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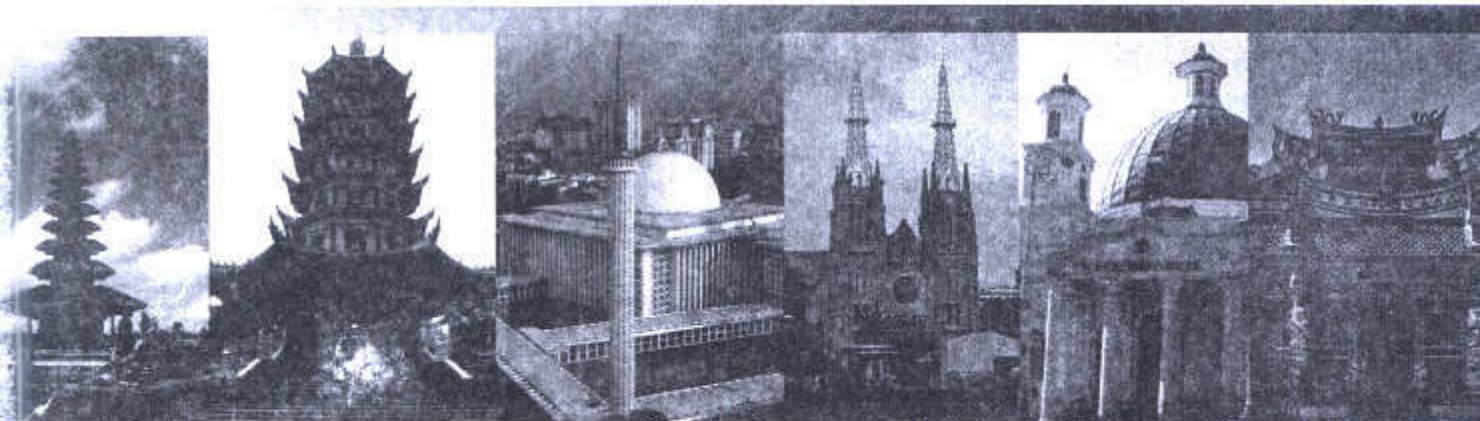


Center for Research and Development of Religious Literature and Heritage
Office for Research and Development and Training
Ministry of Religious Affairs of The Republic of Indonesia

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EDITORIAL NOTES

The growth of religiously radical books has already occurred in parallel to the growth of universal ideologies, philosophical thoughts, and universal ideas of religion in the world-wide, spread globally by information and technological progress. This first article, “The Growth of “Islamic” Radical Books in Indonesia”, written by Choirul Fuad Yusuf, sociologically, attempts to describe how the development and spread of Islamic literary works, particularly on the conflictually-nuanced books in Indonesia. The article of which data is referred to the research-findings on *Survey of Religious Books in Indonesia*, highlighted some notes. *First*, the growth and development of Islamic books, since last decade, tends to be strongly dominated by the practical-Islam books. This phenomenon, is culturally predominantly caused by any pragmatic view of the Muslims at large. *Second*, if it is compared to its former development, the liberal books of Islam seems to face any decline of quantity and interest due to its messages perceived as too freely secular. *Third*, both fundamental books containing the ideas of teaching-purification, and radical “Islamic” books proposing the *syariah* Islam implementation totally and establishing Islamic state in Indonesia, tend to very be stagnant and not too popular amongst Indonesian Muslims because of their political aspiration for defending Indonesia as their country.

The second article is about “Lyrics in the Dolalak Dance in Purworejo Central Java” is written by Djarot, Timbul and Sudarsono. They highlighted that Islamic education teachings which is transmitted performatively in the form of folk-songs is relatively very effective. The article, which is very descriptive and informative in nature, shows that the performance art is methodologically significant and functional in the approaching people’s soul and spirituality to be closer to the God believed. So, for the future, the writers confidently recommend to Government to maintain and conserve this traditional method of Islamic teachings or *dakwah Islamiyah*.

The third article, Etin Anwar which talks on the use of social, religious and cultural heritage for community building and mosque participation by Indonesian Muslim communities in New York City and its impact on women's leadership in al-Hikmah mosque and their production of moral agency and pious self in the mosque setting. She argues that Indonesian Muslim women in Al-Hikmah mosque have more leadership capacity due to the cultural heritage of Indonesian Islam and the complementary status of women in their communities.

