

# ART & DESIGN

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## Art And Design

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## Synopsis

Culture is the whole system of ideas and feelings, actions, and works produced by humans in a social construct, which are made their own by learning. The word culture comes from the Sanskrit word "buddhayaḥ", the plural form of buddhi which means mind or intellect (Koentjaraningrat, 2005). J.J. Honingmann in his book The World of Man (1959) distinguishes the existence of three "cultural phenomena", namely ideas, activities, and artifacts. This is then confirmed by the opinion of Koentjaraningrat (2009) which states that there are three forms of culture, namely: (1) the form of culture as a complex of ideas, values, norms, rules and so on. (2) the form of culture as a complex of patterned activities and actions from humans in society. (3) the form of culture as objects created by humans. The first form is the ideal form of culture. It is abstract, cannot be touched or photographed, its location is in the head, or in other words, in the minds of the people in the community where the culture resides. The second form of culture is called a social system, regarding the patterned actions of humans themselves. This social system consists of human activities that interact, relate and associate with each other in every second, day and year, accordingly to certain patterns based on customary behavior. The third form of culture is called physical culture, taking the form of all physical products and activities, actions and works of all humans in society. They are most concrete in nature and are in the form of objects or things that can be made, seen, and photographed.

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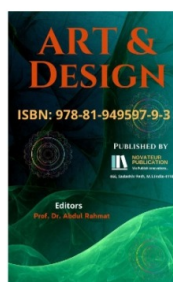
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## DUGDERAN TRADITION AS A FOLK'S EVENT AND THE IMPLEMENTATION OF WARAK NGENDOG MASCOT IN BATIK SEMARANG MOTIFS

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### A. Introduction

Indonesia has a rich and diverse culture. Almost in various regions of this archipelago have a tradition or a folk's event which is always held regularly every year. One of the most distinctive traditions or folk parties in Semarang City is a festival to welcome the arrival and mark the beginning of the fasting month of Ramadan which is called the Dugderan Festival. The Dugderan Festival in Semarang City is carried out by beating the drum in the Semarang City Hall yard, then the procession of the submission of the Shukuf Halaqoh by the Mayor of Semarang which is entitled Kanjeng Raden Mas Tumenggung (KRMT) Aryo Purboningrat to Kanjeng Raden Mas (KRM) Aryo Probo Hadikusumo or the Governor of Central Java. What is meant by Shukuf Halaqoh is the cleric's provisions for the beginning of Ramadan which will be handed over to the leader of the Kauman Mosque to the leaders of Semarang City to be announced to the residents (accessed from the portal [www.semarangkota.go.id](http://www.semarangkota.go.id), 2020).



Figure 1. The Mayor of Semarang hits the drum as a sign that the Dugderan Festival begins  
Source: [http://semarangkota.go.id/p/760/walikota\\_semarang\\_bergelar\\_kanjeng\\_raden\\_mas\\_tumenggung\\_aryo\\_purboningrat\\_m](http://semarangkota.go.id/p/760/walikota_semarang_bergelar_kanjeng_raden_mas_tumenggung_aryo_purboningrat_m)



Figure 2. The golden carriage used for the Dugderan Festival parade

Source: <https://phinemo.com/prosesi-dugderan-semarang-2018/>

After the sign of the drum beating, the Mayor of Semarang then boarded the golden carriage decorated with flowers and Kembang Manggar accompanied by cavalry, a group of officials from the Semarang City Government, Kapolres, Dandim on Jalan Pemuda were paraded to the Great Kauman Mosque which is about three kilometers away. When the procession arrives at the Great Kauman Mosque, a further celebration procession will be prepared, namely:

1. The sacred procession of reciting the Shukuf Halaqoh
2. Prayer reading
3. Beat the drum
4. Shooting cannons or fireworks into the air

