

Tayub Dance at Tambakromo Gunung Kidul Regency: An Ethnochoreological Perspective

Tari Tayub di Tambakromo Kabupaten Gunung Kidul: Dalam Perspektif Etnokoreologi

Pramutomo Raden Mas¹ and Sriyadi²
Indonesia Institute of the Arts, Surakarta, Indonesia

Correspondence: rmpram60@gmail.com

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Abstract

Tayub is an old dance form in the Javanese cultural tradition. The value of *Tayub*'s ties to Javanese agrarian culture is associated with the form of village rituals. A village that still preserves the ritual of Village Purification is Tambakromo Village, Ponjong District in Gunung Kidul Regency, Yogyakarta. *Tayub* at Tambakromo Village is one of the rituals performed for extracting groundwater, referred to as *Sendhang Milodo*, in the Tukluk area. The traditional religiosity of Tambakromo Village believes in this *sendhang* as a source of life. This article describes the events of the *Tayub* dance performance in the Village Purification ritual during the Covid-19 pandemic era using an ethnochoreological approach. In the era of the Covid-19 pandemic, the people of Tukluk Sub-Village, Tambakromo Village, continued to carry out the Village Purification ritual by performing the *Tayub* dance. Government regulations regarding the use of masks and keeping a safe distance are not obstacles in performing the *Tayub* dance, even though this dance is a social dance. The community continues to carry out the Village Purification ritual according to the traditional calendar that has been passed down from generation to generation. There is even a belief that the Village Purification ritual is a magical protection which if not carried out will bring disaster to the local community.

Tayub merupakan bentuk tarian kuno dalam tradisi budaya Jawa. *Tayub* memiliki nilai yang terikat dengan budaya agraris berhubungan dengan ritual di desa. Desa Tambakromo, Kecamatan Ponjong, Kabupaten Gunung Kidul, Yogyakarta merupakan salah satu daerah yang masih melestarikan ritual Bersih Desa. *Tayub* Desa Tambakromo merupakan salah satu cara mengabstraksi sumber mata air yakni *Sendhang Milodo* yang terletak di kawasan Tukluk. Religiusitas tradisional Desa Tambakromo meyakini *sendhang* ini sebagai sumber kehidupan. Artikel ini mengungkap peristiwa pertunjukan tari *Tayub* dalam ritual Bersih Desa di era pandemi Covid-19 dengan menggunakan pendekatan etnokoreologi. Pada era pandemi Covid-19 masyarakat Dusun Tukluk Desa Tambakromo tetap menjalankan ritual Bersih Desa dengan mempresentasikan tari *Tayub*. Peraturan pemerintah terkait penggunaan masker dan jaga jarak tidak menjadi kendala dalam mempresentasikan tari *Tayub*, meskipun pada dasarnya tari ini merupakan tari pergaulan. Masyarakat tetap melaksanakan ritual Bersih Desa sesuai kalender tradisional yang telah dilakukan

secara turun temurun. Bahkan terdapat sebuah keyakinan ritual Bersih Desa menjadi magi proteksi yang ketika tidak dilaksanakan akan mendatangkan bencana bagi masyarakat setempat.

Keywords: ethnography, dance studies, tayub, ethnochoreology, ritual, village purification
| etnografi, studi tari, tayub, etnokoreologi, ritual, bersih desa

Introduction

The *Tayub* is a Javanese dance form specially developed in East Java, Central Java, and Yogyakarta. *Tayub* is a female dance with an unspecified number of dancers. The females dance to the music of a gamelan ensemble and use costume designs such as Javanese women's clothing traditionally complemented by a shawl that is characteristic of Javanese dance. In an agrarian cultural society, *Tayub* is a type of social dance because in it there is physical contact between dancers and the public or audience. The *Tayub* dance has existed since the Hindu and Buddhist eras, which can be seen from the reliefs of the Borobudur temples (*arupadatu*) at Central Java. The existence of the *Tayub* dance is also told in the literary work *Serat Centhini* written by Sunan Paku Buwana V in the 19th century. In *Serat Centhini*, the *Tayub* dance was presented at the time of Syeh Amongrogo's marriage to Tambang Raras. Sedyawati (1984:146) once quoted *Serat Centhini* in her writing entitled "Gambyong According to Serat Calang and Serat Centhini" which was published in the book *Dance: Reviews from Various Angles*. Even Raffles, in his book *History of Java*, mentions the *Tayub* dance. He said that the *Tayub* dancer dances with a scarf draped over one shoulder and one hand holding a fan. They accompanied the *Tayub* dance with Javanese songs or *tembang* (Raffles 1978: 342).

According to Cahyono, *Tayub* is one of the most popular dances still widely performed in villages, especially in Blora, Purwadadi, Jepara, Pati, and Sragen (Cahyono 2006: 23). However, the *Tayub* dance did not only develop in the northern part of Java Island, as mentioned by Cahyono. The southern area of the island of Java, especially Gunung Kidul, has become one of the centers for *Tayub* dance. Semin and Tambakromo became the center of the development of *Tayub* dance in Gunung Kidul. In 2015 Pratiwi conducted research on *Tayub* dance there. The research is entitled "The Existence of Lebldho Rini's Tayub Art at Badongan Sub-Village, Karang Sari Village, Semin District, Gunung Kidul Regency, Yogyakarta." The focus of her research is the process of institutionalization and preservation carried out by the actors of the *Tayub* dance (Pratiwi 2015: 83–88).

