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Contribution of the Ronggeng Warak Dance in Improving the Creative Economy Industry at Sanggar Sekar Kemuning, Pedurungan District, Semarang City

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Abstract

The Ronggeng Warak dance is a dance created at the Sekar Kemuning Studio which is located in Pedurungan District, Semarang City. The owner of Sanggar Sekar Kemuning is Mr Kasmiran. The Ronggeng Warak dance is a dance created by Mr. Kasmiran and Mr. Wijanarko. The choreographer of the Ronggeng Warak Dance was inspired by the Dugderan Ceremony which is held every year in Semarang City, usually at the Dugderan Ceremony there is a mascot, namely Warak. The Ronggeng Warak dance makes a major contribution to the development of the creative industry in Sanggar Sekar Kemuning, Pedurungan District, Semarang City. The creative economy plays a role in driving the economy, including creating income, creating new jobs and creating employment opportunities.

Keywords: Economic Contribution, Ronggeng Warak Dance

INTRODUCTION

In ancient times, the Dugderan Ceremony also had female dancers called Ronggeng, but nowadays it is rare to find Ronggeng at the Dugderan Ceremony. Due to this phenomenon, the choreographer was inspired to create a work, namely the Ronggeng Warak Dance. The Ronggeng Warak dance has many unique features, including in terms of its movements, which are a distinctive mixture of the basic movements of Semarang and Surakarta dances, apart from that, there are also gallan movements that show the strength of a woman. The Ronggeng Warak dance is also unique in terms of properties, namely using properties in the form of a mask in the form of a warak's head. This is very unique because previous Warak Dance works did not use masks. Another unique thing is also found when the core part of all the dancers sings a Javanese song. The uniqueness of the Ronggeng Warak Dance can also be seen at the end of this dance work, where there are firecrackers that go off at the end of the performance.

Another unique thing about the Ronggeng Warak Dance is that it often wins in dance competitions in the Semarang City area and outside the Semarang City area. These competitions include the 2015 FLS2N competition, the 2015 Semarak Borobudur competition, the 2017 OSEBI competition, and the 2018 Tourism Olympics competition. , New Creative Javanese Dance Competition in 2018. Apart from being performed in competitions, the Ronggeng Warak Dance is also often performed at receptions for government guests, welcoming events for the Governor of Central Java at the Denok Kenang event in 2016 and at school events, for example at Senior High School 3 Semarang.

The Ronggeng Warak Dance, which often wins championships, has made the Ronggeng Warak Dance increasingly known within the city of Semarang and outside the city of Semarang. The existence of the

Ronggeng Warak Dance has had a very positive impact on the creative economy industry in Sanggar Sekar Kemuning, Pedurungan District, Semarang City.

Previous research regarding Semarang style dance includes the form of presentation of the Denok Deblong dance at Sanggar Greget Semarang, research in 2013, Study of the Choreography of the Geyol Denok Dance by Rimasari Pramesti Putri in 2015, the existence of Semarang Gambang art in Semarang culture. The problem of the form of presentation of the Ronggeng Warak Dance seems to have never been researched, to add to the literature or literature on Semarang style research, therefore researchers are interested in studying the Ronggeng Warak Dance at Sanggar Sekae Kemuning, Pedurungan District, Semarang City. Form is a form which has the meaning of being the result of various elements of dance including movement, space and time where together these elements achieve aesthetic vitality (Hadi 2007:24). Elements that support dance presentations include music, fashion themes, lighting/sound and sound, and props (Jazuli, 2008:13-16).

METHODS

This research uses qualitative research according to Ratna (2010: 306). Qualitative research methods are methods with intensity of quality, values, differentiated from quantitative, methods as measurements in the form of numbers, quantities, while interpretation is interpretation. The method used in this research is a qualitative method and is descriptive-qualitative in nature.

