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TÈLÈNG DANCE BY BIMO WIJAYANTO A SYMBOLIC REPRESENTATION OF THE ULUR-ULUR CEREMONY IN SAWO VILLAGE, CAMPURDARAT DISTRICT, TULUNGAGUNG REGENCY

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Abstract: This study aims to describe the form of the Tèlèng Dance by Bimo Wijayanto and analyze the symbolic representation of the Ulur-Ulur Ceremony in the form of the Tèlèng Dance by Bimo Wijayanto in Sawo Village, Campurdarat District, Tulungagung Regency. The Tèlèng Dance is a dance work inspired by the local traditions of agrarian communities that have sacred and philosophical values, especially in relation to the Ulur-Ulur Ceremony as a form of expression of gratitude for the produce of the earth. This study uses a qualitative approach with a descriptive method. Data collection techniques are carried out through observation, interviews, and documentation. Data sources are obtained from choreographers, dancers, and local people who understand the tradition of the Ulur-Ulur Ceremony. Data analysis is carried out through data reduction, data presentation, and drawing conclusions. The results of the study show that the form of the Tèlèng Dance includes the structure and content of the Tèlèng Dance movements. Substantively, it consists of elements of movement, make-up and costume, properties, and musical accompaniment that support each other in building a unified performance. The dance movements are a stylization of agrarian community activities such as bringing in harvests, togetherness, and respect. Meanwhile, the symbolic representation of the Ulur-Ulur Ceremony in the Tèlèng Dance is realized through the meaning contained in each element of the performance, such as symbols of gratitude, respect for ancestors, and the harmonious relationship between humans and nature. The Tèlèng Dance is a form of ritual transformation into performing arts that still maintains its symbolic value and sacred meaning. Thus, Bimo Wijayanto's Tèlèng Dance functions not only as a work of performing art, but also as a medium for cultural representation and a means of preserving the tradition of the Ulur-Ulur Ceremony in Sawo Village.

Keywords: Tèlèng Dance, symbolic representation, Ulur-Ulur Ceremony, performing arts.

1. INTRODUCTION

Dance, as a manifestation of the human soul's expression, can be expressed through aesthetic rhythmic movement and profound meaning. As a branch of the performing arts, dance serves not only as a means of entertainment but also as a symbolic medium of communication, representing a society's social, moral, and spiritual values. The development of dance in Tulungagung exhibits a fascinating dynamic. This can be seen in the emergence of various creative works that successfully combine ritual values with modern stage aesthetics. One of the most prominent pieces of evidence is the existence of Reog Kendang, an iconic dance that has evolved from a mere folk art form to a protocol dance for welcoming distinguished guests, representing the collective identity of the people of Tulungagung Regency. As a region that has quite strong traditional arts, Tulungagung Regency not only preserves traditional art forms, but also becomes a space for young artists to work and create innovations. One of the well-known choreographers is Bimo Wijayanto,



who is known through his dance works, namely the development of the presentation form of the Gambyong Mari Kangen Dance, creativity in his dance work entitled Rajapadni Gayatri Dance, In addition, Bimo Wijayanto also has the work Ambarang Dance, another well-known work is Ujung Mentiung. This dance work was included in the top five of the East Java Dance Works Festival in 2006, in addition to creating dance works, Bimo Wijayanto is also active in the development of Reyog Kendang Tulungagung. He is known as one of the next generation of Reyog Kendang dance arrangers who continue to maintain the existence of Tulungagung's unique arts. One of his interesting works to study is the Tèlèng Dance Because the Tèlèng Dance has a direct connection to local traditions that contain strong symbolic values and have contributed to cultural preservation. Choreographer Bimo Wijayanto's selection as the focus of this study is not without reason. Among the many accomplished choreographers in Indonesia who also produce interesting dance works, Bimo Wijayanto possesses artistic uniqueness and a closeness to the cultural context relevant to the phenomena raised. Bimo Wijayanto's works are known to depart from the socio-cultural realities of agrarian communities, the objects of study provide a strong foundation for understanding the relationship between movement symbols, cultural values, and local community identity. Bimo Wijayanto has a unique ability to maintain traditional roots by processing local cultural values and symbols in each of his works.

