

CHAPTER 4

DATA ANALYSIS

In this chapter, the writer aims to describe the movements, costumes and reveal the way *Minagara* dance represents the Karimunjawa people. Therefore, the discussions are divided into the discussion about *Minagara* dance and the way *Minagara* dance represents Karimunjawa people.

4.1. Minagara Dance

An interview with Ms. Tri Fadmawati, the creator of *Minagara* dance, revealed that *Minagara* dance represents the day-to-day or routine life of Karimunjawa people, especially the women of Karimunjawa. *Minagara* is from *Mina* and *Gara*. *Mina* means fish and *Gara* or *Segara* means sea. The dance is about the wife waiting for her husband to come back from the sea. As explained earlier in the background, most Karimunjawa people live as fishermen. Then, after the wife gets the fish from her husband, she goes to the market to sell the catch or cooks the fish to make a dish for her family.

Kita kan kalau untuk wanitanya, kita pergi ke tepi laut atau pinggir laut, menanti suami datang dari bawah laut membawa hasil tangkapannya diberikan kepada perempuan; kepada istrinya untuk dijual kepasar” [for women, we go to the edge of the sea or the edge of the sea, waiting for the husband to come from under the sea to bring his catch to the woman; to his wife to be sold to the market.] (Interview with T.F in 2018).

Ms. Tri Fadmawati stated that every movement in *Minagara* dance represents the wife's actions (waiting for the catch from her husband and process it for sell in the

market). Because *Minagara* dance is done by many dancers during *Barikan Besar Ritual*, the dancers are arranged into some formations.

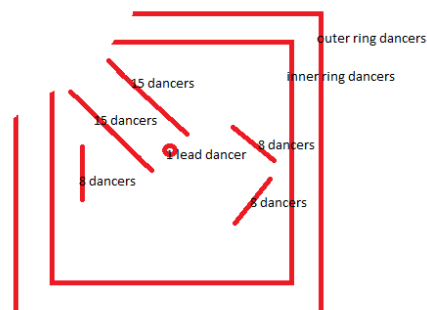
In this subchapter, the writer discusses the formations, the movements and the costumes of *Minagara* dance. The writer analyzed the data collected from the observation, the interviews, and the videos provided by the interviewees. The results of the interview that had been collected were transcribed to make them easier to analyze.

4.1.1. The formation of dancers in the *Minagara* dance at *Barikan Besar* 2018

The discussion on the formation of the *Minagara* dancers during *Barikan Besar Ritual* 2018 was based on the writer's observation on the dance during the rehearsal of *Barikan Besar* 2018 festival and based on the video of *Minagara* dance performance on the day of the festival. From the observation and the video, the writer saw that the dancers made three main formations:

1. Formation 1

The first formation is the formation done at the beginning of the dancing performance.



Minagara Dance Formation 1

Unpublished research report of Riyandari, Yuwono, and Andita (2020)

Figure 4.1. *Minagara* Dance Formation 1

The details of the formation are described below:

1. The dancers line up in the right row and in the left row of the big *tumpeng* entrance. Each row has fifteen dancers.
2. One lead dancer is in the middle front of the two rows.
3. One line of the dancers is in the back left; the line consists of eight dancers
4. One line of the dancers is in the front right; the line consists of eight dancers
5. One line of the dancers is at the front; the line consists of eight dancers
6. The rest of the dancers line up to form the U shape. The U shape consists of two layers, the outer layer and the inner layer.



Figure 4.2. Two rows of dancers in the entrance and one lead dancer
(Source: Interviewee's video)



Figure 4.3. Rows of inner ring dancers, entrance dancers and the lead dancer
(Source: Interviewee's video)



Figure 4.4. Rows of outer ring and inner ring dancers
(Source: Interviewee's video)

2. Formation 2

The second formation when the lead dancer and six other dancers move around the *tumpeng* (cone-shaped yellow rice):

