

## The Symbolical Interaction of Inter Dance Performers in Hak-Hakan performance in The Ritual Ceremony in Kaliyoso, Tegalombo, Kalikajar, Wonosobo

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### Abstrac

Hak-hakan is a traditional art included as the part of Hak-Hakan ritual in Kaliyoso Village, Tegalombo, Kalikajar, Wonosobo. Hak-hakan reflects the history of the establishment of Kaliyoso Village from the opening of the area, creating water channel (wangan), until the creation of Kaliyoso Village. This research aims to describe Hak-hakan as the interaction media between societies as well as the meaning of Hak-Hakan in ritual ceremony. This research was a qualitative research. The technique of collecting data was using observation, interview, and document. The techniques of analyzing data were data reduction, data presentation, and conclusion. The result of the research showed that Hak-hakan became the media of interaction in the rituals through; First, the interaction of the society to their ancestors from the offerings during the preparation and the execution of the performance; and Second, is the interaction between art performers which happens between leaders and dancers and between dancers through symbols of Hak-hakan, including movement, male dancers, and dialogue. The movements of this art are nglamak tumeka pelusan, mangkat babat babat, ngratakke lamak, pasang gebal, tayuban. Dialogue is executed in the form of talks to each other initiated by the shout of the leader (pelandang) then continued with questions and answer and invitation through discussion for working together to open the area. The meaning of Hak-hakan is contained in the symbol of the offerings, movements, male dancers, and dictions.

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## INTRODUCTION

Hak-Hakan traditional art is a visualization of history in making a water channel which is believed as a symbol of prosperity for the people of Kaliyoso village. This provision is still adhered by the elders and the people of Kaliyoso village until now. This underlies that the art of Hak-Hakan is not to be learned but to be performed; thus, the art of Hak-Hakan is one of traditional arts inherited through generation and visualized through languages and symbols of motion, accompaniment, floor pattern, male dancers, and property illustrated in the art of Hak-Hakan.

The interaction of Hak-Hakan with the society is framed in the art. This is supported by Sujarno's research taken from the *Journal of History and Culture* (2013) about the Tradition of Hak-Hakan in Wonosobo, which said that Hak-Hakan tradition had functions, benefits and inculcations of character values which needed to be conserved by the people of Kaliyoso village, one of which was as a means of character education for the rural society of Kaliyoso village. The researcher's interest in Hak-Hakan art is due to the art has uniqueness such as: (1) the existence of the art of Hak-Hakan still feels foreign among the people of Wonosobo Regency; (2) it is an art which cannot be taught in other regions; (3) it has a belief in magic power; (4) it is a mass dance presented by male dancers; (5) it becomes a means of interaction for the people in the traditional ceremony of clean village; (6) it is performed for a whole day. Based on those facts the researcher is moved to reveal about the traditional art of Hak-Hakan as a means of interaction for the people in the traditional ceremony of Hak-Hakan and the meaning of Hak-Hakan in the context of ritual ceremonies in the society of Kalioso Village. According to Sutadjo (2015:72-73), it could be concluded that the traditional folk art was born from the interaction of society with its environment, thus it produced artistic expression of familiar, homogeneous, and binding solidarity subsystem. The characteristics of the traditional folk art exist within the traditional art of Hak-

Hakan, such as: (1) its existence is limited only in the area of Kaliyoso village, Kalikajar District; (2) the traditional art of Hak-Hakan is closely related to the ritual ceremony of Hak-Hakan that is a ceremony of cleaning the village; (3) the traditional art of Hak-Hakan has a function as a means to commemorate the ancestors' services in fighting for the right of the flow of water and as a repellent reinforcement so that the village is free from disasters; (4) the art of Hak-Hakan is closely related to the customs of Kaliyoso village. The art of Hak-Hakan is initiated by a setting of ritual ceremony of Hak-Hakan which is the tradition of the people of Kaliyoso village whose performance is held based on the agreement of the citizens. This is reinforced by the Koentjaraningrat's opinion (1987:81) that the ritual and ceremonial systems in a religion are in the form of human activities and actions in the service of God, gods, spirits, ancestors, or other subtle beings, and in his efforts to communicate with God and other inhabitants of the unseen world.

