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## Differences In The Meaning Dolalak Dance In Purworejo Districk, Central Java Province

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### ABSTRACT

*Dolalak dance is a folk dance whose movements and costumes adopted the Dutch soldiers war training and dancing movements and costumes. The exsistention of the traditional art become degradation in a year. Dolalak dance is also influenced by the cultural change from modernity, and then the meaning of Dolalak will be gone. This enable people interpret the ideal value of Dolalak dance in daily life that different from Dolalak dance in the past that was full of life regulation values. This qualitative research uses a case study method to answer the different interpret the meaning of Dolalak dance. It uses interview, observation and documentation techniques to collect data. Theory in this research using interpretative culture from Clifford Geertz. This research reveals that Dolalak experienced a cultural creativity by combining with other arts, i.e dangdut and Campursari. It also experienced changes in players, movements, makeup, costumes, and time performanes. As a folk dance play a role in unity and guide the social life. Dolalak dance is interpreted as a religious symbols, varlour, faith and social conditions. Nowadays, it has a new interpretation as a equality, effectivity, efficiency and specialization lead to individualization in the group.*

**Keywords:** *Dolalak, Traditional Dance, Actual Means, Ideal Means, Modernity*

### INTRODUCTION

Art in culture is created from human reason and mind, mixed with the imagination and creativity of the mind possessed by humans after seeing living or not living objects and trying to liken themselves to it by changing its form into elements of beauty that aim to satisfy the human mind itself (Jazuli, 2014). Therefore, through the expression of ideas and expressions of value possessed, work of art in art will be able to determine the content, meaning and substance of art through art communication efforts with others (Sumardjo, 2000).

However, the number of performing arts that are owned by Indonesia has decreased

over the years with an initial number from 2009 to 2012 of 255 arts and in 2014 with 151 arts. While there are only 62 art maestros left (Kemdikbud, 2016b).

Not only that, in 2016 both rural and urban residents preferred to watch musical performance of all genres rather than watching traditional dance performance by 8.09% compared to 13.01% for rural and 7.73% compared to 13.27% for urban (Kemdikbud, 2016b). In the Ministry of Education and Culture, the highest amount of cultural production occurred in music art 2.15% while traditional dance of 2.04% following theater art and puppetry of 0.31%, craft art of 0.67%, painting of 0.13% and

finally sculpture of 0.03% (Kemdikbud, 2016a). In board outline, the above data can be concluded that there is a decrease in interest of watching traditional dance performance arts and performing arts activities either in the rural or in the urban.

One of the traditional dance arts that are still survive in the area of Purworejo, Central Java, namely, *Dolalak* Dance art. This dance is a traditional art whose movement adopted from the movement of Dutch soldiers during war training and dancing during the Dutch military aggression I in Indonesia. The clothing that is used is almost the same as the clothes that are used by Dutch soldiers at that time. Like pants, shirts, hats and sunglasses with a dominant of black. At first, this art is played by male dancers with Javanese praise songs to increase piety to God Almighty (KEMDIKBUD, 1992). The component of a musical instrument used is quite simple and only need to be beaten to produce sound. Some musical instruments adopted by Hadroh's art, which is a musical instrument that is played by being patted with hand, and beaten using a stick. The duration of the performance of *Dolalak* Dance is carried out all night long and there are times when the dancer experiences a trance which makes the dancer able to dance with more makes the dancer able to dance with more flexible movements (BAPPEDA, 2002).

Changes in culture occur in *Dolalak* dance, a combination of *dangdut* and *campursari* music. Song that is sung in show including *Bojoku Galak*, *Bajing Loncat*, *Caping Gunung*, *Suket Teki*, *Jaran Goyang*, and *Ditinggal Rabi* and accompanied by modern musical instruments such as keyboard and bass (Widiyanto, 2018). Not only that, other changes occur in the player, movement, makeup, costume, show duration, and show time. This change has an impact on the shifting of *Dolalak* dance standards, which now prioritizes popular art rather than traditional art.

The difference process of actual meaning in daily life carried out by the society of Kaliharjo Village, Kaligesing Subdistrict, Purworejo Regency on symbols containing values from *Dolalak* dance has occurred. Interpretation of ideal meaning in *Dolalak* dance which is full of values that are able to regulate and influence life in society, there

have been renewals in it. The embodiment of ideal meaning in *Dolalak* Dance is represented through symbols based on dance movements and attributes, accompaniment poetry. This representation aims to convey the message, ideas, and cultural values for the society as a reference for managing society's live, behavior and attitudes.