When firing cannons or fireworks into the air, it produces a sound “dug... dug... dug” and when it explodes in the air it sounds “der... der... der”. From the two sounds that mark the fasting month of Ramadan, the name of the Dugderan festival is finally known (Svarajati, 2016). Apart from the four



processions, there are also events that Semarang residents have been waiting for, such as: fighting over the Kembang Manggar from the parade on the golden carriage, fighting for holy water from the reading of the khatam Alquran, and fighting over traditional Semarang snacks, namely Ganjel Rel cake. A series of processions and events that occur during the Dugderan Festival have symbolic meanings, including:

1. Kembang Manggar, in the form of a flower made of a coconut tree made of colorful paper wrapped around a stick and made into branches. The colorful meanings of the Kembang Manggar made of paper are a symbol of diversity and harmony.
2. Air suci, means the bearer or the giver of blessings.
3. Ganjel Rel, means giver of nuances of happiness to welcome happiness.



Figure 3. Colorful of Kembang Manggar in the procession of Warak Ngendog  
Source: <https://galeriwisata.id/7-hal-ini-bisa-kamu-temui-saat-dugderan-di-semarang/>



Figure 4. Arrangement of Ganjel Rel cake on a procession that will be distributed to residents  
Source: <https://jatengtoday.com/begini-sejarah-dugderan-filosofi-warak-ngendok-dan-tradisi-berebut-roti-ganjel-rel-10502>

The Dugderan festival or parade is a folk's event held by Semarang residents by parading the mythological animal statue of Warak Ngendog (Cahyono, 2018). The implementation of the Dugderan Festival begins with a cultural ceremony at the Semarang City Hall yard. Participants of this festival represent all sub-districts in Semarang City, namely as many as 16 districts as shown in the following table:

Table 1. Districts in Semarang City

No.	Districts	An area (km)	Total population	Population density (/km <sup>2</sup> )	Growth (%/year)
1.	Mijen	57.55	43,752	760	4.94
2.	Gunungpati	54.11	62,111	1,148	3.16
3.	Banyumanik	25.69	111,738	4,349	-1.68
4.	Gajahmungkur	9.07	60,424	6,662	0.99
5.	Semarang Selatan	5.93	85,704	14,453	0.62
6.	Candisari	6.54	80,551	12,317	-0.38
7.	Tembalang	44.2	115,812	2,620	2.22

8.	Pedurungan	20.72	154,430	7,453	3.95
9.	Genuk	27.39	72,204	2,636	4.16
10.	Gayamsari	6.18	66,710	10,794	0.44
11.	Semarang Timur	7.7	83,661	10,865	-0.12
12.	Semarang Utara	10.97	124,741	11,371	0.38
13.	Semarang Tengah	6.14	77,248	12,581	1.43
14.	Semarang Barat	21.74	155,354	7,146	1.57
15.	Tugu	31.78	25,549	804	1.43
16.	Ngaliyan	37.99	99,489	2,619	1.72
Jumlah		373.7	1,419,478		1.42

Source: [bappeda.semarangkota.go.id](https://bappeda.semarangkota.go.id)

In the Dugderan Festival, there are several equipment such as miniature statues of Warak Ngendog, Kembang Manggar, traditional Barongsai arts, and so on. In addition to the miniature Warak Ngendog, there is also a giant Warak Ngendog six meters above the back of an open car and paraded from Semarang City Hall to the Great Kauman Mosque and the Great Mosque of Central Java (MAJT). Warak Ngendog itself is a mythological animal that is believed by the people of Semarang as a symbol of peace and harmony as well as a cultural symbol of the three major ethnicities in the city of Semarang, namely Javanese, Arabic, and Chinese. The form of Warak Ngendog consists of several combinations of animals such as dragons (representing Chinese ethnicity), buroqs, some say camels (representing Arab ethnicities), and goats (representing Javanese ethnicity) (accessed from <https://www.infobudaya.net/2019/05/dugderan-tradisi-khas-semarang-menyambut-ramadhan/>).

The Dugderan Festival in Semarang City is the result of acculturation of Indonesian, Chinese, and Arabic culture which has been started since 1881 with the initial aim of unifying the Indonesian nation which was currently being colonized by the Dutch. This folk's event has a characteristic that is the mascot of Semarang City, namely Warak Ngendog. Warak Ngendog is said to have passed down and down in the same form, namely that the head consists of a sharp toothed mouth, bulging eyes, erect ears or horns, a long thick beard. The body, neck and four legs are covered with inverted feathers with alternating colors of red, yellow, white, green and blue.

