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Transformation And Representation of Dolalak Dance in Purworejo District

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Abstrack

Dolalak Dance is a traditional dance originating from Purworejo Regency which was born in 1915 with male dancers. Over time, the Dolalak Dance has transformed in the form of performance and function of the Dolalak Dance performance. This is due to acculturation and cultural assimilation. Researchers are interested in the transformation and representation of Dolalak Dance in Purworejo Regency because it provides benefits including transformation as the identity of the Dolalak Dance group, transformation can increase interest in Dolalak Dance cultural art appreciators. Dolalak dance transformation can meet market demand, Dolalak Dance transformation can maintain the existence of the Dolalak dance itself, Dolalak dance transformation is expected to be able to attract the interest of new dance art appreciators. The formulation of the research problem is: 1. How is the transformation process that occurs in Dolalak Dance in Purworejo Regency 2. How is the representation in the Dolalak Dance performance in Purworejo Regency? The study aims to analyze the transformation of the form of the Dolalak Dance Performance and representation in the Dolalak Dance performance in Purworejo Regency. This study uses a qualitative research method with an interdisciplinary approach, namely sociology of art, ethnochoreology, and art education. Data collection techniques are carried out using observation, interview, and documentation techniques. Data validity techniques use data triangulation. The results of the study revealed that the form of Dolalak Dance in Purworejo Regency experienced 4 stages of transformation. (1) The first stage in 2003 Bedhol Dance (2) The second stage in 2012, Dolalak Lentera Jawa I Dance (3) The third stage in 2014 Dolalak Lentera Jawa II Dance, Dolalak Sri Lestari Dance. Representation in the Dolalak Dance is reflected in the transformation of the Dolalak Dance form, and the meaning contained in the Dolalak Dance. The suggestion in this study is that the Dolalak Sri Lestari Dance Group and the community are expected to continue to preserve the Dolalak Dance with innovations that are still by Javanese cultural traditions without eliminating the essence of the Dolalak Dance.

Keywords: Transformation, Representation, Dolalak Dance

INTRODUCTION

Culture is a priceless heritage inherent in society. It is a reflection of the roots and identity of a nation from all aspects of life that are passed down from generation to generation (Utami, 2022, p. 17). Cultural heritage is divided into two, namely heritage in the form of objects and intangibles (Mangku, 2021, p. 98). According to Hamzah (Mangku, 2021, p. 99), tangible cultural heritage is all works of art that can be seen, touched, and can be moved from one place to another. Meanwhile, intangible cultural heritage is all works of art that cannot be captured by the sense of touch and have an abstract nature, such as a concept, idea, or cultural knowledge. Intangible cultural heritage is one of the means that can be used to understand the roots of history and traditions in society. In addition to containing values that are upheld by a nation, intangible cultural heritage also functions as a moral, ethical, and spiritual foundation that has shaped society for centuries. One example is the form of ethics and spirituality influenced by intangible cultural heritage in the form of artistic activities, especially in the field of performance. Performing arts come in various forms and types, such as dance, music, visual arts, and theater (Hartomi et al., 2023, p. 66). One form of art in the form of performance is dance. Dance is one of the branches of art that is included in intangible cultural heritage because dance can only be seen by the sense of sight and cannot be felt through the sense of touch, but it has high historical and social value. Dance is also often a medium for expressing cultural identity, historical stories, values, and traditions of society. In its development, art goes hand in hand with human civilization (Pratiwinindya et al., 2022, p. 836). Similarly, dance art also experiences evolution by developing and adapting over time, reflecting changes in society and culture. The development of culture in people's lives is very diverse and has its uniqueness in each region. Cultural diversity influences people's perspectives, behavior, and social interactions.

Over time, not only human life, but also people's perspectives, thinking patterns, behavior, and social interactions also develop. The increasingly advanced human thinking patterns have an impact on increasing human creativity so that they can create sophisticated technology that can connect humans without regional or national boundaries (Lubis & Nasution, 2023, p. 2). In addition to interacting, technological developments also facilitate the exchange of information and ideas which have an impact on creating cultural acculturation and assimilation.

Acculturation and cultural assimilation can influence performances both in terms of form and function. As is the case in the Dolalak Dance performance in Purworejo Regency. The Dolalak Dance is a dance that grew with the acculturation of Western (Dutch) and Javanese Culture which was created during the Dutch colonial period in 1915 in Trirejo Village, Sejiwan, Loano, Purworejo Regency. The cultural acculturation depicted in the Dolalak Dance can be seen in terms of costumes. The Dolalak Dance costume imitates the uniforms worn by Dutch soldiers at that time with long-sleeved shirts, short pants, socks, ranks on both shoulders, and caps worn by the dancers. In addition to costumes, there are elements of silat movements, bar-baris, Javanese dances, and dance movements that tend to be rhythmic danced either together or in pairs accompanied by bedug, tambourines, and drums. The creation of both costumes, movements, and accompaniment in the Dolalak Dance is the work of three santri figures, namely Ronodimejo, Duliati, and Rejo Taruno. From the three satri figures, it was continued by the next generation, all of whom were male, totaling ten or more, but always an even number (Prihatini, 2007, p. 7). Innovation in the form of the Dolalak Dance performance gave rise to female Dolalak dancers on the initiative of the Regent of Purworejo Soepanto in 1970. The female Dolalak dance in the Dolalak Dance performance still goes hand in hand with the male Dolalak, but the high

market demand for female dancers has given rise to new female Dolalak groups, one of which is the Dolalak Sri Lestari Group. The Dolalak Sri Lestari Group is a Dolalak group that only presents female dancers in its performances. By presenting female dancers in its performances, this group has become popular with audiences from children to adults, both male and female.

Dolalak Dance is watched not only by the people in Purworejo Regency but also from outside Purworejo Regency. This is due to the development of technology that makes it easier for someone to get information so that the arrival of spectators from outside the region has become commonplace for the community, the increasing number of spectators affects the popularity of the female Dolalak Dance.

The female Dolalak Dance has increasing popularity among the community as a prima donna in Purworejo Regency. The female Dolalak Dance has an attraction that is not possessed by the male Dolalak Dance, both in terms of movement with a smoother, more graceful delivery and also the way of appearing on stage with beautiful makeup, with loose hair giving an aesthetic impression in accordance with the function of art. Art is used as a way to achieve educational goals, namely to fulfill human aesthetic needs (Kusumastuti et al., 2021, p. 60).