The Tèlèng Dance, one of Bimo Wijayanto's works, is presented as an interesting, unique, and different object, because the symbols displayed are not only aesthetically exploratory, but also represent the way of life, values, and worldview of the agrarian community of Tulungagung Regency. The relationship between meaning and symbol in the Tèlèng Dance is an expression of the interweaving of dance form and complex meaning. The Teleng Dance was born during a 2016 East Java Dance Festival that showcased regional arts and traditions. One of these was the Ulur-Ulur ceremony held at Telaga Buret, Sawo Village, Campurdarat District. The Tèlèng dance was chosen as the focus of this research, but this does not mean that other dance works are uninteresting or unworthy of study. Many dance works possess unique qualities, achievements, and high artistic value.

The lack of literature and research specifically discussing the Tèlèng Dance makes this study crucial. Research on symbolic meaning not only plays a role in revealing the message the choreographer wants to convey, but can also serve as a reference in the preservation and development of performing arts in Tulungagung Regency. Furthermore, this research is expected to contribute to the enrichment of Indonesian dance studies, particularly those related to the works of local choreographers. Based on this reality, this research is certainly urgent to be conducted in order to dissect in depth how the symbolic representation of the Ulur-Ulur Ceremony is realized in the structure of the Tèlèng Dance. Based on this background, research on the "Tèlèng Dance by Bimo Wijayanto, a Symbolic Representation of the Ulur-Ulur Ceremony in Sawo Village, Campurdarat District, Tulungagung Regency" is considered relevant and important to be carried out in order to understand the depth of meaning, cultural context, and symbolic messages contained in the work.

2. METHOD

This research is a descriptive qualitative study. It uses a qualitative approach with descriptive analytical methods. This approach was chosen because the researcher aims to describe and interpret the contents of the artwork in depth. The research using descriptive qualitative method aims to describe, elaborate, and interpret how the Tèlèng Dance was created and presented as a symbolic form of a series of rituals of the Ulur-Ulur Traditional Ceremony and to provide a complete picture of how a sacred ritual (Ulur-Ulur) is transformed into a work of performing art (Tèlèng Dance) without eliminating its philosophical values. The object of this research is focused on the Tèlèng Dance by choreographer Bimo Wijayanto, a performing art work that was born from the process of stylization and transformation of traditional values. This research took place at two central locations representing cultural and creative aspects. The first location was Sawo Village, Campurdarat District, Tulungagung Regency, specifically the Telaga Buret area, the original site of the Ulur-Ulur Traditional Ceremony.

Data sources in research are a crucial factor, as they impact the quality of the research results. Therefore, they are a key consideration when determining data collection methods. The primary data sources in this study are the main data obtained directly from the field through interaction with the subjects and objects of research to capture the essence of symbolic representation authentically. Secondary data sources serve to support and strengthen the analysis obtained from pre-existing documents. This data includes written literature in the form of books, scientific journals, and previous theses discussing the history of the Ulur-Ulur Ceremony at Telaga Buret, Sawo Village, as well as the cultural profile of Tulungagung Regency. Sugiyono explained that data collection techniques are the most strategic step in research, because the main objective of research is to obtain data. In this study, the Non-Participant Observation method was applied as the main technique to maintain objectivity in the symbolic representation of the Tèlèng Dance. This study used structured interviews as the primary instrument for primary data collection. The researchers compiled a list of in-depth and systematic questions to analyze the concept and choreography of the Tèlèng Dance. The documentation also includes secondary data collection in the form of the history of Sawo Village, a profile of Campurdarat District, and archives of the Ulur-Ulur Ceremony from year to year. All of this documentation serves as authentic evidence and a tool for researchers in triangulating data to ensure consistency between theory, field facts, and artwork. Through observation of this documentation, researchers obtained data related to the choreographic elements of the Tèlèng Dance. This analysis process consists of three activity flows that occur simultaneously, namely: In this research on the Tèlèng Dance, the researcher conducted data reduction by sorting relevant information from interviews with Bimo Wijayanto and observations in Sawo Village. The researcher summarized elements of movement, music, and costume design that specifically represent the Ulur-Ulur Ceremony, while discarding data that had no direct connection to the focus of symbolism. In the context of this research, data presentation is carried out to organize the reduced data into a descriptive narrative, comparison table, or systematic flowchart. The researcher will present

a matrix that compares the original ritual elements (Ulur-Ulur Ceremony) with the artistic elements of the Tèlèng Dance. In the data presentation, the researcher describes the elements of the Tèlèng Dance performance in detail, including the variety of movements, presentation structure, floor patterns, makeup and costumes, properties, and dance musical accompaniment.