The meaning of Hak-Hakan is produced from an interaction between individuals. According to Blumer (1969:2) in Poloma (1994:261-269) concluded that a sybolic interaction rested on three premises that were (1) humans acted on somethng based on the meanings which existed on that something for them; (2) the meanings came from one's social interaction with others; and (3) the meanings were perfected while the process of the social interaction took place. In order to formulate this meaning, every individual uses an interpretation process to assess, formulate, and modify in accordance with events or every meeting with people in his environment. Herbert Blummer in Jazuli (2014:121) explains that the term of symbolic interaction refers to a typical character of interaction between humans which means that humans translate and define each other's actions. Thus, it is not just a reaction or response from one's action to the others. One's reaction to others is based on the 'meaning' given to the actions of others. As a research conducted by Pandaleke and Jazuli (2017) stated that a meaning is produced from a process of

interaction. Humans cannot interact socially if it is not through symbols as the media, just like the people of Rurukan Village interprets the song of Ma'zani as a form of interconnection between society and God, the meaning forms from the process of interactions through farming activities. This gives an understanding for the researcher that the meanings of Hak-Hakan come from a process of social interaction of the people of Kaliyoso village. The previous study conducted by Wuryaningrum (2017) about ritual interactions inside Soneyan puppet mask which analyzes the process of ritual interactions in Soneyan Puppet Mask using offerings as the media. This provides an understanding for the researcher about the meaning of offerings in the ritual ceremony.

This research aims to describe Hak-Hakan as a means of interactions for the people of Kaliyoso village and to find out the meaning of Hak-Hakan in the context of ritual ceremonies of the people in Kaliyoso village, Tegalombo Village, Kalikajar Distric, Wonosobo Regency.

## METHODS

This research was conducted using a phenomenological approach. This approach was used to study the life of the people of Kaliyoso village who interacted socially to interpret Hak-Hakan in the context of the ritual ceremony of Hak-Hakan. the research method was a qualitative research. This location was chosen because Hak-Hakan was only in Kaliyoso village, Tegalombo Village, Kalikajar District, Wonosobo Regency. The research target was the people of Kaliyoso village and the traditional art of Hak-Hakan. The focus od this research was Hak-Hakan as a means of interactions for the people of Kaliyoso village in the context of ritual ceremony of Hak-Hakan in Kaliyoso village. The data collection strategies conducted in this study were observation, interview, and documentation. Milles Huberman in Sugiyono (2013:246) stated that the activities in analysing the data were (1) data reduction; (2) display data or data presentation; and (3) conclusion or verivication.

## RESULT AND DISCUSSION

### The Description of the Ritual Ceremony of Hak-Hakan

The ritual ceremony of Hak-Hakan is one of ritual ceremonies known as village cleaning or merdi desa. This ceremony is held with the aims of eliminating misfortune and preventing peril, through this ceremony it is hoped that it can create a life which is filled with safe, peaceful and prosperous atmosphere. The history of the ritual ceremony of Hak-Hakan is from the term "hak" (from the words inyong ngehaki) which according to them is similar to belong to or possessing or possessing with other means of controlling. The people feels control or has rights over the area, thus it is called that they have gained it. An action to commemorate the treatment or behavior since they are deliberate, searching for water, farming umtil making a village to property rights is called Hak-Hakan. The timing of the implementation is in accordance with the consensus agreement of the citizens of Kaliyoso village which is on Safar month to be exact on Sunday wage, Monday kliwon, Tuesday legi. On Sunday wage, a pilgrimage procession to the ancestral traces of the village and performances of village arts and tayuban are held. On Monday kliwon, sending offerings to the ancestors in budha ngelak (dam), performances of Hak-Hakan and shadow puppets are held. On Tuesdat legi, it holds a performace of shadow puppets and ends with a recitation. The picture below illustrates the ritual ceremonies when the people of the ritual go to the ancestral traces of Kaliyoso village.

### The Description of Hak-Hakan

Hak-Hakan is one of the forms of expression of the people of Kaliyoso village to commemorate the services of the ancestors. It describes the history of the foundation of Kaliyoso village, from clearing the land, making water channels (wangan), until the formation of Kaliyoso village. Hak-Hakan is presented in bulk and can only be danced by male dancers who are the representatives of each family. The

duration of time to present this art is from 09.00 to before sunset, with no stop.