The researcher has a view on the value of character education for the Ronggeng Warak dance at Sanggar Sekar Kemuning, Pedurungan District, Semarang City, so the unit studied is the form of presentation and value of character education for the Ronggeng Warak dance. The form includes movement, theme, accompaniment, make-up, fashion, stage setting, lighting and sound, props and choreography process including exploration, improvisation, composition and character

values which include 18 character values including religious, desire, knowledgeable, disciplined, democratic, responsible. The research uses a qualitative type and the research approach is about choreography, because this research is used to find out movements, themes, accompaniment, make-up, fashion, stage setting, lighting and sound, props, and other supporting aspects.

Researchers conducted this research by conducting direct interviews and documenting the sources, namely Mr. Kasmiran and Mr. Wijanako as the choreographers of the Ronggeng Warak Dance, and the dancers who are the actors in the Ronggeng Warak Dance.

RESULTS AND DISCUSSION

Section/Subsection

Dugderan was originally a recitation of the shukuf khalaqah which was read at the Great Mosque of Semarang (Kauman) to start the month of Ramadan. Shukuf means a written sheet, while khalaqah means the result of an agreement or congress of religious scholars written on a sheet. Shukuf Khalaqah is an agreement agreed upon by Islamic scholars to determine when the month of Ramadan begins. Shukuf Khalaqah was first read in 1881 AD by the Regent of Semarang, Kanjeng Tumenggung Arya Purbaningrat.

The next development was that the Dugderan event procession became more lively with the addition of a series of events, namely night markets, processions and competitions. The night market during the Dugderan event is usually held in the Semarang City square 10 days before the month of Ramadan. Before the month of Ramadan, residents of Semarang City flocked to the night market to buy necessities to welcome the month of Ramadan. After going to the night market, residents of Semarang City usually buy souvenirs called Warak Ngendog.

Dugderan comes from the words Dug and Der. Dug comes from the sound of the drum and Der comes from the sound of the

cannon. In ancient times the drum and cannon were sounded 9 or 7 times. Nowadays the drum and cannon are sounded 7 or 5 times. The meaning of sounding the drum and cannon 7 times is that in one week there are 7 days and the meaning of sounding the drum and cannon 5 times is that in Islam it is known as 5 rakaan prayers, therefore the drum and cannon are sounded 9, 7, or 5 times.

The purpose of the sounding of the drum and cannon is as a sign to the people of Semarang City that if the drum and cannon have sounded then tomorrow the people of Semarang City will start fasting. In current developments, apart from waiting for signs with the sound of drums and cannons, people also have to wait for the national announcement by the Charity and Hisab Agency regarding the start of fasting on television. Ganjel Rel bread is a typical food from Semarang City which is often shared at Dugderan events. The meaning of Roti Ganjel Rel is that those who are uncomfortable are allowed to accept it. Humans definitely have odd feelings in their hearts, so before the month of Ramadan, upset hearts must be let go so that their hearts can become clean. Ganjel Rail bread is usually arranged conically upwards. Roti Ganjel Rel, which is conical at the top, aims to look at the philosophy of the mosque, which consists of Syareat, Tareqah, Hakekat, Ma'rifat, which means that living humans always go in one direction, namely returning to God Almighty. (Interview with Mr Kasturi on 11 October 2018).

The meaning of Warak Ngendog

Warak is an imaginary animal that is the mascot of Semarang City which is usually carried by a group of people. Warak described the people in Semarang City as coming from various ethnicities, namely Javanese, Chinese and Arab. The manifestation of Warak in Semarang City illustrates that the people of Semarang City, although different, are still one and do not differentiate between one another.

Warak's imaginary animals are animals with different body structures. The head is a dragon head which represents Chinese ethnicity. The body of the Warak animal is the body of the buraq, the buraq was one of the mounts that carried the Prophet Muhammad SAW from the Al-Aqsa mosque to the Mi'raj. This buraq is a depiction of Arab ethnicity. The legs of the Warak animal are goat legs which represent Javanese ethnicity. Warak is described as a furry animal, the fur of the Warak animal is described as being similar to bird feathers. The Warak animal is depicted as having an upright neck and fur, meaning that the people of Semarang City are people who have a straight heart or are gentle in the Semarangan language, called *toleh*, (Interview with Mr. Kasturi on October 11 2018).