The *Tayub* dance has a ritual function in agrarian society. It should be emphasized that for the Javanese people in general, the *Tayub* dance performance as part of the Village Purification ritual (Bersih Desa) is an expression of reconnecting with their ancestors (Cahyono 2006; Pradhana 2013; Syahro 2019). One of the *Tayub* dance performances in the Village Purification ritual is in Gunung Kidul, namely Tambakromo. This area has an arid and barren natural environment, while most of the population are farmers. Therefore, groundwater or *sendhang* is something that is highly valued and is often associated with the ancestors.

Tayub originates from two words, namely "mataya" and "guyub." The word "mataya" means dancing while "guyub" means harmony. The combination of those words is then interpreted as the word "tayub" and turns into "nayub" (Suryanto et al. 2019). In Javanese spelling, the letter "t" in the word "tayub" refers to an object while the "n" in the word "nayub" refers to a verb (to dance the

Tayub dance). Therefore, the *Tayub* is a dance that describes the harmony between humans. In this case, it should be emphasized that etymologically *Tayub* is a social dance.

In 1999 Suharto wrote a book entitled *Tayub: Fertility Performances and Rites* stated that the *Tayub* did have a relationship with agrarian cultural rites. The public's view of *Tayub* dance still leads to dancing with a concept to express the element of fertility. In addition, in its development, society views *Tayub* dance as inseparable from its view as a social dance (Suharto 1999: 57). This does not mean that the two views will be separated as independent elements. In reality, the two views are fused into a single unit: the *Tayub* becomes part of a ritual interpreted as a relationship with ancestors (horizontal) and social dance related to relationships between humans (vertical).

Tayub dance performances in Gunung Kidul, especially Tambakromo, are part of the Village Purification ritual and social dance. It shows that the *Tayub* dance has a multilayered entity influenced by these two things. De Marinis said that performing arts (including dance) are multilayered entities. That means a performing art consists of various aspects of formation ranging from dancers, choreographers, make-up artists, costume stylists, composers, stage managers, audiences, funders, etc. Moreover, the development of performing arts cannot be separated from social, political, and economic conditions (De Marinis 1993). In line with Soedarsono's (1991: 41) opinion, the *Tayub* dance as part of the Village Purification ritual has various aspects that need to be considered, starting from the performance time, the place of performance, dancers, *penghibing* (dancing audience), and offerings. According to Kusmayati (2000: 1), the form of expression consisting of various aspects is very diverse, influenced by beliefs and traditions passed down from generation to generation. In addition, *Tayub* has characteristics as a form of social dance. This is reflected in the togetherness among participants in the *Tayub* dance performance, especially as a *penghibing* (Sujana 2007; Rohman 2019; Suryanto et al. 2019).

This article aims to describe aspects of the *Tayub* dance performance, which is part of the Village Purification ritual in Tambakromo. Through this description, we provide an overview of the thoughts and ideas of the Tambakromo community related to the *Tayub* dance. This is because various aspects of the expression form of the *Tayub* dance are influenced by the thoughts, ideas, and beliefs that become community traditions.

Previous research has studied the *Tayub* dance as part of the Village Purification ritual. One of them is research with the topic "Tayub Dance in a Village Purification Ritual in Dlimas Sub-Village, Dlimas Village, Ceper District, Klaten Regency" (Ikawati 2003: 11). Likewise with research on "The Myth of Tayub in the Nguras Sendang Ritual Ceremony in Termas Village, Karangrayung District, Grobogan Regency" (Kurniawati 2005: 9–10). However, these authors emphasize more on the entertainment aspect than the ritual. This article presents a relatively complete form of dance ethnography. The initial description of the procession of the importance of maintaining distance in the era of the Covid-19 pandemic was used as a momentum to channel prayers to the ancestors for the safety of the residents of Tambakromo Village. In addition, the main feature presented in this article is the agrarian ritual that focuses on *sendhang*.

Method and Materials

This article results from field research on the Village Purification ritual located at the Tukluk Sub-Village (Dusun Tukluk) in Tambakromo Village, Ponjong District, at the eastern end of Gunung Kidul Regency, approximately 59 km from the city of Yogyakarta. Like the geographical conditions of Ponjong District in general, the entire area of Tambakromo Village is located in a series of rocky

hills. The area is located on the border of two mountain ranges: Batur Agung Mountains and Kapur Selatan Mountains. This makes the area naturally barren and arid. However, the majority of the population live as farmers. In this regard, the *sendhang* that supports life is highly valued. The *Tayub* dance performance in the Village Purification ritual in Dusun Tukluk, Tambakromo Village, is one of the efforts to appreciate the *sendhang*. This is shown by the determination of the *sendhang* as the primary place in the *Tayub* dance performance.

As previously explained, this article aims to describe aspects of the *Tayub* dance performance in the Village Purification ritual using ethnographic research methods of observations and interviews with local dancers, composers, and residents as cultural owners. The data is then qualified based on needs and analyzed. The Village Purification ritual is part of the culture of an agrarian society related to fertility rites. In general, each village has a traditional calendar for carrying out the Village Purification ritual. In addition to the time that has been determined from generation to generation, each village has also determined the place of implementation. The choice of place is related to where the village's ancestors are buried which can be in the form of a *sendhang*, grave, big tree, river, etc. The Village Purification ritual has two dimensions, namely vertical and horizontal. The vertical relates to asking for protection from the village's ancestors, while the horizontal relates to the social relations that are much needed by an agrarian society. *Tayub* dance is one of the arts that play an important role in the Village Purification ritual. *Tayub* dance itself is horizontal in nature because it is a form of social dance, and the participants individually are vertically connected to their ancestors as this dance is dedicated to them.

