



The Study of Presentational and Discursive Symbol of Gawi Dance in Tenda Village, Ende Regency

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Abstract

Gawi dance is a popular traditional dance in Ende Regency that has existed since the days of the Melehur and was inherited from generation to generation. Gawi dance is used in every traditional ceremony as an expression of gratitude and others as entertainment. The uniqueness of this dance lies in its shape resembling a snake circle (spiral), the rhythmic sound of the dancer's feet, and supported by musical accompaniment in the form of poetry from a solis without using text, properties such as machetes, tufted sticks tied to a horse's tail. The purpose of this study was to analyze the presentational and discursive symbols of the Gawi dance in the village of Tenda Regency in Ende. Qualitative research methods Interpretive with an interdisciplinary approach. Data collection techniques were observation, interview and document study. The data validity technique used source triangulation techniques. The data analysis technique used the theory of Susan K.Langer symbols with the stages of interactive model analysis. The results of the study suggested that Gawi dance has dance elements, namely motion, space and time, and supporting elements, namely accompaniment, clothing, makeup and property. The presentational symbol of Gawi dance could be seen in motion, space, accompaniment, clothing, makeup and property. The discursive symbol of Gawi dance was in the form of meanings such as religious meaning, unity, gender equality. The make-up of the Gawi dance means: valor and courage, beauty and neatness. The fashion of the Gawi dance has meaning: one's position, authority and pride. The implication of this research is that people can find out about the arts in the local area and increase the art treasury in Ende Regency.

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INTRODUCTION

Gawi dance is a type of popular traditional dance in Ende Regency that has existed since the days of the ancestors and has been passed down from generation to generation today. Like the Gawi dance in Tenda village. This dance is a dance to express gratitude for the success of the harvest, the beauty of nature, the good life and the harmony between people. Gawi dance in ancient times was usually only danced by adults and performed on traditional ceremonies such as the appointment of chiefs, construction of traditional houses, thanksgiving after success of the war, thanksgiving for the harvest, and respect for ancestral spirits in the lake Kalimutu. However, according to the development of the era of Gawi dance, young children can be followed as entertainment. The form of this dance is a pattern of floor circles, spirals, holding hands, forward footwork (*Rudhu*), retreat (*Ngendo*), left and right, and accompanied by a reader of poetry (*Ata sodha*). The dancers consist of men who are inside and women on the outside.

The beauty of this dance lies in the movements of the dancers who are a little gentle following the rhythm of the chanting, and occasionally responding to poetry, spiral shapes such as snake circles, full circles and sometimes half circles and supported by properties used such as tufted machetes and sticks tied with horse tail. In addition, this dance can be said to be interesting because of each of the dance forms contain of symbols that are related to the life of the local community. Based on the above phenomenon, this study tries to reveal the symbols found in Gawi dance. According to Susan K.Langer (1976) there are two types of symbols,

they rare presentational symbols and discursive symbols.

Several studies related to this paper are research that was conducted by Muhammad Jazuli (2015) about the aesthetics of Parajuritan dance. Prajurit dance aesthetics are formed from various elements of dance choreography, which are in harmony with the source of the story and the value system in the form of symbols and values that live in the community that serve as entertainment, social integration and fulfillment of ongoing rituals in the culture in Semarang Regency.

Similar research is related to research that was conducted by Sestri Indah Pebrianti (2013) on the Symbolic Meanings of Bedhaya Tunggal Jiwa Dance. The researcher revealed that the symbolic meaning of Bedhaya Tunggal Jiwa as an illustration of the unification of officials and the people in one place to witness the Bedhaya Tunggal Jiwa dance so that it appears a compactness, discipline and togetherness steps to reach the ideals. Symbolic elements are shown on equipment used in a series of ceremonies, actions performed by dancers, direction and numbers, integrity and social community. The symbolic meaning is in motion, floor patterns, costumes, dance accompaniment, and property that are in accordance with the socio-cultural conditions of Demak Regency. The whole describes the activities of vertical and horizontal relations of mankind.

Furthermore, the research that became the reference was Ika Ratnaningrum (2011) about the symbolic meaning and role of Topeng Endel dance. The researcher revealed that the symbolic meaning of the dance illustrates the character of the Tegal people themselves, especially their women. Topeng Endel Dance itself has been recorded as a Muri record, by

performing 1000 dancers during the anniversary of Tegal city. After obtaining the title of Muri record, the Tegal city government popularized it by making Topeng Endel dance as a dance that was used as a sacred ceremony of the district, as entertainment and as a means of education.