Based on the results of research on the Tèlèng Dance by Bimo Wijayanto, a Symbolic Representation of the Ulur-Ulur Ceremony in Sawo Village, Campurdarat District, Tulungagung Regency, it can be concluded that the Tèlèng Dance is a dance work that not only functions as an aesthetic performance, but also as a medium for symbolic representation of the cultural values of the Sawo Village community in the implementation of the Ulur-Ulur Ceremony. In addition, the creation of the Tèlèng Dance by Bimo Wijayanto shows the process of transforming traditional culture into a form of performing art that is more communicative and adaptive to the development of the times without eliminating the sacred and philosophical values of the Ulur-Ulur Ceremony itself.

3. RESULTS AND DISCUSSION

3.1 Results

If The Ulur-Ulur Ceremony is a traditional tradition that is still preserved by the people of Sawo Village, Campurdarat District, Tulungagung Regency. In this context, Bimo Wijayanto's Tèlèng Dance acts as a representational medium that is able to translate these values into forms of movement, visuals, and artistic expression. Based on the results of an interview with Bimo Wijayanto on January 12, 2026, it was explained that the Ulur-Ulur Ceremony is a tradition that is not only related to spiritual aspects, but also has a social function in strengthening community togetherness. The movements in the Tèlèng Dance tend to be soft and flowing, reflecting the values of harmony and balance which are the main principles in the lives of agrarian communities. Overall, the Ulur-Ulur ceremony has a systematic structure, from preparation to the main event, to the conclusion. This structure reflects the strong spiritual, social, and cultural values inherent in the lives of the Sawo Village community. This tradition serves not only as a religious ritual but also as a means of preserving local culture and identity.



Figure 1. Ulur-Ulur Ceremony Procession at Telaga Buret

The Tèlèng Dance form can be analyzed through its visible surface structure, such as movement, floor patterns, costumes, and musical accompaniment. However, beneath this surface structure lies a deep structure that holds symbolic meaning related to the Ulur-Ulur ceremony. The structure of the Tèlèng Dance is systematically

arranged into three main parts, namely the beginning, middle and end, each of which has its own dramatic function in building the flow of the performance. The structure of the Tèlèng Dance includes 3 parts of the movement structure, namely the beginning, middle and end, each of which has a movement name and the intended movement expression according to the dramatic flow of the performance. In the initial movements, the movements displayed tend to be soft, rhythmic and structured, depicting the atmosphere of a community preparing to carry out a ceremony with full calm and spiritual awareness. Entering the middle section, the intensity of the movement increases both in terms of tempo and dynamics, which depicts the peak of the Ulur-Ulur Ceremony. Meanwhile, the final section concludes with a movement that slows down and becomes more contemplative, depicting the community's gratitude, prayers, and hopes for the continuation of a harmonious life between humans and nature. The overall content of the Tèlèng Dance represents the life of an agrarian society that has a high dependence on nature, especially water sources as the main support for life. In the dance movements in the Tèlèng Dance, such as: carrying water, planting, and processing agricultural products, which are then combined with symbolic expressions that reflect the solemnity of the ritual.



Figure 2 Structure and content of the Tèlèng Dance

In the musical accompaniment, costume and make-up, properties are supporting elements of the dance. The musical sequence in Bimo Wijayanto's Tèlèng Dance is arranged systematically to support the overall structure and content of the dance, so that it can build the atmosphere, strengthen the expression of movement, and clarify the symbolic meaning that is to be conveyed. The music in the Teleng Dance uses 11 musical instruments, namely bonang barung, bonang successor, kendhang ciblon, kendhang bem, slentem, demung, saron, peking, gong, gender, kethuk. The musical notation in Bimo Wijayanto's Tèlèng Dance is basically not written in a Western notation system, but rather uses a Javanese traditional musical pattern approach based on the pelog scale system. The hairdos in the Tèlèng Dance serve not only as an aesthetic element but also have symbolic meanings that support the representation of the values in the Ulur-Ulur Ceremony. Furthermore, the makeup also serves to support the overall concept of the performance, blending seamlessly with other elements such as costume and movement. The costume design in the Tèlèng Dance adopts elements of traditional Javanese clothing which are then modified according to the aesthetic needs of the stage. The props in the Tèlèng Dance play a crucial role

