ABSTRACT

Islamic da’wah movement is not only deliver lectures just at the mosque, but also in the art of dance, that could be used as a medium to deliver the message of da’wah. The Saman dance is one of the way to communicate a message that contains the values of Islamic religious education. Islamic values is delivered through verbal and non verbal symbols, like in the form of dance moves, poetry and tempo. The message is an invitation to keep not only the togetherness and unity but also adherence to worship. The purpose of this study was to determine the Islamic da’wah in the Saman Dance. This study uses semiotics method, with the semiotic analysis of Rolland Barthes. Researchers used a semiotic analysis because it is closely related to the issues that want to be discussed, that it is the representation of the Islamic da’wah symbols in Saman Dance. The results showed that in non-verbal symbols, there were 27 dance movements in the Saman dance. These movements include dancers clap their hands, sway and twist their bodies and heads in time with shifting rhythm, and slapping their chests, thighs and the ground. Non-verbal movements in this dance was taken from some of the movement of prayer and dhikr. Additionally, there is a poetry as a verbal symbol that contains the message of Islamic da’wah, and also there are a tempo movement that begins with a slow tempo, fast tempo and very fast tempo. The representation of the whole dance is an invitation for Muslims, especially the dance audiences to always keep the togetherness and unity, religions, manners, and heroism.

Keywords: Da’wah, Saman Dance, Semiotics, Symbol, Communication of Da’wah

INTRODUCTION

Da’wah or communicating the essential message of Islam, often implemented through a cultural approach. So that the da’wah or communicating with culture, will stick together and can’t be separated. In an effort to instill the values of their religious studies, the Islamic preachers manage to deliver a message through art and culture.

Saman dance is a dance from the Gayo ethnic group from Gayo Lues in Aceh province, The City Veranda of Mecca. Historically, Saman is a sheikh (great scholar of Islam) who spreading the symbols of Islam through dance. This dance was originally just a folk game called Pok Ane. The Islamic culture that enters into the Gayo area at that time was
acculturated with Pok Ane game, so the accompaniment song in Pok Ane game initially only to be a complementary, turned into a meaningful song and contains the praises to Allah SWT.

At first, the Saman dance only displayed for a certain occasions, especially when celebrating the birth of the Prophet Muhammad SAW or Mawlid al-Nabi. Typically, Saman dance is shown below under Meunasah (a type of surau stage). But today, Saman dance, too, grew until its use become more frequent.

Now, Saman dance can be classified as an entertainment or a performances, because performances of dance is not bound by time, certain occasions or ceremonies. Saman dance can be displayed on every occasions, such as birthday parties, weddings or other celebrations. For the place, Saman dance is usually performed in a house, field, and there are also using the stage.

Saman dance is one of the Indonesian traditional dance that is quite unique. Its uniqueness is not only the ovation gestures and other movements, but also the harmonization of the song and the choir that accompanies the dance. This uniqueness is what makes the Saman dance is famous, not only in Indonesian but also in other countries.

Since November 24, 2011, the Saman dance has been established as one of Indonesian culture heritage by UNESCO in the Sixth Session of the Inter-State Committee that held in Bali. The dance which in english is called ‘Dance of Thousand Hand’, has continued to be preserved by all the people of Aceh Gayo tribe, the people of Indonesian and even people from all over the world is cherish their uniqueness. (Source: http://kisahasalusul.blogspot.com/2015/09/lagu-tari-saman-tari-asal-aceh-gerakan.html)

Saman dance is usually presented guided by a leader who is typically called the Sheikh. Saman dancers and Sheikh should be able to work together well to create a compact and harmonious movement. The art of Saman dance can also be used as one of a part of dimensions of religion. This can be possible because of the da’wah messages can also be delivered through art. In the Saman dance, the messages of Islam can be delivered through the symbols which are contained in the dance movements. In Saman dance there are a verbal symbol that is poetry from the song and non verbal symbol like the dance moves.

Poetry from the Saman dance song is a proverb and have a deeply meaningful advice. The poems contain a moral message of Islam that should be infused by any audiences. For a Sheikh or the leader of the dance, singing a Saman song also shouldn’t be done carelessly. Here’s an example piece of poetry in the Saman:

Reno tewa ni beras padi, manuk kedidi mulu menjadi rempulis bunge.
Meaning:

“How wonderful rice in the ricefield blown by the wind gracefully. However, the Kedidi bird is earlier as the prospective bride and brings the name of the fragrance.” (https://id.wikipedia.org/wiki/InstitutKesenianJakarta 24/12/16)

From these example, show that in Saman dance there is a meaning in every poems of the song. Through the poems that using a subtle Acehnese language, that is when Saman dancers perform the da’wah, but not many people know about the meaning from the da’wah that is mentioned by Saman dancers.

