
An Analysis of Symbolic Meaning on Jaran Pejanggik Dance

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Abstract

Jaran Pejanggik dance is performed as a thanks giving for *sasak* tribe community especially for parents whose son will be circumcised. The aim of this study is to describe the symbolic meaning of *Jaran Pejanggik* dance in traditional circumcision ritual of Sasak ethnic group, Pejanggik village, Praya Central District, Middle Lombok Regency, West Nusa Tenggara. This study uses descriptive method because the data collected in this study are in the form of images and words, not numbers. In gathering the data, this research used *metode simak* (observing method). A qualitative approach is the workings of research that emphasizes data deepening aspects in order to get the quality of the results of a study Based on the data reviewed, in most cases *Jaran Pejanggik* dance has as symbolic meaning in the range of simple motion in circumcision ritual Sasak ethnic group in Pejanggik Village, are as follows: 1). A man in his world will always have lose ground whether economically, in cultural and many facets of life that he will get success, 2). A lot of trials and obstacles have to be faced by human beings even sometimes the temptation of many ways might be misleading, life will not always be smooth in positive or negative way, 3). Humans must have been struck by disaster, obstacles and obstructions in life, when a tidal wave that never stops bumpy, but if the waves of life passed with enough courage, patience and granting advices, then all obstacles can be passed, 4). Circling clockwise a *sekenam* is a symbol that Islam has six pillars of faith that must be maintained by the Muslims under any circumstances. The symbolic Meaning of *Jaran Pejanggik* Dance is connoted as a journey of life and hope in the future, which is always related to Islam.

Keywords: Symbolic Meaning, *Jaran Pejanggik* Dance, circumcision ritual of Sasak ethnic group

1. INTRODUCTION

Symbol is something that usually show ideas or objects, words, signs, or signals, which are used to represent something else such as meaning, quality, abstraction, ideas, and objects. Symbols are anything that is given meaning by general agreement and habit, and also is interpreted in a limited way as a conventional sign, something that is built by the community or an individual with a certain meaning that is more or less standard and agreed or used by

members of the community itself. The meaning of symbols in this context is often opposed by scientific signs.

Indonesian culture is all national culture and local culture. The national culture is a culture that is recognized as national identity. In addition, because Indonesia consists of various tribes, and characteristics both in terms of different cultures and customs, one example is regional culture reflected in various aspects of community life in all regions in Indonesia. Each region has different cultural characteristics. The traditional ceremony is a form of hereditary tradition that is carried out regularly and in an orderly manner according to the customs of the community in the form of a series of request activities as an expression of gratitude. In addition, traditional ceremonies are the embodiment of a community belief system that has universal values, is sacred, sacred, and religious, carried on from generation to generation and becomes a national cultural treasure. The elements of a traditional ceremony include: the place of the ceremony, the time of implementation, objects / equipment and the performer of the ceremony which includes the leader and participants of the ceremony. The types of traditional ceremonies in Indonesia include: Birth ceremonies, marriages, deaths, burials, worship, inauguration of tribal chiefs and so on. Central Lombok Regency is an area in which there are community groups that have a distinctive style in their socio-cultural life patterns. The life of the arts of Central Lombok is seen from various types of arts that are preserved. Culture includes *pantun*, dance.

Linguistics is the science of language or the science that makes sign language. Sign language (also known as signed languages) are languages that use the visual-manual modality to convey meaning. In French there are three terms to refer to languages, namely: *Langue*: a certain language. *Language*: general language. *Parole*: language in real form that is in the form of utterances. Sibarani (2004) says that *anthropolinguistics* is a branch of science linguistics that studies the variation and use of language in relation to the development of time, differences in the place of communication, kinship system, influence of ethnic habits, beliefs, ethnic languages, customs, and other cultural patterns of a ethnic group. Language studies in the field of anthropolinguistics are associated with the role of language in the intricacies of human life. Culture is the dominant aspect in human life, all hierarchies of language studies in

anthropolinguistic studies are often analyzed in terms of culture. Language study is called understanding language in a cultural context.