The female Dolalak Dance inspires artists to process the female Dolalak Dance as performance material for their groups. This has an impact on the very rapid growth of the female Dolalak Dance. The rapid growth of the female Dolalak Dance has made artists look for new ideas by developing forms of performance not only presenting Dolalak with traditional or classical choreography but now many artists are creating forms of performance as an identity for the group. The creative results of the artists create a different beauty from the Dolalak Dance in general, by representing the beauty of a woman which is poured into the dance movements into softer and coquettish movements which are demonstrated with the movements of the hips and the smile of a

dancer, in addition to the variety of accessories and clothing colors giving beauty to the costume. The music and accompaniment are now being developed by adding campursari, pop, or dangdut songs accompanied by keyboards, drums, and electric guitars so that the performance is more lively and attracts the attention of the audience. This phenomenon is considered something new but the newness is well received by most of the community, as evidenced by the increasing demand for creative Dolalak Dance performances in Purworejo Regency and outside the Purworejo area. The increasing demand also has an impact on a group, because success in processing the performance to attract many viewers will increase popularity and have more opportunities to perform.

The increasing level of popularity has a significant impact on the income of artists. Income from art can help life because most of the artists work as farmers. This has begun to shift the function of the Dolalak Dance performance, not only as entertainment but also as an economic function.

Dolalak Dance has experienced a continuous shift in function, in the past, it still had a social function. The social function makes the performance a medium to gather the community, and by gathering it can create interaction between the audience and the audience with the artists. Then it shifted to an entertainment function that is used to fill wedding events, village events, or other celebrations, and in this function, the performance is only for entertainment and has not been commercialized. The form of the performance functions as an education, starting from formal and non-formal schools to introduce and teach Dolalak Dance to children. Now the function of Dolalak Dance has shifted again to an economic function.

The economic function of performance provides benefits for the life of the group and its artists. In addition, the Dolalak Dance performance is also utilized by some people who work as content. Technological advances greatly influence the creativity of creators

(Marsiana et al., 2022, p. 2). Social media is real evidence of the significant development of information technology in people's lives (Lubis & Nasution, 2023, p. 3). The development of information technology makes it easier for people to disseminate information to various regions and countries. In addition to being a means of disseminating information, it also connects the real world with cyberspace (Danuri, 2019, p. 118). Connecting to cyberspace results in a larger audience. The number of viewers in cyberspace can affect the amount of income obtained from selling video shows to social media. In addition, social media makes it easy to introduce the Dolalak Dance to the wider community, so that it can help in the preservation of the Dolalak Dance.

The form of preservation through social media can be witnessed by all groups including children, but not all children want to watch the Dolalak Dance on their social media, in fact, not a few of them ignore it and prefer other shows such as Dance on TikTok or games. Phenomena like this often occur not only because of individual errors, but also due to factors from the family environment, friendships, and society. Law on the National Education System No. 20 of 2003 article 1 explains that early childhood education is an effort to foster children from birth to the age of six years which is carried out through the provision of educational stimulation to help physical and spiritual growth and development so that children are ready to enter further education. Starting from the family environment, society, and formal to non-formal schools. In addition, through education, a person gains the knowledge, skills, and understanding needed to face challenges in life, emphasized in the National Education System Law No. 20 of 2003 article 1 which states that community education in Indonesia is the development of potential possessed by students according to the potential and abilities possessed by each individual. In addition, it can also be used as an effort to foster identity in line with values in society and culture (Irawan, 2017, p. 23). Art education is an important part

of holistic education. It helps in the development of all aspects of students' personality, including intellectual, emotional, social, and creative. Art education can foster individual creativity, aesthetic abilities and emotional expression abilities, which are needed to realize social responsibility (Wang, 2023, p. 107). Art education provides the foundation for the development of dance skills, while dance provides an opportunity to explore creativity and develop oneself holistically. Dance is an ideal method with the aim of stimulating imagination and creativity in thinking and shaping the soul through emotions. and imaginative experiences and creative expressions (Suciasih & Astuti, 2022, p. 383).

Transformation and representation in Dolalak Dance have a significant impact on social and cultural life in Purworejo Regency. The urgency in this research is that the transformation has resulted in controversy between traditionalist and modernist views on the principles they apply in preserving the Dolalak Dance, resulting in different perspectives in society. Various views related to ideology will never end, of course they have different understandings (Ratna et al., 2022, p. 378). People who have traditionalist views will apply hereditary traditions so that maintaining traditions in the Dolalak Dance performance is very important. Meanwhile, those who have modernist views have views that apply novelty in a Dolalak Dance performance so that the appearance looks fresher. This research is not the only research, there is research from Riva Amelia, R.M. Pramutomo, a paper entitled *The Dolalak Dance of Purworejo Regency Central Java: A Changing Performance as Entertainment* (Amelia & Pramutomo, 2021) which discusses the transformation of the Dolalak Dance, but there is something new in this research because there are differences in the formal objects studied as information regarding the form of the Dolalak Dance performance so far. Based on the explanation of the problems with Dolalak Dance that have been described by the researcher in the background, the

researcher is interested in researching "Transformation and Representation in Dolalak Dance in Purworejo Regency".

METHODS

This research focused on the shape of Dolalak Girl Dance at Sri Lestari Group in Purworejo Regency. The data collection techniques used were observation, interview, and document study.

The data analysis technique in this study used three methods. They were the first to compare observation data with interview data. They were second, comparing interview results with what was carried out during the observation of the research process. Third, interview results should be compared with document contents.

RESULTS AND DISCUSSION

General Description

Location and Geographical Conditions of Purworejo Regency

Purworejo Regency is a regency located in Central Java Province with a position of 1090 47' 28" - 1100 8' 20" East Longitude and 70 32'-70 54' South Latitude. The boundaries of Purworejo Regency include Wonosobo and Magelang Regencies to the North, the Indonesian Ocean to the South, Kebumen Regency to the West, and Kulonprogo Regency (Special Region of Yogyakarta) to the East. The area owned is 1,034.81752 km².