Further, Sulistiyowati's article on "Cultural Strategies of Abdi Dalem in the Global Era in Achieving Welfare" talks about the life of Abdi Dalem in facing the globalization era, particularly focusing on the why-ness of the Abdi Dalem's have a strong dedication to the King. The Abdi Dalem's (royal officials) of Jogjakarta Palace, historically, devoted of the Kings on the reach of blessing (*ngalap berkah*). They believed in the non-material as the highest values. To be an Abdi Dalem who devotes to the King will be functionally effective to gain both inner and outer welfare. Through her research carried out in 2009, she concludes that to be Abdi Dalem, actually, is not only motivated for the need of seeking for blessings (of the King or Sultan), but it is also inherited by their ancestors. Although, the monthly salary (*paring dalem*) received by Abdi Dalem, ranging from IDR 7,000.00 up to IDR 15,000.00 but they feel happier and more fortunate in getting welfare. This social fact, of course, becomes a very unique phenomenon in the modern era or *jaman saiki*.

The fifth article is "Traditional Ritual, Water Conservation and Islamic Thought, written by Muhammad Fathi Royyani. This article discusses the traditional ritual of water conservation and its relation to the Islamic thoughts on utilizing the natural resource. This article, substantially, explicates of how the relation of the concept of *Kawin Cai* and Islamic thought, known as the Seven Grade (*Martabat Tujuh*). This article important to read though it seems to be only as a reportive work.

The sixth article of "Islamic and Customary Law in the Aceh Darussalam Constitution" written by Gunawan Adnan tries to show readers that there is a tied and hard relationship between Islamic law

and customary law in the Aceh Darussalam constitution. This relationship phenomenon is clearly seen through the examination study of the manuscripts of the so-called the three law of Aceh, especially pertaining to *siyasaḥ*. The article jumps to a brief conclusion that the most Islamic law, especially the political domain (*siyasaḥ*) has been permeated into Monarchic Aceh Darussalam structure. The institution of *Ahlul Halli wal Aqdi* (parliament), *syura* system, King and functionary conditions are systemically needed for carrying out the state. Further, based on *qanun*, the form of Aceh Darussalam kingdom is not purely a monarchy, endowed by generations, but has been constructed by modern Islamic Republic State. Moreover, the relationship between Islamic law and customary law (*adat*) in Aceh Darussalam kingdom has already been found in the form of both total and selective absorptions.

The last article, written in Arabic “أثر التشيع في تصحيح الحديث”, by Abdul malik Ghazali, studied on the book of *Al-Mustadrak ‘ala Ṣaḥīḥain* written by Abu Abdillah al-Hakim al-Nisaburi (w. 405). The author argues that Al-Hakim easily approved on *hadis* either *hadis saḥih* or *hadis hasan*. This action, at least, indicated that Al-Hakim was already influenced by *syiah* domination in the reign of Muslim states at that time.

LYRICS IN THE *DOLALAK* DANCE PURWOREJO CENTRAL JAVA AS A FORM OF ISLAMIC FOLK SONGS

By Djarot Heru Santosa, Timbul Haryono, and
RM Soedarsono

Abstract

Dolalak dance is highly dependent on the power of the song lyrics, so it can be called a lyrical dance. The dancers will not be able to do perfect dance movements only by musical accompaniment; the displacement and combination of dance movements are characterized by lyrics that accompany the songs. Thus, song lyrics have a very dominant role in the arrangement of the dance movements. *Dolalak* dance has approximately 64 types of movements. A one-night staging, as an illustration, usually begins with 13 types of movements, followed by a trance dance, and ends with 7 types of movements as the closing. Song lyrics in the *Dolalak* dance are mostly influenced by the nuances of Islamic teachings. This is proven by the presence of a lot of words and/ or terms in the song lyrics which are very close to the Arabic words in Islamic teachings. More interestingly, as a form of folk songs used in the performance of traditional Javanese arts, the Arabic words are widely adapted to the speech or pronunciation of the local language, especially the Javanese one. As a result, the origin and meaning of certain words or terms in the lyrics are difficult to trace. However, it is understandable since sometimes words in the song lyrics are preferred to adjust particular sounds.

Keywords: Song lyrics, *Dolalak* dance, Islamic nuance

Introduction

Indonesia is a country that has a strategic location and position so it is possible to be a global traffic of goods, ideas, and people. Nevertheless, such a circumstance does not affect the development of the performing arts. It is generally considered to be static and considered to be rooted in specific regions or production centers, embedded in bonds impenetrable by genres and various arrangements of traditional patronage, contained by the traditional restrictions, and respect for ancestors (Cohen, 2007:1). Furthermore, Matthew Isaac Cohen also argues that such traditionalism, at least for the most part, is a legacy of Dutch scholarship which tends to see Indonesian performing arts by assuming the certainty and full obedience to the inviolable rules. Authors like Jaap Kunst, Jacob Kats, and Th. B. van Lelyveld interpret music, dance, and theatre of Java and Bali as a continuation of the past. Such interpretations then lead to a stereotype that the emergence of performing arts is assumed as aberration and deterioration. This prejudice, eventually, institutionalizes discourses about cultural heritage preservation and strategies to prevent possible loss of culture.