Pejanggik is one of the villages in Central Lombok Regency, which is still crystallized in the arts and traditions of the "Circumcision Ceremony". The sacred ceremony is still held today. Jaran Pejanggik dance is one of a series of events presented at the Circumcision Ceremony of the Sasak tribe. This dance is one of the dances often used by the Sasak tribe, especially the Pejanggik village and the general Sasak people who have vowed (*BESANGI*). *Besangi* here intended that his parents when their children were still in the womb had uttered certain sentences or promises to someone or a group of people who, if not carried out on these promises, based on the beliefs of the local community, after being born in life, would have many life trials. Jaran Pejanggik dance is one of the riches dance that is in the Sasak tribe, where the culprit is the Sasak tribe community itself. Tari Jaran Pejanggik is a dance in the Khitanan ceremony in Pejanggik village which is carried out with a simple gesture, the dancer consists of young men and all ages, meant that men who are still teenagers up to those who are already older because in Jaran Pejanggik dance there is no age limit. In this dance the dancer will dance while raising the child who will be circumcised by using the fingers. Jaran Pejanggik Dance is one of the traditional arts which is rich of cultural values that have grown since now. Jaran Pejanggik Dance is one of the series in the Circumcision Ceremony in Pejanggik village. In addition to the circumcision ceremony Jaran Pejanggik dance always performed in traditional ceremonies such as wedding ceremonies, *khitanan* ceremonies, festival *bau nyale*, and then also for welcoming when some of people has high position like ambassador. Jaran pejanggik dance has a phenomenon occurs, like a dance move and the property has a special meaning will be share to the public. Suprpto (2002), notes that symbolic contraction is a construction of some notions of oneself, actions, interactions, and objects. A symbol system is a signification system in which contains a literal meaning, is primary and directly indicated, but also contains other meanings that are secondary and indirect, usually in the form of a figure of speech that can only be understood based on meaning first (Nuari, 2015:6)

When individuals interact with themselves, the individual becomes an object for himself, that the conception of self in relation to symbolic interaction is a process that originates from

individual social interactions with others. In an interaction, Mead distinguishes between non-symbolic interactions and symbolic interactions. Non-symbolic interactions take place when humans respond directly to actions and cues from others such as motion, expression and tone of voice (Suprpto 2002: 143).

The objectives of this study are to describe the symbolic meaning of the dance moves from *Jaran Pejanggik* dance and to describe the lexicon meaning of the property used in *Jaran Pejanggik* dance.

2. METHOD

This study uses descriptive method because the data collected in this study are in the form of images and words, not numbers. This study uses a qualitative approach. A qualitative approach is the workings of research that emphasizes data deepening aspects in order to get the quality of the results of a study. According to Burhan Bungin, a qualitative approach is a process of research work whose goals are limited, but the depth of data is unlimited. The deeper and quality of data obtained or collected, the higher the quality of the research results. (Bungin, 2013: 29) The data source in this study uses primary data and secondary data. Primary data is words obtained from original sources (not through intermediary media). In this study interviews were conducted with trusted informants such as dance figures, traditional leaders *jaran pejanggik* dance. Secondary data is a source of research data obtained by researchers indirectly through intermediary media (obtained and recorded by other parties). Secondary data is generally in the form of evidence, records or historical reports that have been compiled in archives (documentary data) that are published and unpublished. Secondary data in this study were obtained during the interview process with the relevant informants, and in other sources such as books, magazines, and other literature.

Data collection techniques used in this study were observation techniques, in-depth interviews, and documentation. Observation technique is a way of collecting data by making direct observations of an object. The research was carried out by going straight down to the activities carried out by the dancers, such as when they were practicing and performing. Observation was also useful to find out the actual facts of each movement of the pedestrian dance line. The in-depth interview technique is done by asking a number of questions that have

been prepared and carried out directly and more deeply towards the parties concerned. This was done in order to obtain complete and reliable information from the informants interviewed by the researcher. Documentation techniques are useful for collecting data by retrieving data from records and documentation that are appropriate to the problem under study. The data produced is in the form of photos in the dance movement demonstration and reading and understanding the meaning of each movement of the pedestrian dance.

3. DISCUSSION

Jaran Pejanggik dance has several movements that have different meanings. The movement, referred to this case is a component that contains all information about the word in a language. Every movement and property contained in a pedestrian dance has a hidden meaning. To find out the meaning of each movement used Atep aditya barata theories about nonverbal communication theories. Non verbal communication theories by atep aditya barata, that theory of meaning used by researchers to analyze symbol meaning contained in jaran pejanggik dance is communication that is expressed through objects in each other category (the object language), communication uses motion (gesture) as a signal (sign language), and communication through actions or body movements (action language). The Jaran Pejanggik Dance movement is very simple, in general the movement consists of 4 different movements. So that the overall movement becomes: Step back three steps, move left and right, walk straight ahead and make a wavy motion, and close in a circular motion. Horse bearers consisting of four people are not allowed to look back if they are stepping forward while forming a wavy motion. Based on the results of interviews with mangku (studio leaders) who are people who are "overrun" by the Pejanggik Village community that all these movements have symbolic meanings that lead or lead to Islamic law.