Purworejo Regency is a level II region included in the Kedu Residency of Central Java, adjacent to other level II regions, namely Magelang Regency, Magelang City, Wonosobo Regency, Temanggung Regency, and Kebumen Regency. Purworejo Regency is located on the southern coast of Central Java Province or is located on the southern route of Yogyakarta-Jakarta. The area it has, Purworejo Regency is administratively divided into 16 Districts which are divided into 494 Villages as shown in the following table.

The topographic conditions of Purworejo Regency itself are generally lowland areas located in the Central and Southern parts. The lowland areas include several districts, namely Butuh District, Grabag District, Kutoarjo District, Bayan District, Banyuurip District, Ngombol District, Purwodadi District, Bagelen District, and Purworejo District. In addition to the lowlands, Purworejo Regency also has highlands that cover the North and East sides, including Bruno District, Bener District, Kaligesing District, and parts of Pituruh District, Kemiri District, Gebang District, Loano District, and Bagelen District. For the lands in most of Purworejo Regency, the people living around the area use for rice fields, gardens, and forests, while in the southern part of Purworejo Regency, it is used for rain-fed rice fields and swamps.

History of Purworejo Regency

Purworejo Regency in its formation into a Regency, experienced its historical journey. The history began after the Diponegoro War ended. In the past, the name of Purworejo Regency was Brengkelan. Brengkelan was a kind of capital for the Bagelen Residency which was still included in the area of the Surakarta Palace. The area of the Bagelen Residency is Brengkelan Regency or Purworejo now, Semawung Regency (later became Kutoarjo, one of the sub-districts in Purworejo Regency), Karangduwur Regency (including Kemiri and Pituruh which both became sub-districts in Purworejo Regency), and Ngaran Regency or Ungaran (now part of Kebumen Regency).

The name "Purworejo" was officially used in the 19th century. Purworejo comes from the word "Purwa" which means prefix or wiwitan and "rejo" which means prosperous. According to F. Untariningsih, S.E:

"...The origin of the name Purworejo comes from the word "Purwa" which means prefix or wiwitan and "rejo" which means prosperous, which is expected to become a region that is orderly with a prosperous people's life, kerta raharja (prosperous), there is no

hostility and conflict..." (interview March 11, 2022).

The history of the establishment of Purworejo Regency cannot be separated from the history of Bagelen. In the past, Bagelen was a Residency area with its capital in the Brengkelan area. Bagelen consisted of Brengkelan Regency which is now Purworejo, Semawung Regency which is now Kutoarjo, Karangduwur Regency, and Ngaran Regency which is now part of Kebumen Regency. Bagelen was a battle area between Diponegoro and the Dutch troops in 1825-1830. The purpose of the Dutch occupying the Bagelen region was to seize the natural resources in the land of Bagelen and to employ the native people to provide prosperity to the Dutch. The war that lasted for 5 years had taken a lot of casualties and property losses. In 1826, Diponegoro's troops managed to win the battle, until in 1828 the situation began to worsen because the defense of Diponegoro's troops in the area around Yogyakarta began to be attacked. Knowing this, Diponegoro's troops then fled to find defenses in the west of the Bagelen region, precisely across the Bogowonto River which consists of the Jenar, Banyuurip, Brengkelan, and Cangkreng areas. Until there was support from the residents of Bagelen who called themselves "Laskar Bagelen" led by Basah Abdul Latif and Basah Abdul Muhyi. They then worked with Diponegoro's troops until they were finally able to expel the Dutch troops from the Bagelen area. After the end of the Diponegoro War, the Bagelen area was divided into three, namely Purworejo, Kutoarjo, and Kebumen.

In 1830, Purworejo Regency had its capital in Brengkelan which was under the government of Cokronegoro I. The capital of Bagelen was moved from Brengkelan to the Kedungrejo area which was later called the city of Purworejo (1838). In 1901, the Bagelen residency merged with the Kedu residency. Purworejo and Kutoarjo were combined into one to become part of the Kedu Residency with its capital in Magelang. The characteristics of

the government at that time were many who imitated the ways and attitudes of the Dutch in their daily lives. This can be seen from the language they used, which was more often Malay, and they often held parties at the Pendopo to entertain Dutch guests. The long war made the Dutch troops living in Bagelen build a settlement to be used as a center of government which was named Purworejo, therefore many physical and non-physical relics appeared in Purworejo which still exist today. Physically, there are visible Dutch heritages in the form of forts, the Purworejo Level II Regional Government General Hospital which is still functioning, the Purworejo Grand Mosque, the GPIB Church, and the Purworejo Regent's Official Residence. In addition to physical heritage in the form of old buildings, the Dutch Colonial also influenced their lifestyle at that time. The lifestyle of partying and dancing while singing made the native people then adopt it into an art that is now the identity of Purworejo Regency, namely Dolalak.

History of Dolalak Dance

Dolalak dance is one of the traditional folk dances originating from Purworejo Regency and belongs to the people of Purworejo Regency. Dolalak dance is an acculturation of European (Dutch) culture with Javanese culture that occurred in Purworejo. The emergence of Dolalak dance among the people of Purworejo Regency in 1915 was due to the Dutch government ruling the land of Purworejo Regency after the Diponegoro war ended in 1830. During the Dutch East Indies era, the Purworejo area was famous as a training ground for soldiers from various regions of the Dutch military. Many people in Purworejo Regency worked for the Dutch as Dutch soldiers. The closeness that occurred between Dutch soldiers and the people of Purworejo Regency resulted in many activities that were often carried out together to fill their free time. During their training they lived in barracks, so to relieve boredom they danced and sang. The Dutch did a lot of dance

movements, silat or pencak, and sang. The interesting movements and songs then became the inspiration for the development of existing arts, namely the tambourine (kemprang) from three young men from Sejiwan Hamlet, Trirejo Village, Loano District, namely: Rejotaruno, Dulyat, and Ronodimejo (Prihatini, 2007, p. 7). Sejiwan Hamlet used to be one of the Islamic boarding school areas in Purworejo Regency. Initially, Rejotaruno, Dulyat, and Ronodimejo had a flying art group, they preached while singing Islamic poems. Then after Rejotaruno, Dulyat, and Ronodimejo saw the behavior of Dutch soldiers, they imitated what they saw into a dance art. According to the researcher's interview with F. Untariningsih, S.E dated March 11, 2017, it was explained that in the flying art group, there were music experts, creating song lyrics, and creating dances. Then 3 students, namely: Rejotaruno introduced Islamic elements in the form of tambourines, and Arabic poetry, Dulyat introduced tones in Javanese karawitan art, namely: "pelog and slendro", and Ronodimejo introduced to dance. The dance elements included were silat or pencak dance movements, and singing imitating Dutch soldiers.

