

Form of Warak Ngendhog in the Dugderan Tradition of Semarang

De Hafizh Kumara Rasyidu¹, Rini Maulina²

^{1,2}Master of Design, Universitas Komputer Indonesia, Indonesia

E-mail: de.75322003@mahasiswa.unikom.ac.id

Abstract. Dugderan is a tradition in Semarang to welcome the month of Ramadan, there is a procession of Warak Ngendhog during dugderan activities. Warak Ngendhog has a distinctive shape, is a parade that is carried and can be ridden. Previous research on Warak Ngendhog explored meanings and symbols, research on the shape of Warak Ngendhog has not been widely studied. This study aims to determine the form of Warak Ngendhog found in Semarang. Research was conducted to visually determine the types of shapes in Warak Ngendhog. The method used in this study is descriptive, to visually explain shapes, and to classify based on the types of Warak Ngendhog forms. Data were obtained through literature studies and observations. The results of the study obtained visual form Warak Ngendhog consists of three categories, namely, Classic, Modification, and Contemporary, the form of Warak Ngendhog comes from mythological creatures and a combination of several animals, making based on the symbol of the unity of the three ethnicities of Javanese, Chinese, and Arabic and the material is from natural and artificial materials.

Keyword: Dugderan, Form of Warak Ngendhog, Semarang, Traditional Events, Visual.

1. Introduction

Tradition is the legitimacy of existing views on life, beliefs, customs, and rules. Tradition is etymologically meaning, meaning everything inherited from the ancestors [1]. There are several regions that still maintain cultural traditions, one of which is in the Semarang City area of Central Java. Semarang has several cultural traditions that are still preserved by the people of Semarang, one of which is the Dugderan tradition. In Semarang to welcome the month of Ramadan, the community held the Dugderan tradition, namely religious ceremonies and night markets held since 1881 by the Kanjeng Regent Raden Mas Tumenggung Arya (RMTA) Purbaningrat as the main actor in the Dugderan tradition in Semarang City [2]. Dugderan comes from the sound of stirring being beaten at the Great Mosque of Semarang in Kauman by the Kanjeng Bupati RMTA Purbaningrat by making the sound of "*dug*" and the sound of the cannon "*de r*", the rhythm of stirring being hit 17 times and the rhythm of the eruption of the cannon 3 times, making a composition of dugder rhythm [3]. After the religious ceremony, there is a Warak Ngendhog parade festival in the Dugderan tradition. Warak Ngendhog one of the main parts of the Dugderan tradition can be paraded and ridden and carried with the people of Semarang along the carnival route. As a cultural tradition, Warak Ngendhog was able to survive in the midst of socio-cultural changes and even became the mascot of Semarang [4].



Figure 1. Warak Ngendhog in the Dugderan Tradition

In the Dugderan tradition, the word Warak comes from the Arabic word "Wara'I" which means holy dan Ngendhog which means laying eggs is a symbol of the reward one receives after the previous sacred process. Warak Ngendhog as a representation of Urban Muslim identity in Semarang contains the values of solidarity, equality, and openness due to the belief that tradition and culture are still maintained in the community [5]. The acculturation of several ethnic Javanese, Arab, and Chinese Muslim cultures in Warak Ngendhog as a symbol in the Dugderan tradition represents social harmony in Semarang [6]. Related to this, Mead, explains the formation of a person's behavior that is influenced by his understanding of cultural traditions in the environment in which he lives and because of interacting with others [7]. The people of Semarang City display Warak Ngendhog which has a distinctive shape, various shapes, colors and sizes, which attracts people who see Dugderan's parade. Efforts to form a representation of the reality of the life of the people of Semarang City can be observed when Warak Ngendhog is made and the result of the form of Warak Ngendhog. These cultural traditions shape human beings to understand life's problems, act as guidelines for interaction, and physical works and forms are forms that reflect the mindset of a group of people [8]. Warak Ngendhog parade activities are highly anticipated every year by the community, because of the uniqueness of the various forms displayed by Warak Ngendhog during the Dugderan tradition procession.

However, there are some possible changes regarding the location of the Dugderan tradition procession and the form of embodiment and presentation of Warak Ngendhog to the effect of reducing or even differing in shape and symbolic aesthetic value. This is because people's knowledge and understanding today is very limited about the form of Warak Ngendhog in the Dugderan tradition. Cultural traditions will always undergo changes from time to time caused by the community itself, the importance of maintaining, knowing, and preserving cultural traditions that are owned so that when undergoing changes will not take away the original character and form of the cultural tradition [9]. In this regard, research on the form of Warak Ngendhog needs to be carried out, although research on warak ngendhog has been done a lot before. However, many of his studies discussed the topic of meaning and symbols contained in Warak Ngendhog. In another study, which was studied by Ayulia Nur R. Discussed in a semiotic point of view the ritual of the Dugderan tradition with the main symbol of Warak Ngendhog as a symbolic proselytizing medium for the people of Semarang. Apart from

being a symbol of the form of celebration of the beginning of the month of Ramadan, the meaning contained in Warak Ngendhog is in the form of advice to be able to maintain lust, change bad attitudes into good attitudes, and increase devotion to God [10].