**Picture 1.** The ritual ceremony to the punden of the ancestors of Kaliyoso village

### **The Procession of the Performance of Hak-Hakan**

Preparation stage: is done by making offerings. As for the offerings in Hak-Hakan consist of mats, arak badhik, rujak, jenang, squash and sugar jar, flower, orange cigarette, incense, opium, court lady clothing, clothes, scarf, shawl, ivory bed, pillow, blanket, mirror, hair comb, and perfume.

Implementation stage consists of: opening phase which is the procession to the stage arena followed by the supporters and actors of Hak-Hakan led by the heads of the villages by sounding koplokan tool, then the main phase: the viewers face the dancers of Hak-Hakan sitting cross-legged like a deliberation (rebugan) to start the work. It starts with the viewers shouting the words “Antarooooaawaann ! .....” (which means between friends), then it is answered by the dancers of Hak-Hakan simultaneously with a remark “Heeeeeee .... !” (which means yes). It continues with question and answer and invitation of discussion to work together to open the land, create a water channel (wangan), until the formation of Kaliyoso village. After they all agreed, they all stood up to dance while visualizing the movements of the people working on clearing the land, building water channels, building roads, houses, and

settlements; despite having to pass various obstacles marked with the dancers of Hak-Hakan who are exposed to trance by the supernatural beings of the ruler of Kaliyoso village.

The viewers give signs and everyone walks around the room which is the movements of the people working on clearing the land, building water channels, building roads, houses, until the last movement of making a settlement. The instrument used is Gending Jawa accompanied by the voice of sinden (singer). Every time the sound of gong fell they utter “Alok-alok Huseeee”. After three rounds they together called “Hak..!”. And finally, the viewers give a signal for the dancers to stop and sit cross-legged while ringing koplokan instruments.

At this stage, there is a breakthrough movement which means to break through, depicted by the dancers by running around bamboo while breaking (jumping on it or under bamboo). This stage most of the dancers are exposed to trance or possessed by the magical spirit of the guardian of Kaliyoso village. Movement after movement is done repeatedly with a monotonous motion and spirit.

Final stage: the people return to their homes and is continues with the next activity which is to prepare the performances of shadow puppet held at 21.00 pm. Performing arts of Hak-Hakan ended more or less before sunset.

### **The Elements of Hak-Hakan Dance Movement**

The dance movements in Hak-Hakan is a kind of movements full of meanings which are dance movements which have a meaning and specific purpose. The dance movement in Hak-Hakan art is imitating the way people work that focuses on an event about making water channel until the happening of Kaliyoso village. The presentation mode of Hak-Hakan dance is symbolically representational which is a symbol of human behaviors in working the water channels to the formation of Kaliyoso village. The Hak-Hakan dance illustrates the people of Kaliyoso village from making a water spring

which becomes "Hak" of the people until making the village of Kaliyoso.

The movements in Hak-Hakan are divided into three phases and each phase has scenes. The first phase is the movements of processions to the stage arena, continued with the main phase that is the movements of the village discussion, nglamak tumeka pelusan, tekan ngumah rembugan tuku alat pacul, linggis, lan liya liyane, mangkat babat- babat, mangkat maning gejug, ngratakke tampingan, ngaso minum, pasang watu nang ngelak, ngrajinke tanggul, ngumpulke watu nang ngelak, ngumpulke aram nang ngelak, pasang gebal, pasang watu nang ngelak, mangkat pasang gebal, mangkat pasang aram, ngaso minum, kumpulan ngrembug gawe pendhapa, mangkat pesen gaman, mangkat ngethoki kayu, nang dhalan ana alangan kayu malang, terus pada lompatan, mangkat ngukur usuk lan balok, mangkat ngukur ram, mangkat nggraji balok lan blabak, ngaso minum, mangkat ngethok pring, labuh nang ngisor pring terus padha kesurupan, labuh nang ngisor pring terus padha kesurupan, mangkat netheki pring, mangkat nyigari pring kanggo pager, mangkat gawe saka guru, mangkat gathukke blandar, mangkat gawe lawang, mangkat unggahke saka guru, mangkat unggahke reng, mangkat gawe payon, mangkat unggahke payon, mangkat maring tayuban. After that it is ended with the closing stage which is gaman podho dikumpulno, tayuban, terus padha bali ngenteni komando.