Each nation has a priceless cultural heritage which becomes the pride of the owner and all related parties. This situation naturally leads to a sense requiring all parties to protect and preserve it from destruction and extinction (Haryono, March 3, 2009). Culture of Indonesia consists of diverse local cultures. Diversity does not only make all the difference but also enriches and strengthen a nation's culture. One of the seven cultural manifestations is the art. According to C. Geertz, performing arts and other forms of cultural performances (including traditional performing arts) should be seen as special windows to understand the worldview and ethos of certain ethnic groups with certain values and understandings, customs, and norms. The anthropologist-observer is encouraged 'to read [performance texts] over the shoulders of those to whom they properly belong'

(Geertz, 1973:452), because the expression of culture cannot be separated from the statement that the authenticity of culture exists in ideas, thoughts, concepts, norms, as well as view the location of the local culture (Ayatrohaedi, 1986:83).

Events in traditional performing arts are the expressions of cultural activities that need serious attention. Art is an inseparable part of human life. Nations in the world must have a quirk in their arts. In Indonesia, traditional performing arts serve as a part of community life that cannot be separated from the history and development of the nation itself. This is because almost all such community activities are always followed by traditional theatre performances from which the performing arts are functionalized as the disclosure of history, natural beauty, pleasure, education, accompaniment of ceremonies, entertainment, etc. (Bandem, 1996: 19). The role and involvement of the community in the performing arts is very significant whereby all levels and elements in the society always help support its existence. Thus, an art show is created, played, maintained, and developed by the people themselves.

The existence of traditional performing arts in the midst of such a society also serves as a religious proselytizing activity. Through the existing elements in the show, sometimes moral messages are inserted in it with aim to influence others to follow the messages. One element in performing arts used for religious proselytizing, especially in Islam, is the use of verses/lyrics that contain praises and invitation for people to worship God in accordance with the Islamic Syari'a. To facilitate the understanding of the lyrics by the audience, communicative and easily understood languages are then used.

The phenomenon of the use of lyrics in performing arts that function as symbols of a religion (religious proselytizing), particularly Islam, is the focus of the problem to be discussed in this paper. In addition, this paper will also explore the elements of the Islamic song lyrics from the linguistic perspective. To discuss these issues, the authors took a sample of Islamic song lyrics in

the *Dolalak* dance performed by communities in the regency of Purworejo, Central Java province.

The Purworejo Regency and the *Dolalak* Dance

Dolalak traditional dance is one of the nation's cultural manifestations which exists and develops in Purworejo Regency, Central Java. *Dolalak* dance has existed since the time of Dutch colonialism in Indonesia, i.e. in the 1915's. This dance is also an evidence of the acculturation between Western (the Netherlands) and East (Indonesia) cultures. It can be seen from some of the accessories and clothing which are similar to those worn by the Dutch army at that time. The costumes used in *Dolalak* dance such as a long-sleeved shirt with a rank insignia on the shoulder, shorts, hats, socks, *sampur*, and sometimes equipped with sunglasses are one proof of the acculturation.



Figure 1. Women dancers of a *Dolalak* dance group namely "Lestari Budaya", Purworejo

Figure 2. A woman dancer with black uniform sunglasses

(Photo by Laga Adhi Prima, 2010)

Purworejo, one of the regencies located in the southern part of Central Java province, is one example of an area that has a number of arts, especially folk dances, which are widely influenced by prehistoric culture, Hindu, Islam, colonial culture (pre-independence day), as well as the influence of globalization.

One of the performing arts existing in Purworejo is *Dolalak* dance. Purworejo is very well-known of its performing art – *Dolalak* – although other arts are also grown in this region, such as Wayang Kulit, Ketoprak, Angguk, Shalawatan, Jathilan, Kuda Lumping, and so on. In the field of literary arts, Purworejo is also rich with a variety of oral stories (folklores) such as *Babad Kedungkebo* or the Chronicle of Kedungkebo, the Legend of Bagelen, and many others.

Based on its geographical location, Purworejo is surrounded by the Indonesian Ocean in the southern part, Menoreh mountain range in the northern part, Kulonprogo Regency in the eastern part, and Kebumen Regency in the western part. Most of the people are farmers. This region has a unique historical background, of which there are few relics of the past, historical places, and was once the center/fortress of the Dutch army at the time when Mataram Kingdom launched attacks against Batavia. Koentjaraningrat argues that Purworejo, based on the geographical distribution of Javanese culture, belongs to the sub-culture of Bagelen that borders the culture of *Negariagung* (Yogyakarta and Surakarta) and sub-culture of Banyumasan (Koentjaraningrat, 1984: 23-29 and 136). As a sub-culture of Bagelen, as claimed by Koentjaraningrat, Purworejo is very prominent in its ceremonial traditions and folklores.