The presence of the Dolalak dance played an important role for the Purworejo community at that time who were suffering due to Dutch colonialism. The Dolalak dance was able to provide healthy, cheap, and cheerful entertainment as well as a means of gathering the masses.

The naming of the Dolalak dance was taken from the sound of the notation often sung by Dutch soldiers to accompany their dance movements when they were resting, namely the do-la-la tone. Do-la-la is a diatonic song notation, by the Purworejo community it was imitated as "Dolalak" and according to the Javanese tongue "Ndolalak".

The people of Purworejo Regency often call the Dolalak dance by other names, namely Bangilun, Jidhur, and Angguk. The name Bangilun is interpreted as "abang-abang ngilo" (Javanese), meaning that the Dolalak dancer

using blush and lips is looking in the mirror (Prihatini, 2007, p. 10). However, the people of Dukuh Sejiwan said that Bangilun comes from the Arabic word "fa'ilun", which means a tool for spreading Islam (Interview with F. Untariningsih, S.E. on March 11, 2022). The name Jidur comes from an instrument called Jidur, a small drum used as an accompanying instrument in the Dolalak dance. The name Angguk is taken from the dancer's head movement which nods.

The diversity of the names of the art made government figures during the reign of Regent Sardiatmoko, several art figures and cultural figures gathered and united their arguments. They held a discussion which then made an agreement that agreed on the name of the dance "Dolalak". The reason for the name Dolalak was taken from the tone of the song do-la-la which was predominantly sung by Dutch soldiers to accompany them when they sang and danced (Interview with F. Untariningsih, S.E. March 11, 2022). The presentation of the Dolalak dance which appeared in 1915, did not use "trance" at that time. The "trance" that occurs in the Dolalak dance only appeared in 1950.

The reason for holding a "trance" in the Dolalak dance, namely when this dance was performed, the community felt unsatisfied with the entire presentation of the Dolalak dance. In the end, this "trance" was initiated by Amad Dimedjo, who tried to bring "endang" into the Dolalak dance. His efforts turned out to be fruitful and then from now on, the Dolalak dance in every performance always uses "trance". The first Endang to enter the Dolalak dance was Raden Sosro who was called by a shaman every time he was about to perform to help the safety of the players by burning incense and "being escorted by mantras", and provided with pink roses, kenanga, and kanthil. In the Dolalak dance, there are five endings, namely Raden Sosro, Roro Anggraeni (Raden Sosro's wife), Raden Bagus (Raden Sosro's nephew), Sukawati (Raden Bagus's wife), and Benjowati (Raden Bagus' nephew).

The Dolalak dance in its development from time to time experienced ups and downs. In 1940, the Dolalak dance declined due to the war situation in Indonesia. After independence, the Dolalak dance revived, and between 1960-1970 flourished. This was marked by the emergence of new art groups, before 1960 from 3 groups and after 1970 to 8 groups in each sub-district. From 1967 to 1974 the number of associations increased by 100%, from 38 groups to 77 groups. In 1968, the Purworejo regional government paid attention to the Dolalak dance, and it was often performed at special events such as welcoming regional guests and celebrating national holidays. In 1977 the Dolalak dance began to be taught to elementary school students (SD), the results of its development were staged in the form of competitions, festivals, and mass performances at certain events (Prihatini, 2007, p. 12).



Figure 1. Researcher documentation

In its early days, the Dolalak dance was danced by male dancers only. However, in the 1970s,

female dancers were allowed to dance the Dolalak dance. The reason for using female dancers in the past was only an idea or breakthrough to find out whether the Dolalak dance with female dancers would be successful, in this case, "selling well" or not, and it turned out that the response of the audience who watched the Dolalak dance with female dancers was very happy and enthusiastic. Now, more female dancers dance the Dolalak dance than male dancers. However, that does not reduce the existence of male dancers, because even though there are already female dancers, male

dancers still dance the Dolalak dance until now. As an original dance from Purworejo Regency, the Dolalak dance once reached its heyday, namely in 1980-1995. In 1990, the Dolalak dance performance had begun to be commercial and the dancers were dominated by young women. During that period, the Dolalak dance was very popular and was always the pride of the Purworejo community. Dolalak dance is often performed at various events, such as national holidays to weddings and even the assumption arose from the community that it would be less "afdhoh" if the Dolalak dance was not performed, so it is not surprising that at that time many Dolalak dance groups emerged, even almost every village in Purworejo Regency had this dance group.

Over time in 1995, the Dolalak dance in Purworejo began to fade, this began with the emergence of the trend of campursari art and solo orgend in the Purworejo Regency area which slowly shifted the existence of the Dolalak dance from the community. Initially, the number of Dolalak dance groups in the Purworejo Regency area was more than 350, but now there are only 98 Dolalak dance groups that are still active (Purworejo Regency Education and Culture Office).

Efforts to preserve the Dolalak dance in rural areas have encountered various obstacles, apart from the audience who often caused riots when watching the performance, criticism also came from community leaders and religious leaders. Their criticism was mainly directed at the costumes worn by the dancers and the movements they performed were considered to violate moral and religious norms. As a result of the incident and criticism, it had an impact on the survival of the dolalak dance groups in the villages. Many of them broke up and their members changed professions.

In response to the problems that occurred, in 2006 the local government through the Department of Culture and Tourism held a Dolalak dance discussion, to find common ground for the problems faced by the Dolalak

dance by inviting various parties, including organizational managers, cultural figures, journalists, bureaucrats, elements of the Muspida, Polres, Kodim, and Dolalak artists.

The discussion agreed on several things including the use of dance costumes which originally used thigh-length shorts were recommended to be changed to below the knee. Likewise, with the dancers' movements, they were advised to avoid movements that were considered capable of inviting *sahwad*. In addition, there was also an appeal for the Dolalak dance to be used as local content education. These efforts paid off, and slowly the Dolalak dance began to be accepted again by the Purworejo community.

Since February 28, 2011, the Dolalak Dance has been officially registered for patent rights with No. 049926 in the name of the Purworejo Regency Government as the holder of the patent rights. This is a real effort made by the Purworejo Regency government to avoid claims of the Dolalak dance by other parties.