Elements of the Ronggeng Warak Dance Performance

Motion

Movement is a human effort to express a feeling (Murgiyanto 1983:20). Movement is the most important element of dance as a medium for expressing the human spirit. The movement elements of the Ronggeng Warak Dance include energy, space and time. The Ronggeng Warak dance has simple movements, namely adapting elements of Surakarta traditional movements and Semarangan traditional movements. The Ronggeng Warak dance movements are divided into 3 parts, namely the initial, core and final movements.

Power

Energy is all the strength that humans expend to carry out daily activities. (Bramasta 2009:32). The energy in the Ronggeng Warak Dance movements varies. The intensity contained in the Ronggeng Warak Dance varies greatly, including moderate, strong and weak. The Ronggeng Warak dance movements use a lot of movements with pressure/accents, the need for pressure in this dance movement is used to emphasize the dashing character of the

Warak. Stronger movement qualities include the *kambeng*, *tranjal*, *gebrog*, and *ceklek* movements. The movement that has a weak quality is the movement of increasing. This movement has a weak quality because it provides a solemn atmosphere in worshipping God Almighty.

Room

Space is something that is related to the time dynamics of a person's movements (Hada 2011:14). Space is a dance element that can express the existence of the dancer. The movements of the Ronggeng Warak Dance in terms of space can be divided into several sub-elements, namely: lines; direction; levels; and focus on sight, then to clarify the researcher added a description in the form of a picture of the floor pattern used in the Ronggeng Warak Dance performance. The movements of the Ronggeng Warak Dance in the performances observed by researchers have various lines, volumes, directions, levels, focus of view, and floor patterns, giving rise to their own variations in the performance of the Ronggeng Warak Dance.

Time

Time is an aesthetic element because a choreographer when creating a dance requires consideration when using time in a dance performance. This time consideration is used so that a dance presentation looks varied. (Hadi 2011:26). Time is a very important element in dance movements. Time in dance movements has sub-elements including tempo, rhythm and duration. The more dominant tempo in this dance movement uses fast and enthusiastic movements with a movement count of 1 to 8. The movement rhythm in this dance has a dynamic movement rhythm because the transition from one movement to another in the Ronggeng Warak Dance is very fast. The duration of the Ronggeng Warak Dance is very fast. The duration of this dance adjusts the course of the dance performance so that the audience can enjoy and understand the content of the dance.

Theme

Theme is the main idea for creating a dance performance. Choreographers usually use a theme in the form of social criticism in real life. (Jazuli 2008:18). The theme raised by the creator of the Ronggeng Warak Dance is a folk dance which contains the myth of the city of Semarang, namely Warak. The Ronggeng Warak dance tells about an annual cultural tradition that is always held in the city of Semarang, especially before Ramadhan, in the form of a cultural procession which is famous for the Warak Dugder procession, where in this tradition the sound of drums and firecrackers is always sounded as a sign of the beginning of the month of Ramadan. The procession uses a very famous icon, namely the warak, which is a manifestation of an animal with a dragon's head, a body resembling a Buraq, and legs resembling a goat's kaiki. The pattern displayed in this manifestation is a combination of Chinese, Javanese and Islamic culture. This dance is accompanied by flying music, gamelan and is equipped with female dancers as pangombyong. This tradition inspired the creation of a production in the form of "Roggeng Warak Dance". This dance is a creative dance work based on the traditions or culture of Semarang City. The word Ronggeng describes female dancers who dance while singing in the folk arts arena. This work depicts an expression of the joy of teenagers in welcoming the arrival of the Holy Month of Ramdhan, with joy dancing along the street accompanied by flying tabihan and gamelan.