in reinforcing the symbolic representation of the Ulur-Ulur Ceremony. Some of the props used include rinjing, earthen cauldrons, and crops (rice), each of which has its own meaning. In Bimo Wijayanto's perspective, the Ulur-Ulur Ceremony is not only understood as an annual tradition of the Sawo Village community, but as a series of symbols that represent the relationship between humans and nature, ancestors, and spiritual powers. Through the Tèlèng Dance, Bimo transforms the ritual procession into an artistic form rich with meaning. Every movement, floor pattern, and dancer's expression are stylized representations of the actual activities of the ceremony.

3.2 Discussion

In this context, the presentation of the ceremony can be understood as a cultural spectacle, where according to Murgiyanto (1993:22), the presentation has the meaning of a spectacle that is seen through a series of performances that are arranged in a structured manner and have a certain meaning. Thus, the Ulur-Ulur ceremony not only has sacred value, but also aesthetic value that can be observed through the form of its presentation. The form of the Tèlèng Dance by Bimo Wijayanto in this study is not only understood as a visual display, but is analyzed based on the theory of form according to (Hadi, 2003:36). In analyzing dance structure, the principles of form according to (Hadi, 2007:25) are very relevant, namely including unity, variation, repetition, transition, sequence, comparison and climax. The content of this dance cannot be separated from its external form, because the two are interrelated. As stated by (Hadi, 2017), the external structure (form) always contains an internal structure (content) that gives meaning to a dance work. Therefore, each element in the Tèlèng Dance has a symbolic function that supports the representation of the Ulur-Ulur ceremony. The process of creating the dance content also goes through an exploration stage, where the choreographer explores cultural values and societal phenomena to then be realized in the form of structured movements. Thus, the content of the Tèlèng Dance not only functions as a conveyor of cultural messages, but also as a means of reflection of the life of an agrarian society that upholds spiritual values, togetherness, and gratitude. The presentation of this dance as a spectacle also strengthens this meaning, because the audience can capture the message conveyed through the visualization of the dancers' movements and expressions, as per the presentation concept according to Murgiyanto (1993:22).

The relationship between a dance and its accompanying music can occur in terms of form, style, rhythm, atmosphere, or a combination of these aspects (Murgiyanto, 1983:44). Changes in tempo, rhythm, and musical dynamics are adapted to the dramatic flow of the dance, thereby strengthening the atmosphere and symbolic meaning contained in each part of the performance. Thus, the music in the Tèlèng Dance not only serves as a backdrop, but also as a primary element that helps build the character and identity of the dance work. In the Tèlèng Dance, every component of the costume, from the anatomical lines of the kebaya to the wraps of the batik cloth that limit or facilitate movement, forms a unified whole that creates a visual silhouette on stage. This costume contains essential elements such as shape, line, color, quality, texture, and decoration (Murgiyanto, 1983:99) that work simultaneously. The use of properties such as rinjing, earthen cauldrons and rice in the Tèlèng Dance is a

manifestation of Soedarsono's theory (1976:6), which states that dance properties are equipment that is not included in the costume but is actively danced by the dancer.

Bimo Wijayanto's creative process in transforming the Ulur-Ulur Ceremony into the Tèlèng Dance is a form of reflective representation, where according to Hall (1997:24), language (in this case movement language) functions as a mirror to reflect the true meaning of events in the real world. Depiction of the Ulur-Ulur Ceremony, movement expressions in the Tèlèng Dance, and its symbolic representation:

Table 1 Symbolic Representation of the Ulur-Ulur Ceremony in the Form of the Tèlèng Dance