A similar study was conducted by Norhayani (2018) entitled "The Form and Function of Jenang Dance in Kaliputu Village, Kudus Regency". This research discussed Jenang dance. Jenang dance has a basic element of dance consisting of motion, space and time. Supporting elements of dance consist of dancers, fashion, makeup, music, and property. In addition to the form, Jenang dance also has a function or use as entertainment.

Based on the explanation from the background and previous research, the purpose of this study was to analyze the presentational and discursive symbols of Gawi dance in the Tenda Village, Ende. This research will be useful in theory in the discovery of symbols found in Gawi dance and practically preserving Gawi dance in communities in Ende Regency.

METHOD

The research method used in this study was a qualitative research method. The research design used was phenomenology (Simatupang, 2013). The research was conducted on 29 April - 05 June 2019 in Tenda Village, Wolojita Subdistrict, Ende Regency. The research objectives were presentational symbols and discursive dance Gawi Lio village Tenda society.

Data collection techniques were carried out through observation, interview and document study techniques. Observations were made to determine the

condition of the Tenda village and see the activities of the Tenda society directly.

Interviews were conducted using free structured interviewing techniques with Gawi dance actors, adat leaders, communities, students and local government. The document data collection technique was carried out to obtain regional archives and photographs relating to Tenda village and the forms of Gawi dance that existed in the local community. In addition, this technique was used to obtain books, journals, as well as previous studies that were relevant and had contributions in research conducted by researchers. Documentation was obtained directly in the field of the research location, in the Ende Regency cultural office and the Tenda village office, the data obtained was in the form of Gawi dance and symbols. Documentation such as video recordings was taken at the time of the Gawi dance, pictures and interview footage containing the Gawi dance.

The data validity technique was based on credibility criteria, with source triangulation techniques. This means that the process of reliability checking could be done by checking data through various sources. Furthermore, the sources were explained, categorized, and analyzed so that they came to a conclusion. While data analysis techniques used data analysis techniques that followed the stages of the interactive model analysis of Miles and Huberman (Rohidi's translation, 2011) which started from data collection, data reduction, data presentation, and data verification. Data analysis was carried out using the theory of Susan K.Langer.

RESULTS AND DISCUSSION

The following were the results related to the problems in the study, that were about the

presentational symbols and discursive Gawi dance in Tenda Village, Ende Regency.



Picture 1. Gawi Dance

Gawi Dance in The Tenda Village Society

Gawi dance in the Lio community was generally used in every traditional thanksgiving ceremony such as the appointment of chiefs, construction of traditional houses, thanksgiving for success after war, thanksgiving for the harvest, respect for ancestral spirits in Lake Kelimutu and as entertainment. Just as in the village of Tenda until now they were still carrying out these traditional ceremonies. The form of Gawi dance of the Lio tribe community in Tenda village was based on environmental conditions and it was influenced by the way of life of the local community. Group farming activities were an example in the dance. The activities carried out through the movements of the hands, feet, body and floor pattern. Until now, one of the arts in Ende Regency, known as Gawi Dance, has been found. The name Gawi dance comes from two words namely "Ga" which means reluctant or reluctant and "Wi" which means interesting, so Gawi dance can be interpreted as unifying or gathering together. Gawi dance can be seen from its constituent elements of motion, space and time and

its supporting elements have their own symbolic meaning for the lives of the Ende Regency people, especially in Tenda villages. Etymologically, the symbol comes from the Greek word "symbolos" which means a sign or feature that tells something to someone or someone else (Herusatoto 2003). Symbolic is the use or surface of symbols in motion. Interpreting symbols, among others, is something like a sign of painting, words, plans and so on, which contains certain intentions, for example white is a symbol of holiness, a picture of rice as a symbol of prosperity. Symbols are widely used in art to give depth to the meaning of art, as well as symbols that are moved in dance (Kusumawardani, 2013).

According to Langer (1976), symbols are divided into two types, they are presentational symbols, and discursive symbols. Sunarman (2010) Suparman (2010) describes presentational symbols are symbols where the way of disclosure does not require intellect, spontaneously the symbol presents what it contains. While the discursive symbol is a symbol in which the method of arrest uses intellect, not spontaneously, but sequentially. The following are the presentational symbols and the discursive dance Gawi symbol of the village of Tenda Regency in Ende.