Incessant changes bring renewal of creativity in terms of music, dancer, player, dance attribute, and the incorporation of *Campursari* art in *Dolalak* dance. On the other hand, this change changes the value of *Dolalak* dance because it is interpreted with a new modern mindset on each of the art symbols and directly adjustment occurs to the daily activities of the present, henceforth this meaning is called the actual meaning.

The meaning will be examined using Clifford Geertz's theory of cultural interpretation. It can be concluded that cultural interpretation is carried out through the analysis of symbol systems and cultural meaning in depth and comprehensively from the perspective of cultural practitioners (Geertz, 2004). In this definition, culture is communicated, perpetuated, developed with knowledge to express feelings and provide judgments (Geertz, 2003).

There are six studies that are relevant to the problems in this journal, conducted by Artanti (2013), "Analysis of the Form and Value of *Ndolalak* Putri Dwi Lestari Art in Plipir Village, Purworejo Subdistrict, Purworejo Regency". This paper is about the form and value of *Ndolalak* art from the Dwi Lestari art group in Plipir Village as a characteristic and profile of *Ndolalak* Putri Dwi Lestari.

Nursyirwan, (2015), "*Rarak* Art (*Calempong*) Function and Use Perspective in the Seberang Taluk Village, Kuantan Singingi Riau". This study is about the meaning and function of *Rarak* art. This art functions as a medium of communication, entertainment, and aesthetic and emotional expression of the society through accompaniment music in the performance of the nagari custom. *Rarak* Art is interpreted as a representation of the state of the environment, both natural and social. Become a picture of human lust in a world that is completely two and opposite.

Kojatsiwi (2015) about "The Function Development of *Yaksojati* Show Art in

Sukabumi Village, Cepogo Subdistrict, Boyolali Regency". *Yaksojati* show art experiences cultural dynamics from ritual to entertainment. The dynamic occurs because of modernity in the fields of education, economics, religion, and the environment. This change has an impact on people who become pluralist with the fading of the values of *Yaksojati*.

Hanif, (2016) "*Dongkrek* Art (Study of Cultural Values and Their Potential as a Source of Character Education)". This paper is about *Dongkrek* art which is loaded of leadership, heroism, loyalty, welfare and religious values from the representation of the figures of Raden Prawidopura and Roro Ayu that can be used as a source of character education.

Setyastuti, (2017) "*Topeng Ireng* Dance Bandungrejo, Ngablak, Magelang". This paper about the *Topeng Ireng* Dance which is held when cleaning the village was interpreted as an expression of gratitude for the sustenance and request for salvation to God Almighty. On the other hand, *Topeng Ireng* Dance has a function of entertainment, aesthetic, society integration system, ratification of social institution and rite of life, education and ritual.

Irianto (2017), "Traditional Art as a Means of Cultural Strategy in the Center of Communication Technology Determination", which explains that traditional art can be used as a strategy for soft diplomacy.

The six studies above contain traditional arts that experience changes in meaning from time to time, from the values, functions and roles of traditional art, to a strategy of communication determination in the era of modernity.

Based on the references above, the researcher tries to reveal a problem that is not yet present in the six studies, namely the difference in meaning raised by the society about *Dolalak* dance. The writer focuses on the search for actual meaning that is the intended meaning or ideal meaning of *Dolalak* dance.

## RESEARCH METHODS

This research is qualitative interpretative research which used case study method with analysis of thick description of cultural data

(Creswell J.W., 2003). In this research used three steps of analysis, there are grouping based on the criteria, diagnosis of symbolic actions and the last is drawing conclusions (Geertz, 2004).

The process of collecting data in this research used depth interview technique with all informants. There are dancers, musicians, singers, shamans, trainers, ex dancers, audiences, and cultural guardians. There are fifteen informants who have been interviewed in this research. This research used observation technique during the staging and training process.

## RESULT AND DISCUSSION

The word of *Dolalak* originates from the Purworejo society's imitation of the pronunciation of diatonic song notation of *do la la* by Dutch soldiers in the colonial period, while dancing in the barracks in Purworejo. In 1915 the *Dolalak* Dance art group was inaugurated as art whose movements mimic the movements of Dutch soldier dance by three students at traditional Muslim school namely, Rejotaruno, Dulyat, Ronodimejo who were in Loano Sejiwan Village (KEMDIKBUD, 1992). The three students at traditional Muslim school have their expertise such as expert in making movements, making poetry and making accompaniment in the processing of *Dolalak* dance. In the village of Kaliharjo, a *Dolalak* dance organization named Budi Santoso was established with the hope that their efforts will continue to be strong. This organization was permitted by the leader named Cip and also Mr. Jono at the beginning of its establishment. This organization developed until 2019 and had dozens of dancers and music players registered as members.



