

Transformation of Topêng Dhâlâng Top Dance Movements in The Sumenep Style Puspawarna Dance Form

Eko Wahyuni Rahayu

Program Studi Pendidikan Sendratasik Fakultas Bahasa dan Seni, Universitas Negeri Surabaya
e-mail: ekowahyuni@unesa.ac.id

Arief Sudrajat

Program Studi Sosiologi Fakultas Ilmu Sosial dan Ilmu Politik, Universitas Negeri Surabaya
e-mail: ariefsudrajat@unesa.ac.id

Warih Handaningrum

Program Studi Pendidikan Sendratasik Fakultas Bahasa dan Seni, Universitas Negeri Surabaya
e-mail: warihhandanyaningrum@unesa.ac.id

Jajuk Dwi Sasanadjati

Program Studi Pendidikan Sendratasik Fakultas Bahasa dan Seni, Universitas Negeri Surabaya
e-mail: jajuksasanadjati@unesa.ac.id

Abstract

Sumenep style Puspawarna Dance, is one of the relatively new forms of choreography based on Madurese ethnic dance, which was created in 2021 by a team of lecturers from Surabaya State University (UNESA). The Sumenep style Puspawarna Dance, in the form of a women's group dance, supported by five dancers, has the theme of offerings, which depicts the girls performing offerings as an expression of gratitude, a request for welfare, and salvation (reject reinforcements). This article aims to reveal about the construction of the Sumenep style Puspawarna Dance form as a result of the transformation of dance movement patterns in Madura topêng dhâlâng performances. The process of movement transformation in the Sumenep Style Puspawarna Dance is carried out through the adoption of several basic movement patterns of male dance in topêng dhâlâng, then adapted or changed to suit the concept of dance forms and themes through distortion and stylization techniques. The results of movement transformation in Puspawarna Dance can enrich the diversity of patterns and movement techniques of Madurese style princess dance, especially Sumenep style. In addition, the results of the transformation of the Sumenep style Puspawarna Dance movement can strengthen the characteristics of the Madurese ethnic princess dance style.

Keywords: *Transformation, Dance Movement, Puspawarna Dance, Sumenep Style*

PENDAHULUAN

Madura is one of the islands in Indonesia known as "Salt Island" or people would say island that produce many salts, which is part of the East Java Province. Madura Island, administratively, is divided into four districts including: (1) Bangkalan Regency, located at the western end of Madura Island, (2) Sampang Regency, located east of Bangkalan Regency, (3) Pamekasan Regency, located east of Sampang Regency, and (4) Sumenep Regency, located at the easternmost tip of Madura Island. Among the four districts, Sumenep is one of the districts that has a wealth of diverse cultural arts products both feudal (*keistanaan*) and populist. In the Sumenep district, various old building sites dating back to the royal period can still be witnessed, such as: the royal grand pavilion, the square and the grand mosque, the tombs of the kings (*Asta Tinggi*), and others. In addition to the ancient building sites of the royal heritage, there are also various traditional performing arts products that still exist and develop in the Sumenep district area and show a very distinctive Madurese ethnicity. These include dance, traditional theater and traditional music, which function as rituals, festivals and entertainment.

An overview of the life of traditional performing arts in the Sumenep district, especially in the period before the 1990s, has been discussed by H  l  ne Bouvier in the book *L  bur! Music and Performing Arts in Madurese Society* (2002). In the period 1986-1987 Bouvier made field observations and was able to record total of 160 events, art events, ceremonies, and various other performance genres spread across many villages in the Sumenep. Bouvier describes there are various types and forms of performing arts such as: music, poetry, dance, rituals, various forms of theater, all of which exist, very functional and have their own uniqueness.

However, as being discussed by Bouvier that many traditional forms of performance in Sumenep have had extinct and lost in the times in the present year. Therefore, the various wealth of performing arts that still exist in Sumenep Regency needs to be maintained in order to keep their existence and survive. One of the traditional performing arts products in Sumenep that still exists and very functional is *top  ng dh  l  ng*. Departing from the anxiety of the Surabaya State University research team towards the life of the *top  ng dh  l  ng* performing arts, in 2021 the UNESA Research Team tried to develop a female dance choreography based on *top  ng dh  l  ng* dance movement patterns (Rahayu, et al., 2021).