### **Musical Instruments**

The instruments used are the use of Javanese gamelan instruments. The form of the instruments consists of opening stage which is accompanied by Gendhing Uluk-uluk; the main stage which is accompanied by Gendhing Tayuman and the close stage accompanied by Gendhing Rete-rete.

### **Make up dress**

The dresses used are javanese clothes consisting of blangkon (udheng), sorjan clothes (fabrics), stagen (bebed), kris, jarik.

### **Properties**

The properties used in Hak-Hakan are the property of a kris visualized as a symbol of a carpentry tool which is used to create a drainage or wangan with a tied cloth and koplokan: a 30-cm-long-bamboo-coated property with a split top, sounded by being pounded. The tool of koplokan is considered as a substitute for applause which has the meaning as spirit.

### **Floor Pattern**

The form of the presentation of Hak-Hakan dance is based on the number of the dancers including the mass dance. The type of the floor pattern used is the type of curved floor pattern which is the design of circle, where the leader is in the middle of the dancers. The circle design of the floor pattern shows the meaning of power and togetherness of the people of Kaliyoso village. The helpers (focus on one point) from other dancers are the one who is the center of attention for other dancers.

### **Language Expression (Dialog)**

The language expression used in Hak-Hakan has a unique language characteristic which uses the vocabulary and dialect of Kaliyoso village.

The dialogue in Hak-Hakan is divided into three phases namely: the opening phase which is the interaction in the form of dialogue by the head of Kaliyoso village addressed to the citizens of Kaliyoso village. It is about welcoming speech to the people and gratitudes to God; (2) the main phase of interaction is in the form of dialogue between the leader (the viewer) and the dancers, containing an invitation to friend ("Antaroawannn"... between friends) to work together to create a water channel until creating a settlement; (3) the closing phase of interactions is in the form of dialogue between the leader (the viewer) and the dancers about an invitation to collect carpentry tools symbolized by kris and invitation to dance tayuban as an expression of joy and end of the activity of making water channels and settlements.



### **Hak-Hakan as a Means of Interaction for the People of Kaliyoso village in the Ritual Ceremony of Hak-Hakan**

The meaning of Hak-Hakan is resulted from the interpretations of the people of Kaliyoso village through the social interaction which affects the behavioral patters of the people of Kaliyoso village so that it will form the relationship between the people of Kaliyoso village, the srt of Hak-Hakan, and rhe ritual ceremony of Hak-Hakan. This interaction is a symbolic interaction based on two things: first, the people in the society cannot be separated from the social interaction, and second, the interaction in the society embodies the symbols which are dynamics. This is like the previous research conducted by Kusumastuti (2006) who examines the process of symbolic inteaction happened in every part of the show in the presentation form including: (1) three parts of presentation which are the beginning of the performance, the main performance, and the end of the performance; (2) elements of the stage properties; (3) instruments; (4) make up dress; and (5) representational and non-representative dance movement.

The background theory of interaction of Blumer provides the basis that (1) human action on something happens when something has a meaning which is the individual responds to a symbol situation; (2) meaning is the product of the process of social interaction; and (3) the meaning interpreted can be changed, refined, or maintained during the interaction process. Based on the Blumer theory that Hak-Hakan as a means of interaction for the people of Kaliyoso village is divided into two as follows:

1. Hak-Hakan as a means of interaction between the ritual actors and their ancestors

This interaction happens between the ritual actors which consist of the actors and supporters of Hak-Hakan. The media used is offerings. The interaction of the people with the ancestors gives meanings to offerings for the people of Kaliyoso village to maintain the interaction relationship between the people of Kaliyoso village with God and its nature which

is known leviating lady, mbaurekso or eyang as the ruler of Kaliyoso village so that the people will always remember to maintain the natural conservation of Kaliyoso village. This interaction occurs in a stage which are:



**Picture 2.** The interaction of the people in the ritual (the art supporters) in preparing offerings of Hak-Hakan

### **The interaction of dance performer with the ancestors at the implementation stage of performance of Hak-Hakan**

The behavioral interaction of the people with their ancestors is also seen during the implementation of the performance of Hak-Hakan in the opening stage which is mbah Kastori as the makers of the offerings accompanied by the dancers (the art performers) and elders (the art supporters) go to the background of the performance stage bringing the offerings, then placing them on top of a table (krobogan).