Dolalak performing art in Purworejo is quite popular. It is evidenced by the data in the 2000s whereby no less than 121 *Dolalak* dance groups spread over various areas even up to the outside of Purworejo. This number was still coupled with the large number of dance studios in this area that also teach *Dolalak* dance (Prihatini, 2007: 2). The popularity of *Dolalak* in outside of the Purworejo area even at the national level is indicated by its nomination as the top 10 in the People's Arts Festival 1995. To maintain the existence of *Dolalak* dance as a cultural identity of Purworejo regency, then the local government, in 2007, registered this dance in the Intellectual Property Rights in the Indonesian

Department of Justice and Human Rights as a cultural product of Purworejo's community.

The emergence of *Dolalak* dance in 1915 shows that this performing art has existed since the time of Dutch colonialism in Indonesia. The form of this performing art is also a proof of the acculturation between Western (the Netherlands) and East (Indonesia) cultures. It can be seen from some of the accessories and clothing which are similar to those worn by the Dutch army at that time. The costumes used in *dolalak* dance such as a long-sleeved shirt with a rank insignia on the shoulder, shorts, hats, socks, *sampur*, and sometimes equipped with sunglasses are one proof of the acculturation. In addition, the influence of colonization is also manifested in a number of special words in the song lyrics.

The emergence of *Dolalak* dance in Purworejo cannot be separated from the contribution of three *santris* (students in Islamic Boarding School) who are siblings and love to imitate the movements danced by the Dutch soldiers. They are Rejotaruno, Dulyat, and Ronodimejo. In 1925, the three students together with people who had once become the Dutch soldiers created the first *Dolalak* art performance group.

Initially, *Dolalak* dance is not accompanied by musical instruments; only with the vocals sung alternately by the dancers. In the further development, the community begins to idolize art performance, making the *Dolalak* dance accompanied by musical instruments along with Javanese songs and *Sholawatan*. During the 1950s, *Dolalak* dance was performed by men and its spread was limited in certain areas only. But since the 1970s, it has been performed by women. Even it is now better known as a traditional dance performed by female dancers than that performed by male dancers.

The accompanying song lyrics also have unique and distinctive characteristics because they are not only taken from the Javanese words, but are also dominated by Indonesian/Malay and Arabic words, and even it is difficult to trace the origin of some

words. Since the 1990s, for the sake of popular entertainment, song lyrics of *Dolalak* dance have started using lyrics of the *Campursari* songs which are romantic, funny and entertaining.

Dolalak dance is highly dependent on the strength of the song lyrics, so it can be called a lyrical dance. The dancers will not be able to do a perfect dance movement only with musical accompaniment; the displacement and combination of dance movements are characterized by lyrics that accompany the songs. Thus, song lyrics have a very dominant role in the arrangement of the dance movements, including for supporting the *mendem* of trance dance. *Dolalak* dance has approximately 64 types of movements. As an illustration, a one-night staging usually begins with 13 types of movements, and is then followed by a trance dance, and ends with 7 types of movements as the closing.

The movements of *Dolalak* dance heavily rely on the sound of song lyrics so most of the types of dance movement in *Dolalak* are named according to the title of the song lyrics, such as *Pagi-pagi*, *Salam Pembuka*, *Ikan Cucut*, *Jalan-Jalan Alus*, *Jalan-Jalan Keras*, etc. In Figure 5, it can be clearly seen that the musical instruments are dominated by *terbang/rebana* (tambourine), even the *rebana* players often come to be accompanists of the song lyrics. Therefore, beating the *rebana* while singing/humming indicates the closeness between *Dolalak* dance performance and *Sholawatan*, or the like.



Figure 3. The main musical instruments of Dolalak art performance, i.e. *terbang/rebana* (tambourine), and the singers singing song lyrics.

(Photo by C. Aryandari, 2010)

Elements of Song Lyrics in *Dolalak* Art Performance

Below are some examples of the song lyrics of Dolalak dance by R. Tjipto Siswojo that are widely used by Dolalak dance groups in Purworejo as a guideline or standard in a Dolalak dance performance.