The ethnography of dance is carried out with an ethnochoreological approach. The position of ethnochoreology as a perspective is a bridge that puts forward the proportion of art studies, especially dance performances presented in a social ritual. This is due to the consideration of the material realm of this article, namely the *Tayub* dance in the Village Purification ritual. In this position, the situational aspect of the material object in dance occupies a position as a multidimensional object. Multidimensional objects are so attached to factual references that dance cannot stand alone. The presence of dance is a cultural text of the local community. The value of this local cultural text is the meaning of the dance text, which is the cultural text itself (Narawati 2003: 790–71; Pramutomo 2005: 12–16). That is, the *Tayub* dance performance becomes the text of the agrarian culture of the people in Tambakromo. As a text, *Tayub* dance is influenced by various contexts surrounding it. In this case, it is related to the Village Purification ritual. This perspective shows that aspects of *Tayub*'s dance performances are influenced by the ideas and beliefs of the people. These ideas and beliefs become a context for the formation of the *Tayub* dance. The context of the *Tayub* dance as part of public trust does not affect the belief in holding the *Tayub* dance during the Covid-19 pandemic.

Results and Discussion

Tayub Dance and Village Purification Ritual in Tambakromo

Tayub dance as a traditional art form passed down from ancestors over a long period of time from generation to generation (Koentjaraningrat; 1985: 24). This has resulted in traditional art manifested in various rituals related to the community's ancestors (Soedarsono 2007: 3). According to Syahro, the *Tayub* dance in the Village Purification ritual is used as a means to remember ancestors. The *Tayub* dance has an important role in the Village Purification ritual. If the *Tayub* dance is not performed, the village will experience disaster (Syahro 2019: 32–33). Agreeing with Syahro,

Suryani (2014: 101) states that someone can avoid disaster by performing the *Tayub* dance at the Village Purification ritual. The *Tayub* dance is considered one of the favorite dances of the souls (*danyang* or ancestors).

In the traditional Javanese social system, the ideal value of life balance must be maintained in social and cultural harmony. The *Tayub* dance has an essential role in providing this balance. Prihono¹ emphasized that the tradition of presenting the *Tayub* dance in the Village Purification ritual needs to be followed as a form of belief in the micro-cosmic and macro-cosmic world. If the *Tayub* is not performed in the Village Purification ritual, the community worries that something undesirable will happen. This was experienced when the Village Purification ritual was carried out late by the village community who received the plants and the plants did not grow well and the community always suffered from the misery that occurred during the dry season around 2014. It is a belief system that there is a balance between nature (Prihono interview 8 October 2020).

According to Tyler (1924) a culture is a complex unit or fabric which includes knowledge, artistic beliefs, morals, law, customs, and other abilities that a person acquires as a member of society. The essence of Taylor's statement contains a dynamic aspect built from the joint process to the emergence of civilization. *Tayub's* presence as a show is the existence of civilization values inherent in the religious, social, and knowledge system of the Tambakromo Village community. Therefore, *Tayub* is consistently featured in the Village Purification ritual. In the cultural tradition of the people of Tambakromo Village, the *Tayub* performance is a means of connecting ancestral spirits with the community's desire always to maintain social harmony. During the Covid-19 pandemic, it strengthens the sense of solidarity to maintain order with each other in following the Village Purification ritual properly. The Covid-19 pandemic was a challenge for the residents of Dusun Tukluk, Tambakromo Village, to ask God to save all residents through the Village Purification event.

Tayub dance at Tambakromo Village has become a symbolic system. Understanding *Tayub* is to understand the dance as a system of cultural symbols (Geertz 1976). *Sendhang* is a symbol of the ancestors because it is believed to be the ancestral residence that produces water as a symbol of life. *Tayub* dance is believed to be an intermediary to always get water.

The Village Purification ritual at Tambakromo is a traditional practice carried out as a form of respect for the ancestors of the villagers who were placed in *sendhang* (groundwater in Javanese) called *Sendhang Milodo*. The status of *Sendhang Milodo* is a significant factor in the belief system and religion of the people of Tambakromo Village. *Sendhang Milodo* is the embodiment of the source of community life. This is in line with the local belief that *sendhang* is very much needed for survival, so it is considered a blessing from the ancestors. The *sendhang* is a symbol of an agrarian society. Therefore, the *sendhang* is believed to be the abode of ancestral spirits who happen to be female and are known as Mbok Roro Pithi. In this regard, the *Tayub* dance must be present as a show and a symbol of respect for Mbok Roro Pithi, the ancestor of the Tambakromo Village community (Figures 1 and 2).

¹ Prihono Pamungkas, 53, is a native resident and a cultural figure in Tambakromo. Prihono is one of the activists in preserving *Tayub* dance in the Gunung Kidul region.



Fig. 1 A building in which there is a groundwater source named Sendhang Milodo. 'Source: Photo by R. M. Pramutomo, 2020.'