Figure 2. Researcher documentation

Transformation of Dolalak Dance

The form of Dolalak Dance in Purworejo Regency not only remains in its initial form, but along with the development of the era, Dolalak Dance also experienced developments in form. The development of Dolalak Dance occurred because of a sense of pleasure and there was a demand for certain events with different audiences. The development of the Dolalak dance form in Purworejo Regency experienced 4 phases of development.

The first phase began in 2003, continued in 2012, 2014, and then in 2024. The first development occurred in the movement, namely reducing the repetition of movements and providing hip movements in the dance without eliminating the typical movements of the Dolalak dance. The second development occurred in the costume which was bolder in providing innovations such as using colors other than black, sleeves that were previously long-sleeved became short-sleeved and even sleeveless. Another innovation occurred in the accompaniment. The accompaniment to the creative Dolalak dance is more daring in changing the arrangement of the song lyrics, and there is a play on tempo in playing the accompaniment to the creative Dolalak dance.

Transformation of Dolalak Dance in 2003

In this development, Dolalak Dance was still in the form of Bedhol Dance. Bedhol is an abbreviation of Bedhaya Dolalak. Bedhol Dance was composed by Melania Sinaring Putri S. Sn who is the daughter of F. Untariningsih, S. E, the founder of Sanggar Tari Prigel. Melania Sinaring Putri S. Sn is a graduate of the Indonesian Institute of the Arts Yogyakarta. Dolalak Bedhol Dance is a work to fulfill her final assignment at the Indonesian Institute of the Arts Yogyakarta in 2003.

Bedhol Dance is an exploration of Dolalak. The process of developing Bedhol Dance did not immediately become the dance as it is known today. Bedhol in its development went through a long process. Melania Sinaring Putri S. Sn began studying Dolalak Dance from R. Cipto Siswoyo in 1994. Bedhol is an exploration of Dolalak Dance into a creative Dolalak Dance.



Figure 3. Reseacher documentation

Theme

Bedhol or Bedhaya Dolalak Dance has a theme of struggle that can be seen in the Dolalak Dance movements that are hard, agile, and firm, but still display graceful movements. The movements produced by the Dolalak Dance from the Prigel Dance Studio, give the impression of enthusiasm.

Movement

The creative process carried out in the creation of Bedhol is exploring movements with possible movements that can replace the movements in the traditional Dolalak movement. The development of the Dolalak dance movements results in the development of hand, foot, head, and body movements.

Accompaniment

Dolalak music uses instruments with one tone, such as the tambourine and jidur instruments. The tone is always present as a sound or voice that has a certain vibration. Rhythm is a combination of rhythm (voice movement pattern) and tempo (speed) that flows regularly, and creates accents consistently.

The sound of the instruments that are present is a rhythmic weave and does not present a melody, therefore the accompaniment of Dolalak music can be called vocal music because the function of the vocals that are continuously presented is what presents the song, the sound of the instrument is more as a rhythm holder or rhythm emphasize and

provides pressures on the place of the song sentence units.

The musical instruments used to accompany Bedhaya Dolalak are percussion instruments made of skin. These musical instruments include bedbug/jidur, 3 kemprang/tambourines, and kendhang. These instruments only have one particular tone, so these instruments function more as rhythm holders and give emphasis to the song sentences. The three tambourines used to accompany Bedhaya Dolalak each have different tones. The differences can be distinguished from the sounds produced, namely the high-pitched, medium-pitched, and low-pitched. Although there are differences in pitch, the shape and size are the same, with a diameter of 35 centimeters on the front. The frame of the tambourines is made of wood and the part that is hit is made of animal skin (cow or buffalo). The tambourines are beaten to maintain the rhythm or provide consistency to the rhythm presented.

Jidur or called small bedbug functions as a marker for the heaviest pressure of a song sentence. The diameter is approximately 70 centimeters. The body or frame of the jidur is made of wood, while the frames that also function to adjust the tone are made of iron, the part that is hit is made of animal skin.

The drum used is a medium-sized drum which is usually called the Batangan drum or ciblon drum. The ciblon drum is one type of drum used in Javanese gamelan instruments. The frame of the drum is made of wood, while the part that is hit (tebok) is made of animal skin. The large wall has a diameter of approximately 30 centimeters and the small one is 25 centimeters.

The accompaniment used in the Bedhol dance is still the same as the accompaniment used in the traditional Dolalak dance. The poetry used is still the same, namely rhymed poetry. As for the accompaniment itself, the Bedhol dance is more dominant in songs containing rhymes and jidur.

Grooming

Makeup in Bedhol Dance or Bedhaya Dolalak is beautiful makeup. In beautiful makeup use ingredients such as eyeshadow, blush, lipstick, eyebrow dye, eyelashes, and eyeliner.

Costumes

The costume of the Dolalak Dance is a long-sleeved shirt combined with black shorts with lace untu walang, yellow tassels, a hat decorated with feathers, a shawl/sampur, socks, sunglasses, and a glasses case. The Dolalak Dance costume has motifs that have their meanings, including:

1. Untu walang

Untu walang is located on the edge of the shirt or pants. It means that untu walang is a life of art and culture that experiences dynamics of ups and downs, ebbs and flows.

2. Clove flower

Clove flower is located on the front of the clothing which depicts simplicity but has great benefits.

3. Geblekan

Geblekan is located on the front of the clothing. Geblekan depicts a clover tree in the rice field that was accidentally planted and can live to fill the rice field.

4. Taro leaves

Taro leaves are located on the front of the clothing. Taro leaves prevent external disturbances (tolak balak), the leaves are waxy so that if it rains it doesn't get wet.

5. Lintang rembulan

Lintang rembulan is located on the back of the clothes. Lintang rembulan depicts the members of the art not forgetting the Almighty God.

Lighting Design

The lighting design for the Bedhol Dance in Purworejo Regency uses general lighting design in its performances. The use of general lighting design can be explained as a lighting pattern that does not create a certain condition or atmosphere because the Bedhol Dance is a dance without a storyline. General lighting in a

performance does not use colored lights, but in the performance only uses 1 color of lighting.

Sound Design

The Bedhol Dance in Purworejo Regency uses a sound system and speakers that have a loud volume so that the musical accompaniment can be heard by the dancers and the audience watching the performance.