The background and motivation for the development of female dance choreography based on the motion patterns of the Sumenep-style *top  ng dh  l  ng* dance is the lack of treasury of Madurese ethnic female dance forms. This is especially about the performance of offering dance as the opening of the *top  ng dh  l  ng* performance. The presence of offering dance as the opening of the show is a must that can be interpreted as the identity of the show and is never abandoned. In the *top  ng dh  l  ng* performance in Sumenep, the dancers supporting the performance are all men. The opening dance forms performed also tend to be in the form of male dance. The dance forms performed by *top  ng dh  l  ng* artists so far are generally in the form of old men's dances, that the performance at glance seems boring. This impression come up from some dance forms that are exist till now: Branyak Dance, Gambuh Dance, and Klana Tunjung Seto Dance.

Based on the results of data collection through observations and interviews in 2019-2020, it shows that the Sumenep community really wants variations and innovations in new performance dance forms, especially the Madurese ethnic-based

female style (Rahayu, et al., 2021). However, traditional artists, especially supporters of *topèng dhâlang* performances in Sumenep, are generally men who are less skilled in developing updated choreography for female dances. Therefore, to help traditional artists of *topèng dhâlang* performances to maintain their existence, it is necessary to develop or innovate a new choreographic form of female-style dance. Development of new dance forms by not eliminating its ethnic characteristics. The development of *topèng dhâlang* performing arts can not only be useful for maintaining its survival, but also the results of development products can further enrich the treasury and diversity of dance art. This is done in order to serve and adjust the development of the aesthetic tastes of the audience or the supporting community. The female dance form that has been developed is entitled Puspawarna Dance.

Puspawarna Dance is a construction of a masked female group dance form, and the theme is offerings. The presence of form from Puspawarna Dance has functions as an offering to the audience or guests who present at social celebration events. This can also be interpreted as a symbol of prayer and certain hopes (called as *tolak bala*) in accordance with the intention of holding rituals or receptions. Choreographically, the construction of the Puspawarna Dance form is the result of the transformation of dance movement patterns in the Madura *topèng dhâlang* performance. The form of dance presentation aims to communicate the choreographer's ideas to the audience, and in communicating ideas not only about the series of movements, but the form of the whole system, the unity of its characteristics. Dance form is something that appears as a series of contents of its elements (Smith, 1985: 34). Dance as a whole form consists of various elements, and the relationship between elements must be solid and harmonious. By this phenomena, this article aims to reveal the construction of the Puspawarna Gaya Sumenep dance form as a result of the transformation of dance movement patterns in the Madura *topèng dhâlang* performance.

METODE PENELITIAN

In conducting research on "Puspawarana Dance Movement Transformation" the research is done through qualitative methods, with the aim of obtaining descriptive data on the phenomenon under study. The data had been explored through field studies, namely direct observation of the textual form of Puspawarna Dance and also various events of *topèng dhâlang* performances. In addition, it also conducts unstructured and in-depth interviews with relevant resource persons, such as people who organize celebrations and traditional artists who perform Madurese *topèng dhâlang* performances, to obtain information about their views on *topèng dhâlang* performances. Data analysis was carried out in three activities: data reduction, data presentation, and conclusion drawing (Miles and Huberman, in Sugiyono, 2017).

HASIL DAN PEMBAHASAN TIMES ROMAN 12PT

Background of the Creation of Puspawarna Dance Form Sumenep Style

Madurese society is known as a religious society that strong in maintaining ancestral traditions, including the holding of traditional ceremonies called *rokat* (in Javanese it is called *ruwat*). *Rokat* is a ritual performed to dispel or eliminate mischance, bad luck, or calamity that befalls or threatens by a person or group of people (Kusmayati, 1998: 75; Rahayu, 2018: 9-22). In organizing a celebration, whether ritual or ceremonial, there is always a performance art that consist of dance performance with the theme of offerings. One of the traditional performing arts genres that the community

chooses to present in traditional social activities of the community, especially the rokat celebration, is *topèng dhâlâng*.