Salam Pembuka

Asalam mungala eka yaena loa 2x

Abe yame, asalam mur ngalim 2x

1. *Asalam mur ngalim*

He asalam mungala ala moka

Tumilir- Kilir- Kerah

He asalam mur ngalim

2. *He asalam mungala ala moka*

Tumilir- Kilir- Kerah

He asalam mur ngalim

3. *Wakabe, wakare maola mobe*

Kenja- Kenji- Keroh
Aliyo ngali mur salim

4. *Wakabe, wakare maola mobe*

Kenja- Kenji- Keroh
He asalam mur ngalim

(R. Tjipto Siswojo, 2005)

Bismilahiku

Bismilah iku anuturi santri cilik 2x
Mbok menawa lawas- lawas bisa maca
Bisa mikir, bisa ngrasa, bisa genah 2x
Kabeh iku ngarep- arep ing palilah

1. *Pambukaning kidung minangka pambagyo 2x*
Katur sagung para rawuh kang minulya

2. *Mila ing wardaya dahat kumacelu 2x*
Awit saking sepi kawruh sru balilu

3. *Bismilah iku anuturi santri cilik 2x*
Mbok menawa lawas- lawas bisa maca

4. *Sun miwiti anari nalari bocah 2x*
Mbok menawa lawas- lawas bisa maca

5. *Bisa maca, bisa ngaras, bisa genah 2x*
Kabeh iku ngarep- are ping palilah

6. *Bismilah iku anuturi santri cilik 2x*
Mbok menawa lawas- lawas bisa maca

7. *Bisa maca, bisa ngaras, bisa genah 2x*
Kabeh iku ngarep- are ping palilah

8. *Awit sedyaning nala sayekti among 2x*
Amemetri kabudayan adi luhung

9. *Punika ta warni wewujudanira 2x*
Kabudayan asli saking Purworejo

10. *Bismilah iku anuturi santri cilik 2x*
Mbok menawa lawas- lawas bisa maca

11. *Bisa maca, bisa ngaras, bisa genah 2x*
Kabeh iku ngarep- are ping palilah

(R. Tjipto Siswojo, 2005)

Makanlah Sirih

1. *Makanlah sirih ujung-ujungan 2x*
Kurang kapur, kurang kapur tambahlah soda
2. *Saya disini untung-untungan 2x*
Hidup sukur, hidup sukur matilah sudah
3. *Kembang mlati pantes den agem pra putrid 2x*
Ayo ngudi kagunan kita pribadi
4. *Kembang menur megar anjrah kadyo sawur 2x*
Muji sukur mrih rukuning pra sedulur
5. *Makanlah sirih ujung-ujungan 2x*
Kurang kapur, kurang kapur tambahlah soda
6. *Saya disini untung-untungan 2x*
Hidup sukur, hidup sukur matilah sudah
7. *Kembang mawar megar gandane angambar 2x*
Samya sabar anggayuh kawruh kang anyar
8. *Makanlah sirih ujung-ujungan 2x*
Kurang kapur, kurang kapur tambahlah soda
9. *Saya disini untung-untungan 2x*
Hidup sukur, hidup sukur matilah sudah
10. *Kembang gambir arum gandane sumilir 2x*
Away kibir subarang kang during klair
11. *Kembang soka megare kaya tinata 2x*
Angudiya rahayuning nusa bangsa

(R. Tjipto Siswojo, 2005)

Ya Nabe Salu I

1. *Ya nabe salungala nabe*
Katame Rasul Rasulil Kheroh
Akemat toha huwa Rasul
Akemat Rasul Rasulil Khera
2. *Wulidal habib kuwaka tuhu*
Kuwaka tuhu mutawa ridu

- Wano rumin wajahne tihi*
Wajahna tihi mutawa ridu
3. *Ya nabe salungala nabe*
Katame Rasul Rasulil Kheroh
Akemat toha huwa Rasul
Akemat Rasul Rasulil Khera
 4. *Banyu kali kena tak bending*
Sun jajagi among sadhadhaku
Pedhoting tali kena tak sambung
Pedhoting ati sapa sing ngira
 5. *Ya nabe salungala nabe*
Katame Rasul Rasulil Kheroh
Akemat toha huwa Rasul
Akemat Rasul Rasulil Khera
 6. *Golek iwak ning pinggir kali*
Nyiduk banyu aneng krowokan
Golek gendhak sing ngati- ati
Kurang ayu gawe poyokan
- (R. Tjipto Siswojo, 2005)

Melea

1. *Melea Nabi Atul*
Nabi limus sito
Newa Nabi Yunus
Ala ali mursalim
2. *Jangan suka makan kedondong*
Kedondongh itu banyak durinya
3. *Jangan suka main melancong*
Melancong itu banyak ruginya
4. *Melea Nabi Atul*
Nabi limus sito
Newa Nabi Yunus
Ala ali mursalim
5. *Mau macul, macul kemana*
Mau macul dipinggir kali
6. *Mau nusul, nusul kemana*

- Mau nusul jauh sekali*
7. *Melea Nabi Atul*
Nabi limus sito
Newa Nabi Yunus
Ala ali mursalim

(R. Tjipto Siswojo, 2005)