Fig. 2 Sendhang Milodo, which is believed to be the residence of Mbok Roro Pithi, ancestral residents of Dusun Tukluk, Tambakromo Village. 'Source: Photo by R. M. Pramutomo, 2020.'

Evidence for a religious and belief system is shown by the procession of all elements of society in following the tradition of taking water from the Sendhang Milodo. This part of the procession is powerful because the village head and members of local leadership follow the procession. This section begins with welcoming the arrival of the village head and local leaders at the Bale Dusun Tukluk (Tukluk Sub-Village Hall) in Tambakromo Village. After arriving in front of the Tukluk

Sub-Village Hall, the Tukluk Sub-Village Head welcomed the Village Head and all local leaders who were then asked to sit in the Bale Dusun. There are two types of offerings placed in this area. The main offerings are inside the Bale Dusun (Figure 3), while the supporting offerings are in front of the Bale Dusun terrace. Based on an interview with Sadimo², the primary function of offerings for the community is a means to give offerings to their ancestors. In this case an offering to Mbok Roro Pithi as the ancestor of the Dusun Tukluk community, Tambakromo Village. Supporting offerings function as a form of gratitude to the *sendhang* as a source of water on which the villagers live (Sadimo interview 8 October 2020).



Fig. 3 The main offerings in the Village Purification ritual which is placed in the Bale Dusun Tukluk, Tambakromo Village. Source: Photo by R. M. Pramutomo, 2020.

An overview of the Procession from Bale Dusun Tukluk to Sendhang Milodo

From 13.00 Western Indonesian Time the residents of Tambakromo Village begin to line up at the beginning of the procession to Sendhang Milodo. The front row is occupied by a traditional elder and three women who carry offerings (Figure 4). The *Tayub* dancers occupy the row behind the traditional elders and the bearers of the offerings. Next, four *Tayub* dancers are ready to wear traditional *kebaya* and *sanggul* (a Javanese hairdo). The next row contains women who wear *kebaya* with *lurik* motifs. In the row, a woman carries a *kendhi* (a pot made of clay or pottery), which will be used to fetch water at Sendhang Milodo. After the line of women, there is a line of men who use *jarik* cloth with *lurik*³ patterned tops. The last row was occupied by residents who wanted to join the procession to Sendhang Milodo. Inside the line were young people who wanted to witness the Village Purification ritual at Sendang Milodo (Figure 5).

² Sadimo, 54 years old, is a *Tayub* dance drummer from Tambakromo area.

³ *Jarik* and *lurik* are traditional textiles. *Jarik* is generally used to cover the lower limbs with a variety of patterns such as *semen*, *wahyu tumurun*, *parang barong*, and so on. *Lurik* is a cloth made by weaving with a striped pattern. In the Village Purification ritual, *lurik* is used as material for clothing to cover the torso area. For more details, see Figure 4 where a man (in the middle) is wearing *jarik* and *lurik*.



Fig. 4 The bearer of offerings in the procession to the Sendhang Milodo. Source: Photo by R. M. Pramutomo, 2020.



Fig. 5 Participants in the procession to Sendhang Milodo in the Village Purification ritual in Dusun Tukluk, Tambakromo Village. Source: Photo by R. M. Pramutomo, 2020.

The total number of participants in the procession from Bale Dusun Tukluk to Sendhang Milodo is approximately 200 people, which is less because of the Covid-19 pandemic – there are usually around 600 people. The village government limited the number of participants taking into account government regulations and participants are also encouraged to keep their distance and keep wearing masks. Young people became a minority in the procession participants while the older group dominated in the procession of the Village Purification ritual at Sendhang Milodo. The

elderly have a significant position from starting to bring offerings to becoming one of *Tayub*'s dancers.



Fig. 6 Villagers carry the gamelan used in the *Tayub* dance performance at Sendhang Milodo. Source: Photo by R. M. Pramutomo, 2020.

Along the way, the atmosphere of Dusun Tukluk was tranquil, so the procession felt very solemn. The solemn atmosphere was supported by the absence of commotion from the participants during the trip from Bale Dusun to Sendhang Milodo. In this procession, it is indeed demanded to be able to create a solemn atmosphere, which means that there was no difference before the Covid-19 pandemic. The distance from Bale Dusun Tukluk to Sendhang Milodo is approximately 1 km. Road conditions are not quite good, especially at about 200 m from Sendhang Milodo. This road is the main road used by residents to go to Sendhang Milodo. The condition of the road has steep descents and cars cannot pass because of its small size. Therefore, the gamelan used as *Tayub*'s dance music had to be carried on their shoulder (Figure 6).

Arrival at Sendhang Milodo

The Sendhang Milodo is in a building with three rooms. The first room is a pool which is the source of water, while the second and third rooms are where residents bathe, wash, and use the toilet. The first room has a larger size that extends across the second and third room. The second and third rooms are lined on the west side of the first room (Figure 7).