The purpose of holding the Dugderan Festival at that time was based on concerns about the peaceful situation of the people of Semarang. The Dutch started a movement to divide the society by creating a sense of unfair competition that took advantage of differences in ethnicity, religion, and class in Semarang. Thus, the Dutch made community groupings, such as Chinatown for Chinese citizens, Pakojan for Arab residents, Kampung Melayu for residents outside Java, and Kampung Jawa for native Javanese. This grouping is further exacerbated by disagreements regarding the determination of the start of the fasting month which leads to differences in other Islamic holidays.

To reunite the community's peace as before, the Regent of Semarang at that time took the first steps by determining the beginning of the month of Ramadan through the Dugderan Festival. Thus, the Dugderan Festival was created to gather all levels of Semarang society in an atmosphere of joy to unite, mingle, and greet without distinction. To add to the excitement of Dugderan, a phenomenal artwork was created in the form of Warak Ngendog which is expected to be able to attract public attention as well as become the mascot of the city of Semarang itself.



Figure 5. Procession of Warak Ngendog in the Dugderan Festival

Source: <https://www.infobudaya.net/2019/05/dugderan-tradisi-khas-semarang-menyambut-ramadhan/>

According to Semarang historians, Amen Budiman (1979), no one can say who made the first Warak Ngendog because it is not in historical records. It is believed that Warak Ngendog was the creation of Kyai Saleh Darat and the Regent of KRMT Purboningrat. Warak Ngendog is used to celebrate the Dugderan event because not all levels of society watch and listen to the sound of drums and cannons. Therefore, an icon is needed that can attract attention and its function is in accordance with the announcement of the beginning of the fasting month (Muspriyanto, 2006).

There are many opinions about this Warak animal, one of which is that this animal is a manifestation of a magical animal in Islamic culture, some say that Warak is a foreign culture. At first glance, Warak resembles an animal in Chinese culture, namely the animal with the head of Kilin as the most powerful and influential animal in Chinese culture. The body of Warak resembles the body of the Buroq, the beast of the Prophet Muhammad when performing Isra 'Mi'raj. There are also those who argue that Warak has the head of a dragon, a symbolic animal belonging to the Chinese with the body of a goat, an animal that many Javanese have and is often used to make sacrifices during Eid al-Adha. The Javanese element is represented in the Warak posture which is similar to the leg of a goat, the Chinese element is represented by a dragon-like head, and the Arabic element is represented by a buroq-like body shape. Warak also has a straight neck with the philosophy of the Semarang people who have a straightforward and straightforward character.

Warak Ngendog represents the cultural acculturation of the ethnic diversity that exists in the city of Semarang. The word Warak itself comes from the Arabic "Wara'I" which means holy. And Ngendog (laying eggs) is symbolized as a result of the reward one gets after having previously undergone a holy process. Literally, Warak Ngendog can be interpreted as anyone who maintains sanctity in the month of Ramadan, one day at the end of the month will get a reward on Eid. This animal is a symbol of human lust, its scaly body, open mouth and fangs, and a sinister face depicting lust that must be defeated by fasting.

Table 2. Makna Konotatif dan Denotatif pada Warak Ngendog

No.	Element	Shape description	Connotative/dennotative meaning
1.	Head	In the form of a goat a. Straight angle b. Eyes wide open c. Mouth grinned, upper lower teeth pointed d. Two erect horns e. Two erect ears	Animal goats for aqiqah a. Straight path b. To see a good thing c. Sharp but well-intentioned speech d. Istiqomah, consistent e. Listen to all the good things
2.	Neck	long, like a camel	long breath, strong / high endurance
3.	Body / stomach	the corners are straight	a place to store / process good and halal sustenance
4.	Tail	straight up	follow the demands of the leader
5.	Feet	four legs standing straight	the characteristics of a trusted person: Sidiq, Amanah, Tabligh, Fathonah
6.	Egg of Warak	round	intact reward of good behavior / piety
7.	Fur	curly, there is a white 'kendhit'	Goats with belly hair in the shape of a kendhit or a circle of white fur are believed to be a symbol of goodness values

