



## The Form of Angguk Waria Dance in Kulon Progo Regency

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### **Abstract**

This study aims to described the presentation of angguk dance, transvestites a traditional dance society-based district Kulon Progo. This research used the method a qualitative approach. The subject pioneer angguk dance transvestites, choreographer and the dancer. The data collection was done by observation participatory, in-depth interviews with resource persons and study documentation. A sort of descriptive set lab data analyzed qualitative data reduction step, display data, and the withdrawal of the conclusions. The validity of the data resposibling source of triangulation, engineering and time. Angguk dance was born in 2016. It's function as entertainment. The Angguk dance received by the presentation of a as follows: 1 ) motion composed of eleven each parts was named with: under the title song, 2 ) the the floor, straight in form one / two lines, diagonal and in the form of a circle the; 3 ) dressing dressing fashion used is beautiful.garment worn like warriors dutch rank in the two having a shoulder.and pants consisting of a purple in accesories; and 4 ) the performing or the stage used flexible and shaped the proscenium; 5 ) accompaniment tarinya use the music arable angguk with new songs, long as pambukaning, saya cari, ikan cucut, pintu kayu, injit-injit, jarum-jarum.

**Keywords:** *The Presentation; Angguk Waria Dance*

### **1. Introduction**

Kulon Progo regency is one of five regencies/cities in the special region of Yogyakarta which was inaugurated on october 15, 1951 which has an area of 586.27 km<sup>2</sup>. Kulon Progo regency has many tourism-based villages, namely villages which have various tourism objects, customs, traditions and cultures. The existence of these tourist villages greatly affects economic development in Kulon Progo regency. Art and culture are also developing rapidly, this can be seen from the many cultural titles published through print and media *online* by outsiders of Kulon Progo. Cultural titles that are often displayed in Kulon Progo are *the traditional ceremony, reog and jathilan festivals, panjidur, oglek, angguk.*

The folk dance in Kulon Progo regency which is well known in the archipelago is the angguk dance. Angguk dance is a popular dance that is danced by men or what is called the putra angguk dance,

but along with its development, the angguk dance is now danced by women because it looks more attractive.

In 2016, there was a performance featuring the angguk dance which was danced by men with graceful movements. From a glance, the angguk dance in the performance looks normal, starting with the opening music and ending with sayonara, but what is the main attraction of the angguk dance is that the dancers are transvestites where they are a man but have a personality like a gentle woman. And graceful, and on the flow of presentation. The introduction begins with a *fashion show* by the angguk dancers.

In relation to the dancers who are transvestites and the initial presentation with *fashion shows*, dancers singing, researchers are interested in studying the form of presentation of the transgender angguk dance in Kulon Progo regency.

## **2. Method**

### **2.1 Research Approach**

Researcher uses a qualitative type of research with a narrative approach study because it is a study that focuses on narratives, stories or descriptions of a series of events related to experiences that have been passed by researchers, namely the participation of researchers in the management of the angguk waria dance.

### **2.2 Research Objects and Subjects**

In this qualitative research the material object is the angguk waria dance and the formal object is the form of presentation. For the subject, namely the pioneers and movers of the angguk transgender dance in Kulon Progo regency, dance stylists and dancers.

### **2.3 Data Collection Techniques Data Collection**

Techniques in this study are observation, interviews and documentation studies.

### **2.4 Data Analysis Techniques**

Analysis technique used in this research has four components of analysis, namely data collection, data reduction, data display and conclusion drawing

### **2.5 Data Validity Test**

In this study, three types of triangulation were used to test the validity of the data, namely source, technique and time triangulation.

## **3. Results and Discussion**

### **3.1 History of the Angguk Waria Dance**

Phenomenon of transgender people is a real exposure that cannot be denied its existence in society. Not many people know the real intricacies of transgender life. Most of these people only see from the outside.

With the birth of the transgender angguk dance, it shows that Kulon Progo has proclaimed itself and determined that the angguk dance is the flagship dance of Kulon Progo regency. So, the hope is that the angguk dance in Kulon Progo is the same as reog in ponorogo, gandrung in banyuwangi, and there will be no more explanation when you see the angguk dance will immediately focus on Kulon Progo regency which will then be developed throughout the scope. On the other hand, the name transgender is actually a male but his form is made like a woman, so he cannot refuse because that is what it is. But they have a high totality and have a steel mentality. No shame, totality when given the task.