In every *topèng dhâlâng* performance, in addition to presenting the Puspawarna gendhing as an opening dish, it also presents an opening dance form. The presence of the opening dance form at the beginning of the *topèng dhâlâng* drama performance is an important and necessary part of the performance, which has a double meaning, namely, not only as a marker to start the *topèng dhâlâng* drama performance event, but symbolically can mean an expression of welcome to the guests or audience. For the organizers of the celebration, the appearance of the opening dance form is also a symbol of prayer and certain hopes (tolak bala) in accordance with the intention of holding a ritual or reception. Departing from the concept of the importance of the existence of an opening dance at the beginning of a *topèng dhâlâng* dance performance, the Puspawarna Dance in Sumenep style was compiled.

In Indonesia, there are various dance products that also use the title term or name "puspawarna", such as Golek Puspawarna Dance Yogyakarta style and Puspa Warna Dance Bali style. Although using the same term or name, each dance form certainly has its own uniqueness or beauty value as its own identity, including the Sumenep style Puspawarna dance form. Puspawarna dance in the Sumenep style is an offering theme, in the form of a masked female group dance, supported by five dancers, depicting girls presenting offerings as an expression of gratitude, a wish for prosperity, and safety (tolak bala). The name Puspawarna Dance in Sumenep style is actually taken from the name of the gendhing in the Sumenep style karawitan, Puspawarna. Gendhing Puspawarna in Sumenep style music also has a distinctive flavor and has been known to be traditionally always presented as the opening gendhing in various traditional Madurese performances, especially presented in every *topèng dhâlâng* performance. The presence of Gendhing Puspawarna in *topèng dhâlâng* performances serves as an initial presentation to mark the beginning of the *topèng dhâlâng* performance, and it is a necessity that is still maintained today. Gendhing Puspawarna has contemplative characteristics. Therefore, in the arrangement of dance music in forming this Sumenep style Puspawarna Dance also uses the main gendhing, namely Gendhing Puspawarna. Thus, the mode of presentation or presentation of Puspawarna Dance is lyrical dance, because it follows the characteristics of Gendhing Puspawarna as a supporter of the unity of its dance form.

In addition to referring to the patterns and characteristics of Gendhing Puspawarna, the construction of the Puspawarna dance form in Sumenep style is also a development of the forms of *topèng dhâlâng* dance movements or more precisely, it is a transformation of *topèng dhâlâng* dance movements. In the Big Indonesian Dictionary, the concept of transformation (transformation) means changing or making different, is a change in appearance, form, function, nature, and circumstances towards improvement as a prerequisite for the development of institutions or society (Editorial Team, 2005: 1209). Transformative changes are changes - concepts, forms, functions and cultural properties to adjust to the constellation of the needs of Puspawarna Dance.

Topèng dhâlâng as a local genius product of the Madurese community has very complex life values and displays very thick Madurese characteristics. The process of motion transformation in Puspawarna Dance Sumenep style is done through the adoption of some basic male dance patterns in *topèng dhâlâng*. Furthermore, the basic movements of the selected male dance are then adapted or transformed into female

dance techniques through distortion and stylization to adapt to the concept of female dance form and style and the theme of Puspawarna Dance, namely as an offering dance.

Coregraphic Form of Puspawarna Dance Sumenep Style

The term dance form is related to the textual construction of dance art (Puspawarna Dance), which is a real form that appears concretely, can be seen and heard, or a reality that does not appear concretely, which is abstract, which can only be imagined, such as something told or read in a book (Djelantik, 1991: 17). Dance form is the external form that is the result of the arrangement and implementation of observable motor elements (body movements), and the external form is concerned with how to process the basic material of body movements and determine the relationship between the elements used (Murgiyanto, 1983: 30-31). Soedarsono states that the basic elements of dance include: movement as raw material, floor design, top design, music design, dramatic design, dynamics, group choreography, theme, makeup and costumes, dance properties, lighting and program arrangement (Soedarsono, 1977: 40-41).