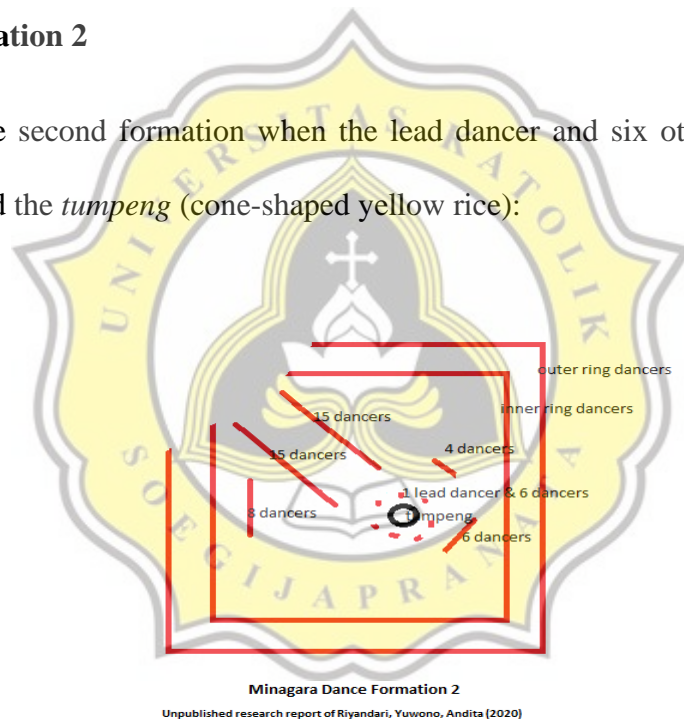


Figure 4.5. *Minagara* Dance Formation 2

The details of the formation 2 are as follows:

1. The dancers line up in the right row and in the left row of the large *tumpeng* entrance. Each row has fifteen dancers.
2. The lead dancer and six other dancers (two dancers from the front right and four dancers from the front row) move around the *tumpeng*.
3. One line of the dancers is in the back left; the line consists of eight dancers

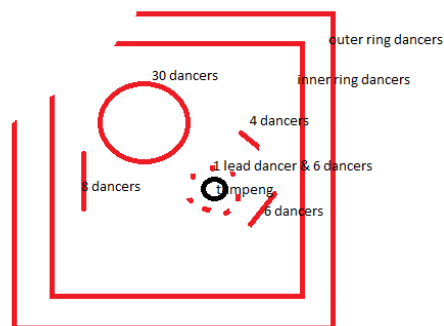
4. One line of the dancers is in the front right; the line consists of four dancers
5. One line of the dancers is at the front; the line consists of six dancers
6. The rest of the dancers line up to form the U shape. The U shape consists of two layers, the outer layer and the inner layer.



Figure 4.6. The lead dancer and six other dancers around the tumpeng
(Source: Interviewee's video)

3. Formation 3

The third formation is different from formation 2 when the dancers who are originally in the right row and in the left row of the entrance make a circle during formation 3.



Minagara Dance Formation 3

Unpublished research report of Riyandari, Yuwono, and Andita (2020)

Figure 4.7. *Minagara* Dance Formation 3

The details of the formation 3 are as follows:

1. Thirty dancers, who are originally in the right row and in the left row in front of the entrance, formed a circle.
2. The lead dancer and six other dancers are around the *tumpeng*.
3. One line of the dancers is in the back left; the line consists of eight dancers
4. One line of the dancers is in the front right; the line consists of four dancers
5. One line of the dancers is at the front; the line consists of six dancers
6. The rest of the dancers line up to form the U shape; the U shape consists of two layers: the outer layer and inner layer.



Figure 4.8. Thirty dancers make a circle
(Source: Interviewee's video)

4.1.2. The order of formation in the *Minagara* dance at *Barikan Besar* Ritual 2018

The order of the formation done by the *Minagara* dancers during *Barikan Besar Ritual* in 2018 is described in the discussion that follows. In *Barikan Besar Ritual* 2018, the dancers did the first formation when the large *tumpeng* was about to be carried out enter the square. The large *tumpeng* is brought in through both rows of dancers and guided by the lead dancer. The lead dancer, then, paved the

way for the large *tumpeng* to pass by removing the basket that was put in the middle of the entrance. The *tumpeng* was eventually placed in the middle of the square.



Figure 4.9. Minagara Dance First Formation in Barikan Besar Ritual 2018
(Source: Interviewee's video)

The first formation is continued with the second formation. The lead dancer and six other dancers danced around the large *tumpeng*. These dancers became the central of the dancing performance as they danced the full choreography of *Minagara* dance.



Figure 4.10. *Minagara* Dance Second Formation in Barikan Besar Ritual 2018
(Source: Interviewee's video)

The second formation is followed by the third formation when the two rows of dancers to the right and to the left of the entrance of the large *tumpeng* form a circle. At this time, the dancer who stands in the shape of the inner U shape is facing the dancer who is in the outer U shape.