Picture 1. *Dolalak* Dance in Purworejo, 2017

The following are the differences in *Dolalak* dance during the colonial period and in the 2000s to the present which occur in *Dolalak* dance:

**Table 1**  
**The differences of Dolalak Dance**

ELEMENT	1915 Period	2000s – present
Dancer	Male	Female and Male
Fashion	All in black, under knee length with red and white details, the clove, paddy, cotton flower. Equipped with a hat, sampur, glasses and socks.	All in black, but for female dancer, the length of pants is above the knee. The details and motifs are fetterless. Equipped with a hat, sampur, glasses and socks.
Musical Instrument	<i>Kendang</i> (small drum), <i>bedug</i> (large drum), and <i>kemprang</i>	<i>Kendang</i> (small drum), <i>bedug</i> (large drum), <i>kemprang</i> and keyboard
Musician	Male and can only play one instrument	Anyone who can play it
Singer	A man with good singing and understand Kaligesingancrooked	A man with good singing and understand Kaligesingancrooked
Trainer	A man who can dance well	A man who can dance well
Shaman	A male dancer who have special power related with magical	A male dancer who have special power related with magical
Ritual offering	<i>Tumpeng</i> , <i>golong</i> rice, flowers, a cup of tea, a cup of sweet and bitter coffee,	flowers, a cup of tea, a cup of sweet and bitter coffee, coconout

	traditional snack, coconout, <i>ingkung</i>	
Movement	Original movement	Additional movement
Music and Poetry	Original music	Original music with additional <i>dangdut</i> , and <i>campursari</i>
Staging	All night long	A few hours
Function	For healing, thankfulness, and find the lost items	Entertainment

Source: document source (2018)

*Dolalak* dance is included in the type of *salawatan* folk dance which is performed in pairs. The total number of members performing the *Dolalak* Dance is around 36 people with details of 28 female dancers, 6 as musical instrument players and vocalists, and 2 as intermediary handlers entering and leaving spirits into the dancer's body (BAPPEDA, 2002).

The *Dolalak* dance performance begins with 28 dancers dancing the same movements taken from martial arts moves such as *Sempok*, *Ngecek* and *Keplek* (S.K., 2000). The position of the dancer's legs is open and some are closed. In addition to dancing, dancers also perform "*Sauran*" which is the answer from poems performed by singers called "*Bawan*". After that, one of the 28 dancers will experience *ndadi*(trance) and the other dancer will retreat. The dancer who *ndadi*(trance) will be put on sunglasses in black, he will also dance more energetically to the accompaniment of music and occasionally invite other dancers or audiences to dance together. In the middle of the dancing performance process, the dancers who *ndadi* occasionally stop for a moment to eat flowers and also drink young coconut water or ask other things to handler. The dancing performance ended with the movement of both hands face down like a greeting which is getting faster and faster and followed by the process of releasing spirits by handler by reciting prayers for dancers.

Starting in 2019, male dancers are limited to mountain areas in Purworejo Regency, specifically in Kaliharjo Village. This is because in the 2000s *Dolalak* dance was

danced by women at the request of the Regent at that time. When the women's colonial period was only as a *koncowiking* and played a role in the domestic area only, but after the Regent's request the situation of women was much highlighted. This makes the level of equality in the participation of art in a gender starts to be evident through the political authorization rights of a regional leader. This policy makes women dancers even more loved by the society and the market. The women begin to have their own income purse, and automatically the economic activities in Purworejo Regency continued to move because of the consumption needs of the clothing and dressing needs of the women dancers that had to be used during the performance. In the end, the Budi Santoso art group combines women and men dancers in a performance stage that comes from members or non-members (*Bon-bonan*). This clearly indicates that the arts group is trying to maintain its traditional nature and the existence of the Budi Santoso group who is trying to support its members.

*Bon-bonan* is inviting dancers from other art groups to take part in a performance. With the presence of a *bon-bonan*, there is a typical mixing of dance moves from the original group with the Budi Santoso art group resulted in the formation of a new element that slightly disguised the existing *Kaligesingan* dance movements. But on the other hand, *bon-bonan* is a form of cooperation in line with the competition for markets among *Dolalak* dance groups.