The choreographic form of Puspawarna Dance is structurally arranged with the flow of dance form based on the concept of dance motion design into five parts by referring to the arrangement of the *gendhing* structure used as supporting dance music and supporting elements.

a. Dance Motion Design

In realizing Puspawarna Dance choreography, the arrangement of dance motifs becomes an important technique. The stage of dance motion arrangement starts from the process of exploration or exploration of motion, which is a stage that is prioritized in the process of developing dance forms, because motion is the raw material in dance forms and visually supports dance identity. The process of structuring motion material in Puspawarna Dance is deliberately adopted and transformed from the motives of men's style dance movements in Madura (Sumenep) *topèng dhâlâng* performances. Men's dance motifs that have been standardized, especially those owned by *topèng dhâlâng* Sumenep, especially *topèng dhâlâng* Slopeng style. Some motion motifs are adopted, then technical transformation is carried out, namely the technique of carrying from the male style to the female style. This technical transformation is oriented towards structuring the volume of motion and changing or eliminating (distorting) the footwork technique. Adoption and transformation of this motion is deliberately done with consideration for the formation or enrichment of traditional Madurese motion patterns, especially for the motives of the Sumenep style women's dance. In the tradition of *topèng dhâlâng* there are terms to refer to the two dance styles of *Topèng Dhâlâng* Sumenep, namely *tanda'* and *tandhang*. *Tanda'* is a term to refer to dance movements in the female style, while *tandhang* refers to dance movements for the male style.

The pattern of women's dance movements in the Sumenep *topèng dhâlâng* performance is generally very simple and minimal, there is no visible variation in pure motion motifs. The existing body movement pattern is more of a meaningful motion, namely the motif of walking with a variation of wrist *ukel* movement with *seblak sampur* (mlethas pènjhung) or without *seblak sampur*. Body movements in princess dance are generally more dominant in shoulder movements and hip swaying, the body attitude tends to lean forward (in Javanese it is called *mayuk*).

The characteristics of female dance movements in the local Madurese tradition are called *laléba*, which are body movements that are made to seem flirtatious and erotic, even though they are expressing sadness. In the Sumenep *dhâlang topèng* dance, all the roles of female characters are played by male dancers, thus making feminine movements exaggerated and caricatural. There are basically two categories of female dance movements used, namely to express the character of subtle (introverted) and *branya'* (extroverted) female characters. For the *branya'* princess character, the body movement pattern is more coquettish or agile, while for the subtle princess character it is performed more subtly and at a slow tempo.

The dance motifs that are often performed for female characters include the *ajhâlân* motion motif, which is a walking motion accompanied by a *sampur (pènjhung)* game, and the *lembiyen* motion motif, which is a walking motion as a waltz, that is, the foot steps like a normal walk but there is an emphasis when the foot steps until it has an impact on the emergence of hip motion (hip shake). In addition to the walking motion, there is also a motif of *arambây* motion, which is the movement of both hands playing the *rambây*, namely the crown decoration (*jamang*) which is hung on the right and left sides of the *jamang* just above the right and left ears. *Rambây* is also often referred to as *koncèr*, which is a string of flowers or colorful threads in the form of tassels, but there are also small balls that are beautifully assembled. The *arambây* movement pattern, namely both palms stroking the *koncèr* from the base to the tip towards the bottom front. In addition to these motion patterns and techniques, it is also supported by motion techniques to animate the mask. Iconographically the shape of the mask used by the Sumenep *dhâlang topèng* dancers is smaller than the size of the mask in general, also appears to be characterized by vine-shaped carved ornaments in the center (forehead) in the form of buga jasmine.