Figure 4.11. *Minagara* Dance Third Formation in Barikan Besar Ritual 2018
(Source: Interviewee's video)

After the third formation, the dancers returned to the first formation with a difference in that the dancers in the inner U shape and the outer U shape who originally faced the center of the field, now faced each other.



Figure 4.12. The dancers in the inner and outer row of U Shape face each other
(Source: Interviewee's video)

Then, the dancer changed to the third formation with the difference, in that the dancers who are in the inner U shape and the outer U shape who faced each other, then, moved to dance side-by-side (one on one).



Figure 4.13. The dancers in the inner and outer U Shape dance one on one
(Source: Interviewee's video)

4.1.3. Minagara Dance Movements

Minagara dance movements like many other Javanese traditional dances consist of four movements. They are the head movements, the body movements, the arm and hand movements, and the leg and foot movements.

1. Head Movements

The head movements in Minagara dance are called *tolehan*, *nglewas*, and *lenggut*.

a. *Tolehan*

Tolehan is a motion of moving the head upright, then moving the neck or turning (turning) right or left. There are two kinds of *tolehan*. The first *tolehan* is the view ahead. It is when the head is perpendicular to the face facing forward, the eyes are looking straight forward, not glancing. The second *tolehan* is the side view

tolehan. It is a motion where the head is upright, the face is facing to the right side or the left side following the head's motion, the eyes are straight, not glancing.



Figure 4.14. *Tolehan*
(Source: Interviewee's video)

b. Nglewas

Nglewas is a motion containing the process of turning the dancer's head to 90 degrees facing to the right or 90 degrees facing to the left. There are two types of *nglewas*: *ngelwas kanan* (right *nglewas*) and *nglewas kiri* (left *nglewas*). The right *nglewas* is the position of the head 90 degrees facing to the right, while left *nglewas* is the position of the head 90 degrees facing to the left.



Figure 4.15. *Nglewas*
(Source: Interviewee's video)

c. Lenggut

Lenggut is the motion of swinging the head forward then pulled back. When doing *lenggut*, the head is facing forward, the eyeballs are in the middle (not glancing); the eyes are looking forward.



Figure 4.16. *Lenggut*
(Source: Interviewee's video)

2. Body Movements

With regard to the body movements in *Minagara* dance, the writer found three movements called *geol*, *jogedan*, and *lenggut*.

a. Geol

Geol is a motion when the hips are rotating or moved sideways. In *Minagara* dance, *geol* motion is done in three different body postures. The first body posture is *miring*. It is when the dancer is tilting in a straight posture (not bending) turned facing to the right or left side. The second posture is *ndegeg* or standing upright. It is an upright posture with the main purpose of taking a breath. When the dancer is in this posture, the limbs are automatically straight, the chest is forward, the spine

is perpendicular, and the shoulder blades are in flat position. The last posture is *mayuk*, a posture when the body is like bending forward.



Figure 4.17. *Geol* in *miring* (tilting) body posture
(Source: Interviewee's video)



Figure 4.18. *Geol* in *ndegeg* body posture
(Source: Interviewee's video)



Figure 4.19. *Geol* in *mayuk* body posture
(Source: Interviewee's video)

b. Jogedan

Jogedan is a body rocking motion. It is when the dancer rocks her body. In *Minagara* dance, the *jogedan* motion is done in two different body postures. The first one is when the dancer is *ndegeg*, the upright body posture and the second is *mayuk*, the posture of bending forward.



Figure 4.20. *Jogedan* in *ndegeg* body posture
(Source: Interviewee's video)



Figure 4.21. *Jogedan* in *mayuk* body posture
(Source: Interviewee's video)

c. *Lenggut*

Lenggut in body movement is the motion of swinging the body forward and then pulled back. It is similar to *lenggut* in the head movement, only this time the body is the one that is swung. In *Minagara* dance, this motion is done in three different body postures. The first one is in *mayuk* body posture, when the body of the dancer is bending forward. The second one is in *miring* body posture, when the body of the dancer is straight (not bending) but tilting to face the right or the left side. The third body posture is *ndegeg*, when the body of the dancer is in the upright posture, facing straight forward.