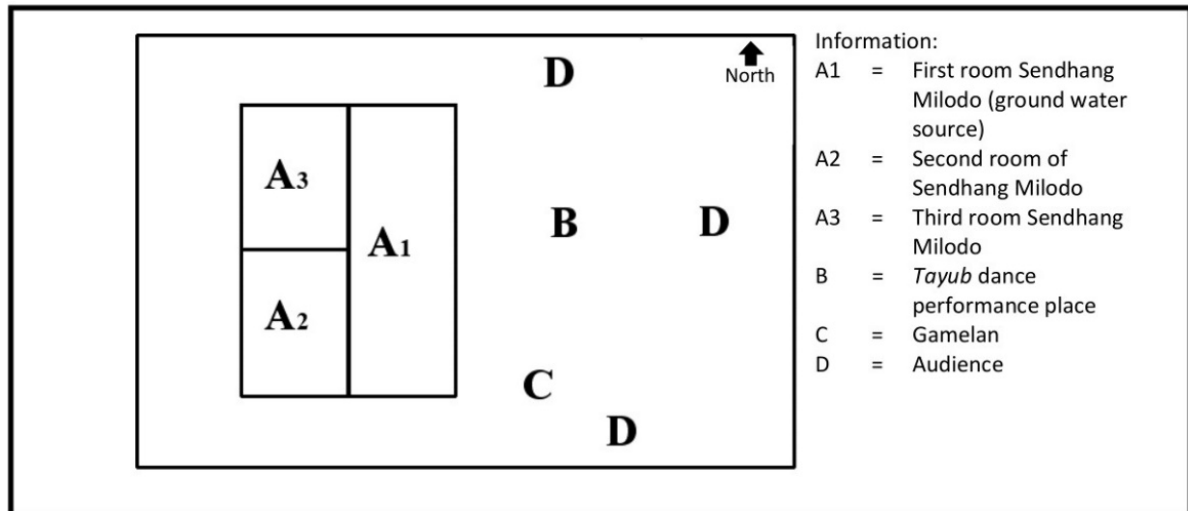


Fig. 7 Plan of *Tayub* dance performance at Sendhang Milodo. Source: R. M. Pramutomo, 2020.



Fig. 8 The offerings brought during the procession are placed on the parapet between the second and third rooms in Sendhang Milodo. Source: Photo by R. M. Pramutomo, 2020.

The Sendhang Milodo ritual begins with the laying of offerings by traditional elders. After the procession arrives at Sendhang Milodo, the traditional elders and offering bearers enter the second room, which is south of the third room. The offerings are placed on the dividing wall between the second room and the third room (Figure 8). The offering bearers give the offerings they bring to the traditional elders. After that, they take turns drinking Sendhang Milodo water (Figure 9). According to Prihono (interview 8 October 2020) drinking is an expression of gratitude for the sustenance given, namely the source of water which is very much needed in the life of an agrarian society. At that time, the *kendhi* brought from Bale Dusun Tukluk was also filled with Sendhang Milodo water. The *kendhi*, which contains Sendhang Milodo water, will then be brought back to Bale Dusun through a handover process with local leaders (Figure 10). *Kendhi* and Sendhang Milodo water will

complement the main offerings that have previously been arranged at Bale Dusun Tukluk. The traditional elders start burning incense and chanting mantras after the procession of placing offerings and taking water was complete.



Fig. 9 One of the villagers who bring offerings drinking water from Sendhang Milodo. Source: Photo by R. M. Pramutomo, 2020.



Fig. 10 Handing over a *kendhi* filled with water from Sendhang Milodo. Source: Photo by R. M. Pramutomo, 2020.

The events above show that water occupies a crucial position in life. Philosophically, Javanese people believe that water is essential to rituals as a repellent, purification, and a source of peace. In

addition, water is a source of life that is needed by an agrarian society. This is mainly related to the success of farming (Dikawati 2019).

Tayub dance Performed at Sendhang Milodo

The *Tayub* dance presented in the Village Purification ritual differs from the profane *Tayub* dance performance. The difference is in the existence of normative rules or regulations in several components of the *Tayub* dance, which are presented in the Village Purification ritual. The normative rules are mainly binding on the dancers as presenters, the time of the performance, the place for the performance, the structure of the dish, and the offerings. This is in line with Piarta's opinion (2014: 69) that there are several normative rules in the presentation of ritual dances. Some of these normative rules are binding on the presenter, the place of performance, and the time of the performance. In addition, in the introduction, it was explained that according to Soedarsono (1991: 41), the *Tayub* dance as part of the Village Purification ritual has various aspects that need to be considered starting from the time of performance, the place of performance, dancers, *pengibing*, and offerings. The following explains the components and normative rules of the *Tayub* dance presented at Sendhang Milodo in the Village Purification ritual in Dusun Tukluk, Tambakromo Village.

Dancer

The *Tayub* dance presented at Sendhang Milodo consists of four female dancers. The rules of the *Tayub* dance performance presented in the Village Purification ritual at Tambakromo do not restrict the number of dancers. However, there are specifications to the age of the dancers as the presenters of the *Tayub* dance at Sendhang Milodo. One of the *Tayub* dancers must be old, while the other one is young (girl). The selection of the old *Tayub* dancer as the parent of other dancers, so they are often called senior dancers. According to Sadimo, the selection of senior dancers was based on the wishes of the ancestors (named Mbok Roro Pithi) stationed in Sendhang Milodo. He further emphasized that if no old (senior) *Tayub* dancers existed, the ancestors stationed in the *sendhang* would be angry (Sadimo interview 8 October 2020). This statement suggests that the *Tayub* dance performance at Sendhang Milodo is dedicated to the ancestors (Suharti 2013: 427; Suryani 2014: 101).