The pattern of men's dance movements in the Sumenep *topèng dhâlang* performance generally has three characters, namely: smooth son (*tandhang alos*), *branya'* son (*tandhang baranya'*), and rough son (*tandhang ghala'*). The patterns of body movements found in the three male dance characters are basically almost the same and there is a treasury of motion motifs (vocabulary) of dance movements that are more varied than the patterns of motion in female dance characters. The difference between female and male dance patterns lies in the volume of motion and expression through the use of different energies so as to produce a different emotional touch or characteristics. Dance motion motifs include pure and meaningful movements, both in the nature of walking and moving in place. Constructionally, the technique and structure of men's dance motifs are clear and rigid. The standardization in question is the use of one motion motif repeatedly in several scenes and also in various dance characters both in smooth men's dance (*tandhang alos*), medium men's dance (*tandhang branya'*), and in rough men's dance (*tandhang ghala'*). Likewise, the head movement technique to bring the mask character to life is built on the motion patterns 'olot-olotan', akete', alengge', and nèngtèng.

In general, the appearance of these various basic motion patterns produces horizontal lines of motion, namely the direction of the face of the mask to the left and to the right, as well as a combination of neck movement techniques (*jiling*) with a volume of motion space that is slightly stretched wide, resulting in an expression of movement that seems 'flirtatious'. In general integrative, the combination of

movements from various body elements in the character of male dance in mask performances as mentioned above produces an impression of exoticism and unique characteristics.

Therefore, in arranging the movements for Puspawarna Dance, we deliberately adopted the patterns and techniques of male dance motifs because of the variety of movements. Some of the motion motifs adopted include: *berka'-sinngget*, *alaghu-aghilir (right-kacèr)*, *mênjhangan atarong aghilir (right-kacèr)*, *sompèngan (right-kacèr)*, *akaca (right-kacèr)*, *arambây (right-kacèr)*, and *macê' ghulu*.

b. Dance Music Design

Dance music is an important thing related to wirama. Basically, dance music can be divided into two types, namely internal and external music. In the process of arranging dance music to support the unity of the Puspawarna Dance form, it is emphasized that the function of music in dance can be grouped into three, namely: (1) as accompaniment, (2) as atmosphere, (3) as illustration. The sequence of *gendhing-gendhing* used includes: *Gendhing Konyeran*, *Sulukan*, *Gendhing Puspawarno*, *Gendhing*, *Gendhing Eram-Eram*, and *Gendhing Konyeran*.

c. Fashion Makeup Design

Makeup and clothing elements are inseparable, like two sides of a coin that functionally complement each other. Makeup and clothing are the most prominent visual supporting elements of a dance form and are easily captured by the audience. The function of makeup and clothing design in dance is also to reveal the identity of a region which also points to the background / origin of Puspawarna Dance. In addition, it is to clarify the character of the dance which has an offering theme and is based on local traditions. Makeup and fashion design are also arranged to add to the appeal of Puspawarna Dance. This is done through the shape and character of the mask, color selection, fabric motifs / patterns, which are used, are expected to provide an explanation to the audience about the characterization of the dance form.

The makeup design of Puspawarna Dance as a genre of masked female group dance is to wear a Sumenep style mask with the characteristics of a delicate white princess character, while the clothes wear *jamang* complete with accessories, kebaya and long cloth. Puspawarna Dance Clothing is designed not just to cover the body, but to support the theme and character of the dance, taking into account to be able to support motion techniques or not disturb the motion, so that it is comfortable to wear by dancers and pleasing to the audience, as well as considering the content / theme so that it becomes a harmonious and meaningful unity. This can support the theme and character of Puspawarna Dance which can be performed either by female dancers or male dancers in travesty. In the Madura Sumenep *topèng dhâlang* performance, the entire cast of characters for both female and male characters is performed by all male dancers.

d. Dance Properties

Dance properties are tools used for dancing and are part of the dance technique. In Puspawarna Dance, the use of dance property is one of the important vehicles that can clarify the theme as an offering dance. The properties used are *sampur (pènjhung)* and *takir*, which is a replica of the offering box. The *sampur* was chosen because it has the potential to give birth to further, delayed, and other

designs, and certainly adds flexibility to dance movements. Another use of property is the use of takir as a place for offerings (yellow rice and flowers), with the consideration that it reflects localization and naturalness, is also cheap, easy to make, because the materials are easy to find.

e. Stage Design

Conceptually, the stage design is to adjust the stage layout of the proscenium stage commonly used for *topèng dhâlâng* performances. However, the Puspawarna Dance form is designed to be performed in various situations and can adjust the existing stage layout. Likewise, in terms of lighting, it can also use general lighting or natural lighting.