Figure 4.22. *Lenggut* in *mayuk* body posture (Source: Interviewee's video)



Figure 4.23. *Lenggut* in *miring* (tilting) body posture (Source: Interviewee's video)



Figure 4.24. *Lenggut* in *ndegeg* body posture (Source: Interviewee's video)

3. Arm and Hand Movements

The writer also found three arm and hand movements in *Minagara* dance. They are *neukuk*, *miwir sampur*, and *seblak sampur*.

a. Nekuk

One of the arms and hand postures used in *Minagara* dance is *nekuk*. *Nekuk* is when the forearm is bent to the side. There are two types of *nekuk*, *nekuk kanan* (right *nekuk*) and *nekuk kiri* (left *nekuk*). *Nekuk kanan* is when the forearm is bent to the left side and the elbow is raised almost to shoulder level, while *nekuk kiri* is when the forearm is bent to the right side and the elbow is raised almost to shoulder level. In the *Minagara* dance, the dancer only does *nekuk kanan* because her left arm is used to carry the basket.

b. Miwir Sampur

In addition to *nekuk kanan* posture, the *Minagara* dance uses *miwir sampur*. *Miwir sampur* is a motion when the right hand is moved to the top right side while the middle finger and the index finger are holding the dancing shawl.

c. Seblak Sampur

Another movement in the *Minagara* dance which uses the dancing shawl is a motion called *seblak sampur*. This motion is the movement of the arms to the side of the body while the hand is holding the dancing shawl.



Figure 4.25. *Nekuk*
(Source: Interviewee's video)



Figure 4.26. *Miwir Sampur*
(Source: Interviewee's video)



Figure 4.27. *Seblak Sampur*
(Source: Interviewee's video)

4. Leg and Foot Movements

The leg and foot movements in *Minagara* dance are called *gejuk*, *nglangkah maju*, and *lumaksono*.

a. *Gejug*

Gejug is a motion that involves the stomping of the right foot behind the left foot. In *Minagara* dance, this motion is done while doing the body posture of *mendhak*, a posture when both knees are bent to make the body in a lower position.

b. *Nglangkah maju*

The motion of *nglangkah maju* means taking steps forward is the process of walking forward. In *Minagara* dance, this motion is done while the dancer is *mendhak*; when the dancer bends both knees to lower the body.

c. *Lumaksono*

Lumaksono is the process of walking alternately right and left legs in a *mendhak* position.



Figure 4.28. *Gejug*
(Source: Interviewee's video)



Figure 4.29. *Nglangkah Maju*
(Source: Interviewee's video)



Figure 4.30. *Lumaksono*
(Source: Interviewee's video)

In addition to the motion, particularly on the leg and foot movements, the Minagara dancer also does some leg and foot postures. The postures are:

a. *Junjung sikil*

Junjung sikil is lifting one of the legs with the thigh pointing to the side by the raised leg, the calf is straight down and the sole facing down.

b. *Nylekenthing*

Nylekenthing is a posture when the sole facing downwards, with the toes pointing to the right or upper left side. This stance can be done when the feet touch the floor (upright) or when the elbow raises (lift the leg).

c. Mendhak

Mendhak is when both knees are bent to make the body lower.

d. Tegak

Tegak is when the two legs keep straight, right and left legs parallel or close together.



Figure 4.31.
Junjung sikil
(Source:
Interviewee's
video)



Figure 4.32.
Nylekething
(Source:
Interviewee's
video)



Figure 4.33.
Mendhak
(Source:
Interviewee's
video)



Figure 4.34. *Tegak*
(Source:
Interviewee's video)

4.1.4. Minagara dance costumes

The second part of the findings is the Minagara dance costume. According to Harymawan (1993), a costume is meant to wrap the body in order to make it beautiful. When people are wearing costumes in a performance, they will cover up the body from the top to toe. The result of the interview with *Minagara* dance's creator, Ms Tri Fadmawati, reveals that there is no uniformity in *Minagara* dance costume. The costumes worn by one dance group or company with another dance group or company can be different.

Although there is no uniformity in *Minagara* dance costumes, the dance costume basically contains the upper part costume and the bottom part costume.

1. *Minagara* dance upper part costume

Based on the interview, the writer found out that the upper part of *Minagara* dance costume consists of body wrap (*kemben*), *kebaya*, long shawl (*sampur*), and the belt.