In the *Tayub* dance performance held at Sendhang Milodo, besides dancing, senior dancers also sing (in Javanese *nyindhen*). That is, there are qualifications in the selection of senior dancers. Besides being old, senior dancers must be able to dance and sing. *Tayub* dancers who can dance and sing are also referred to as *tledak* or *ledak* (Rohman 2019: 155; Suryanto et al. 2019). The *Tayub* dance performance, which presents a female dancer who dances and sings, is an ancient form of *Tayub* dance presentation. Such performances have been known since the ancient Javanese era as *angigel angidung*, as stated in Wirata Parwa and Negara Kertagama in the 14th century (Zoetmulder 1982: 669; Dewi et al. 2018: 100).

The time of the performance

In ritual dance, the timing of the performance becomes crucial (Fitriasari 2012: 27–28). *Tayub* dance, which functions as a ritual, has provisions for the time it is performed. However, there are no restrictions on *Tayub* dance performances that function as entertainment. The ritual *Tayub* dance in Dusun Tukluk, Tambakromo Village, is held during every Village Purification ritual. The Village Purification ritual in Dusun Tukluk, Tambakromo Village itself, is carried out at the end of the Asura month in the Javanese calendar. The Javanese community generally have a traditional calendar that the Village Purification ritual must be carried out every year. The community of

Dusun Tukluk have determined the end of the Asura month as their traditional calendar to carry out the Village Purification ritual which has been passed down from generation to generation.

The place for the performance

Normative provisions in dance performances that function as part of rituals also regulate the place for performances. In general, places that are purified or sacred are chosen as the location for this dance performance. This is related to the ancestors (*danyang*) who will be given the offering of the dance work (Huda 2017: 293; Qomariah 2019: 47; Utina 2020: 41). Geertz (1976: 82) argues that based on the thoughts and ideas of the Javanese people, ancestors control specific areas. The ancestor is generally placed in a purified or sacred location so that it becomes a consideration for selecting the place for the performance.

Sendhang Milodo became the location chosen by the residents of Dusun Tukluk, Tambakromo Village, as the place for the *Tayub* dance to be held in the Village Purification ritual. Sendhang Milodo is a groundwater source that has the closest distance to Dusun Tukluk. It should be remembered that an agrarian society highly respects *sendhang* as a source of life. Water is one of the basic needs that support life (Firmansyah 2013: 5; Dwimarwati and Djuniarti 2017: 330–338; Suparta 2021: 57–59). This is what makes Sendhang Milodo a purified or sacred place. In addition, Mbok Roro Pithi is an ancestor that the residents of Dusun Tukluk believe resided in Sendhang Milodo. This is the basis for choosing the Sendhang Milodo as the venue for the *Tayub* dance performance in the Village Purification ritual. The purpose of holding the *Tayub* dance in the Village Purification ritual is as an expression of gratitude for the grace given by God through the Sendhang Milodo (Prihono interview 8 October 2020).



Fig. 11 *Tayub* dance performance at Sendhang Milodo. Source: Photo by R. M. Pramutomo, 2020.

The *Tayub* dance in the Village Purification ritual in Dusun Tukluk, Tambakromo Village, is held in the courtyard east of Sendhang Milodo which is now in a building with three rooms as previously described. The dancers dance in a lined formation from south to north, facing Sendhang Milodo. There is no stage in this *Tayub* dance performance, so the ground becomes the floor performance.

The distance between the audience and the dancers is very close, and there is not even a dividing space. The absence of this space proves that *Tayub* dance is a form of social dance (see Figure 7 and Figure 11).

Presentation structure

The normative rules for the presentation structure of the *Tayub* dance in the Village Purification ritual of Dusun Tukluk are hierarchically not binding on the structure of the movement. The dancers are free to choose a movement pattern that is in harmony with the tone or sound of the drums. This has a significant effect on the duration of the dance. The duration of the presentation can be extended by showing the entire range of motion and increasing the repetition of motion or shortened by reducing the range of motion and repetition of motion. In addition to dancers, the drummer has a significant position in determining the duration of the dance because the concept of drums in dance music is *miraga* or *mungkus*. *Miraga* or *mungkus* is a drum game with several functions, including as a determinant of movement rhythm, providing accentuation, and can stimulate movement. This drum concept restricts the selection and application of movement patterns according to the interpretation of the drummer and dancer (Sadimo interview 8 October 2020).

The normative rules of the presentation structure bind every part of the *Tayub* dance. The *Tayub* dance at Dusun Tukluk, Tambakromo Village has three parts, namely *tayuban*, *jangrungan*, and *bendrongan*. The *Tayub* dance at Sendhang Milodo began with traditional elders giving money (*saweran*) to senior *Tayub* dancers (Figure 12). Then, after placing offerings and reading the incantation, traditional elders gave money to the senior *Tayub* dancer. After that, the *Tayub* players presented the *Tayub* dance at Sendhang Milodo.



Fig. 12 Traditional elders give money (*saweran*) to senior *Tayub* dancers to start the *Tayub* dance performance at Sendhang Milodo. Source: Photo by R. M. Pramutomo, 2020.



Fig. 13 The first part of the *Tayub* dance performance at Sendhang Milodo. Source: Photo by R. M. Pramutomo, 2020.

The first art of the *Tayub* dance performance is the *Tayuban*, which means that the *Tayub* dancers dance with a female dance movement pattern and are not accompanied by *pengibing*⁴. The variety of motion used in the *tayub* section is *gambyongan*⁵. This initial part can be done with various *gendhing* (music with gamelan ensemble in Javanese) (Figure 13).