Markhaban

1. *Ya habib salam mungala eka*
Solawatuloh ngalaeka ya habib salam
2. *Markhaban ya nurul aeni*
Markhaban ya nurul aeni lae markhaban
3. *Markhaban ya nurul aeni*
Markhaban ya nurul aeni lae markhaban
4. *Ya habib salam mungalaeka*
Solawatuloh ngalaeka ya habib salam
5. *Ya nabe besar ngala eka*
Solawatuloh ngalaeka ya nabe besar
6. *Markhaban ya nurul aeni*
Markhaban ya nurul aeni, lae markaban
7. *Markabal ja dal Kusaini*
Markaban ja dal Kusaini, jae markaban

(R. Tjipto Siswojo, 2005)

Those song lyrics are sung together by a group of accompanists that usually consist of 3 to 4 singers, and sometimes the other musicians (*rebana* players) also sing the lyrics. The singers may come from both women and men. As shown in Figure 6 below, three men are singing song lyrics to accompany a Dolalak dance performance.



Figure 4. Men are singing song lyrics to accompany a *Dolalak* dance performance

(Photo by C. Aryandari, 2010)

Discussion

Ernst Cassirer (1987) argues that an artwork can be realized through expressions of bodily gestures, musical language, written language (literature), and visual language. These expressions contain values that are not only expressed through tangible communication, but also in the form of symbolic language. Furthermore, artwork is also defined as a tool to convey emotion and passion in order to release feelings. Thus, artwork as a human creation is materialized in the form of symbols or emblems or signs as a description of the phenomena of human life.

As described above, one of the expression elements in the *Dolalak* dance is delivered through the spoken language in the form of song lyrics sung to accompany a *Dolalak* dance performance. Song lyrics serve as an integral part of the overall forms of a performing art meaning that even though this paper

only discusses lyrics in the form of linguistic sounds, it must be seen as the overall parts of a *Dolalak* art performance.

According to Lian Gie (1966:51), art serves as (1) a medium of spirituality (2) a medium of pleasure, and a medium of relationship system. As a spiritual medium, art serves as an expression of human's ritual experiences. As a medium of pleasure, art is a means to meet the needs of human beings (hedonism). Meanwhile, as a system of relationship, art is associated with didactic (educational) elements, social elements, and others identity functions.

The theory of functions has been put forward by a lot of experts. In the field of performing arts, RM Sudarsono (1998:57) proposed a typology whereby a performing art has three functions, i.e. as a means of ritual, as an aesthetic expression, and as a means of entertainment or personal enjoyment. Meanwhile, Edi Sedyawati (1981:52) looked more broadly into the function of performing arts from which he argued that a performing art has 7 functions, i.e. (1) as a tool to summon supernatural forces, (2) to pick up certain spirits, (3) to worship, (4) to recall ancestors, (5) as an equipment for a ritual at the level of human-God relationship, (6) as an equipment for a ritual at the level of human-human relationship, and (7) as a means to express the beauty of the universe.

In addition to the opinions of experts on the functions of performing art, there are still many more experts who are concerned about it. In outline, description of the function of performing art among the experts is not much different. Starting from the above presentation, the following issue is then discussed with main focus on the existence and function of song lyrics in the *Dolalak* performing art in Purworejo, Central Java from the perspective of spirituality function, especially in Islam.

1. The Mention of *Salam Pembuka* and *Salam Penutup*

The use of lyrics taken from Islamic (Arabic) words in Dolalak dance performance can be seen evidently on the opening song. These song lyrics are used to greet the audience with the main goal to pray for one another and to be given the safety and protection of God. For the Dolalak players, this opening song is also intended to pray, in order that the performing art will have no obstacles and run well as it gets guidance from God. Below are the opening song lyrics which serve to accompany the opening dance.

Salam Pembuka

Asalam mungala eka yaena loa 2x

Abe yame, asalam mur ngalim 2x

1. *Asalam mur ngalim*

He asalam mungala ala moka

Tumilir- Kilir- Kerah

He asalam mur ngalim

2. *He asalam mungala ala moka*

Tumilir- Kilir- Kerah, He asalam mur ngalim

(and so on)

If the lyrics above are translated into other languages, especially Indonesian, it will be very difficult to find the right words to define them. Nevertheless, from some of the words, the intention of the opening song has been clearly illustrated. The purpose of the lyrics is to greet the Lord of Nature, fellow human beings both living and deceased, and the universe. From the depiction of the opening lyrics above, it can be argued that the lyric text is more likely similar to mantra text (a kind of prayer). Since the lyrics are recited and sung, the sound aspect adjusted to the local language is more highlighted.

2. The Mention of Prophet Names

The nuances of Islamic spirituality in *Dolalak* song lyrics are indicated by the names of the prophets and the pious figures around the life of Prophet Muhammad. Interestingly, local communities rarely mention the word 'Muhammad' to refer to their prophet. They are more likely to use the word 'Rasul' (the Apostle) to refer to the Prophet Muhammad, so the frequent use of the word 'Rasul' in the *Dolalak* song lyrics is intended to glorify the Prophet Muhammad.