The movements in Saman dance is generally divided into several elements, they are applause movement, pat their chest movement, guncang movement, kirep movement, and surang-saring movement. The names of all the movements in this dance comes from Gayonese language. What makes the Saman dance so unique and brings admiration to audiences is because of the harmonization of the dance movements and the poems and also the choir that accompanies the dance. (http://kisahasalusul.blogspot.com/2015/09/lagu-tari-saman-tari-asal-aceh-gerakan.html)

In the context of art, this dance requires a good teamwork in movement, gesture, poetry and other artistic aspects. You can imagine if one or more dancers make a mistake, then the value of art that will be highlighted will diminish its significance. In this context, a mistake that made by a performer is a mistake for all of the performer. If this is the case, then the art becomes something that is no longer attractive both for the performers or the fans of the art itself.

Authors interested to do this research because of the diversity in dances from all over Indonesia and the Saman dance was very interesting because it contains a message of Islamic da’wah. The Saman dance uniqueness lies in the cohesiveness of the movement, and dancers can move in unison with the harmonization of the music. The movements is very organized as if driven by a single body, continue to dance in unison, follow the rhythm of the dynamic song. Certainly, many of the audience enjoyed the wonderful Saman dance performance. Not only from Indonesia, but also from other countries.

This research aims to recognize verbal and non-verbal symbols, and also denotation meaning that can be found in the Saman dance. Researchers used a semiotic analysis because it is closely related to the issues that want to be discussed, that it is the representation of the Islamic da’wah symbols in Saman Dance.
According to Barthes (1984:32), the key to semiotics is about how the creation of an image make it mean something and how we, as readers, gets its meaning. Field of semiotic studies or semiology is studying the function of the mark in the text (the Saman dance), as how to understand the sign of system that play a role in the text to guide readers to be able to grasp the message contained in there. In other words, semiotics role is to conduct the interrogation of the codes that are deemed by the author that the readers will be able to enter the chambers of meaning that are stored in the text.

Researchers used a semiotic analysis because it is closely related to the issues that want to be discussed, that it is the representation of the Islamic da’wah symbols in Saman Dance. Because in semiotics analysis, authors can find out what kinds of cultural knowledge required to understand the signs and how images obtained from the cultural knowledge to help the authors to create a meaning. How the Saman dance movements represent da’wah in Islamic symbolic forms to be observed on the meaning of denotation?

FRAMEWORK

Culture and communication cannot be separated from one another, because culture is not only determine who talks to whom, but about what and how people get the messages, the meaning they have for the message, and the conditions to send, observe and interpret the message. Culture is the foundation of communication so that when the variegated, culturally diverse communication practices also growing.

Communication culture between individual with another individual or another group do not always use verbal communication. Non-verbal communication is also widely used in the communication process. As their distinctive symbols which understood by a community or society in certain areas and only members of the community can understand the meaning of the symbols.

Communication is a culture, and culture is communication. Communication involves the meaning and symbols. Specific meaning to the symbol is always influenced by culture. Meaning is not attached to the symbols, but the meaning attached to the head or experience of people who give a meaning. While the symbols is something that used to refer to something more based on agreement in group of people.

Symbols are caused by human beings can be divided into two, namely the verbal symbols and non-verbal symbols. Verbal symbols are symbols that are used as a communication tool that is generated by a tool to talk. While, non-verbal symbol is a symbol
that does not use tool to talk, but with the use of limbs and emblem (Pateda in Sobur, 2011:48).

Culture has a very close relationship with the arts. Art is the embodiment of traditional notions that acquired historically. Thus the movements of the dance are the harmony of all member of the body with the music, arranged by rhythm that corresponding with the intent and purpose in the dance. In addition, dance is an expression of human feelings to express thoughts that are considered difficult to be directly delivered due to some limitation of words to represent thoughts. Dance can also be regarded as an expression of human feelings that modified by the imagination of the movements media formed into motion so that it becomes a form of symbolic movements of choreographed expression.