Fig. 14 The *janggrungan* part of the *Tayub* dance performance at Sendhang Milodo. Source: Photo by R. M. Pramutomo, 2020.

⁴ *Pengibing* is a spectator who dances along with the *Tayub* dancers. This is commonly done during the *janggrungan* section. Figure 14 shows a male dancer dancing with the *Tayub* dancers. The male dancer is a *pengibing*.

⁵ *Gambyongan* is a collection of movement patterns used in the *Tayub* section, where the *Tayub* dancers perform individually before being accompanied by *pengibing*, using movement patterns such as *muryani busana*, *sindheth ukel karno*, *magak*, and others.

The second part of the *Tayub* dance performance is *janggrungan*, or what is often referred to as *ngibing* (Figure 14). This section begins with a community member who gives the *saweran* and then asks for a *gendhing*. In the *janggrungan* section, community members can dance with *Tayub* (in Java, it is called *pengibing*). Every citizen can ask for a *gendhing* by giving a *saweran*. Residents always give *saweran* to senior *Tayub* dancers. Local leaders are the top priority for dancing (*ngibing*) with the *Tayub* dancers and other villagers. Before the Covid-19 pandemic, this section tended to be free with an unlimited duration of presentation depending on whether the audience still wanted to dance or not. As a form of social dance, in the *janggrungan* section, physical contact is the main feature. The *pengibing* (audience) when dancing or giving money is allowed to touch any part of the dancer's body. Therefore, due to the Covid-19 pandemic, the *janggrungan* section has experienced a significant reduction in the duration of the presentation, which is limited to two *gendhing*. Helpers are encouraged to keep wearing masks and keep their distance to avoid physical contact.



Fig. 15 The *bendrongan* part of the *Tayub* dance performance at Sendhang Milodo. Source: Photo by R. M. Pramutomo, 2020.

The *bendrongan* section closes the *Tayub* dance performance at Sendhang Milodo. In the *bendrongan* section, only two young *Tayub* dancers are presented. They dance with a dashing dance movement pattern. This section uses *Lancaran Bendrong* as dance music with *kiprahan* movements (Figure 15).

When we researched the *Tayub* dance in the Village Purification ritual in Tambakromo, the show's duration was shortened due to the Covid-19 pandemic. The duration of performing the *Tayub* dance during the Covid-19 pandemic was approximately one hour, different from before the pandemic,

which was around three to four hours. In reducing the duration, there was a part that was almost missed. One of the residents then spontaneously said, “Bendrongane durung mengko dak Mbah Danyange nesu” (The *Bendrongan* has not yet been done, Mbah Danyang will be angry). This reminded other residents to present the *Tayub* dance’s last part immediately. This resident’s action proves the importance of the *Tayub* dance in the Village Purification ritual at Sendhang Milodo. Villagers believe that bad things will happen when the *Tayub* dance is not completely held at Sendhang Milodo during the Village Purification ritual.

Offerings

Offerings play a significant role in determining the success of fertility ceremonies, including the Village Purification ritual in an agrarian society. This is because offerings are a vital tool in the Javanese religion. This view is related to the Javanese people’s belief in the presence of ancestral souls, as well as *danyang* in the Village Purification ritual. In the belief of the Javanese people, these souls need a special kind of food contained in the offerings (Hersapandi et al. 2005: 177; Purwaningsih 2017: 364).

The offerings prepared in the Village Purification ritual at Sendhang Milodo are not for performing the *Tayub* dance. Instead, the offerings were made to be presented to the ancestors who resided in Sendhang Milodo, Mbok Roro Pithi. That is, in a dance performance, the *Tayub* does not require offerings. However, the *Tayub* dance is part of the offerings offered to the ancestors at Sendhang Milodo. This is evidenced in the normative rules applied by the residents of Dusun Tukluk, Tambakromo Village.

The offerings brought to Sendhang Milodo (supporting offerings) are separated into three parts. Each part is put into a container made of coconut leaves. The leaves are arranged to be used as a container like a plastic bag (in Javanese, it is called *panjang ilang*). These offerings consist of grilled chicken, market snacks, young coconut, flowers, *kinang* (flavor leaves), betel leaf, bananas, rice and sticky rice mixed with sliced coconut topping.

Movement Pattern

The normative rules for the *Tayub* dance in the Village Purification ritual in Dusun Tukluk, Tambakromo Village, do not bind the application of movement patterns. Each dancer is free to use a movement pattern that matches the accentuation of the drum sound (Suyati⁶ interview 10 October 2020). This causes differences in movement patterns between one dancer with another. The application of the same movement pattern is only found in the *bendrongan* section. This part of *bendrongan* is presented by two dancers. The two *Tayub* dancers dance side by side, sometimes changing places and returning to where they originally danced. The pattern of motion used to change places is *lumaksana* and or *srisig*⁷.

There is a qualification for the movement pattern of the *Tayub* dance, which is performed at the Sendhang Milodo. This qualification is based on the structure of the *Tayub* dance performance, which consists of *tayuban*, *janggrungan*, and *bendrongan*. In the *tayuban* section, the movement pattern applied is the female dance movement pattern. The *janggrungan* section uses the female dance movement pattern for the *Tayub* dancers, while the *pengibing* are given the freedom to apply the movement patterns. Finally, in the *bendrongan* section, a dashing dance movement pattern is applied.