Source: Hasanah, 2019

Types of Warak Ngendog:

1. Warak Ngendog Klasik, still displays the original elements and structures and was created from generation to generation in the same form. The head consists of a mouth with sharp teeth, bulging eyes, erect ears or horns, a long bushy beard. The body, neck and four legs are covered with inverted feathers with alternating colors of red, yellow, white, green and blue. There is a long, stiff, curved, hairy tail and a mane at the end. The egg shape or endog lies between the two hind legs.
2. Modified Warak Ngendog, in general the same as Classical Ngendog Warak. The only difference is in the head which is similar to a dragon's head. There is a similarity between the Chinese version of the dragon and the Javanese version of the dragon. The similarity is found in a crocodile-like snout with a row of sharp teeth, a protruding forked tongue, bulging eyes, a mustache and a beard. In addition, there are also small, branched antlers like deer, scaly skin, bristling on the back of the head.



3. Warak Ngendog Contemporary, structurally the same as Warak Ngendog Klasik, but the details of the head and feathers do not match. For example, the head is like a tiger, the fur is not upside down (Triyanto; Rokhmat, Nur; Mujiyono, 2013).

## B. Folklore Application in Batik Semarang Motifs: Warak Ngendog

The richness of decoration in the Batik Semarang motifs is not only reflected in the application of various colors and motifs, but is very rich in philosophical values (Yuliati, 2010). The stiff, old-fashioned, out-of-date impression attached to the image of batik seems to be broken by the appearance of various motifs in Batik Semarang. Even through the decorative motifs, Batik Semarang can be a means for the younger generation to learn history or to know more about things related to the Semarang city, because it contains uniqueness in the form of folklores such as regional names, special foods, landscape, as well as folklore in the city of Semarang.

Batik Semarang as a contemporary batik has a unique design in the form of acculturation of the Semarang community culture which consists of various ethnicities. Moreover, batik is commonly known as a form of formal and semi-formal clothing, so that the younger generation usually wears batik only on certain occasions, such as office events or attending wedding invitations. In fact, batik can also be a choice of daily or casual clothing, but unfortunately casual batik designs have silhouettes or cuts that tend to be simple. This is proof that batik can be a suitable appearance support for any situation so that it has a variety of silhouette choices (Aryani, 2019).

The motifs in a batik work are classified into decorative styles. Therefore, decoration is also called ornament, which is a motif or form that has a specific purpose and meaning. A pattern in decoration usually has certain patterns and rules that are in a field so that it produces beautiful shapes, generally has a pattern or arrangement that is repeated, regular, measurable, and has a balance (A. Haake, 1989).

The types of decorations based on their motifs or patterns can be divided into four types, namely:

- Flora, decorations in the form of plant motifs that are usually found in art products, such as: batik, woven cloth, and also carvings.
- Fauna, decoration in the form of animal motifs, such as: butterflies, birds, fish, elephants, and so on.
- Figurative, decoration in the form of human objects which is depicted through the styling of forms and is usually found in Eastern cultures, such as: Papua, Egypt, India, and so on.
- Geometric, decoration developed from geometric shapes is then styled according to the creator's imagination.

The motifs used in Batik Semarang are a combination of the four types of motifs above.



Figure 6. Warak Image varies in application

Source: author documentation, 2020

Batik as part of the great cultural heritage of the Indonesian nation, in this case batik as a lifestyle commodity, has become a collection object for some urban communities. The rarer, more unique, and more complicated the manufacture (especially the written batik technique), the more expensive the batik is and is worth collecting. Batik with certain motifs such as flora and fauna still dominates market tastes today.