Makeup and Fashion

According to Jazuli (2008:23) Make-up is the main thing in a dance performance. Makeup is a supporting element in a dance performance. Makeup functions to emphasize the character presented by the dancer in a dance performance. Makeup functions to beautify a presentation. The audience is more interested in watching a dance performance. The make-up used in this dance is corrective

make-up which aims to emphasize facial lines, disguise and highlight facial lines without changing a person's character. Examples of dancer makeup for this dance include emphasizing the dancer's eyebrows, emphasizing the dancer's nose to make it look sharper, adding lipstick to the lips to emphasize the lines of the lips.

Fashion

Clothing is equipment used by dancers when performing dance performances (Wahyudianto 2008:27). The city of Semarang is a city inhabited by three ethnic groups, namely Javanese, Chinese and Arab. The cultural acculturation of the three Javanese, Chinese and Arab ethnicities is also reflected in the patterns and shapes of this dance costume. The clothing worn by the dancers of this dance uses creative clothing which is a collaboration between ronggeng and warak dancers adapting to the theme of the dance, namely folk dance which contains the myth of the city of Semarang, namely Warak. The choice of costume colors in this dance is predominantly red and gold. The red and gold colors were chosen as a symbol of Chinese culture that grows and develops in the city of Semarang. The living jasmine accessory symbolizes a graceful woman, the kace used by the dancers is a symbol of Arab ethnicity where the kace used in this dance is adopted from the form of Arab ethnic clothing. Jarik is used as a skirt and also functions as a wing property. The jarik used in this dance is adopted from Javanese ethnic culture. (Interview with Mr Kasmiran 12 November 2018).

Accompaniment Music

According to Jazuli (2008: 13-14) music and dance are a unity that cannot be separated and can form the atmosphere of a dance performance. The atmosphere created by the music accompanying this dance is calm, lively and dynamic. This dance has two characters in it, namely the ronggeng and warak characters. During the ronggeng scene, the atmosphere that is created is the joy and

grace of the ronggeng dancers. During the warak scene, the atmosphere that appears is dynamic and depicts the warak's bravery. The cultural acculturation shown in the musical accompaniment of this dance focuses more on Javanese music, however there is the kreban music which is used as an embodiment of the Arab culture that grows and develops in the city of Semarang. There are two types of dance accompaniment, namely internal and external music.

The duration of the musical accompaniment to the Ronggeng Warak Dance is 7 minutes. The composer of the musical accompaniment to the Ronggeng Warak Dance is Mr. Sugiyanto, S.Sn., M.Sn. The musician for the musical accompaniment to this dance is from the UNNES Javanese Arts UKM. The process required to create the musical accompaniment for this dance is two months. The internal music in this dance is when the dancer sings in the manembah scene, while the external music in this dance is in all the musical instruments accompanying this dance (Interview with Mr. Sugiyanto, 18 September 2018).

Stage Engineering and Sound Management

Lighting and sound are supporting elements of a dance presentation. In the past, things used as lighting media in dance performances were called dian, oncor, sentir. However, in modern times, with the creation of electricity, traditional equipment has been replaced with lamps powered by electricity. Likewise, the sound system used to use a kenthongan to invite the audience, then loudspeakers emerged, both from batteries and electricity. Basically, all of these tools function to assist the performance, both to illuminate and regulate the sound in dance performances (Jazuli 2008:29). If this dance performance is held at night, it uses lighting or general lights, but if the performance is held during the day, it does not use lighting. The music used for this dance performance is MP3 recorded music which is distributed over a

large sound system so that the sound produced is louder (interview with Mr. Kasmiran, 28 October 2018).

The stage used in this dance is flexible and can use the arena stage, pendaoa, or proscenium. The size of the panggung usually used for this dance is 8x6m2.