3.1. The symbolic meaning of the dance movement

3.1.1. Move three back steps

Back down three steps the symbol means that a person in life has never been directly advanced or successful, sometimes has experienced set back or failures in terms of economy, culture and various aspects of life, but not expected to back and forth. With a variety of efforts and human endeavors to live life, or in other words life in this world starts from a set back or failure.

Mutual cooperation in social life is one way to overcome life setbacks symbolized by four horse dancers or bearers who are very compact in their movements. By working in mutual cooperation, all life problems that are being faced will feel light or easy to go through.

Besides that, the meaning aside from the above mentioned backward movement is also a learning for children who will be circumcised and their families and society in general, that if he is shackled or fixated on a failure and thinks back and forth without any attempt to get up and rise, then the positive things planned or the future goals to get a better life will not be realized. According to the interview with the leaders of the Jaran Pejanggik dance studio, the movement limited to three steps backwards or backwards believed by the Sasak people to limit themselves to failure does not mean that humans should not back down in their lives, but the meaning is not to back down continuously, but when people feel a little setback or feel backward then he must get up and excited again going forward to achieve the goals they expect smoothly.

From that's meaning there is a relationship between the meaning of the dance jaran pejanggik dance movement with a ritual process in the third day of the death of a human being who possesses meaning that the corpse has melted and joined the ground.

3.1.2 Moving left and right

Moving left and right has a symbolic meaning, about living life in this world there are many trials and obstacles that will be faced by humans even sometimes misleading invitations from the left and right side, the journey of life is not always straight and smooth, ever towards good or positive and towards the negative, but by working together, the rhythm in the face of trials and obstacles and live it and with determination and have confidence in the power of the owner everything is expected that all trials and life obstacles that can be overcome can be overcome.

Nyelengkuk kiri, nyelengkuk kanan which is likened to a person from Sasak in daily life, that is, in a person's life journey, there is no one who is good but has experienced the opposite, his left hand which is likened to things that are negative and right-handed. Human lifeline, so that in the course of one's life the right and left sides must be balanced so that they are not affected and fall on one side, symbolized by moving left and right in the Jaran Pejanggik dance.

3.1.3 Moving straight with a wavy motion

In the sasak language, *lampak lampak lurus aiq segare* or walking forward with a straight view without looking back by making a wavy motion. The surging movement here is likened to the Sasak language, which is *aiq segare* or sea water which is bumpy and always tidal. This movement has a symbolic meaning, human beings in living their lives must have been over taken by calamities, trials and tests in their lives, likened to waves of sea water that never stop surging, but if the waves of life are lived steadfastly, patiently and willing to hear people's instructions or advice the knowledgeable and sure of something the ultimate truth of God who is omnipotent, then all trials and obstacles faced must be overcome. Straight walking without looking back contains symbolic meaning, that human beings in social life must need each other in terms of material and energy needs. Humans need to give and be given help for the needs of their neighbors. Humans have disagreed and disagreed with each other and many other challenges of living in other societies, but dance moves with a straight forward view without looking back provide education or learning that things that have passed especially negative ones are experiences and lessons that need not be remembered again. In the sense that good things are held or taken and maintained while bad things or negative things in the past need not be remembered.

3.1.4 Rotating seven times

Moter sekenam pituk kali is commonly referred to by sasak people as an expression or designation in the last range of motion in the Jaran Pejanggik dance. This movement is the final movement or closing of this dance, namely the movement that is closed in a circular motion around or around the sixth row (a kind of six-masted house) clockwise seven times. After the *Praje* is circled around seven times around the *berugak*, it will be seated on a chair specially prepared on the *berugak* floor. There is some relationship "between the seven day of human dead, that human corpse already entered into the tomb for seven days, and when living in the world has been live for seven days in the world that's one week.

The symbolic value of religious nuances contained in this dance movement that is circling a sekenam clockwise is a symbolically that Islam has as many pillars of faith as six which must always be maintained and held firmly by Muslims in any circumstances, and if a person who is Muslim in living a better life and is able to be economically and religiously knowledgeable then it is obligatory

to perform the Hajj, this symbolized by a circular motion or circling berugag six as if working on Tawaf in Tanah Suci.