The lyric text of "*Ya Nabe Salu I*" below, like other language forms of lyric text, is very difficult to translate and interpret. The repetition of sounds or words, even the sentences is very often done. The intention of the sound repetition, in addition to provide sound effects and certain nuances, is also basically meant for the symbols of Islam (religious proselytizing), especially the glorification of the Prophet Muhammad. Below are excerpts of the lyric text of *Ya Nabe Salu I*.

Ya Nabe Salu I

1. *nabe salungala nabe*
Katame Rasul Rasulil Kheroh
Akemat toha huwa Rasul
Akemat Rasul Rasulil Khera
2. *idal habib kuwaka tuhu*
Kuwaka tuhu mutawa ridu
Wano rumin wajahne tihi
Wajahna tihi mutawa ridu
3. *Ya nabe salungala nabe*
Katame Rasul Rasulil Kheroh
Akemat toha huwa Rasul
Akemat Rasul Rasulil Khera
4.
5. *Ya nabe salungala nabe*
Katame Rasul Rasulil Kheroh
Akemat toha huwa Rasul
Akemat Rasul Rasulil Khera

6.
...*Ngaliyo Bagenda Ngali*
...*Esa lala ngala Iman tholib mulo*

In addition to the mention of the word ‘Rasul’ to refer to Prophet Muhammad, the names of other prophets or figures in the teachings of Islam are also frequently mentioned, e.g. Prophet Joseph, Prophet David, Prophet Atul (?), Saidina Ali (Ali Bin Abu Tholib), Imam Tholib (Iman Bin Abdul Tholib), and many others.

3. Lyrics as means for conveying Moral Messages and Religious Symbols

The existence of *Dolalak* dance in addition to serving as a folk art performance, is also containing strong elements of the Islamic religiosity. Historically, textually, and contextually, it is evident that *Dolalak* dance is the representation and transformation of previous forms of Islamic art performances such as Selawatan, Larasmadya, Hadrah, Badui, Kobrasiswa, etc. (Andre Indrawan, 2010:21). As the time goes by, Islamic arts do not only show the power of lyrics along with *rebana* (tambourine) accompaniment, but are also then combined with dance movements. This event is marked by the emergence of various performing arts including Angguk, Emprak, Kuntulan, Trengganon, and *Dolalak*.

Referring to the above statement, as an Islamic performing art, the elements of religious proselytizing, advice, moral messages, and so on are also inserted in the *Dolalak* dance lyrics. Below is the lyric excerpt of a song ‘Bismilahiku’ which is intended to advise the children and young people to be able and willing to read the Quran.

Bismilahiku

Bismilah iku anuturi santri cilik 2x

Mbok menawa lawas- lawas bisa maca

Bisa mikir, bisa ngrasa, bisa genah 2x

Kabeh iku ngarep- arep ing palilah

.....

In addition to the advice and proselytizing to the relationship between human and God, lyrics in *Dolalak* dance are also intended as a means of communication and relationship between humans. Below are lyric excerpts of songs that give advice for fellow human beings in order to have a harmonious relationship such as loving self-reflection (introspection), greeting others, willing to look at the environment, being grateful for life, and so forth.

Bangilun

1. *Bangilun he ana la bangilun he ana la*

Ngo bango ilado

Ango bango ilado

2. *Ango bango ilado ango bango ilado*

Mus tota ngilo

He asalam mur ngalim

3. *Ya mikaya ya likaya mikaya ya likaya*

Likaya likato miling

Ya likaya likato miling

4. *Kato miling ngalaeka 2x*

Markaban ala ya mulo

Ya markaban ala ya mulo

Alimus

1. *Alimus ya bangilun*

Ya markaban ala ya mulo 2x

Ela elo ela elo

Ya markaban ala ya mulo 2x

2. *Alimus ya bangilun*
Ya markaban ala ya mulo
Alimus ya bangilun
Ya markaban ala ya mulo
3. *Ya mikaya ya likaya*
Ya likaya likato miling
Ya mikaya ya likaya
Ya likaya likato miling
4. *Ela elo ela elo*
Ya likaya likato miling
Ela elo ela elo
Ya likaya likato miling
5. *Kato miling ngala eka*
Ya markaban ala ya mulo
6. *Alimus ya bangilun*
Ya markaban ala ya mulo
Alimus ya bangilun
Ya markaban ala ya mulo
7. *Ya mikaya ya likaya*
Ya likaya likato miling
Ya mikaya ya likaya
Ya likaya likato miling

From the demonstration of Islamic song lyrics in the *Dolalak* dance above, it is clear that Arabic words have been adjusted to the writing and sound of local language. As an art show, the inclusion of language elements or sound of Arabic language indicates the effect of musicality that still retains elements of Islamic religiosity. The use of words that are similar as or taken from Arabic language can lead to the identification of the characteristics and nuances of Islamic art. Thus, the Islamic messages contained in the lyrics actually imply the intention to maintain the characteristics of Islamic religious art.