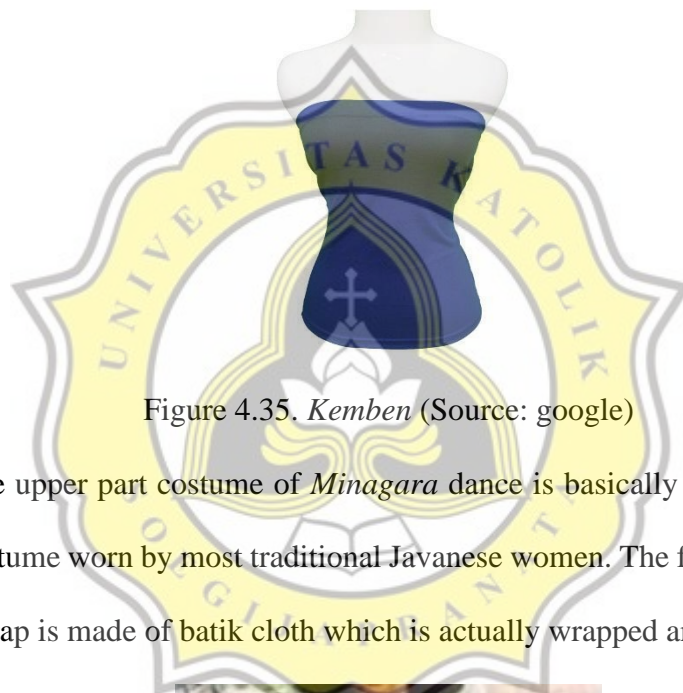


Figure 4.35. *Kemben* (Source: google)

The upper part costume of *Minagara* dance is basically the same with the typical costume worn by most traditional Javanese women. The first one is *kemben* or body wrap is made of batik cloth which is actually wrapped around the body.



Figure 4.36. *Kebaya* (Source: Interviewee's video)

The second one is *kebaya*. The *Kebaya* worn by *Minagara* dancers is not specific. The colors of the kebaya can be various as can be seen in the *Barikan Besar* Ritual performance when the dancers wear yellow, red, blue, orange, or

broken white. Ms Tri Fadmawati said that there is no specific model or pattern that should be used for the dance. The model can be of the traditional Javanese *kebaya* with *kutubaru* or the *encim kebaya*, and the pattern of the *kebaya* can be the solid color *kebaya* or the flowery pattern, or other pattern.



Figure 4.37. *Sampur* (Source: Interviewee's video)

The third one is a long shawl or *sampur*. *Sampur* is a typical costume worn by Javanese women with the modification of beads in the two end parts of the long shawl for the dancers. For the *Minagara* dancers, the long shawl is used around the dancer's neck going down to the dancer's waist where it is bound by the belt. According to Astuti (2015), *sampur* is a shawl which size is not too wide but long enough to be used as a complement in dancing. Moreover, Gardner (2015) mentioned in her study that *sampur* is a familiar costume element in Javanese court dance. She further defines *sampur* as a long piece of patterned cloth which has poetic function through the ways in which it is used by the dancer.



Figure 4.38. Belt (Source: Interviewee's video)

The fourth one is a belt. The belt is used to beautify the costume, to tighten the upper costume and to bind the long shawl (*sampur*).

2. *Minagara* dance bottom part costume

The second part of the costume is the bottom part of the costume. It is a *jarik* or long skirt. When the writer did the interview, the dancers were wearing *jarik* without any specific pattern. However, Ms Tri said that there will be *jarik* specific of Karimunjawa pattern in the future.

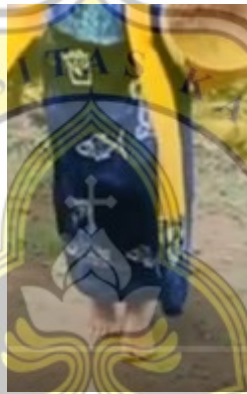


Figure 4.39. *Jarik* (long skirt) (Source: Interviewee's video)

Steelyana (2012) in her study on Javanese batik mentions many types of Javanese batik. They are Javanese court batik which is the oldest batik in Java, *pesisir* batik which is batik in the areas of northern coast of Java and Madura, Pekalongan batik which is influenced by Dutch and Chinese patterns, Cirebon batik which is famous of its *mega mendung* (rain cloud) and used within the former Cirebon *Kraton*, Lasem batik which is profoundly influenced by Chinese culture, Tuban Batik which is created from handmade *tenun* (woven) fabric, and the last but not least Madura batik that use vibrant colors. (Steelyana, 2012, pp. 119-123). In

the case of the *jarik* used in *Minagara* dance costumes, they are mostly pesisir batik with vibrant colors.

In addition to the upper and bottom costume worn by the dancer, there is one important property carried by the dancers. It is the traditional bamboo container or *tenggok*.



Figure 4.40. Traditional bamboo container (Source: google)

The traditional rice container is carried by the dancer because the fisherman's wife usually uses this kind of container when she brings the husband's catch from the sea.