Presentational Symbol of Gawi Dance

Langer (Jazuli, 2012) says that presentational symbols in presentational dance can be understood through intuition because it is not a construction that can be broken down into its elements, but is a round and intact one. Dance is also classified as presentational symbol, because dance is a unity of symbols of motion, space, and time which can only be observed as a whole (intact) from its

appearance. Presentational symbols in the Gawi dance of the Tenda village community are seen from the unity of the symbols of motion, space and time and their supporting elements of music, clothing, makeup and property.

1). The Motion of Gawi Dance

Motion is a basic element of dance that is poured through the medium of the body. Motion in dance is a language formed into the patterns of movement of a truly dynamic dancer (Hadi, 2011). Thus motion is not only a series of attitudes or body postures that are connected but is something that is sustainable. In addition to the form and movement of dance. Speaking of forms is inseparable from the existence of structures, namely the arrangement of elements or aspects (raw materials / materials and other supporting aspects) so as to manifest a form. Our limbs are structures that consist of the head, body, arms, hands, fingers and toes, and so on can produce a form of motion that is beautiful and attractive when arranged, and combined into a unit of motion that is intact and in harmony with the elements supporting elements of dance performance (Jazuli, 2017). As in the motion of the Gawi dance, the movement is monotone of the feet pounding to the ground, going forward and backward, left and right and turning left around the tombstone, holding hands and swinging. The head slightly bends so that the body position also bends forward.

2). Gawi Dance Space

Space has a relationship with motion. Space is something that does not move or "mute" until the movement occurs within it introducing "time" and manifesting "spatial" as a form (Hadi, 2011). Understanding space in dance is a place used for movement. Movements carried out in space can be

divided into spaces used for stage and space created by dancers. The space performed by dancers is usually referred to as the floor pattern. As found in the Gawi dance, the floor pattern is a spiral circle like a snake circle, a half circle and a full circle. Gawi dance of Tenda society is usually staged in a large area because it is a mass dance and has a traditional house.

3). Time of Gawi Dance

Time is one of the forming elements of dance that is related to rhythm. The movement that takes place in dance means that there is a unit of time divided according to its purpose, so that it becomes a harmonious time or rhythmic structure. The time structure of a dance movement with repetition and development patterns shows a framework that makes clarity and guidance for the observer on the purpose of the aesthetic awareness (Hadi, 2011). Rhythmic patterns or rhythms in the Gawi dance community in Tenda village, Ende Regency was rowing. In general, the Lio tribe has tritonus characteristic scales, which are four notes away from one row in a row, which is second to none. If it is sounded, it will be like the fa-sol-la-si tone, not do-re-mi-fa or sol-la-si-do as commonly diatonic scales, or do-mi-fa-sol as is usually pentatonic.

4). Accompaniment of Gawi Dance Music

The existence of music in dance has three basic aspects that are closely related to the body and human personality, namely melody, rhythm, and dramatic (Jazuli, 2007). Like Gawi Dance in the form of poems from a solis (pelantun syair). Uniquely to be a poet, one must get inspiration specifically because the poet (Ata Sodha) must not read texts or notes during the Gawi ceremony in progress. This means that the poet must really master

the flow of indigenous languages when sung in a custom song known as 'SODHA. Accompaniment of Gawi dance music does not use musical instruments.

5). Gawi Dance Dress and Makeup

Dress has a function as a supporter of the theme or content of the art material presented, and to clarify roles in a presentation of art. Dress stylists must be able to support the presentation of art so that it can add to the attractiveness and fascination of the audience. A fashion stylist is said to be successful in supporting the presentation of art if the dress is able to provide the same weight value as other supporting factors (Jazuli, 2013). The function of costume or clothing is to provide facilities and help the movement of the perpetrator. Costumes not only help the movement of the offender but also have to add to the visual effects of motion, add beautiful and pleasant in every position taken by the actor every time (Haryawan, 1993). The costumes used in a traditional dance performance reflect the culture of the area. As with the Gawi dance, which was used in ancient times, traditional clothing for men in the head, if tied with a red headdress signifies the head of the tribe and if tied with a weaving (*lesu*) usually indicates ordinary citizens, using a sarong from woven fabric called "Ragi" weaving shawls (*Luka*) without wearing clothes, but today can wear clothes. Women use bodo / long sleeves called "*lambu ingga*" and sarongs from woven fabrics are called "*lawo*"

Furthermore, makeup is one of the elements of choreography that is related to the characteristics of a figure. Makeup plays an important role in shaping the desired facial effects of the dancer (Hidajat, 2008). The makeup of the Gawi dance in the Lio tribe community, especially in the Tenda village, is generally as simple as in their daily lives.