Praje is seated on a special chair on the sixth floor: in this activity children who will undergo circumcisions before circumcision will be given advice, direction and advice by the Kiyai ,the holly sasak man, with the intention that the child after undergoing circumcision know or understand about obligations as Muslims or things that are considered important that they will live. Besides that, the sacred activity for children who are going to Khitan is to increase their courage and eliminate their fear of facing the circumcision procession by giving them water that has been given spices (senggeger) to drink. After this activity ends the child is taken around again riding or riding a horse riding or Jaran Pejanggik dance property.

3.2. The lexicon Meaning of Jaran Pejanggik Dance Property

The properties of *Jaran Pejanggik* dance has a hidden meaning, for the searching that meaning used semiotic analysis that sign is language. That is language used for non verbal communication to share the meaning by an object.

3.2.1 Jaran Mame (stallion)

Jaran or horse is a pet of the people of ancient times until now, in ancient times horses were a privilege or pride for riders and were the main and practical means of transportation that not anyone could ride. Ancient horse riders were usually from among people who had a great influence, such as from among the kings and courtiers and community leaders at that time.

In terms of piggyback from wood and is a property used in the Jaran Pejanggik dance which consists of one pair of horses namely jaran or stallions and mares which are colored with ornaments where :

- 1) The stallions must be dark black and the females are colored red flaming has a symbolic meaning which is a learning for ancient people, that God Almighty in creating his creatures is always pairs, there are males there females, there are men and women.
- 2) The stallions are dark black which must be ridden by *praje mame* or *praje selam* (a boy to be circumcised) and a mare that must be waited for by *praje* or *praje nine* (a girl from the praje family usually from siblings or close relatives), this is a symbol that the child who is to be circumcised is a holy child , great and noble because they will embrace islam religion , then

symbolized by riding a black horse which is a favorite ride of Datu Pejanggik or Raja Pejanggik at that time and at the highest among the people who accompanied him or who paraded him.

3) *Praje mame*

Praje mame placed on horses (highest), this symbolizes that, children who will be circumcised are children who later, after embracing Islam, have been upgraded and their glory is like a King so that it is called Praje, as well as notice to the surrounding community, that the child will be circumcised and will begin to become a Muslim who adheres to the teachings of Islam.

3.2.2 Jaran nine (mare)

- 1) The mare or *jaran nine* with red rides ridden by close relatives are symbolic that the whole family supports the ceremony to encourage their children or younger siblings to embrace Islam sincerely and bravely defend Islam (a symbol of red).
- 2) Red color symbolizes later the child will defend Islam bravely reaches its last drop of blood if there are people who will disrupt and weaken Islam.

4.3 Complementary Ornaments that Attach To Horse Riding Properties

What is meant here is decoration that is intentionally affixed to the horse such as,

The front of the horse decorated with mirrors, the dominant colorful decoration that symbolizes red that later after embracing Islam the child is expected to be a child who will never blame people others before he reflected on himself. Fancy clothes for *praje mame* and *nine* symbolize the happiness of his family (his parents) because they were able and succeeded in carrying out circumcisions as a sign of his son who embraced Islam

4. CONCLUSION

In the Ceremony of the Sasak tribe, there is a dance where the dance is performed during the circumscacion ceremony, commonly known as the Jaran Pejanggik dance. Jaran Pejanggik Dance in the Sasak tribe circumcision ceremony in Pejanggik village, Central Praya Subdistrict, Central Lombok Regency. Every move and property used in Jaran Pejanggik dance has symbolic meaning. Given the limitations of the study. Based on the finding, *Jaran Pejanggik* dance has symbolic meaning in the range of simple motion in circumcision ritual Sasak ethnic group in Pejanggik

Village. The symbolic meaning are as follows: 1). *Stepping Back three steps* means a man in his life will always have lose ground whether economically, in cultural and many facets of life that he will get success, 2). *Moving left and right* means A lot of trials and obstacles have to be faced by human beings even sometimes the temptation of many ways might be misleading, life will not always be smooth in positive or negative way, 3). *Moving straight with a wavy motion* means human must have been struck by disaster, obstacles and obstructions in life, when a tidal wave that never stops bumpy, but if the waves of life passed with enough courage, patience and granting advices, then all obstacles can be passed, 4). Rotating seven times is a symbol that Islam has six pillars of faith that must be maintained by the Muslims under any circumstances. The symbolic Meaning of *Jaran Pejanggik* dance is connoted a s a journey of life and hope in the future, which is always related to Islam.

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