Conclusion

Purworejo is one of the regencies in Central Java province. Having strongly influenced by Javanese culture, this region has a wide range of diverse cultural traditions including the *Dolalak* dance performance. The presence of *Dolalak* dance, by the Purworejo's community, is functionalized in various forms of activities. Various aspects of community life also greatly influence this art performance. The process of this interplay commonly occurs as a result of the presence of art in a particular community, especially when the art is in the form of traditional folk art performance.

Historical and religious backgrounds of the majority of Purworejo's community who are Moslem affect the performance of *Dolalak* dance. Similarly, the presence of *Dolalak* dance is also widely used and functionalized for Islamic religious activities (symbols). One form of the prominent elements in the *Dolalak* art performance influenced by the teachings of Islam is the song lyrics that are often sung in the *Dolalak* art performance. Such a phenomenon is very reasonable since the historical development of dance in Indonesia is strongly affected by external influences (external change theory) including (1) Prehistoric Period, (2) period of Hindu influence, (3) period of Islamic influence, (4) period of Western influence, and (5) Independence period.

Dances that have characteristics of strong cultural influence of Islam can be seen in the dances like Randai from West Sumatra, Seudati and Saman from Aceh, as well as Malay dances. The influence of Western culture and the period of independence can also be seen in some of the traditional dances in Indonesia, which appears in the more recent period.

In Java, particularly Surakarta and Yogyakarta, popularity of Islamic religious arts develops to a variety of traditional arts such as Slawatan, Kuntulan, Samanan, Madya pitutur, and *Dolalak* (Koentjaraningrat, 1984:220-222). The background is that majority of population in this region adheres to the religion of

Islam and often performs religious song performance called *berjanjen*. In this song performance, a few people sing the songs containing lyrics adoring the Prophet Muhammad as well as religious advice taken from the exemplary life of the Prophet Muhammad. This song performance is often accompanied by music from *rebana* (tambourine) and followed by bodily rhythmic movements resembling those who are dancing. This can be compared with R.M. Sudarsono's opinion that performing art that uses musical instrument of *rebana* or *terbang* is originally known as Slawatan and then develops in particular areas with different names, such as *Badui*, *Laras Madya*, *Emprak*, *Kobrasiswa*, *Angguk*, *dolalak*, *Mondreng*, *Rodat*, *Berjanji*, *Samroh*, *Srandul*, *Kuntulan*, and so on. Although the names are different, their principles still cling to Javanese folk arts that have an Islamic nuance.

Song lyrics in the *Dolalak* dance are mostly influenced by the nuances of Islamic teachings. This is evidenced by the presence of a lot of words and/ or terms in the song lyrics which are very close to the Arabic words in Islamic teachings. More interestingly, as a form of folk songs used in the performance of traditional Javanese art, the Arabic words are widely adapted to speech or pronunciation in the local language, especially the Javanese one. As a result, the origin and meaning of certain words or terms in the lyrics are difficult to trace. However, it is understandable since sometimes the words in the song lyrics are preferred to adjust particular sounds.

Song lyrics in the *Dolalak* art performance in Purworejo, Central Java in the perspective of spirituality function, especially Islamic religious setting, function as a means to express the opening and closing greetings and the names of Prophets as a form of human's communication with good ancestral spirits, as a tool to deliver moral messages and Islamic teachings, and as an instrument to promote a better relationship between people in accordance with the Islamic teachings.

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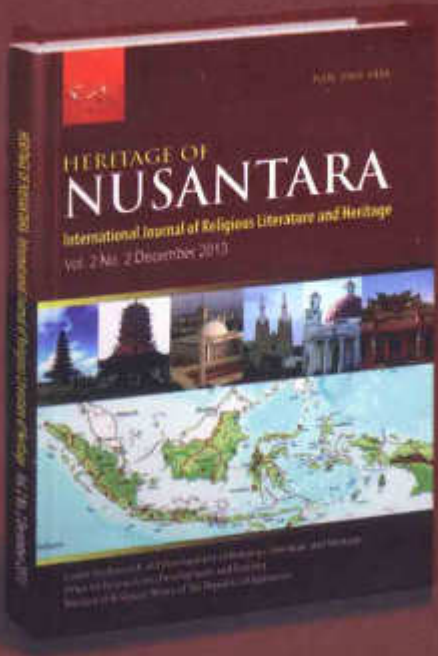
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