6). The Property of Gawi Dance

Property or dance support tools are also complementary elements in dance offerings in the form of tools used for dancing. Types of equipment or property that are directly related to dance are called dance properties, namely all equipment or equipment held and played by dancers such as: machetes, fans, handkerchiefs, spears, kris, rope sampur and stage like long cloth arranged transversely or longitudinally above stage and so on (Jazuli, 1994). Properties used such as machetes, and frayed sticks tied with a ponytail.

Discursive Symbol of Gawi Dance

Langer (Jazuli, 2012) Discursive symbols are symbols of the place where modern logic analyzes statements. In principle, the discursive symbol is that there is a certain system or rule that cannot be ignored, that is, a structure with elements that are built in a certain way so that the meaning can be understood. Dance is a discursive symbol because dance is a system whose elements are mutually interconnected dialectically and corrective. As with Gawi dance, it is included as dance whose elements are interrelated and have understandable meanings. Discursive symbols are related to the meaning of the form of Gawi dance which can be seen from the forms of motion, time space, musical accompaniment, clothing, makeup and property used.

Gawi's form contains various meanings. According to Antonius (interview May 5, 2019) Religious meaning: Some verses that glorify the greatness of God the Almighty like the lyrics of the song Gawi, "*Du'a Gheta Lulu Wula, Ngga'e Ghale Wena Tana*". It has the meaning of a symbol of worship through poems for respect for the form of the Most

High God, the Lord of heaven and earth. The meaning of worship can be seen through the form of dance Gawi spiral circle is worship of the god Snake guarding the springs, a circle full of worship to the sun which illuminates during the day and a circle of half worship to the moon which illuminates at night.

According to Yohanes (interview May 8, 2019) Meaning of Unity: Gawi choreography, in the form of a round circle (holding hands). Togetherness in the life of the people of Lio is very clearly illustrated through this Gawi ritual. So that everyone involved in this ritual must realize the core of togetherness *“Ndawi Lima Mawe Rowa Bowa, “To’o Lei Po’o, Mbana Lei Meja”*.

Meaning of gender equality: Gawi participants consist of men and women. If Indonesia knows the word emancipation of women, in fact Lio people, especially in the village of Tenda, have known gender equality through Gawi rituals and in their daily lives. This is evident in the Gawi dance, the women lined up in a row and were joined by the adam's hands. Likewise in each of the traditional rituals of the Lio people, women get a place with their own duties without the intervention of men. For example: Arranging supplies, managing yields, and also all issues related to traditional houses, because traditional houses are a symbol of birth that comes from women.

Meaning of Responsibility: The participant component of Gawi consists of ulu eko, (Leader), tuke ulu eko (Assistant leader), naku ae (Supporting / implementing). Here, it is intended in every traditional village of Lio, all traditional leaders and ordinary people must know their duties and responsibilities towards God who are above the sky

“Du’a Gheta Lulu Wula” and the customary rules that apply in their own customs.

The Meaning of Tata Krama: Manners, mutual respect, accepting one another. This is what is called the collegial collective Lio traditional leadership. This means that all elders and *“fai walu ana kalo”* must respect each other, know the manners, and accept each other from one another.

The Meaning of Self Identity: can be seen in the clothes used by Gawi dancers when performing Gawi dance or Gawi dance rituals. The male dancers, especially the traditional leaders, use different woven traditional clothes with male dancers from ordinary circles and women in general using woven fabrics and clothes that are different from men.

The findings was that the form of the Gawi dance had various symbolic meanings for the Ende people. This dance reflects the behavior of the Ende people who hold fast to the belief in God, unity, responsibility, and manners so that the inheritance of this dance is important in the framework of harmony in the community.

CONCLUSION

Based on the results and discussion of Gawi dance in the Tenda village community. The symbol in Gawi dance consists of two, namely presentational symbols and discursive symbols. Presentational symbols are clearly seen in the forms of Gawi dance and discursive symbols can be seen from the meanings related to the lives of the people of Tenda Regency in Ende. The meaning of Gawi dance describes or reflects people's lives in their daily lives, such as religious meaning, the meaning of unity, the meaning

of responsibility, eating gender equality, the meaning of manners, and the meaning of self-identity.

The implications of the Gawi dance research for the Lio community, especially in the village of Tenda in Ende Regency, are to find out the arts in the local area and to preserve the existence of the Gawi dance and the Gawi dance symbol and increase the art treasury in Ende Regency.

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