In general, the structure of traditional dance forms is arranged in a three-part pattern, namely the opening dance section, the main dance section, and the closing dance section. However, the structure of Puspawarna Dance is arranged in five parts. The division is adjusted to the needs of the flow and atmosphere that considers the theme and character of the dance offering, and also the structure of the music used as supporting dance music. Structurally, the arrangement of Puspawarna Dance includes: (1) the initial dance part is supported by *Gendhing Konyeran* barrel Sledro, containing dance motifs of *abêrka'* and *singgêt-jengkeng*; (2) offerings, as an expression of offerings and prayers to ward off bala', accompanied by *Gendhing Suluk* containing motion motifs including: worship, 1st puja, 2nd puja, tolak bala' and berka'-sinngget; (3) *atandhâ'* supported by *Gendhing Puspawarna Laras Slendro*, followed by transition movements accompanied by *Gendhing Konyeran* containing motion motifs: 1st *atandhâ'*, 2nd *atandhâ'*, 3rd *atandhâ'*, and *berka'-sinngget*; (4) *sesebaran*, accompanied by *Gendhing Branyak/ Eram-Eram* containing the motif gera: *alaghu-aghilir right*, *alaghu-aghilir kacèr*, *joint*, *mênjhangan atarong right*, *mênjhangan atarong kacèr*, *joint*, *sompèngan right*, *sompèngan kacèr*, *joint*, *akaca right*, *akaca kacèr*, *arambây*, *macê' ghulu*, *joint*; and (5) the final part of the closing, accompanied by *Gendhing Ayak* containing the motion motif *abêrka'* (salepan).

The dance form of Puspawarna Dance as a result of the transformation of *topèng dhâlâng* dance movement patterns has a complex meaning. The value of the appearance of the form as an aesthetic offering dance, in the local language called "lebur" which is enchanting, impressive, and entertaining (Pawitra, 2009), is what determines the selection criteria. The form of offering dance that is "melting" is the appearance of a dance form that is able to provide a joyful experience and can also provide inspiration. The form of offering dance performance is the result of artistic creativity which is an expression of the cultural taste of the Madurese people. This taste has a broad sense, including the value of traditional life, a sense of ethics, aesthetics, and cultural values. The form of Puspawarna Dance with the theme of offerings is a cultural product that reflects the cultural values of the owner community, namely the Madurese community, especially the Sumenep community.

KESIMPULAN

Each dance form certainly has its own uniqueness or strength of beauty value, including the form and style of Puspawarna Dance which is based on the ethnic dance tradition of Madura (Sumenep). Besides being supported by the use of *Gendhing*

Puspawarna as the main accompaniment *gedhing*, the Puspawarna Dance movement is a transformation of dance patterns and techniques in the *topèng dhâlâng* dance. The transformation process of Puspawarna Dance in Sumenep style is done through the adoption of some basic male dance patterns in *topèng dhâlâng* which are adapted or changed to suit the concept of dance form and theme through distortion and stylization techniques. The results of motion transformation in Puspawarna Dance can enrich the diversity of Madura style women's dance patterns and techniques, especially the Sumenep style. In addition, the results of the transformation of Puspawarna Dance in the Sumenep style can strengthen the characteristics of the Madurese ethnic dance style. With the presence of a new dance form, Puspawarna Dance will be able to support the continued existence of *topèng dhâlâng* performances in the midst of heavy competition with various modern performing arts products that are easily loved by the millennial generation.

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