The thing that is important and must be considered in the application of semiotics to non-verbal is understanding of the non-verbal field. Non-verbal field is an area that emphasizes the importance of the phenomenon that is empirical, factual, or concrete, without utterances languages. This means that the field of non-verbal relating to concrete, tangible, and can be proven through human sense (Budianto, 2001:15).

RESEARCH METHODS

The research method used is semiotics, because authors will learn about the relationship between a symbol with what is symbolized, or between signifier and signified. Considering the research object is in the form visual of the Saman dance, and in analyzing the data using the semiotics Roland Barthes.

Barthes (in Tinarbuko, 2009:15) explains that, every message visual communication design is a meeting between the signifier and the signified. Through verbal and visual elements (non-verbal) obtained a two levels of meaning, which is denotative that obtained at the first level of semiosis and connotative meanings obtained from the next level of semiosis.

The subject of this research is the researchers themselves, whereas the object of this research are signs or symbols on the Saman dance movements, and triangulate the Saman dance experts.

RESEARCH RESULT

The Saman dance is usually not displayed using the accompaniment of musical instruments, but using the sound of the dancers and the applause that are usually combined with hitting their chest and thigh as their synchronization and throwing their bodies into various directions. This dance is guided by a leader who is often called Seikh. Because of the
uniformity of the formation and timeliness are a must in showing this dance, the dancers are required to have a high concentration and a serious exercise in order to perform perfectly. This dance is done in groups, while singing with a sitting position, bowed and marched laterally without using any musical instruments. This dance is usually performed by a men dancers.

The singing of the dancers add a dynamism to the Saman dance. How to sing the songs for the saman dance is divided into 5 categories:

1. *Rengum*, named as the opening or the Preamble of the Saman dance.
2. *Tones*, namely by *rengum* which was quickly followed by all dancers.
3. *Redet*, which is a short song with a short sound sung by a dancer in the middle of the dance.
4. *Syekh*, the song sung by a dancer with a long high-pitched voice, usually as a sign of change in motion.
5. *Saur*, that is the song that is repeated by all the dancers after sung by a solo dancer.

The Saman dance is using two elements of the motion which became the basic element in the Saman dance: Applause and pat their chest. Allegedly, when the spread of Islamic religion, Sheikh Saman studying the ancient Malay dance, and then bring it back through the motion, accompanied with verses that preaching message of Islam for the sake of ease to spreading the Islamic da’wah. In the present context, religious rituals dance is still used as a medium to conveying the messages of Islamic da’wah through performances.

The Saman dance is quite unique, because it is only shows the motion of applause and other movements, like *gerak guncang, kirep, lingang, surang-saring* (every movements is in the Gayonese languages). Here are the result of the author’s observation, it is about the meaning of denotation in the Saman dance:

<table>
<thead>
<tr>
<th>No</th>
<th>Movements</th>
<th>Poetry</th>
<th>Tempo</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>The opening on Saman Dance, the dancers sit in parallel position in a bent position with both hands in front of the knee. This sitting position accompanied by the murmur of poetry from the dancers.</td>
<td>“Hmm laila la ho, Hmm laila la ho”</td>
<td>There is no tempo</td>
</tr>
<tr>
<td>2</td>
<td>The dancers sitting position is still the same, they are sit with folded legs and thigh pressed together. Then, put both hands crossed the chest and then the dancers greeting the audience.</td>
<td>“Assalamu’alaikum kupara penonton, Laila la aho...”</td>
<td>Tempo is still slow</td>
</tr>
<tr>
<td>No</td>
<td>Description</td>
<td>Notes</td>
<td></td>
</tr>
<tr>
<td>----</td>
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<td></td>
</tr>
<tr>
<td>3</td>
<td>The dancers alternately perform in different movements. The movement of dancer 1 is the same with dancer 3, they are doing a bent position with both of hands in front of the knee and touching the ground. Meanwhile, the dancer 2 and 4 moving together as well, they are moving their left arm beside the face with elbow raised parallel to shoulder height, then the right hand moves with the same motion with left hand, performed alternately 4 times.</td>
<td>“He le ala payaha kejang E kejang mu-faeddah payah mu-semperne…” Fast Tempo</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>The dancers sit with right hands stretched to the left position (the left hand position is behind dancers back) followed by the position of the head turned to the left and the right hand bent until the position of palms is in the left shoulder.</td>
<td>“…Engke ke engon ko kuseni ruesku Se-nangke atemu kami lagu nini Ine Inget-inget bes mien yoh ku ine…” Fast Tempo</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>The right hand is in the left knee, meanwhile the left hand bent so that the palm is in the left shoulder of the dancer. Movements 4 and 5 performed alternately as much as 4 counts</td>
<td>“Oho ingatin bang tudung uren Awin gere kedie muselpak Jangko gere kedie muleno Beluh gere kedie barulak…” Fast Tempo</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>The right hand raised straight up, and the left hand bent until touch the left shoulder.</td>
<td>“….Jarak gere kedie mudemu Ine ilingang lingeken mulo…” Fast Tempo</td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>The hand that raised straight up that occurred on movement 6, then pulled the hand back, so that the hand position is behind the beside dancer, then left hand which was originally located at the shoulder, moved to the right shoulder.</td>
<td>“…Yoh kukiri sikeun kiri…” Fast Tempo</td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>The movements sixth and seventh alternately performed 4 times. After that continued with movements 8, which is the dancer bending, with the hands in front of the knee, touching the floor and hands are crossed.</td>
<td>“He le ala payaha kejan E…” Fast Tempo</td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>The position of the dancer remained seated, with their arms crossed to the chest position.</td>
<td>“Enge ke engon ko kuseni ruesku, Se-nangke atemu kami lagu nini..” Slow Tempo</td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>The movement 10 is a repetition of movement 8, at the time is bending, the dancers is not moving</td>
<td>“Ine inget-inget bes mien yoh ku ine…” Slow Tempo, then Silent</td>
<td></td>
</tr>
<tr>
<td>11</td>
<td>The movement 11 is similar to the movement 3, but in this movement, the dancers do not</td>
<td>“Oho ingatin..bang tudung uren..” Fast Tempo</td>
<td></td>
</tr>
</tbody>
</table>
alternately as in the movement 3, but done with rhythm. The position of the left hand is beside the face, with elbow raised parallel to shoulder height, then the right hand moves with the same motion with left hand, performed alternately 4 times.

| 12 | The dancers perform a patting motion on the shoulder. They put the right hand on their left shoulder. This movement is done 4 times. | “...Awin gere kedie muselpak Jangko...” | Very Fast Tempo |
| 13 | The dancers perform a patting motion on their thighs with the right hand alternately. This movement is done 4 times. One of the dancers sing a piece of poetry. | “…gere kedie mulenyo Belah gere kedie.” | Very Fast Tempo |
| 14 | Repetition on movement 12 | Without a poetry | Fast Tempo |
| 15 | The dancers patted the right shoulder with their left hand as much as 2 times, and then tapping the left shoulder with their right hand as much as 2 times. This movement is done 4 times, which is 2 times patted his left shoulder and 2 times patted right shoulder. | “Jarak gere kedie mudemu,Ine ilingang lingeken mulo Yoh kukiri sikuen kiri.” | Very Fast Tempo |
| 16 | The dancers bring their left hand with their right hand, then patting them until it’s making a noise. This movement is done 4 times | Without a poetry | Fast Tempo |
| 17 | The dancers put their right hand on the left shoulder, while the left hand is placed on the left thigh then right thigh, and pat them alternately. | Suara seorang penari” Jarak ere kedie mudemu, Ine ilingang lingeken mulo Yoh kukiri sikuen kiri” Meanwhile the other dancers screaming “Hoooiii...!!” | Fast Tempo |
| 18 | Repetition on movement 15 | The voice of a dancer “ Tatangan katasan Enti lale die ine Awin gere kedie muselpak...” Disertai suara teriakan penari lannya; | Fast Tempo |
| 19 | The dancers bring their left hand with their right hand, then patting them until it’s making a noise. This movement is done 4 times | Without a poetry | Fast Tempo |
| 20 | Repetition on movement 17 | “ Hmm laila la aho Hmm laila la aho...” | Slow Tempo |
The dancers bowed their head and put both hands on their thighs.

The dancers tapped their left shoulder using the right hand, then tapped their left thigh and right alternately and the head position is turn to the left and to the right. Turn head in time with the movement of the shoulder pats. If dancer patted left shoulder with their right hand, then turn the head to the left and right hand patted the left thigh.