Performers

The Bedhol Dance which means Bedhaya Dolalak so that dancers performed by nine dancers because Bedhaya is identical to nine people. The Bedhol dancers are taken from the students of the Prigel Dance Studio. The leader of the performance as well as the choreographer and also the dancer is Melania Sinaring Putri S. Sn.

Venue

Bedhol Dance is a work to fulfill the final assignment of Melania Sinaring Putri S. Sn. The Bedhol Dance Performance of the Prigel Dance Studio, Purworejo Regency was first introduced at the Indonesian Institute of the Arts (ISI), Yogyakarta. Then it was performed again in Banjarmili, Yogyakarta.

Properties

The Bedhol Dance in Purworejo Regency does not use any properties in its performance. The properties used when dancing are already included in the clothes worn, namely the sampur.

Transformation of the Dolalak Dance in 2012

The Prigel Dance Studio created the Dolalak Lentera Jawa dance. The Dolalak Lentera Jawa dance was composed by Melania Sinaring Putri S. Sn. The purpose of creating the Dolalak Lentera Jawa dance is to prepare Purworejo Regency for the Art Ambassador for students throughout Java, Bali, and Lampung. "Lentera means lamp, the hope is that the work can provide enlightenment on the arts in Indonesia" according to F. Untariningsih, S.E, interviewed on March 11, 2017. The name

Dolalak Lentera Jawa was given by Agung Widagdo from the Indonesian Arts Institute Surakarta.



Figure 4. Reseacher documentation

The name "Lentera Jawa" was taken from the lyrics in the Dolalak dance, namely:
"Main main min lentera"
"Main main main lentera"
"Main main main lentera"
Main main main lentera
Lentera jawa lampu duduk di atas meja

Theme

Dolalak Dance of Sanggar Tari Prigel, Purworejo Regency has a theme of struggle which can be seen in the movements of Dolalak Dance of Sanggar Tari Prigel which are tough, agile, firm, but still display graceful movements. The movements produced by Dolalak dance from Sanggar Tari Prigel, give the impression of enthusiasm.

Movement

Dolalak Lentera Jawa dance in its performance uses traditional Dolalak movements such as "kirig, pencik, ngetol" but there is a more varied exploration of movement with the addition of actions such as hip movements.

Accompaniment

The accompaniment used in Dolalak Lentera Jawa dance is still the same as the traditional Dolalak dance, namely bedhug 1, kemprang/tambourine 7 and bedhug 2. The

songs used are: Eat sirih, djarum-jarum, hitam-hitam, pakik nanti, aku cari, aden saya pinta, main-main, tinggi layang tinggi.

Make-up

Make-up in the Dolalak Lentera Jawa dance is to use beautiful make-up. In beautiful make-up, materials such as eyeshadow, blush, lipstick, eyebrow dye, eyelashes, and eyeliner are used. The dancer's hair is braided into small braids.

Costume

The costume for the Dolalak Lentera Jawa dance is a short-sleeved shirt combined with red shorts with lace for the walang, yellow tassels, a hat with no cover in the middle decorated with feathers, a rank, a yellow shawl/sampur, yellow socks, sunglasses and a glasses case.

Lighting Design

The lighting design for the Dolalak Lentera Jawa dance in its performance uses a general lighting design. The use of general lighting design can be explained as a lighting pattern that does not create a certain condition or atmosphere because the Dolalak Lentera Jawa dance is a dance without a storyline. General lighting in a performance does not use colored lights, but in the performance only uses 1 color of lighting.

Sound Design

The Dolalak Lentera Jawa dance performance in its performance uses a sound system and speakers that have a loud volume so that the musical accompaniment can be heard by the dancers and the audience watching the performance.

Performers

In the Dolalak Lentera Jawa dance, the dancers and musicians are high school and vocational school students who were selected in the selection to represent Central Java in participating in the Student Arts Ambassadors for Java, Bali, and Lampung. The number of

dancers is 10, and the number of musicians is 15, a total of 25 people. Choreographers Melania Sinaring Putri S. Sn and Dorotea Quin, while composers Singgih Winarno and Agung Widagdo.

Venue

The Dolalak Lentera Jawa Dance performance was first introduced to the public on the open stage of the Ramayana Court of Prambanan Temple, Yogyakarta as a representative of Central Java in the framework of the Student Arts Ambassadors for Java, Bali, and Lampung.

Properties

The Dolalak Lentera Jawa Dance in its performance does not use any properties in performing its performance. The properties used by the Dolalak Lentera Jawa Dance when dancing have been included in the clothing worn, namely the sampur.

Transformation of Dolalak Dance in 2014

In this development, Sanggar Tari Prigel created the dance work Dolalak Lentera Jawa II. Dolalak Lentera Jawa II dance was composed by Melania Sinaring Putri S. Sn. The purpose of creating the Dolalak Lentera Jawa II dance was to represent Indonesia to Malaysia in the International Festival on November 12-15, 2014.



Figure 5. Reseacher documentation

Theme

Dolalak Lentera Jawa II Dance of Sanggar Tari Prigel Purworejo Regency has a theme of struggle which can be seen in the movements of the Dolalak Lentera Jawa II dance which are hard, agile, and firm, but still display graceful movements. From the movements produced by the Dolalak Lentera Jawa dance, Sanggar Tari Prigel gives the impression of enthusiasm.

Movement

Dolalak Lentera Jawa II Dance in its performance uses Traditional Dolalak movements such as "kirig, pencik, ngetol" but there are more varied explorations of movement inspired by other Dolalak dances. Still inserting hip movements.

Accompaniment

The accompaniment used in the Dolalak Lentera Jawa II dance is still the same as the Dolalak Lentera Jawa I dance, namely bedhug 1, kemprang/rebana 7, and bedhug 2. The songs used are: I'm Looking For, hard roads, in the West of the mountain, main-main, high kite high.

Lirik Saya Cari

Saya Cari manis kembang Melati di saya cari
Manis kembang Melati-melati suka yang
manis kepada saya
Aden saya minta aden semula boleh
Aden saya minta aden semula boleh
Boleh kasih tuan yang manis kepada saya
Pari cempo sri kuning genjah cemara
Pari cempo sri kuning genjah cemara
Remu-remu wong manis kakehan senggu

Make-up

Make-up in the Dolalak Lentera Jawa II dance uses beautiful make-up. In beautiful make-up use materials such as eyeshadow, blush, lipstick, eyebrow dye, eyelashes, and eyeliner. The dancer's hair is tied into a bun.