Therefore, not all motifs in Batik Semarang are favored by urban communities, especially the younger generation because: (1) the old Batik Semarang motifs have classic motifs with the dominance of flora and fauna elements, with bright colors typical of coastal batik such as red. or orange so that it is considered more suitable for parents' tastes, (2) the contemporary Batik Semarang motif has figurative motifs with the appearance of iconic objects of Semarang City

(buildings, landscapes, folklore / folklore) with modern colors that are softer / pastel but seem too complicated .



Figure 7. Warak image varies in Batik Semarang motifs  
Source: Batik Zie collection, 2020

Figure 7 above shows the variation of the Warak Ngendog motifs in Batik Semarang designed by Batik Zie. The Warak figures in the two motifs have differences in the shape of the Warak animal itself. In picture 7 (above), the Warak is depicted as resembling a lion with a head and tail that is identical to that of a dragon. The Warak figure displayed in this motifs is a warak figure inspired by the form of shadow puppet (*wayang kulit*) which is well known among Javanese people, especially Semarang. The Warak motif in Figure 7 (above) is made using a combination technique, namely handmade writing and stamp. While the Warak figure in Figure 7 (below), is in the form of a semi-cartoon or illustration depicted in a stylized way (simplification) like the appearance on most written batik. In addition, the two Warak motifs on the two batik show contrasting colors, namely the bright / light colors of synthetic dyes and the soft / pastel colors of natural indigofera dyes.





Figure 8. Another Warak image varies in Batik Semarang motifs  
Source: Batik Semarang 16 collection, 2020

Figure 8 also shows the Warak Ngendog motifs on Batik Semarang from the Batik Semarang 16 collection. In the Warak Ngendog collection from Batik Semarang 16 above, both of them have a stylized form of the Warak statue in the Dugderan Festival parade. Figure 8 (left), the Warak motifs is depicted as a form of toy for children. The color displayed is bright red on a black background. Figure 8 (right), the Warak motifs has similarities with the Warak motifs in figure 7 (below), namely is in the form of a semi-cartoon or illustration depicted in a stylized way (simplification) like the appearance on most written batik. The colors displayed are very contrasting, namely the yellow outline on the object and the dominance of black as the background. The Warak motifs in both of Figure 8 are made using a combination technique, namely handmade writing and stamp.

Based on the Warak Ngendog motif of the two Batik Semarang craftsmen (Batik Zie and Batik Semarang 16), the author makes a design based on the author's own perceptions and representations as follows:



Figure 9. Warak Ngendog motifs based on the author's work  
Source: Author documentation, 2020

The Warak Ngendog motif created by the author above is the result of a study of symbols and meanings in the making of the motif. From the previous explanation, it has been explained that Warak is a mythological animal that is trusted by the people of Semarang as a representative of the three major ethnicities. The redesigned motive applies a mixture of the three animal images from each ethnicity with the following differences:

Table 3. Differences in Image Warak on Batik Motifs

Description	Warak image (old)	Warak image (new)
Goat (Javanese ethnicity)	Body parts, legs, tail	The horns on the head, feet
Dragon (Chinese ethnicity)	The head	Body (scales) and tail
Camel (Arabic ethnicity)	The neck	The head (facial structure), body (hump)

Source: Author documentation, 2020

### C. Conclusion

The conclusions that can be drawn from the above are as follows:

- Based on the existing patterns in Batik Semarang, it is currently found that most of the meanings are dennotative with decorative patterns that still follow traditional batik standards, namely containing geometric, non-geometric elements, and some motifs using combined patterns.
- Batik Semarang motifs currently uses derivative colors produced from synthetic dyes with a more varied base color, not only reddish orange. This is suitable to be the starting point for the development of batik as a clothing material with a variety of patterns and various colors.
- Batik Semarang is unique in the form of folklore which is applied to its batik patterns, such as local names, special foods, landscapes, and folklore in Semarang.
- Not all people in the city of Semarang know the details of the folklore adopted as a batik motif. Therefore, one of the outcomes of this paper is a recommendation for a new Warak Ngendog motifs.
- Warak is depicted in a variety of decorative motifs (according to the creator's imagination).
- There are many possible development motives (in this case the Warak motif) in the future.

### D. Thank You Statement

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