SEMIOTIC ANALYSIS ON GANDRUNG DANCER COSTUME

THESIS

Written by:
NITA ULFIZ ARRUM
080110101068

ENGLISH DEPARTMENT
FACULTY OF LETTERS
JEMBER UNIVERSITY
2011
SEMIOTIC ANALYSIS ON GANDRUNG DANCER COSTUME

THESIS

A thesis presented to English Department,
Faculty of Letters, Jember University,
As One of the Requirements to Get
The Award of Sarjana Sastra Degree
in English Studies

Written by:
NITA ULFIZ ARRUM
080110101068

ENGLISH DEPARTMENT
FACULTY OF LETTERS
JEMBER UNIVERSITY
2011
DEDICATION PAGE

Sincerely this thesis is dedicated to:
1. My beloved parents Suyanto and Ruminah, for the love, prayers, support and affection, you are everything for me, I cry for you;
2. My only dear brother Hisyam Fadillah, for the spirit, hope and support, I cry for you too;
3. My friends in The Action Group of Indonesian Moslem Students;
MOTTO

“As the soil, however rich it may be, cannot be productive without cultivation, so the mind without culture can never produce good fruit.”

-Seneca (Roman Phylosopher, mid-1st century AD)-

---

1 http://thinkexist.com/quotations/culture/seneca
DECLARATION PAGE

I hereby state that the thesis entitled “Semiotic Analysis on Gandrung Dancer Costume” is an original piece of writing, except the quotation which I had mentioned the sources. I certify that the analysis and the research described in this thesis have never been submitted for any other degree or any publications.

I certainly certify to the best of my knowledge that all sources used and any help received in the preparation of this thesis have been acknowledged.

Jember, 17th June 2011
The Writer

Nita Ulfiz Arrum, A.Md
NIM 080110101068
APPROVAL SHEET

The thesis entitled “Semiotic Analysis on Gandrung Dancer Costume” had
approved and received on:

Day : Friday
Date : 17th June 2011
Place : Faculty of Letters, Jember University.

Secretary,

(Dewianti Khazanah, S.S.)
Nip. 198511032008122002

Chairman,

(Drs. Hadiri, M.A.)
Nip. 194807171976031003

The members:

1. Drs. Wisasonko, M.A
   Nip. 196204141988031004

   Nip. 196310231990011001

   Nip. 197308271999032004

Approved by the Dean,

(Drs. Syamsul Anam, M.A)
Nip. 195909181988021001
SUMMARY

“Semiotics Analysis on Gandrung Dancer Costume”; Nita Ulfiz Arrum; 080110101068; 2011; 60 pages; English Department, Faculty of letters, Jember University.

Gandrung is the most popular traditional dance in Banyuwangi. In the past, the gandrung dancer dances by a boy. It purposes to spy the colonizer. In its development, gandrung dancer dances by a girl/woman. Nowadays, gandrung dance becomes a mascot of tourism in Banyuwangi, besides it purposes to honor the guests or to be an entertainment in some events, such as wedding ceremony, circumcisions, and some official events.

This thesis analyzes gandrung, especially the gandrung dancer costume. The gandrung dancer costume consists of three major parts costume and some additional costume, such as omprog, basahan, and long cloth or jarik. Basahan consists of utuk/kemben, kelat bahu, ilat-ilat, pending, sembong and oncer. The additional costumes are sampur (sash), fan, and white socks. The gandrung dancer costume as text is analyzed through the semiotic theory. The analyses describe how the semiotics theory signifies the meaning of gandrung dancer costume. It investigates the types of sign such as an icon (iconical sign), an index (indexical sign), a symbol (symbolical sign) and the levels of meaning such as denotation (denotative meaning), connotation (connotative meaning) and myth because semiotics is a systematic study of sign, sign systems of signs, sign systems or structure, sign processes and sign functions.

This thesis also applies library research and field research in order to get the data and information about matter of discussion. It takes from some interviews, several books, dictionary, cultural magazines, and internet. The data are in the form of qualitative data that have been gathered by conducting observation and the writer uses the technique of interview and documentary study.
The result of this thesis shows that the *gandrun* dancer costume can be analyzed by the semiotics theory in order to know the intended meaning and the secret code. The *gandrun* dancer costume as the data represents the ideas and they are colorful, unique, and interesting.
ACKNOWLEDGEMENT

My greatest gratitude is due to Allah, all praises to Allah, the Lord of the universe. I am grateful as with His gracious help, so I can finish the thesis well. I am sure without His mercies; it is very difficult for me to carry out this writing.