Costume

The costume for the Dolalak Lentera Jawa II dance is a sleeveless shirt combined with green shorts with lace for the walang, yellow tassels, a hat with no cover in the middle decorated with feathers on the right side, rank, shawl/sampur, colored socks, sunglasses and eyeglass cases.

Lighting Design

The lighting design for the Dolalak Lentera Jawa II dance in its performance uses a general lighting design. The use of general lighting design can be explained as a lighting pattern that does not create a certain condition or atmosphere because the Dolalak Lentera Jawa II dance is a dance without a storyline. General lighting in a performance does not use colored lights, but in the performance only uses 1 color of lighting.

Sound System

The Dolalak Lentera Jawa II dance performance uses a sound system and speakers that have a loud volume so that the musical accompaniment can be heard by the dancers and the audience watching the performance.

Performers

In the Dolalak Lentera Jawa II dance, the dancers are students of the Prigel Dance Studio. The Dolalak Lentera Jawa II dancers number 7 to 9 dancers. The choreographer of the Dolalak Lentera Jawa II Dance is Melania Sinaring Putri S. Sn and the composer is Singgih Winarno.

Venue

The Dolalak Lentera Jawa II Dance performance was first introduced to the public to represent Indonesia at the International Festival, Malaysia on November 12-15, 2014. The performance was held in a performance hall.

Properties

The Dolalak Lentera Jawa II Dance does not use any properties in its performance. The

properties used in the Dolalak Lentera Jawa II Dance when dancing have been included in the clothing worn, namely the sampur.

Transformation of the Dolalak Dance in 2024

In this phase, the transformation of the Dolalak Dance experienced several changes in the form of the performance. The purpose of creating the Dolalak Sri Lestari Dance is



Figure 6. Reseacher documentation

Theme

The Dolalak Dance in Sri Lestari, Purworejo Regency has a theme about the beauty of the character of a woman's figure which can be seen in the weak, graceful movements of the Dolalak Dance. The movements produced by the Dolalak Sri Lestari Dance give an aesthetic impression.

Movement

The Dolalak dance of Sri Lestari's daughters in its performance uses traditional Dolalak movements such as kirig, pencik, ngetol but there is a more varied exploration of movement inspired by other Dolalak dances. Still inserting hip movements.

Accompaniment

The accompaniment used in the Dolalak Dance performance at this stage transformed, by adding musical instruments such as keyboards, and electric guitars to the performance. In addition to adding several musical instruments, it also features music with campursari, pop, and dangdut songs. This is

used to create a more lively accompaniment and attract the attention of the audience.

Make-up

Make-up in the Dolalak Lentera Jawa II dance uses beautiful make-up. In beautiful make-up use materials such as eyeshadow, blush, lipstick, eyebrow dye, eyelashes, and eyeliner. The dancer's hair is tied into a bun.

Costume

The costume for the Dolalak Lentera Jawa II dance is a sleeveless shirt combined with green shorts with lace for the walang, yellow tassels, a hat with no cover in the middle decorated with feathers on the right side, rank, shawl/sampur, colored socks, sunglasses and eyeglass cases.

Lighting Design

The lighting design for the Dolalak Lentera Jawa II dance in its performance uses a general lighting design. The use of general lighting design can be explained as a lighting pattern that does not create a certain condition or atmosphere because the Dolalak Lentera Jawa II dance is a dance without a storyline. General lighting in a performance does not use colored lights, but in the performance only uses 1 color of lighting.

Sound Design

The Dolalak Lentera Jawa II dance performance in its performance uses a sound system and speakers that have a loud volume so that the musical accompaniment can be heard by the dancers and the audience watching the performance.

Performers

The dancers of the Dolalak Lentera Jawa II dance are students of the Prigel Dance Studio. The Dolalak Lentera Jawa II dancers number 7 to 9 dancers. The choreographers of the Dolalak Lentera Jawa II dance are Melania Sinaring Putri S. Sn and composer Singgih Winarno.

Venue

Dolalak Lentera Jawa II Dance was first introduced to the public to represent Indonesia at the International Festival, Malaysia on 12 to 15 November 2014. The performance was held in a performance hall.

Properties

Dolalak Lentera Jawa II Dance in its performance does not use any properties in performing its performance. The properties used by Dolalak Lentera Jawa II Dance when dancing have been included in the clothes worn, namely sampur.

Dance

Dolalak dance is a dance that conveys a certain message, manifested in beauty through the composition of its movements. Dolalak dance has a soul that is expressed through different expressions in each part of its movement variety. Based on the results of the study, the researcher found that Dolalak Dance has a pattern of creative style consisting of traditional dance and creative dance. The traditional dance creation style referred to in the dolalak dance is shown by the certainty of movement in each part or pattern. This is the essence of traditional dance, that traditional dance has a hereditary nature, but the dance has experienced a fairly long historical journey, and is based on existing traditional patterns.

The meaning of creative dance in the dolalak dance has a type of choreography that still uses traditional dance movements as the basis for the development of previously existing dance patterns. Creation in the dolalak dance is dynamic along with the passage of time and the development of the era. The beginning of the creation of the dolalak dance as a creative dance is marked by the addition of accompanying instruments in each performance. This aims that the accompanying instruments have an influence or purpose on the emotions of the audience.

Supporting Elements of Dolalak Dance

Supporting elements of dolalak dance include: (1) Dolalak dance movements are the result of a processing process such as changing and then creating new movements. Pure movements of dolalak dance are arranged to obtain an artistic form. New movements are movements that aim to provide meaning in every presentation of dolalak dance. Dolalak Dance performing arts have 2 types of actors, there are male and female performers. (2) Music in Dolalak Dance comes from the theme and meaning of Dolalak Dance. Tone, rhythm, melody, and lyrics are a unity in music that cannot be separated. Music has several functions including as an accompaniment or supporter of dolalak dance performances to create a certain atmosphere in the performance, as well as an illustration of the dance. (3) Dolalak Dance makeup is an important thing to support the appearance of a performance. Dolalak dance makeup has the function of changing a person's character from an ordinary person to the character of the figure being performed. This aims to strengthen expression and increase the appeal of the appearance. Dolalak dance stage makeup is divided into two, namely closed stage makeup and open stage makeup. Open-stage makeup uses thicker and more defined makeup because the audience's viewing distance is far away, while closed-stage makeup uses makeup that is not too thick because the audience often sees it from a close distance. (5) The function of Dolalak Dance costumes is to support the theme or content to clarify the role in a dance performance. Dolalak Dance costumes do not only cover parts of the body but must also be able to support the design of the space when the dancer is dancing. The shapes on the Dolalak Dance costumes are used as regional identities and where the dance originates. (6) Stage layout. Any form of performance always requires a place or room that is used to hold the performance itself. Dolalak dance is usually performed in a performance or stage venue, such as in certain fields or open arenas, in pendopos, and on stages. (12) Lighting explains