Property

The type of equipment or property is something that is used to support a dance performance so that it looks aesthetic. (Jazuli 1994:107). Props are tools or objects that dancers play with and are used to support a dance performance. Property also functions to beautify a dance performance. Some of the props in this dance are brought by the dancer and some are already arranged on the stage. The property in this dance that has been arranged on the stage is the manggar. The props used in this dance are the warak head mask, sampur and wings. All the props used in this dance will be played by the dancer to convey the purpose and meaning of this dance (Interview with Mr. Kasmiran, 28 October 2018).

Creative Economy Concept

1. Understanding the Creative Economy

The creative economy was first discovered by John Howkins in 2001 in his book *Creative Economy, How People Make Money from Ideas*. The creative economy is defined as an innovation that is useful and can be used in the future.

Creativity that emerges from humans can be in the form of art and science which both attempt to imagine (visualize) and describe (represent) the nature and meaning of reality.

According to the Department of Trade of the Republic of Indonesia (Ministry of Trade of the Republic of Indonesia, 2008), there are 14 creative economy sectors being developed, namely game application and development, architecture, product design, fashion, interior design, visual communication design, performing arts,

animated films and video photography, culinary crafts, music, publishing, advertising, fine arts, television and radio.

Of the 14 sectors of the creative economy industry, the researcher chose one of the sectors used in his research, namely the performing arts sector, which the researcher then linked to a dance performance at Sanggar Sekar Kemuning, Pedurungan District, Semarang City.

2. The Role of the Creative Economy

The creative economy plays a role in a nation's economy, especially in generating income, creating jobs and increasing export revenues. According to Suryana, the potential of the creative economy plays a role in driving economic growth caused by things like the Creative Economy which can encourage creation, income, job creation and export receipts. Apart from that, the creative economy can also promote social aspects (social inclusion), cultural diversity and human resource development.

Based on the discussion above, there is a compatibility between Suryana's theory in the book entitled *Creative Economy, New Economy: Changing Ideas and Creating Opportunities* in the first point of the role of the creative economy, namely that the Creative Economy can encourage income creation, job creation and export receipts. This is in accordance with what was said by Mr. Kasmiran as the owner of Sanggar Sekar Kemuning, Pedurungan District, Semarang City. This dance often wins, making this dance increasingly popular in the Semarang City area and outside Semarang City. The existence of this dance increasingly exists in the Semarang City area and in areas outside Semarang City which has had a positive impact on the creative economy industry in Sanggar Sekar Kemung, Pedurungan District, Semarang City.

The existence of this dance has made Sanggar Sekar Kemuning increasingly known to the people of Semarang City. The economy at Sanggar Sekar Kemuning is growing and developing rapidly, this was

revealed from the researcher's interview with the owner of Sanggar Sekar Kemuning, namely Mr. Kasmiran, who stated that the existence of this dance has caused the number of students at Sanggar Sekar Kemuning to increase. The increasing number of students learning this dance at Sanggar Sekar Kemuning has resulted in the income of Sanggar Sekar Kemuning increasing.

This dance is increasingly known to the public and has a positive impact, including creating new jobs. The recognition of this dance will make more and more viewers want to watch this dance. Performances that want to involve this dance as one of the dance performances can create new jobs for dancers, trainers and also make-up artists.

This dance costume is also very unique, this has the impact that more and more people will want to wear this dance costume. This has resulted in an increase in revenue from renting these dance costumes.

CONCLUSION

Based on research results, the contribution of the Ronggeng Warak dance in improving the creative economy industry at Sanggar Sekar Kemuning, Pedurungan District, Semarang City, seen from the form of presentation, this dance is supported by several supporting elements including: theme, movement, make-up, fashion, stage technique, props. and all of them will create the beauty of the Ronggeng Warak Dance which can be enjoyed by the audience.

This dance has had a big influence on the progress of the creative economic industry in Sanggar Sekar Kemuning, Pedurungan District, Semarang City. It is proven that this dance can create income, employment and exports in Sanggar Sekar Kemuning, Pedurungan District, Semarang City.

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