Then the department of culture felt the need to equip them with the skills they like. Those who are recruited into the Angguk Waria dance group are those who like to work around the wates square. They are considered to have a *sense of art* which is felt to guide them more easily. So, the waria already have activities that lead to cultural arts, the totality is high, the culture service team has high optimism to invite them to become trained dancers so that the training process runs smoothly.

So that when they perform, people's judgments change towards marginal people like them. People will no longer sneer and be cynical as sissies or transvestites who can only sing and massage because they have been equipped with better skills. So anyone, anytime, anywhere, if they are not equipped with skills, their life will be meaningless. Thus, the degree or strata of the waria will be more elevated, which is evident after they join the Kulon Progo angguk waria dance group and in their performances, more and more fans are invited to participate in art performances. The Angguk Waria dance is packaged differently and is more unique and interesting. This Angguk Waria dance began to take shape in 2016.

### 3.2 The Function of the Dance *Angguk Waria*

At the beginning of its development, angguk was used as a medium for the spread of islam which was thick with islamic nuances that appeared in the vocal accompaniment. In addition, angguk also functions as entertainment in events such as celebrations, village clean-ups, commemoration of indonesian independence day and other events. While the Angguk Waria dance functions the same as the other angguk as entertainment.

### 3.3 Public Perception of the Angguk Waria Dance

Waria can be interpreted as a gentle, gentle, and feminine man. These traits and behaviors are not made up, although there are some cases of waria who deliberately change their behavior to be like women. But actually, all that comes from within or innate from birth. Over time, with the support from the Kulon Progo culture service which provides a platform for transgenders who have a high appearance and have good totality in voicing their rights as human beings with the transgender angguk dance, the public perception that previously did not respect transgenders is now starting to change. Acknowledge the existence of waria. They enjoyed the show that was presented enthusiastically because the show featured waria who had been trained to dance and sing with attractive visuals and removed the impression of dirty and arrogant waria because basically waria have different characteristics.

### 3.4 The Form of Presentation of the Angguk Waria Dance

#### The Motion

Angguk Waria dance in Kulon Progo has a form of dance, *non-representative* namely pure motion or motion that has no meaning. Same with the putra angguk dance and the putri angguk dance, there is a scene where one of the dancers is in a trance or *ndadi*. At that moment one of the dancers do dance more expressive and out of consciousness, so that in terms of how the disclosure of the dance movements of a dancer who is *ndadi* lot of pure movement or *non-representative*.

The dance movements in the angguk putri dance are basically divided into two, namely the dance *jejeran(ombyokan)* and the couple dance. The dance is *jejeran* played by all dancers. *The jejeran dance* consists of the *pambuka line*, the *ndadi line*, the *west mountain line* and the *cloth grab line*. While the pair dance is played by dancers in pairs, usually two or two dancers or it can be three or four pairs of dancers. The pair dance consists of pair *e asola*, *fish cucut*, *sekar kuning*, *sailing ship*, *eat betel*, *turi-turi putih*, *sekar mawar*, *i am looking for*, *es lilin* and *umarmoyo*.

The angguk transgender dance in Kulon Progo regency does not use the entire range of standard angguk dance movements, namely the dance movements that are performed repeatedly and the dancers change for each variety that is danced. Angguk transgender is packaged differently so that it has its own uniqueness but is not too out of line, namely with the characteristic of *kirig*, namely the motion of shaking the shoulders as well as the movement of pairs and *ombyokan*. In the angguk waria dance, the movements

follow the angguk putri dance as well as the behavior of the waria themselves. In the motion of the Angguk Waria dance, there are *fashion show* scenes and scenes of several dancers singing. The parts of the angguk dance are *fashion shows, singing, pambuko, i'm looking for, wooden doors, cucut fish, hard walks, sampur gunung, injit-inji ants, ndadi, and sayonara.*



Figure 1: The Part *I'm Looking for* on Angguk Waria Dance  
(Photo: Ella, 2019)

### 3.5 Floor Pattern

Pattern is a floor line formed by dancers, in this case the floor pattern of the angguk waria dance dancers used at the Yogyakarta arts festival in mataram village consists of several forms such as parallel, v-shaped, paired, zigzag, circle and several other shapes. Other.



Figure 2: Sections of The floor Pattern *Street* on Angguk Waria Dance  
(Photo: Ella, 2019)

### 3.6 Costume and Makeup

To support the performance of this Angguk Waria dance, the makeup used is beautiful makeup for the show. Her beautiful makeup tends to be thick for the whole



Figure 3: Kulon Progo Angguk Waria makeup  
(Photo: Ella, 2019)

The dancer's dress has a standard costume which consists of two parts, namely shorts and long sleeves with a sanghai collar. As well as the accessories on the pants there are decorations on the ends of the pants and on the right and left sides. For clothes, the decorations are on the collar, sleeves, shoulders,

back of the chest and the bottom of the shirt. Other complementary clothes are *sampur* gombbyok, hats, socks, belts and sunglasses for one of the *ndadi*.