**Picture 3.** The interaction of the people doing rituals with the ancestors in performing Hak-Hakan

2. Hak-Hakan as a means of interactions between the actors

The interaction between the actors of Hak-Hakan consists of leaders (viewers) with dancers and dancers with dancers. The media used include dance symbols, male dancer symbols, and dialog symbols. As for the interactions between the actors of Hak-Hakan are:

a. The interaction of the actors in the opening stage and the main stage of the performance of Hak-Hakan

The interaction between the actors of Hak-Hakan is between the leader (the viewer) and the dancers. First, the interaction takes place in the opening stage which is the dancers sitting cross-legged with the position of the leader or the viewer in the middle of the dancers of Hak-Hakan. Initially the interaction happens between the head of Kaliyoso village with the citizens. Secondly, it occurs during the main stage which the leader stands in the middle facing the dancers of Hak-Hakan who sit cross-legged by interacting to discuss making a ditch until making the settlement (dusun), that begins with the call from the leader with a cry of words: "Antarooooaawaann ! ....." (meaning between friends), then answered by the dancers of Hak-Hakan simultaneously with the saying: "Heeeeeee ....! "(Meaning" yes "). The following picture below draws the interaction between the leader and the dancer:



**Picture 4.** The interaction between the leader and the dancers

b. The interaction between artists in the final stage of the performance of Hak-Hakan

The interaction between the artists at the final stage of the performance is when the dancers collect the kris in the middle of the stage covered by clothes, after that the dancers continue to perform tledhekan (tayuban) which is performed by the dancers in pairs and in turns.



**Picture 5.** The interaction between dancers in the closing stage

**The Meaning of Hak-Hakan in the Context of the Ritual Ceremony of the People in Kaliyoso village, Tegalombo Village, Kalikajar District, Wonosobo Regency**

An art cannot be separated from the symbol used to make it happen. The symbols can be found in any statement which us in the expression of language or deed (movement). Symbol is a social object used to represent anything approved by the society. The sybols are used to communicate something about characters. The symbols presented in Hak-Hakan are interpreted by the perpetrators or individuals who are presented in the ritual ceremony of Hak-Hakan. The meaning of the srt of Hak-Hakan in the symbolic interaction is the product of the interaction between individuals (individuals/ perpetrators) of Kaliyoso village society in interpreting the meaning derived from the symbols in Hak-Hakan. Herbert Blummer in Jazuli (2014:121) explains that the term symbolic interaction refers to the peculiar character of human interaction, which means

that people translate and define each other's actions. Thus, it is not just a reaction or response from one's actions to another. One's reaction to others is based on the 'meaning' given to the actions of others.

As for the meanings and symbols of Hak-Hakan are as follows:

The meaning of offerings

The meanings of offerings are: (1) offerings for the ruler occupying the dam; (2) to provide food for the ruler (heaven ladies) of Kaliyoso village; (3) the ancient manifestation form of feeding the ruler of the dam (eyang) of Kaliyoso village; (4) offerings to the ruler (mbaurekso) other than Allah who gives the people about safety and also health and as well as a lot of fortunes, but there is also a possible support which controls the village and protects.

The meaning of male dancers

The meanings of male dancers are: (1) the history of making dams should be men; (2) men are people who work to open forests instead of females because it is called defying the parents (ancestors).

The meaning of the dance movements of Hak-Hakan

The meanings of the dance movements of Hak-Hakan are: (1) describing the cooperativeness in making drainages until making pendapa (2) telling the behavior of the people when making a dam that is a history telling about the people of Kaliyoso opening the river up to the existence of pendapa; (3) the rete-rete movement illustrating the joy of the people because the opening of Kaliyoso until the dam has finished, then tayuban tledekan rete-rete starts, tledekan is the last, because the joy of the people and the leaping movements, or bobosan which means facing obstacles.

The meanings of Language Expression (Dialog)

The meanings of language expression are as follows: (1) the dancers have no leader at all, no power, less rousing, and less powerful; (2) the order of the dance without a leader of Hak-Hakan is not unified, whereas with a leader it looks neat, orderly, unified so the people can animate; (3) the meaning of the speech describes

a form of gratitude for the participation of the energy, mind and insight to the citizens or dancers for discipline, sport, order, spirit.