⁶ Suyati, 57 years old, is a senior *Tayub* dancer from Tambakromo area.

⁷ *Lumaksana* is walking with a rhythmic tempo while *srisig* is a dance movement for walking speedily.

The movement patterns used in the *Tayub* dance in the Village Purification ritual in Tambakromo are aesthetically uncomplicated. This is indicated by the absence of normative rules that bind the motion patterns used, especially in the *janggrungan* section, where everyone is allowed to dance with an unspecified movement pattern. Like the Village Purification ritual dance in general, aesthetic presentations are not given much attention but prioritize interests or goals (Lupitasari 2019: 371). This shows that *Tayub* dance as a form of social ritual dance is vigorous. Social interaction between citizens can provide a picture of togetherness that can be used as a form of relationship (Figure 16).



Fig. 16 The atmosphere of togetherness in the *Tayub* dance performance at Sendhang Milodo. Source: Photo by R. M. Pramutomo, 2020.

Music

The instruments used to accompany the *Tayub* dance performance at Sendhang Milodo consist of one *kendhang* (drum), two *saron* (xylophone), one *kempul* (hanging gong), and one *gong suwukan* (hanging gong). The selection and application of *gendhing* as *Tayub* dance music in the Village Purification ritual is not bound by normative rules. Various forms of *gendhing* can accompany the *Tayub* dance, especially in the *janggrungan* section. In this section, each audience is allowed to request the *gendhing* used to accompany the *Tayub* dance. However, due to the Covid-19 pandemic, this section is limited to only two *gendhing*, namely *Godril* and *Rujak Jeruk*. Only the *bendrongan* section must use *Lancaran Bendrong*. The naming *Bendrong* or *Bendrongan* at the end of the *Tayub* dance performance at Sendhang Milodo is taken from the name of the *gendhing*, which has been designated as dance music in that section (Sadimo interview 8 October 2020).

Make-up and costume

Make-up and costume in *Tayub* dance consist of three parts: make-up, hairdo, and design costume. The *Tayub* dance presented at Sendhang Milodo uses corrective make-up to beautify the face. This make-up is used to beautify the shape of the face by thickening the colour of the eyebrows, eyelids, cheekbones, nose, and lips, giving a beautiful impression.

The hairdo used in the *Tayub* dance is a *gelung tekuk*. The *gelung tekuk* used has a circular base shape. In the middle of the *gelung* is a hair tie, and hair strands expand like a half ball. At the top centre, right, and left of the hair ties, there are head accessories called *kancing gelung* or *susuk konde*. The *susuk konde* at the top centre is smaller than the one on the right and left. In addition to wearing a *susuk konde*, several hair accessories can be used. The accessories can be in the form of metal jewelry or roses. The use of accessories is not determined. Each dancer has the freedom to choose and use them.

Design costume of the *Tayub* dance does not have normative provisions regarding motifs and colours. Each dancer is free to choose the motifs and colours of the clothes used. Normative provisions are only binding on the model of the designed costume used. The model used in the *Tayub* dance is a *kebaya* with a *jarik* cloth as a bottom. The cloth technique is wrapped around the front using a *wiron*, a traditional fabric design consisting of several layers made from small folds. Normative provisions also bind to the technique of using *sampur* or shawl. The shawl hangs over the right side on the shoulder, while on the left it attaches to the waist.

Conclusion

This article reviews the ethnographic points of dance in the *Tayub* performance in Dusun Tukluk, Tambakromo Village, Gunung Kidul Regency, Yogyakarta. The performing arts of *Tayub* dance are very close to the life of an agrarian society. The form of offerings to ancestors is always associated with particular places such as *sendhang*. *Tayub* dance is generally positioned as a means to attract relationships with the ancestors. In addition, the *Tayub* dance is also part of the social dance of the local community.

One thing that makes *Tayub* dance in Tambakromo Village even more interesting is that the ritual performance was carried out during the Covid-19 pandemic. The public's view of the pandemic does not affect their religious and social rituals' momentum. This is even used as another way to consider a new paradigm in managing cosmic harmony in their agrarian culture.

The pattern presented in the *Tayub* dance performance presents the value of social and fertility rituals for cosmic harmony. The presence of *Tayub* dance is always awaited by the community to be enjoyed because of its high social relations. Aesthetically, it is not too complicated, but *Tayub*'s dance form is still beautiful for people. In addition, at specific parts of the ritual, local leaders get top priority to dance with the *Tayub* dancers early. This is a normative pattern that is passed down from generation to generation from the ancestors. Only after that members of the public and guests are allowed to dance together with the *Tayub* dancers. That matter has become a characteristic preserved as a social and religious ritual for the indigenous people of Tambakromo Village. In the end, the *Tayub* dance at Tambakromo was still performed during the Covid-19 pandemic. The community continues to carry out Village Purification by presenting the *Tayub* dance according to the traditional calendar which has been passed down from generation to generation. This Village Purification ritual is believed to be a magic of protection which, when not implemented, will bring disaster to the local community. However, in carrying out the Village Purification ritual the participants are encouraged to wear masks and keep their distance considering government regulations. The use of masks and keeping a safe distance does not interfere with the *Tayub* dance performance, even though it is a social dance.

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- Sadimo. 54 years old. Tambakromo, Ponjong, Gunung Kidul, Yogyakarta.
- Suyati, 57 years old. Tambakromo, Ponjong, Gunung Kidul, Yogyakarta.