No.	Depiction of the Ulur-Ulur Ceremony	Tèlèng Dance Movement Expression	Symbolic Representation
1.	The procession of bringing the harvest to the water source	The dancer's movements carry the ring with slow steps	A form of gratitude to God and respect for ancestors
2.	Taking water from the source	Hand movements take and flow water at a gentle tempo	Water as a source of life and fertility
3.	Prayer together with the community	Hand movements facing upwards and a solemn body posture	Request for blessings and safety
4.	Procession to the Ceremony location	Floor patterns in rows or rows with a steady rhythm	Togetherness, unity, and mutual cooperation
5.	Offerings	The movement of placing property in a respectful and controlled manner	A form of respect for spiritual and natural forces
6.	The presence of the symbol of Dewi Sri	The movements are graceful and focused on one character.	Symbol of fertility prosperity and agricultural protection
7.	Interaction between communities	Facing/pairing movements between dancers	Social harmony in community life
8.	Closing Ceremony (Return to daily life)	A light and dynamic closing movement	The cycle of life continues

However, this representation does not stop at mere physical imitation; in line with Murgiyanto's (1983:36) thinking, the Tèlèng Dance finds its artistic form when Bimo's inner experience as the creator merges completely with the dance's outward form. This creates a symbolic act through the dancer's expressive techniques (Herusatoto, 1983:116), which transforms agrarian activities into orderly and meaningful artistic symbols to be communicated to the social environment (Hadi, 2007:90). Furthermore, the use of movement symbols in this choreography does not merely present the objective facts of the ceremony, but rather the choreographer's subjective reality, which Hadi (2017:65) calls a living form. Each movement becomes an artificial sign or non-verbal symbol that represents the cultural logic of the Sawo Village community (Herusatoto, 2005:10). As a performing art born from the impulse of rural religious emotions, the Tèlèng Dance becomes a means of communicating ideas and

concepts that are closely related to the myths and religious systems of farming communities (Hidajat, 2008:97). By remaining grounded in wewaton, paugeran, and traditional artistic norms, this work not only functions as an aesthetic spectacle, but also as a guardian of regional identity that reflects the pride and noble values of its supporting community (Sutarto, 2004:1-2).

4. CONCLUSION

Based on the discussion of the form and symbolic representation of Bimo Wijayanto's Tèlèng Dance, a representation of the Ulur-Ulur Ceremony in Sawo Village, Campurdarat District, Tulungagung Regency, it can be concluded that the Tèlèng Dance is a dance work composed of movement, makeup and costume, props, and musical accompaniment, all integrated to create the meaning of the performance. The dance movements are stylized as agrarian activities, such as carrying the harvest, togetherness, and respect, structured in a beginning, middle, and end. The makeup and costume, with a predominance of natural colors, reflect humanity's closeness to nature, while the props, consisting of agricultural produce, serve as the primary symbol of the agricultural theme. The musical accompaniment serves to reinforce the sacred and dramatic atmosphere, enabling the overall form of the Tèlèng Dance to represent the series and values embodied in the Ulur-Ulur Ceremony. The symbolic representation of the Ulur-Ulur Ceremony in the Tèlèng Dance is manifested through the meaning inherent in each element of the performance. The movement of carrying the harvest symbolizes the community's gratitude for the produce of the earth, while the movement of respect reflects the spiritual relationship between humans and ancestors, including the symbolism of Dewi Sri as a symbol of fertility. The use of agricultural properties represents prosperity and balance in the relationship between humans and nature, while the interaction between dancers illustrates the values of togetherness and mutual cooperation. Thus, the Tèlèng Dance is a symbolic representation of the Ulur-Ulur Ceremony ritual expressed in the form of a Tèlèng dance performance. The form of the Tèlèng Dance maintains its symbolic value and sacred meaning, while also functioning as a medium for preserving the culture of the Sawo Village community. Thus, it can be emphasized that the Tèlèng Dance by Bimo Wijayanto is not only a work of performing art, but also a symbolic representation that is able to bridge the traditional values of the Ulur-Ulur Ceremony with a form of artistic expression that is communicative and relevant in people's lives.

AUTHOR CONTRIBUTIONS

The author is fully responsible for all stages of the research, from conceptualization of the research, preparation of the literature review, determination of the research method, data collection through observation, interviews, and documentation, data analysis, interpretation of the research results, and preparation of the article manuscript. The author also revised and edited the manuscript based on the guidance of the supervisor and approved the final manuscript for publication.

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