

ABSTRAK

Tari Nanas Madu merupakan tari kreasi yang berasal dari Desa Bulakan, Kecamatan Belik, Kabupaten Pemalang. Tarian ini diciptakan sebagai bentuk apresiasi terhadap kehidupan masyarakat agraris, khususnya dalam aktivitas budidaya nanas madu, serta menjadi representasi identitas budaya masyarakat setempat. Selain berfungsi sebagai hiburan dan tari penyambutan, Tari Nanas Madu mengandung berbagai simbol yang tercermin dalam unsur gerak, busana, musik, dan properti. Namun, masih banyak masyarakat yang belum memahami makna dan pesan yang terkandung dalam tarian tersebut. Kondisi ini menunjukkan adanya kesenjangan antara perkembangan Tari Nanas Madu dan pemahaman masyarakat terhadap makna simbolik tarian tersebut. Penelitian ini bertujuan untuk menganalisis makna denotatif, makna konotatif, dan mitos melalui simbol-simbol pada unsur gerak, busana, musik, dan properti dalam Tari Nanas Madu. Penelitian ini menggunakan metode penelitian kualitatif dengan pendekatan deskriptif. Analisis penelitian didasarkan pada teori semiotika Roland Barthes yang mengkaji makna melalui tiga tingkatan, yaitu denotasi, konotasi, dan mitos. Penelitian dilaksanakan di Sanggar Tilamsari, Desa Bulakan, Kecamatan Belik, Kabupaten Pemalang. Data diperoleh melalui teknik observasi, wawancara, dan dokumentasi, kemudian dianalisis melalui tahapan reduksi data, penyajian data, dan penarikan kesimpulan dengan menggunakan triangulasi sumber dan triangulasi teknik untuk menguji keabsahan data. Hasil penelitian menunjukkan bahwa pada tingkat denotasi, Tari Nanas Madu merepresentasikan aktivitas masyarakat terutama dalam budidaya nanas madu serta budaya. Pada tingkat konotasi, Tari Nanas Madu mengandung nilai-nilai kehidupan masyarakat, terutama petani nanas madu, seperti kerja keras, ketekunan, kebersamaan, dan rasa syukur. Pada tingkat mitos, Tari Nanas Madu merepresentasikan identitas dan kearifan lokal masyarakat agraris di Bulakan Kecamatan Belik yang berkaitan dengan budidaya nanas madu.

Kata kunci: makna simbolik, semiotika Roland Barthes, Tari Nanas Madu, Pemalang

ABSTRACT

The Nanas Madu Dance is a creative dance originating from Bulakan Village, Belik District, Pemalang Regency. This dance was created to honour the lives of the agrarian community, specifically nanas madu (honey pineapple) cultivation and to represent the local community's cultural identity. Beyond serving as entertainment and a welcoming dance, the Nanas Madu Dance embodies various symbols reflected in its movements, costumes, music, and props. However, preliminary interviews indicate that many community members do not yet grasp the meanings and messages embedded in the dance. This situation reveals a gap between the dance's development and the public's understanding of its symbolic significance. This study aims to analyse the denotative meanings, connotative meanings, and myths formed through the symbols found in the dance's movements, costumes, music, and props. This study employs a qualitative research method with a descriptive approach. The analysis is grounded in Roland Barthes' semiotic theory, which examines meaning across three levels: denotation, connotation, and myth. The research was conducted at Sanggar Tilamsari in Bulakan Village, Belik District, Pemalang Regency. Data were collected through observation, interviews, and documentation, then analyzed via data reduction, data presentation, and conclusion drawing; source and technique triangulation were used to verify data validity. The results of the study show that at the level of denotation, the Nanas Madu Dance represents community activities, particularly honey pineapple cultivation. At the level of connotation, the Nanas Madu Dance contains values reflecting the lives of the community, particularly honey pineapple farmers, such as hard work, perseverance, togetherness, and gratitude. At the level of myth, the Nanas Madu Dance represents the identity and local wisdom of the agrarian community in Belik District, which is closely related to honey pineapple cultivation.

Keywords: symbolic meaning, Roland Barthes' semiotics, Nanas Madu Dance, local culture.