The thesis has benefited from the help of many individuals. Thus, at this time, I would like to say thanks to:

1. Drs. Syamsul Anam, M.A., the Dean of the Faculty of Letters, Jember University who gives his permission to compose this thesis;
2. Drs. Moch. Ilham, M.Si., the Chief of the English Department as well as my second adviser who gives his intellectual inspirations and counsels in writing the thesis;
3. Drs. Wisasongko, M.A., my first adviser who guides and counsels patiently in writing the thesis;
4. All of the lecturers of the English Department who have taught me the valuable knowledge that lead me to finish my study;
5. All of the staffs of central library and Faculty of Letters’ library for serving me in borrowing books;
6. All of the staffs of Banyuwangi Culture and Tourism Service and Banyuwangi cultural observers as my research interviewees;
7. All of my friends in the English Department, the Faculty of Letters Academic year of 2008, for their hospitality and friendship;
8. All of my friends in The Action Group of Indonesian Moslem Students for their struggles and loyalties to the process of organization. Our intellectual companionship provided me with joy and marvelous atmosphere of activities and creativity.

May Allah bestow His blessing upon them.

Jember, June 2011

Nita Ulfiz Arrum, A.Md.
TABLE OF CONTENTS

<table>
<thead>
<tr>
<th>Section</th>
<th>Pages</th>
</tr>
</thead>
<tbody>
<tr>
<td>FRONTISPICE</td>
<td>ii</td>
</tr>
<tr>
<td>DEDICATION PAGE</td>
<td>iii</td>
</tr>
<tr>
<td>MOTTO</td>
<td>iv</td>
</tr>
<tr>
<td>DECLARATION PAGE</td>
<td>v</td>
</tr>
<tr>
<td>APPROVAL SHEET</td>
<td>vi</td>
</tr>
<tr>
<td>SUMMARY</td>
<td>vii</td>
</tr>
<tr>
<td>ACKNOWLEDGEMENT</td>
<td>ix</td>
</tr>
<tr>
<td>TABLE OF CONTENTS</td>
<td>x</td>
</tr>
<tr>
<td>CHAPTER 1. INTRODUCTION</td>
<td>1</td>
</tr>
<tr>
<td>1.1 The Background of the Study</td>
<td>1</td>
</tr>
<tr>
<td>1.2 The Problems to Discuss</td>
<td>4</td>
</tr>
<tr>
<td>1.3 The Scope of the Study</td>
<td>4</td>
</tr>
<tr>
<td>1.4 The Goals of the Study</td>
<td>4</td>
</tr>
<tr>
<td>1.5 The Significances of the Study</td>
<td>5</td>
</tr>
<tr>
<td>1.6 The Organization of the Thesis</td>
<td>5</td>
</tr>
<tr>
<td>CHAPTER 2. THEORETICAL FRAMEWORK</td>
<td>6</td>
</tr>
<tr>
<td>2.1 The Previous Researches</td>
<td>6</td>
</tr>
<tr>
<td>2.2 Costume and Dance, Culture, and Semiotics</td>
<td>7</td>
</tr>
<tr>
<td>2.2.1 The Theory of Semiotics</td>
<td>8</td>
</tr>
<tr>
<td>2.2.2 Charles Sander Pierce and the Sign</td>
<td>10</td>
</tr>
<tr>
<td>2.2.3 The Type of Sign: Symbol, Icon, and Index</td>
<td>11</td>
</tr>
<tr>
<td>2.2.4 Denotation, Connotation, and Myth</td>
<td>13</td>
</tr>
<tr>
<td>2.3 The History of Banyuwangi</td>
<td>15</td>
</tr>
<tr>
<td>2.4 The Description of Costume and Dance</td>
<td>17</td>
</tr>
</tbody>
</table>
2.5 The Description of Gandrung .................................. 18
  2.5.1 The History of Gandrung ................................. 19
  2.5.2 The Costume of Gandrung Dancer and
       the Musical Instruments .................................. 20
  2.5.3 The Role and the Function of Gandrung
       Dance ........................................................... 22

CHAPTER 3. RESEARCH METHODS .................................. 25
  3.1 The Type of Research ........................................ 25
  3.2 The Type of Data ............................................. 26
  3.3 Data Collection ................................................. 26
  3.5 The Data Analysis .............................................. 27