4.2. *Minagara* dance and Karimunjawa people

The way dancers represent Karimunjawa people lives is the meaning of the dance itself. *Minagara* dances a new thing in Karimunjawa and doesn't come from ancestors itself. According to Haji Sutjipto, an elder in Karimunjawa, the dance is considered entertainment to enliven Barikan Besar's event. He said that the dance is like an add-on to make the event lively.

Suasana itu, meriah. Jadi seandainya, kan gini, ee, kalau hanya sebatas apa itu, tumpengan saja, kan kurang meriah. Maka, dari teman – teman kita yang

panitia yang nangani itu, kita ikutkan, tari – tari.. daerah lah. Ya daerah itu, diangkat. Baik itu dari tari apa tari apa, itu diangkat, supaya menjadikan suasana itu tambah meriah. [The atmosphere was festive. So, if it's like this, uh, if it's just what it is, *tumpengan*, it is less festive. So, from our friends who are in the committee, we include the dances .. the dance of the regions. Yes, we should make our region recognized. Whether it is from the dance or other dance, it should be done, so that it makes the atmosphere even more festive.] (Interview with H.S on 2018)

Haji Sutjipto's explanation contains two main statements. The first is that the dance is merely a way to make the event more festive; a way to entertain people. The second is that even when the dance is just part of the entertainments in the *Barikan Besar* ritual; this dance has a deeper meaning. When Haji Sutjipto said “...*kita ikutkan, tari – tari.. daerah lah. Ya daerah itu, diangkat* [...the dance of the regions. Yes, we should make our region recognized], he implied the idea that he thinks that the potential of the region has not been explored sufficiently so that other people have not seen Karimunjawa as important in its status and position as a region. Therefore, the Karimunjawa people need its regional identity to be lifted up.

Furthermore, Ms. Tri Fadmawati, the dance creator, said that the dance tells about daily life as a fisherman in Karimunjawa island. As fishermen, they must go to the sea and wait for a long time to get fishes while their family stays on the shore. After they come back to the beach, they give their catches to their family to be processed and sold to the market. From there, Ms. Tri Fadmawati wants to show

and clarify Karimunjawa people's identity as a fishing village by relating the daily life of Karimunjawa people to the dance.

The desire to make this dance reflects the identity of Karimunjawa can also be seen from the wishes of the elders and Mrs. Tri Fadmawati for the existence of a typical Karimunjawa *batik*. They want to have a *batik* that symbolize Karimunjawa, and it can be used in some events like *Barikan Besar* ritual. It also has a symbol that is related to sea and fisherman life in Karimunjawa. From there, they can build their identity through dance.

Kalau kita pengennya ya Batik sih mas. Dari batik gitu; Batiknya dibuat sendiri. Karakter jadi kita pengen menonjolkan kalau ini batik dari Karimunjawa. Kan sampai sekarang belum ada batik dari Karimunjawa. Jadi kita pengennya juga dari tarian Minagara itu dapat memunculkan Batik Minagara. [If we want it, it's batik, bro. From batik-like that; The batik was made by us. So, we want to highlight the character that this is a batik from Karimunjawa. Right now, there is no batik from Karimunjawa. So, we want it from the Minagara dance that it can bring up Minagara Batik] (Interview with T.F in 2018).

In general, Minagara dance is indeed an invented tradition. In accordance with what Hobsbawm (1992) said, *Minagara* dance undergoes “the process of formalization and ritualization characterized by reference to the past, if only by imposing repetition.”. The dance takes the reference on the daily life of Karimunjawa people that have been living for years as fishermen and performed

annually as a part of the traditional ritual, the *Barikan Besar* ritual. Eventually, this dance becomes the inseparable part of the ritual itself.

According to Hobsbawm theories, *Minagara* dance is categorized as a tradition that is invented to create and maintain the first category, the social cohesion or the membership of groups because this traditional dance is used to unite and mark the Karimunjawa people as a group. Also, with the dance that they made; they want to show about social life in Karimunjawa itself and build a new identity.

Karimunjawa people think that identity is essential for their life. From the writer's observation and the interviews, the writer got the impression that Haji Sutjipto and his fellow committee members feel the need to be recognized as a group of people who have different culture and background compared to other Javanese people. They live on an island that is separated from Java Island, and they have their own history. They think that they are unique, different from others. Also, the public knows Karimunjawa as a nature tourism place, not as a cultural tourism place. From there, the elders and Mrs. Tri Fadmawati initiated the creation of Minagara dance, a dance owned by Karimunjawa people and make the dance an identity for Karimunjawa.