This study aims to visually determine the forms of Warak Ngendhog during Dugderan in Semarang. Over time, the form of Warak Ngendhog displayed in the Dugderan tradition is now increasingly diverse in form due to the development of the times. The community as the guardians of cultural traditions that also make the form of Warak Ngendhog has its own understanding of the form of fictional animals that may differ from the opinions of the government and Semarang culturalists. This research was conducted to document the current forms of warak ngendhog, in order to facilitate conservation efforts carried out by both the government, private institutions and non-governmental organizations.

2. Method

The method used in this study is a descriptive method. This method is used to visually expose shapes, as well as classify by types of Warak Ngendhog forms. Using descriptive methods to describe symptoms, events that are happening, to actual problems [11]. So that researchers can then analyze and describe in detail the data based on the findings of the Warak Ngendhog form visually.

Data collection in this study uses literature studies, then processes research data from reliable sources such as reference books, magazines, internet sources, and research journals about Warak Ngendhog that already exist. The purpose of data tracing is not only to prepare a research framework, but to utilize as well as existing sources in libraries or publications to obtain research data on the form of Warak Ngendhog [12]. As well as using observations that play an important role in finding information based on facts through Youtube media that documents Warak Ngendhog during the Dugderan tradition in Semarang. The observations used in the study are quite varied, depending on the needs, functions, and objectives of the study it self [13]. With the data that has been collected, this research can classify the form of Warak Ngendhog based on the types that exist in the Dugderan tradition in Semarang.

3. Results and Discussion

Dugderan tradition

As a cultural tradition Dugderan takes place regularly every year, it consists of three in the program namely the Dugder market (night), the ritual at the beginning of Lent and the Warak Ngendhog Cultural Carnival. The three agendas constitute the unity of the Dugderan tradition. This tradition continues today to preserve and realize with all its dynamics [10].

Dugderan Market is held from day to night for a month and is centered around Johar Market or Kauman Mosque due to its economic and historical value. Interestingly, the market is full of people at night. After the night market lasts throughout the month, the beginning of the fasting month is followed by the culminating event, which is the ritual procession of the announcement of the beginning of the fast and the Dugderan cultural kirab. Starting from the cultural kirab led by the highest leader of the city of Semarang, namely the mayor.

Starting from the City Hall, passing the Youth Road to the Kauman Grand Mosque and ending at the Central Java Grand Mosque. Before departure, art and cultural attractions were first held at the Semarang city hall. The leader of the group boarded the Kencana train. Another officer entered the carriage. Behind him followed a row of floats from the main group. The ornamental car was attended by participants from various regions, UPTD in the field of education, tourism activists and religious organizations as well as the community in the Semarang area. Among the cars decorated with the parade, Warak Ngendhog is the main attraction [14].

Warak Ngendhog

Warak Ngendhog that existed at the time of the Dugderan tradition was made with a gigantic and varied size to be ridden and carried. Warak Ngendhog has a variety of visual forms that are displayed during the Dugderan tradition. Although according to historians from Semarang, Djawahir Muhammad and Amin Budiman argue that, no one can determine who was the maker or inventor of Warak Ngendhog because it is not written in historical records in Semarang even in Indonesia [15]. As one of the main elements in the Dugderan tradition procession, Warak Ngendhog is a cultural and historical heritage of the Semarang people that has been able to survive until now in socio-cultural changes to become the mascot of the Semarang community [4].

The beginning of the Warak Ngendhog form comes from the combination of several animals as a cultural symbol. The difference in views on Warak Ngendhog by Supramono in his study explains that, Warak Ngendhog has the head "kilin" is a powerful and influential animal in China, the "bouraq" body of Warak Ngendhog is a sacred animal ridden during Isra' Mi'raj by the Prophet Muhammad. Many people argue that the Warak Ngendhog has a dragon head which is a symbol of the Chinese combined with the body of a goat, which is a pet of javanese indigenous people and is used to sacrifice during Eid al-Adha. Meanwhile, among the elements of the name, form and meaning of Warak Ngendhog is dominant due to the influence of Javanese and Islamic culture [10].