CHAPTER 4. DISCUSSION ............................................. 28
  4.1 Semiotic Interpretation of Data 1 ......................... 28
     4.1.1 The Description of Omprog ............................ 28
     4.1.2 The Types of Sign in Data 1 ............................ 29
     4.1.3 The Levels of Meaning in Data 1 ..................... 30
           A. The Denotative Meaning .............................. 30
           B. The Connotative Meaning ............................ 31
           C. Myth .................................................... 32
  4.2 Semiotic Interpretation of Data 2 ......................... 33
     4.2.1 The Description of Utuk/Kemben ........................ 33
     4.2.2 The Types of Sign in Data 2 ............................ 34
     4.2.3 The Levels of Meaning in Data 2 ..................... 34
           A. The Denotative Meaning .............................. 34
           B. The Connotative Meaning ............................ 34
           C. Myth .................................................... 35
  4.3 Semiotic Interpretation of Data 3 ......................... 35
     4.3.1 The Description of Kelat Bahu ........................ 36
<table>
<thead>
<tr>
<th>Section</th>
<th>Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>4.3.2</td>
<td>The Types of Sign in Data</td>
<td>36</td>
</tr>
<tr>
<td>4.3.3</td>
<td>The Levels of Meaning in Data</td>
<td>36</td>
</tr>
<tr>
<td>A.</td>
<td>The Denotative Meaning</td>
<td>37</td>
</tr>
<tr>
<td>B.</td>
<td>The Connotative Meaning</td>
<td>37</td>
</tr>
<tr>
<td>C.</td>
<td>Myth</td>
<td>37</td>
</tr>
<tr>
<td>4.4</td>
<td>Semiotic Interpretation of Data</td>
<td>38</td>
</tr>
<tr>
<td>4.4.1</td>
<td>The Description of <em>Ilat-ilat</em></td>
<td>38</td>
</tr>
<tr>
<td>4.4.2</td>
<td>The Types of Sign in Data</td>
<td>38</td>
</tr>
<tr>
<td>4.4.3</td>
<td>The Levels of Meaning in Data</td>
<td>39</td>
</tr>
<tr>
<td>A.</td>
<td>The Denotative Meaning</td>
<td>39</td>
</tr>
<tr>
<td>B.</td>
<td>The Connotative Meaning</td>
<td>39</td>
</tr>
<tr>
<td>C.</td>
<td>Myth</td>
<td>40</td>
</tr>
<tr>
<td>4.5</td>
<td>Semiotic Interpretation of Data</td>
<td>40</td>
</tr>
<tr>
<td>4.5.1</td>
<td>The Description of <em>Pending</em></td>
<td>40</td>
</tr>
<tr>
<td>4.5.2</td>
<td>The Types of Sign in Data</td>
<td>41</td>
</tr>
<tr>
<td>4.5.3</td>
<td>The Levels of Meaning in Data</td>
<td>41</td>
</tr>
<tr>
<td>A.</td>
<td>The Denotative Meaning</td>
<td>41</td>
</tr>
<tr>
<td>B.</td>
<td>The Connotative Meaning</td>
<td>41</td>
</tr>
<tr>
<td>C.</td>
<td>Myth</td>
<td>42</td>
</tr>
<tr>
<td>4.6</td>
<td>Semiotic Interpretation of Data</td>
<td>42</td>
</tr>
<tr>
<td>4.6.1</td>
<td>The Description of <em>Sembong</em></td>
<td>42</td>
</tr>
<tr>
<td>4.6.2</td>
<td>The Types of Sign in Data</td>
<td>42</td>
</tr>
<tr>
<td>4.6.3</td>
<td>The Levels of Meaning in Data</td>
<td>43</td>
</tr>
<tr>
<td>A.</td>
<td>The Denotative Meaning</td>
<td>43</td>
</tr>
<tr>
<td>B.</td>
<td>The Connotative Meaning</td>
<td>43</td>
</tr>
<tr>
<td>C.</td>
<td>Myth</td>
<td>44</td>
</tr>
<tr>
<td>4.7</td>
<td>Semiotic Interpretation of Data</td>
<td>44</td>
</tr>
<tr>
<td>4.7.1</td>
<td>The Description of <em>Oncer</em></td>
<td>44</td>
</tr>
</tbody>
</table>
4.7.2 The Types of Sign in Data 7 .................45
4.7.3 The Levels of Meaning in Data 7 ..........45
   A. The Denotative Meaning .................45
   B. The Connotative Meaning ...............45
   C. Myth ......................................46

4.8 Semiotic Interpretation of Data 8 .............46
   4.8.1 The Description of Sampur ...............46
   4.8.2 The Types of Sign in Data 8 ............47
   4.8.3 The Levels of Meaning in Data 8 ........47
      A. The Denotative Meaning ................47
      B. The Connotative Meaning ...............47
      C. Myth ......................................48

4.9 Semiotic Interpretation of Data 9 .............48
   4.9.1 The Description of Long Cloth (Jarik) ...49
   4.9.2 The Types of Sign in Data 9 ............49
   4.9.3 The Levels of Meaning in Data 9 ..........49
      A. The Denotative Meaning ................49
      B. The Connotative Meaning ...............50
      C. Myth ......................................50

4.10 Semiotic Interpretation of Data 10 ..........51
    4.10.1 The Description of Fan ................51
    4.10.2 The Types of Sign in Data 10 ..........51
    4.10.3 The Levels of Meaning in Data 10 ........51
       A. The Denotative Meaning ................52
       B. The Connotative Meaning ...............52
       C. Myth ......................................52

4.11 Semiotic Interpretation of Data 11 ..........52
    4.11.1 The Description of White Socks .........53
4.11.2 The Types of Sign in Data ..........................53
4.11.3 The Levels of Meaning in Data ..................53
   A. The Denotative Meaning ..........................53
   B. The Connotative Meaning .......................53
   C. Myth .............................................54

CHAPTER 5. CONCLUSION ..............................................55
BIBLIOGRAPHY ......................................................58
APPENDIXES