The interaction between individuals in Hak-Hakan, either acting as the artists or the supporters called as the artists of the ritual ceremony of Hak-Hakan, give meanings to Hak-Hakan. The meanings of Hak-Hakan have an impact on the behavioral patterns of the people of Kaliyoso village, so that the meanings of Hak-Hakan give life values. Thus, the meanings in Hak-Hakan in Kaliyoso village are considered to be a form of interaction between individuals through a medium in which it contains a meaning which can affect how the individuals formulate what they do, so that the symbolic meaning in Hak-Hakan can contain values which can be a guidance and spectacle for the people of Kaliyoso village. It is as stated by Soekanto (1993:55) that "values systems will arise on the basis of human experiences within the interaction which then form positive values and negative values". That statement reinforces that human beings are ruled by values, where the values are used as guidelines for the people of Kaliyoso village on what they consider good and what they think is bad.

As for the values contained in the meaning of Hak-Hakan are as follows:

The value of the essence of life

The value of the essence of life sees that life is good and bad. Even though life is bad, humans must endeavor to make life better. One of them includes the belief in the ruler of nature (the spirit of the ruler of Kaliyoso village) and the meaning of life as a gift from the Almighty (God). This value is indicated in the meaning of offerings in the preparation and implementation stages of the performance of Hak-Hakan in the form of badhik water and various kinds of its umborampe. This is done in an attempt to ask for safety and to get smoothness during the performance of Hak-Hakan.

Historical Values

Hak-Hakan as a means of symbolic interaction to recall especially to the younger generation about the history of the ancestors who struggled to make the reservoir up to the



establishment of the pendapa which is the right of the people of Kaliyoso village so that with Hak-Hakan it will enhance the soul of unity and mutual cooperation between the residents of Kaliyoso village. This is reflected in the meaning in the motion symbol on Hak-Hakan which describes the history of work activities by the ancestors in making the dam (wangan).

The value of the nature of human relationships with each other

Hak-Hakan as a means of symbolic interaction to build kinship relationships are: (1) emotional relationship of parents and children seen in the meaning of male dancers symbol which is considered a strong figure in works, so that the inner relationship is maintained, this is reflected in the meaning of the symbol of male dancers who are representatives of every family, either fathers, sons or family relatives; (2) indirectly the relationship between the citizens of the people who originally did not know to be familiar, in addition to the meaning of the symbols of dancers appear on the meaning of symbols of dialogue between leaders (pelandang) with dancers and motion symbols that show the strength of spirit, mutual cooperation and togetherness among fellow individual communities Kaliyoso village.

## CONCLUSION

The society of Hak-Hakan consists of the artists and supporters of Hak-Hakan. Hak-Hakan as a means of interaction within the society in the context of ritual ceremonies are: (1) the interaction of ritual actors with ancestors that occurs in the early stages of preparation and implementation stage of performance of Hak-Hakan; (2) the society interaction between artists that is leader (pelandang) with dancers, dancer with dancer. The process of interaction between leader (pelandang) and dancers occurs during the opening and main stages and the process of interaction between the dancers with the dancers occurs in the final stage.

The meaning of Hak-Hakan in the context of ritual ceremony of the people in Kaliyoso village, such as; (1) The offerings are

believed to be food for the rulers (mbaurekso) of Kaliyoso village, Mbah Engrang Jaya, Mbah Kyai Buto wereng, Mbah Burantensari, Mas Kenanga, Mas Agus Tlenyep, Mbah Bahono, Kethek Putih as protector of the ruler of the village, besides Allah also gives safety and fortune; (2) the meaning of male dancers is hard worker figure in working to make a dam until the formation of Kaliyoso village; (3) the meaning of movements is to describe the mutual cooperation of people of Kaliyoso village which is the behavior that tells the beginning of the making of water channel up to making the pendapa; (4) the meaning of dialogue is as a form of spirit, the strength of a leader in working organized, orderly and neatly.

The meaning of symbols in Hak-Hakan is able to formulate what they do and interpret it so as to influence the behavior pattern of the artists and the supporters of Hak-Hakan, through messages in the form of values, such as: (1) the value of life between the ruler nature of Kaliyoso village and God that is through the meaning of offerings; (2) historical value through the meaning of movements of the dance of Hak-Hakan which describes the making of the dam until the establishment of the pendapa; (3) the value of the nature of human relationships with each other reflected the spirit of mutual cooperation between individuals through the meaning of symbols of dialogue between leaders and dancers as well as the dance movements.

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