In the Anggguk Waria dance, the costume is standard for the angguk dance but has a color that is the hallmark of the Anggguk Waria dance itself, namely purple which is symbolized as two personalities. For the color of the purple hat, match the shirt and pants. The shape of the hat is different from the hats used in general, which is like a cowboy hat with flower decorations and feathers. *The timang dictionary* is decorated with sequins and is black. The socks are yellow to match the *sampur*. While sunglasses are intended for someone who is in a *ndadi* or in a trance and is only worn during the part *ndadi*.

### 3.7 Place of Performance

Place is one aspect that can affect a performance. In this transgender angguk dance, it is usually performed anywhere depending on the event and its function. The stage that is used is flexible or not fixed on one stage, it can be arena or *prochenium*.

### 3.8 Music

In the accompaniment of the transgender angguk dance, there is no special difference from the angguk dance in general, which is that it still uses old poems. The instruments and tastes are equated so that in its development it is not far from the original angguk dance itself. The type of musical instrument used as an accompaniment to the transgender angguk dance is to accommodate the musical instruments in the original angguk which were developed, modified to be contemporary with the addition of modern instruments. In the old angguk the musical instruments were tambourine, jidor or drum and drums, while in the Anggguk Waria there were additions such as saron, demung, *organ*, *bass* and *drums*.

## Conclusion

The transgender angguk dance in Kulon Progo regency which was pioneered by mr. Joko mursito, s.sn. Ma the location that is often used for practice is at the Kulon Progo cultural park on Jl. Kawijo, compassionate, Kulon Progo, special region of Yogyakarta. Angguk dance is a leading dance icon in Kulon Progo regency. Angguk dance consists of angguk putra, angguk putri and along with its development, angguk waria was formed in 2016 to add to the attractiveness of the performance.

The angguk waria dance serves as public entertainment and as a forum for expression for the waria themselves. People's perception of the transgender angguk dance they can accept its existence because it adds to a good perception of the waria themselves.

The total number of personnel is 23 people, 13 dancers, 2 singers and 10 musicians. The type of dance used in the Anggguk Waria dance is *ombyokan/lined* and in pairs. The presentation begins with a *fashion* show of dancers from outside the performance arena. Furthermore, four dancers sing alternately, after that they enter into the variety of the angguk dance which is packaged shorter than other angguk performances whose duration is more than one hour. There are seven parts of the dance, namely *pambuko* which is the prefix of the part before the other parts. The movement is slow tempo and dominant in the movement of the feet, the hands follow the strains of the feet by playing *sampur*, part two is *i am looking* for a medium tempo, the movement is *moving*, there is more hand movement and shoulder movement. The three *wooden doors* move normally for four counts and move the shoulders at a moderate tempo. Part four *cut fish* moves *ngetol* with the hands alternately *trap*. Chest furthermore, the fifth section *of the hard ways* has three different motion motifs with the same taste. The sixth is *sampur gunung* which moves like rows. The last part is *injit-injit ants*, which have a movement like the final worship, that the presentation part has been completed and remains in the part *ndadi* which is performed by one person whose movements are free to move according to the song being sung.

The floor design used by the Kulon Progo Angguk Waria dance is not always the same in every stage but the pattern is not too difficult. Floor patterns that are often used are straight (forming a one-line, two-row, diagonal) and curved (forming a circle) pattern.

The makeup used is beautiful makeup like the transvestites that we often encounter. The costume is a long-sleeved shirt with a sanghai collar and purple shorts. For clothes accessories, there are ombyok made of beads and woolen thread. Likewise, his pants match his shirt. For completeness of the costumes there are hats, *sampur*, *timbang dictionary*, and socks.

The accompaniment does not have a special difference from the angguk dance in general, which is still using old poems. The instruments and tastes are equated so that in its development it is not far from the original angguk dance itself. The musical instruments used to accompany the Angguk Waria dance are jidor, kendhang, saron, tambourine, *keyboard*, and *drum*.

With the transgender angguk dance, it is hoped that in the future it can make a good influence on the perception of transgender people. Besides that, it is also a source of inspiration for artists in their work that there is no limit in making works because anyone can work.

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