The dancers tapped their left shoulder using the right hand and the left hand patted their left thigh.

The position of the dancer in movement 23 is the position of hands resting on one point. The right hand is on the left hand and head turned to the left.

The position of the head turned to the left, both hand holding the shoulder. When the head turned to the right, both hands patting the thigh, this movement is carried out 4 times.

In this movement the dancer hand position is the left hand brought together to the right palm, with their elbow raised until the same with the high level of the shoulder. In this movement the dancers in unison silent, and stop. That is, this movement is a movement of the end of Saman dance

Source: Tari Saman SMA MUHAMMADIYAH 4 Jakarta At Festival Ratoeh Jaroe Anjungan Aceh 2016 (https://www.youtube.com/watch?v=zOtOj714O0E, 24/12/16)

DISCUSSION

There are 27 movements in the Saman dance from a denotation meaning, the denotation is a meaning that captured by the sensory organs. In the Saman dance, the dominating movements is motion clapping head and hand with a slow tempo to the very fast tempo. If we look at the Saman dance performances, there are a fascinating and interesting things in the eyes of audiences. In this dance, we can see that every movements is performed with very dynamic and harmonious.
The Saman Dance is one of the way to deliver a message that contains the values of religious education. In general, this will create a positive impact for the audience, which has a role in social and cultural life, especially in the artistic life, especially in maintaining traditional arts, local language and customs of the region of Aceh. Other than that, in the field of morals and religion, it can be seen through the Saman dance songs, which has always instill a good qualities contained in there.

There are an Islamic values to the symbols in the Saman dance. In this dance, there are a verbal symbols and a non-verbal symbols. Verbal symbols in the Saman dance is a poetry that sung by the dancers who aim to deliver the message, like the Islamic da’wah, the story of the Aceh people, the fight against the invaders and the satire to the government. While a non-verbal symbols in the Saman dance, are the movements that performed by the dancer. These movements include movements of clapping, shaking their heads, and clapping hands on the thighs. Non-verbal symbols in this dance have a meaning that related to Islamic values. Other than that, poetry as a symbol of non-verbal that is contains the messages of Islamic da’wah, in the movement of non-verbal in this dance was taken from some of the movement of prayer and dhikr.

The tradition of the Acehnese people that has a strong sense in togetherness and unity shown by the movements in unison in the Saman dance. Their acts of worship that is practiced by the people of Aceh are packed and applied in this dance, where many non-verbal symbols are taken based on the value of Islam as their religion.

Based on the explanation above, it is an evidence that there are a values of Islam that is very strong in the Saman dance. Therefore, Saman dance is used as a medium of da’wah by the Aceh people. Because doing the da’wah is not only have to listen to lectures at the mosque, but the art of dance could be used as a medium to deliver the message of Islamic da’wah.

CONCLUSIONS

The meaning of denotation that is contained in the Saman Dance is what is captured by the senses of the author. The meaning of denotation in the Saman Dance is a wide variety of dance movements for the show that can be seen and heard by the author. This dance prioritizes the harmony, unity and dynamic of the motion with a variety of tempos, like the slow motion tempo, fast tempo, very fast tempo and silent tempo. The traditional clothes in this dance, shows an Islamic religious strength that most Acehnese believe, made as
comfortable as possible and do not showing the awrah, even usually the female dancers wear the veil while performing.

The Saman Dance is one of the way to deliver a message that contains the values of religious education. In general, this will create a positive impact for the audience, which has a role in social and cultural life, especially in the artistic life, especially in maintaining traditional arts, local language and customs of the region of Aceh. Other than that, in the field of morals and religion, it can be seen through the Saman dance songs, which has always instill a good qualities contained in there.

**SUGGESTION**

The diverse culture in Indonesia is the wealth of the nation. Therefore, we as the younger generation should develop the traditional culture from being eroded by the western cultures that are very difficult to prevent. This research can be a motivation to the researcher for a better analyze about the various cultures that exist in Indonesia. We as a young generation of the nation's future is expected to be more sensitive and intervene and also can developing the traditional cultures, not only Aceh culture, but the culture in all Indonesia areas.

The development of traditional culture can be done by conducting an art performance on an ongoing basis. Society is able to cooperate with a local Acehnese dance studio to conduct the art show. Because the Saman Dance is one of Indonesia's national dances that have a values of Islam and can be used as a medium for Islamic da'wah and this dance is already go international.

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