In 1881 Warak Ngendhog was made from very simple and easily found materials at the time such as bamboo, wood and coconut husk. However, during the development of the times, the use of materials changed such as wood, greased paper, and various decorations made of cardboard, cork, and so on were used as materials for making Warak Ngendhog [15]. In its development, three groups of Warak Ngendhog were found based on the types of forms, namely, Warak Ngendhog Classic, Warak Ngendhog Modification, and Warak Ngendhog Contemporary.

Analysis Form of Warak Ngendhog

a. Warak Ngendhog Classic



Figure 2. Warak Ngendhog Classic

Table 1. Analysis of the Form of Warak Ngendhog Classic

Warak Ngendhog Classic	
Structure	<ul style="list-style-type: none"> - The original existence of Warak Ngendhog from 1881 - His posture, kilin head, bourag body
Material	<ul style="list-style-type: none"> - Bamboo - Wood - Coconut husk - Paint / dye
Head	<ul style="list-style-type: none"> - Has a sharp serrated mouth - Bulging eyes - The ears or horns are erect - Long bushy beard
Body	<ul style="list-style-type: none"> - Covered by inverted feathers combined with intermittent colors of yellow, red, green, blue and white - The part between the hind legs is an egg
Tail	<ul style="list-style-type: none"> - A long tail that is rigidly curved or upright upwards closed by feathers

b. Warak Ngendhog Modification



Figure 3. Warak Ngendhog Modifications with a Chinese dragon head



Figure 4. Warak Ngendhog Modifications with a Javanese dragon head

Table 2. Analysis of the Form of Warak Ngendhog Modification

Warak Ngendhog Modification	
Structure	<ul style="list-style-type: none"> - Warak Ngendhog's modified form of head between Chinese dragon and Javanese dragon - His posture, kilin head, bourag body
Material	<ul style="list-style-type: none"> - Oil-treated paper - Wood - Bamboo - Cardboard / cork decoration - Paint / dye - Threads
Head	<ul style="list-style-type: none"> - Heads of Chinese dragons and Javanese dragons - Crocodile snout sharp teeth - The forked tongue sticks out like a snake - Bulging eyes - Mustache and beard - Small or branched horns - Mane on the back of the head - The difference between the Javanese dragon wearing a crown
Body	<ul style="list-style-type: none"> - Covered by reverse feathers and long hair mixed with alternating colors of yellow, red, green, blue and white - Between the hind legs there are eggs
Tail	<ul style="list-style-type: none"> - Long stiff tail curved or straight up covered by fur

c. Warak Ngendhog Contemporary



Figure 5. Warak Ngendhog Contemporary
3-headed and tiger-bodied have wings



Figure 6. Warak Ngendhog Contemporary
bird-headed and wing-bearing

Table 3. Analysis of the Form of Warak Ngendhog Contemporary

Warak Ngendhog Contemporary	
Structure	<ul style="list-style-type: none"> - Warak Ngendhog's form has changed from his original form - Posture is not like the original, from various forms of animals
Material	<ul style="list-style-type: none"> - Oiled paper - Aluminium - Prints / printers - Wood - Bamboo - Cardboard / cork decoration - Paint / dye - Thread
Head	<ul style="list-style-type: none"> - Heads like birds, tigers, lions and some have 3 dragon heads - Varied eyes - Don't have a beard - Not using a crown

Body	- Not hairy upside down but spotted like a tiger
	- On the body has wings like flying animals
	- There are eggs between the hind legs
Tail	- The tail is not stiffly curved or straight up, but like a bird's tail or like a lion's

The types of Warak Ngendhog forms are classified as having changes that could endanger the initial form of Warak Ngendhog in 1881 so that the existence of the values contained therein began to fade with the development of the era and the changes in form that were carried out by the people of Semarang in making the Warak Ngendhog. The spread of tradition through symbols of ethnic locality is one of the efforts to build social-religious solidarity. Warak Ngendhog is a mythological animal, taking on an ethnic form with a dragon's head and four legs like a goat which is a blend of the three ethnic cultures in Semarang namely, Javanese, Chinese and Arabic. In the city of Semarang, this has developed in a long process since the city was founded. One of the symbols strengthened among the people of Semarang is Warak Ngendok at the annual Dugderan festival.

4. Conclusion

Based on the analysis of the form of the Warak Ngendhog above, it can be concluded that its shape is based on mythological creatures such as the Dragon and a combination of several animals. The creation of the Warak Ngendhog is based on the unity of the three ethnic Javanese, Chinese and Arabs in Semarang. The current form is categorized based on three types, namely, Warak Ngendhog Classic, Warak Ngendhog Modification, and Warak Ngendhog Contemporary. There are changes in visual forms that occur such as modification and contemporary forms which can have an impact on the existence of values and symbols in them. Changes in visual form which initially had a kilin head attached and indicating Chinese ethnicity were changed to other animals, then on the body buroq which is a picture of a sacred animal indicating Arab ethnicity was changed and modified by adding wings like flying animals, and combined with a body that has a posture like a goat which indicates Javanese ethnic because they usually use it for sacrifice during Eid al-Adha, but their body posture is changed to that of other animals such as snakes, tigers, elephants and so on.

