Kembang Manggar* each. In the beginning of the dance, the movements performed by the dancers show the characteristic of coastal areas. The sway displayed by the female dancers in the dance is a typical sway of the coastal area. According to Didik Nini Thowok, due to Semarang is a coastal area, then movement such as *ngondhek* also has little in common with movements in traditional dances from other coastal areas such as *Ronggeng* Dance (Thowok, personal communication, November 20, 2018).

Then, the next part where the dancers will do kind of martial arts movements. Martial arts movements in this dance might represent two ethnics in Semarang –Javanese and Chinese- (Priyambodo, personal communication,

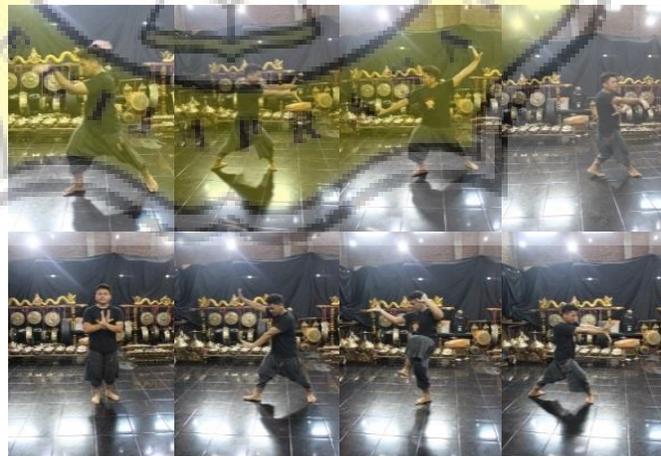


Figure 31. Martial Art Male Movements, Marcella, 2019.

July 3, 2018). Martial arts have been known by Indonesian people since Indonesia still has a system of royal government. In a book titled *Pencak*

Silat, old Indonesian societies do not know the term *pencak silat* at first. However, in *Kahuripan* Kingdom, *pencak silat* was known as “*Eh Hok Hik*” which means “*Maju Selangkah Memukul*” (Erwin Setyo Kriswanto, 2015). Other than martial arts from Javanese, martial arts from Chinese also exist in Semarang. China is famous for its greatness of martial arts. In China itself, martial arts have developed since the *Shang* and *Zhou* dynasty (Erwin Setyo Kriswanto, 2015). China has various types of martial arts such as *Kung Fu*, *Shaolin*, *Tai Chi*, and, *Qigong*. By the encounter of Javanese and Chinese culture in Semarang, the movements exist in *Warak Dugder* Dance.



Figure 32. Martial Arts Female Movements. Marcella, 2019.

In the next part, the dancers will change the formation and do the typical movements which are generally danced in Yogyakarta and Solo traditional dances which tend to be slower and graceful. These movements show that even though Semarang is a coastal area which has more freedom in

the creation of arts, but Semarang does not forget that this city is still a part of Central Java whose people tend to be subtle. After that, the dancers will begin to dance in pairs. The dance is performed in pairs due to the society of Semarang. It reflects the joy of the youngsters who are dating or just gather



Figure 33. Male Dancer Flirts with Female Dancer, Marcella, 2019.

round with friends (Thowok, personal communication, November 20, 2018).

In this part, the female dancers will expose more of their flirtatious side and the male dancers will show men's natural instincts when they see women near them. Then, the male dancers will look like they are “seducing” the female dancers but they are rejected. The female dancers will play hard to get in this particular part. This shows the phenomenon happened in the society where women will always look interesting. In the middle of this paired part, the audience will hear the word *he'e* sung. The word *he'e* itself is a typical Semarang remark which means "yes" in Javanese (Thowok, personal communication, November 20, 2018).



Figure 34. Female Dancer Rejects Male Dancer, Marcella, 2019.

In the ending part of the dance, the female and male dancers will return to dance separately. In this part, the female dancers lifted their arms often in the movements. These movements are inspired by the topography of Semarang which consists of hills, lowlands, and beaches. Meanwhile, the



Figure 35. Movements representing Semarang's topography, Marcella, 2019.

male dancers will carry the *Warak* statue while dancing. This acts of carrying shows the economic condition in Semarang where a lot of people sell their stuff by carrying them (Priyambodo, personal communication, July 3, 2018).