that the ideal facilities and infrastructure for a dance performance is when the performance building has been equipped with equipment that supports the performance, especially lighting. A lighting arrangement can be said to be successful if it can provide contributions to the objects on the stage so that they look alive and support the dance presentation. Lighting in a dolalak dance performance is a means of conveying the meaning of the dance presentation. The use of lighting can provide an appropriate picture of the atmosphere, and the background of the place in a dance performance. (13) Sound design explains that the presence of sound design is to regulate the sound in a dance performance. Sound design can be said to be successful if it can be a bridge of communication between the performance and the audience, meaning that the audience can hear well and clearly without any interference so that it feels comfortable. (14) Properties in the dolalak dance are objects that are used and moved by the dancers. Two types of equipment are directly related to the dance performance, namely dance property and stage property. Dance property is all equipment or equipment that is directly related to the dancer. Stage property is all equipment or equipment that is directly related to the stage/venue to support a dance performance. 4.4 Transformation and Representation of Dolalak Dance.

Dolalak Dance was established in 1915 in Trirejo Village, Sejiwan, Loano, Purworejo Regency. Dolalak dance has experienced a continuous shift in function, in the past, it still had a social function. The social function made the performance a medium to gather the community, and by gathering it could create interaction between the audience and the audience with the artists. Then it shifted to an entertainment function with the acculturation of Western (Dutch) and Javanese Culture which was created at that time during the Dutch colonial period. Dolalak Dance is the work of three santri figures, namely Ronodimejo, Duliati, and Rejo Taruno. From the three satri figures, it was then continued by

the next generation, all of whom were male actors with a total of ten or more people, but always an even number. The Dolalak Dance costume imitates the uniform worn by Dutch soldiers at that time with long-sleeved shirts, short pants, socks, ranks on both shoulders and caps worn by the dancers. Apart from costumes, there are elements of silat movements, rows, Javanese dances, and dance movements which tend to be rhythmic, danced either together or in pairs accompanied by drums, tambourines, and drums.

The form of Dolalak Dance performance was initiated by the Regent of Purworejo Soepanto in 1970. Giving birth to the female Dolalak Dance. The Dolalak Dance performance is still accompanied by the male Dolalak, but the high market demand for female dancers has given rise to new female Dolalak groups, one of which is the Dolalak Sri Lestari Group. The Dolalak Sri Lestari Group is a Dolalak group that only presents female dancers in its performances. The female Dolalak Dance has inspired artists in the city of Purworejo to process the female Dolalak Dance as performance material for their groups.

The Dolalak Dance has undergone a continuous shift in function, in the past it still had a social function. The social function makes the performance a medium to gather the community, and by gathering it can create interaction between the audience and the audience with the artists. Then it shifted to an entertainment function. Based on this, the Dolalak Dance has undergone a transformation and representation in terms of the form of presentation, the meaning of the performance, and the purpose of the performance to gain existence from dance art lovers in the city of Purworejo.

Transformation of Dolalak Dance Form

In 2003, Dolalak Dance was still in the form of Bedhol Dance. Bedhol is an abbreviation of Bedhaya Dolalak. Bedhol Dance or Bedhaya Dolalak has a theme of struggle that can be seen in the movements of Dolalak Dance which are hard, agile, and firm,

but still display graceful movements. The movements produced by Dolalak Dance from Sanggar Tari Prigel, give the impression of enthusiasm. The creative process carried out in the creation of Bedhol is to explore the form of Movement that can replace the movements in the traditional Dolalak movement. The accompaniment used in Bedhol dance is still the same as the accompaniment used in the Traditional Dolalak dance. The lyrics used are still the same, namely rhymed lyrics.

In 2007 Sanggar Tari Prigel created the dance work Dolalak Lentera Jawa. Dolalak Lentera Jawa Dance was composed by Melania Sinaring Putri S. Sn. The purpose of creating the Dolalak Lentera Jawa dance is to prepare Purworejo Regency for the Student Arts Ambassador for all of Java, Bali, and Lampung. The Javanese Dolalak Lentera Dance in its performance uses traditional Dolalak movements such as "kirig, pencik, ngetol" but there is a more varied exploration of movement with the addition of actions such as hip movements.

Transformation of the Meaning of Dolalak Dance

Dolalak Dance at the beginning of its civilization, contains many values in every form of its movement. The values that can be taken from Dolalak art are: (1) adeg movement. This movement has the meaning that as humans we must be ready in any situation. Adeg in Purworejo society also has a positive value, namely the value of independence to build a strong personality. The next form of movement is: (2) bapangan movement, this movement is marked by the position of both hands stretched upwards with open fingers. The meaning of this movement is a form of gratitude to God Almighty. After experiencing development, the bapangan movement is done by only placing one hand, one placed on the waist, given an up-and-down hip movement. The meaning of the next movement in the dolalak dance is: (3) Kesutan Grodha movement is a movement of both hands pushed to the right simultaneously, then rotated from

bottom to top until they are in a parallel position. The meaning of this movement is that every human being will experience various dynamics of life. So as humans, we are expected to be able to accept all conditions. Nowadays, the grodha movement is widely applied by swinging the shoulders to the right and left.

CONCLUSION

Transformation and representation certainly provide very positive benefits for the development of the Dolalak Dance art itself. These benefits include: 1) Transformation as the identity of the Dolalak Dance group, and 2) Transformation can increase interest in Dolalak Dance art and culture appreciators. 3) Transformation of the dolalak dance can meet market demand, 4) Transformation of the dolalak dance can maintain the existence of the dolalak dance itself. 5) Transformation of the dolalak dance is expected to be able to attract the interest of new dance art appreciators.

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