References

- [1] Bidin S, Saad S, Aziz NA, Rahman AA. Oral Tradition as the Principal Mean for the Cross-generational Transfer of Knowledge to Illuminate Semai People's Beliefs. *Procedia Soc Behav Sci* [Internet]. 2013 Oct;90:730–6. Available from: <https://linkinghub.elsevier.com/retrieve/pii/S187704281302034X>
- [2] Wibowo G. Policy Implementation of Dugderan Month Ramadan Welcomes Tradition Semarang City Introduction. *Int J Adv Res (Indore)*. 2015;3(12):1707–14.
- [3] Tri LH, Nurdien HK, Agus B. POLITICAL DISCUSSION THROUGH DUGDERAN CELEBRATION (CASE STUDY OF POLITICAL CULTURE IN SEMARANG CITY). *JOURNAL OF SOCIAL SCIENCE AND HUMANITIES RESEARCH - IJRDO*. 2017;2(11):84–104.
- [4] Lukito YN, Pratama PW. Questioning Urban Symbolism in the Old City of Semarang. In: *IOP Conference Series: Earth and Environmental Science* [Internet]. Depok: Pemda Kodia Semarang; 2018. p. 012027. Available from: <https://iopscience.iop.org/article/10.1088/1755-1315/213/1/012027>

- [5] Lattu IYM. Beyond Interreligious Dialogue: Oral-Based Interreligious Engagements in Indonesia. In: Volume 10: Interreligious Dialogue [Internet]. BRILL; 2019. p. 70–90. Available from: <https://brill.com/view/book/edcoll/9789004401266/BP000006.xml>
- [6] Lukito YN, Pratama PW. Questioning Urban Symbolism in the Old City of Semarang. IOP Conf Ser Earth Environ Sci [Internet]. 2018 Dec 28;213:012027. Available from: <https://iopscience.iop.org/article/10.1088/1755-1315/213/1/012027>
- [7] MEAD GH. Mind, Self and Society, from the Standpoint of a Social Behaviorist. Ann Am Acad Pol Soc Sci [Internet]. 1935 May 8;179(1):272–3. Available from: <https://benjamins.com/catalog/z.184.19mea>
- [8] Varnum MEW, Grossmann I. The psychology of cultural change: Introduction to the special issue. American Psychologist [Internet]. 2021 Sep;76(6):833–7. Available from: <http://doi.apa.org/getdoi.cfm?doi=10.1037/amp0000898>
- [9] Siyag V. An Introduction to Anthropology: Meaning and Scope. Indian Journal of Research in Anthropology [Internet]. 2019 Dec 15;5(2):79–83. Available from: https://www.rfppl.co.in/view_abstract.php?jid=57&art_id=10001
- [10] Febriana KA, Setiawan YB, Ersyad FA. Warak Ngendhog Commodification as a Kind of Creative Industry in Semarang City. Jurnal The Messenger [Internet]. 2019 Mar 9;11(1):27. Available from: <http://journals.usm.ac.id/index.php/the-messenger/article/view/925>
- [11] Whitney FL. The Elements of Resert. Asian eds. Osaka: Overseas Book Co; 1960. 160 p.
- [12] Kabir S. Basic Guidelines for Research: An Introductory Approach for All Disciplines [Internet]. First. Kabir S, editor. Book Zone Publication. Bangladesh: Book Zone Publication; 2016. 201–275 p. Available from: https://www.researchgate.net/publication/325846997_METHODS_OF_DATA_COLLECTION
- [13] Katz- Buonincontro J, Anderson RC. A Review of Articles Using Observation Methods to Study Creativity in Education (1980–2018). J Creat Behav [Internet]. 2020 Sep 11;54(3):508–24. Available from: <https://onlinelibrary.wiley.com/doi/10.1002/jocb.385>
- [14] Isma Aryani D. Dugderan: A Tradition Of Welcoming Ramadan In Semarang City. Rahma A, editor. Novateur Publication. India; 2020. 30–38 p.
- [15] Sahal H. All About Warak Ngendok and Dugderan. NU Online [Internet]. 2011 Aug 1; Available from: <https://nu.or.id/warta/ihwal-warak-ngendok-dan-dugderan-4vO8w>