*Dolalak* dancers wear costume like Dutch soldier. The clothing is black and dark green. The dark basic color of the clothing is the absorption color of Dutch soldier clothing in the Purworejo area. The choice of ornament on the dancer's dress with red and white details on the frame signifies the inculturation process of nationalism values at the time of the emergence of *Dolalak* dance in colonialism which was understood and carried out by those involved in the arts

including the audience and audiences of *Dolalak* dance. In addition, details of clove, rice and cotton flower were used in ancient times to represent the pride and sensitivity of belonging to the state of natural products in which the *Dolalak* dance was born, developed and lived in the Kaliharjo village.

In contrast to the initial emergence, the details of the clothes are now adjusting the existing poems, such as butterfly poems, butterfly ornaments are added. The spiraling flowers and leaves are chosen as ornaments in clothing made with embroidery and striking colored beads whose function is to balance the basic colors of clothing. This indicates that as art people, performers still consider the glittering condition of clothing during the performance.

However, there is still one detail that is still retained to be the identity of the *Dolalak* dance, namely the detail of the white rank band formed by three circular spheres connected and embroidered on the chest to resemble the shape of the *Gebleg* that is typical food of Purworejo Regency which directly strengthens the uniqueness that is possessed Purworejo Regency area in the wider society in visual form. With this rank, the dancers like the Dutch army are proud.

While the color selection of the clothes of music players, singers and handlers is based on *Dolalak* dance living and growing in a religious society so that as a form of practice and piety as religious adherents as stated in the rules agreed in simplicity, and the holy and clean impression is the choice of using the clothing.

Other accessories used are hats, *sampur* and glasses. The use of glasses for men dancers start from the beginning because as a sweetener and self-confidence enhancer while the use of glasses for women dancers when experiencing trance so that dancers' makeup can be enjoyed first and become more trendy when experiencing trance. The use of hat represents dancers like Dutch soldiers who use headgear. The use of *sampur* identifies that the *Dolalak* dance positions itself as part of the dances inside the palace that uses *sampur* as an auxiliary for aesthetic enhancer of motion.

Currently the clothes material used is much better than before. Shiny material when exposed to a beam of light and only

owned by the Budi Santoso art group shows that the class of the Budi Santoso art group is indeed in top so that it is able to have group assets that can support the performance. These assets are obtained through a class bond close to power so that the art group can easily get cash flows that can build the art group. In addition, these clothes are a tool for filling in revenue through inter-group rental services that are just as important as the response results.

The musical instruments used in the *Dolalak* dance in the colonial period were very simple consisting of the instruments of *Jidur*, *Terbang*, *Kecer* and *Kendang*. Not only the movement is different from *adiluhung keratin* art of Yogyakarta, the musical instruments used in *Dolalak* dance are also very different. Both have only one thing in common, namely the use of *Kendang* as a determinant of the tempo of the movement. When the *adiluhung* dance art will use a set of *gamelan*, this art actually only uses three types of musical instruments from a blend of Javanese, Chinese and Arabic culture as a form of cultural acculturation of the society in the area. This form of acculturation proves the absorption of culture from the results of intertwining conditions of ethnic diversity that are harmoniously intertwined as tolerant societies. All have their respective roles and functions. Like *Kendang* which comes from Javanese culture as a determinant of tempo, *Bedug* which comes from Chinese culture as a determinant of movement beats, and *Kemprang* which comes from Arabic culture as a complement to all three. All three are a picture of harmony and tolerance between cultures.

Unlike the *Kemprang* and *Bedug*, *Kendang* is considered the most important in this art. In it, it is believed to be a place for spirits to be *endang* when the performance enters the dancer's body. This artistry embodies the characteristics of other agrarian societies, namely the still strong spiritual belief in the spirits around them so they believe that something derived from selected natural material has a sacred image that must be respected. Like a house, these two instruments have a ritual to be cleaned every Friday and Tuesday *Kliwon* and are given flowers for fragrance by the handler. This musical instrument which was originally

guarded and only played not by just anyone, now can be played by anyone. So that musical instrument experiences discoloration over its sacredness. But in terms of positive impact, the nature of interdependence among players feels lost because it was replaced by the nature of efficiency and effectiveness because anyone can play the musical instrument.

Because there is demand from the market and the progress in the field of music, especially in songs that really cannot be accompanied only by the five previous musical instruments such as *Campursari* and *dangdut*. *Dolalak* Dance begin to insert a new musical instrument, namely keyboard which is played by music player outside members of the Budi Santoso art group. But its use is very minimal because this group strives to keep its original tradition sustainable and is only used if the respondent asks for *campursari* songs to be added.

As an art that is born, live, and develop in the midst of society, *Dolalak* dance has its own place in society's lives. This art becomes a meaning that can be a guide in life with elements that come from the life of the society itself (the ideal meaning). On the other hand, *Dolalak* dance is an art that is far outside the Yogyakarta palace area as a cultural center. The movements in the *Dolalak* dance show a different sign from the art of the palace. When *adiluhung* palace dance is able to bring a story such as the *Bedaya* dance whose movements are very subtle, in this art every movement has a fast and energetic tempo and there is no difference between movements for women dancers and men dancers. As an art that exists in an agrarian society with a habit of working quickly and a lot of results in a long period of time, this art is agreed as a celebration of gratitude for the struggle to plant and harvest through rapid and energetic movements.

In addition, the condition of the regions that intersects with the colonial makes the creators of this art imitate and modify the movements of the colonial army while practicing war and dancing as a result of the intertwined interactions between the two. The social condition which was colonized and continued to be under pressure from the colonial army made a psychological impact to participate in defending the state over the



colonial position as a form of mutual understanding and obligation as citizens. Therefore, some standard movements in this dance, such as the *Tanjak* and *Liling* movements are adapted like the Dutch army defending martial movements with pairs in back to back to one another and putting the left hand on the waist of the right hand holding each other a slight bow down and turning which represents an effort to defend themselves from enemy attacks. *Nggraji* movement as a movement adapted from a pair of dance moves that hold each other's elbows together. *Ngetol* movements were carried out like those of a Dutch soldier by putting their right and left hands rowing in front of the navel and then moving forward rather quickly. While the left movement is shaking the shoulders. Other movements in this dance such as *Kirig* movement, *Kesutan* movement, *Bandulan* movement, *Taweng* movement, *Mayuk* movement, *SeblakSeleh* movement and *Kiprahan* movement are also a form of encouraging enthusiasm from the societies to defend themselves and their territory from the colonial colony of Dutch soldiers at that time. Now the movements shown are made by the trainer as a form of obligation. The cultivating movement made is a movement that is outside the standard of the *Dolalak* dance movement which is an attempt to find a market.

*Dolalak* dancers must have an ability to process their sense in dancing. The continuity of the harmonious motion with the music is the second requirement for a dancer in a performance. So, there is an inseparable relationship between motion and sense. This is because the flow of *Kaligesingan* does not prioritize a sense other than motion. Not only cultivate a sense of dancing, in the past a dancer must be able to place himself/herself as a guide in society. This is because dancers are always the main focus of the audience when performing in and out of their villages. So that the limitations of movement arise, especially in the movement of the waist for woman dancer so that indirectly she has a duty to maintain the good name of the village or her group.

The performance of the *Dolalak* dance is closely related to reality and the divine side at the beginning of its creation. *Dolalak* dance in the early colonial period was only

accompanied by erotic vocal songs without instrument, until not long ago finally accompanied by 1-6-6 instruments and using Javanese songs and *solawatan*. This shows a religious doctrine to the people in Purworejo Regency who have not embraced many religions and understood the religious provisions. Repeatedly through the rhymes of *Solawat* poem songs able to anesthetize and direct how religious and behave to be religious people in everyday relationships.

The existence of *saaran* and *bawan* poems that use *berjanjen* and *sholawatan* songs and prayers prayed by the handler are a representation of the beliefs held by the society especially the proof of the Islamic religion that can be combined with meeting the reality needs of entertainment that can be put together. By using prayers and rituals by inviting spirits that are believed to be ancestors who protect the *Dolalak* dance art has a high level of sacredness. Mystical impression is increasingly becoming strong with the dancers who experience trance as a medium for healing diseases and finding lost items. This was reinforced by the condition of the level of knowledge and education of the agrarian society at that time which was still low on the hegemony of colonialism but the belief in the high natural forces represented a balance between belief in God and religion going hand in hand with a belief in the sacredness of the prayers that supported it.

However, now the performance is interpreted as a venue for the formation of art groups. The number of performances is no longer a benchmark of class order. The basic calculation for embedding class marks in the art group does not depend on the performance quantity but the quality of the performance. The quality of the performance that is meant is for whom this performance is given in other words the responding actor from the *Dolalak* dance. So the more often the staging for government service, the higher the class that is hosted by the art group. In order to further demonstrate the class, the Budi Santoso art group will provide the best performance by compacting motion and time professionally through works as a sign of creativity but still in accordance with existing traditions.

In the performance, the respondent who came from the service and for official events



or inaugurations called the Red Carpet there are movements and poetry that are not used. Trance is done is just a trick to enliven the presentation of the performance. So that the presentation of the Red Carpet staging is intended as entertainment and reduce the sanctity of the *Dolalak* dance because the steps are not complete but still adhere to traditional values. From the beginning until now trance has become a part that has been awaited by the audience and has become an important element in this art. Each stage of the performance until finally the trance dancer is fully under the control of the handler. All things when performing are under the authority of the handler. This is because when the performance is related to the magical world that can only be reached by the handler.

To reach it the handler uses offerings for spirits as a sign of respect in the form of offering and special prayers. In offerings, there are elements of life through parables which have been mutually agreed upon as a binding between one and another through the belief in the power of nature as an effort to protect the agrarian society. Therefore we need the best elements with a special process. Offering equipment is a physical necessity such as drinks consisting of sweet and bitter coffee, sweet and tasteless tea, cigarettes and market snacks. Tumpeng is an abbreviation of *TumujuingPangeran* in offering presentations of the human position before his/her God about the power of God which is always higher than others. Side dishes served together with different kinds of cone with the hope of making the performance can be crowded. Young coconut which should not fall during picking, flowers, myrrh and plantain are the main elements in offerings. The presence of offerings for the Red Carpet event is very vague. The offerings prepared are not as complete as they should be and only as supplementary elements no longer as a medium or invitation for spirits to enter the dancer's body.

In addition to dance elements in the form of objects that must be present in the performance, the relationship between each actor in the art also has a very important position. The relationship between these actors is interrelated and mutually understands the role of their respective

positions. Prohibition and penance are carried out together as a form of commitment to become an actor of the *Dolalak* dance and the character of an agragic society that promotes togetherness and mutual cooperation. Understanding the ritual that must be carried out during preparation before and after the performance becomes a collective agreement and does not burden any of the actors from the *Dolalak* dance. Actors who understand each other's position can foster a high sense of solidarity to condition the *Dolalak* dance continues to be sacred when before, being and after the performance.

But the relationship that intertwined between *Dolalak* dance actors now has become sectional. Creating a dividing wall between understanding the roles and obligations of each *Dolalak* dance actor. The disappearance of mutual understanding and the interrelationship of roles between *Dolalak* dance actors are assumed to have been completed when their roles and duties have been completed. For example, now as a *Dolalak* dancer and dance trainer does not know exactly what the detailed function of the offerings that are served. As a dancer when working on a solid performance only becomes a visualization of the trainer's direction. The trainer's position becomes vague when during training the trainer does not come, so the dancer seems to lose his command direction. Previously, the relation of members' interest to the organization was an effort to get other income from their main work. But now, the members attach great importance to keeping this traditional art alive.

It used to be an important procession to celebrate the circumcision, marriage, salvation, celebration and village *merti* which are used as a medium for healing diseases and searching for lost items. This is believed by the lower levels of society at the time, due to the conditions of prosperity for indigenous societies other than the nobles were very low. Included in the health, education and economy controlled by the colonials and the nobles. Now traditional art is only focused on the fulfillment of entertainment for the society. Function as a dancer's medium with spirits to cure diseases and search for lost items is rarely done. Trance is only used as a

sweetener for performance and a must to fulfill the will of the respondent and the audience as well as visualization of artistic expression through the arable movement, no more attempts to broadcast the teachings of Islam.

## CONCLUSION

As a popular traditional art, *Dolalak* dance has a position as a binder and guidelines for everyday life which is finally interpreted as an ideal symbol and representation of religious symbols, symbol of courage, inculturation of regionalism, and strengthening nationalism. Over time, the meaning becomes a new meaning which is actually interpreted as a representation of classes of art groups with the existence of flows with a distinctive identity. In addition as a symbol of equality of the level of art participation through political power rights, strengthening the economic situation of the region, improving the quality of the stage with the compaction of time and motion, and the specialization of expertise of each member with the modernization of musical instruments that make the nature of individualization in the organization of art groups.

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