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Correspondence Address:

Dance and Music Drama Arts Education
Faculty of Language and Arts, State
University of Surabaya.
E-mail: 6688031022@stude

BELIBIS POTÈ ROSI'S AS A DHÂLÂNG MASK DANCE OF THE RUKUN PEWARAS IN SUMENEP

Eva Ristiana ¹, Eko Wahyuni Rahayu ²

¹ State University of Surabaya, Surabaya, Indonesia

² State University of Surabaya, Surabaya, Indonesia

Email: evaristiana.21056@mhs.unesa.ac.id
ekowahyuni@unesa.ac.id

Abstract: Rosi is the name of a young man in Sumenep Regency who is engaged in the profession of dancer in the performing art of *topèng dhâlâng*. As a dancer of the *topèng dhâlâng* performance, he is able to play various character characters ranging from princess characters, subtle sons, to dashing male characters. Her expertise in portraying all the characters was able to lead her to become a famous *topèng dhâlâng* dancer and many fans. This study aims to describe Rosi's professionalism as a *topèng dhâlâng* dancer in the Rukun Pewaras community in Sumenep Regency. The research method uses a qualitative approach with data collection techniques through observation, interviews, and literature studies, and documentation studies. The results of the study show that Rosi in pioneering the profession as a *topèng dhâlâng* dancer began when Rosi was studying in 2012. With the support of her family, her enthusiasm, her great interest and interest in the performance of *topèng dhâlâng* made her more steady and diligent in practicing as a dancer in the *Topèng Dhâlâng* Rukun Pewaras community. Rosi's professionalism as a *topèng dhâlâng* dancer is shown through the ability to bring various characters, be it the role of a princess, a subtle son character, and a dashing son character overnight. For Rosi, becoming a *topèng dhâlâng* dancer is a life calling, has a strong dance style, and always maintains the professional code of ethics. As a dance artist, Rosi is also known in the world of *Tayub* Madura performing arts through her distinctive dance style influenced by the technique and movement pattern of the *topèng dhâlâng* dance. Through Rosi's profession as a *topèng dhâlâng* dancer, she can strengthen the existence of the *Topèng Dhâlâng* Rukun Pewaras community in Sumenep Regency.

Keywords: professionalism, Rosi, masked dancer, Rukun Pewaras, Sumenep.

1. INTRODUCTION

Sumenep Regency is an area at the eastern tip of the island of Madura, East Java, has various cultural arts products, one of which is *topèng dhâlâng*. *Topèng dhâlâng* is a traditional theatrical performance art form in which the performers or dancers at the time of the performance wear masks (*tokop*). The *topèng dhâlâng* performance in Sumenep Regency performs the Ramayana or Mahabarata story, which is conveyed in Madurese and sometimes also interspersed with Indonesian. All the supporting dancers of the *topèng dhâlâng* performance are men, but they also perform the role of female characters. The dialogues of the story characters are all performed by the puppeteers, except for *punakawan* characters such as: Semar, Gareng, Petruk, and Bagong. The performance of *topèng dhâlâng* is in the form of dramatization which is a combination of dance, music, drama, as well as fine arts, and literary arts (Hanefi and Rahayu, 2013:43).

The presence of *topèng dhâlâng* performances in the Sumenep Regency area not only functions as people's entertainment,



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but functionally also functions as a ritual art. In the life of the traditional community in Sumenep Regency until now, it is still thick to hold traditional rituals, including *rokat pandhâbâ* (Javanese: *ruwatan sukerta*). The performance of *topèng dhâlâng* as a media of *rokat pandhâbâ* by presenting a story or play of Batharakala, which is to tell the story of Batharakala who is looking for his parents, Bathara Guru.

The *topèng dhâlâng* community that exists and is very popular with the people in Sumenep Regency is the one from Slopeng Village, Dasuk District, Sumenep Regency. In Slopeng Village, there are two communities of *topèng dhâlâng*, namely *Topèng dhâlâng Rukun Pewaras* and *Topèng dhâlâng Rukun Perawas*. Both communities exist and are popular, but in this study the focus is more on examining one of them, namely the *topèng dhâlâng Rukun Pewaras* group. The *topèng dhâlâng Rukun Pewaras* community has many players supported by the younger generation, some even children under the age of ten. This shows that *Topèng dhâlâng Rukun Pewaras* is able to maintain the continuity of his life by preparing regeneration, and that is why he is interested in studying it more deeply.

In addition, in the community of *Topèng Dhâlâng Rukun Pewaras* there is a famous dancer named Rosihan Anwar who is usually called Rosi. As a *topèng dhâlâng* dancer, Rosi is able to play various character characters ranging from princess characters, subtle sons, to dashing male characters. All characters are able to be played in a professional, good, and professional manner. Because of her ability to portray various roles, Rosi is very well known and has many fans, and is known by the pseudonym *Belibis Potè*.

In addition, Rosi's expertise as a dancer is not only known as a *topèng dhâlâng* dancer, but also known by fans of *tayub* art in Sumenep Regency. Rosi is often present at various *tayub* performance arts events by performing her dazzling dances. Even though he is in the activity of *dancing tayub*, his dancing style seems to be very strongly influenced by the technique and movement pattern of the *topèng dhâlâng* dance. Therefore, when Rosi performs dancing at the *tayub* event, the *pelandhang* always mention Rosi's name by including the name Rukun Pewaras behind it. Thus, the name of the *Topèng Dhâlâng Rukun Pewaras* community has been attached to Rosi's body as her artistic identity as a *topèng dhâlâng* dancer. Likewise, with her professionalism, Rosi can also strengthen the existence of the *Topèng Dhâlâng Rukun Pewaras* community in Sumenep Regency.

Rosi said that, in fact, in pioneering the role of a *topèng dhâlâng* dancer, it can be said that not long ago and she was really interested in the performance of *topèng dhâlâng* when Rosi was studying in 2012 at the Madrasah Ibtidaiyah Teacher Education Study Program (PGMI), Raden Rahmat Islamic University Malang. With her great interest and interest in the performance of *topèng dhâlâng*, then Rosi became more steady and diligent in practicing as a dancer in the *Topèng Dhâlâng Rukun Pewaras* community. Finally becoming a dancer of *Topèng Dhâlâng Rukun Pewaras* was chosen as a way of life or profession (Rosi, interview October 26, 2024).

This research aims to reveal how Rosi's life in shaping herself as a professional dancer in the performing arts of *Topèng Dhâlâng Rukun Pewaras*. Therefore, this study is included in the type of biography writing or character study. According to Furchan (2005:15), character studies are a form of qualitative research whose implementation follows basic principles in a qualitative approach. A biography of Rosi

is compiled to record her life journey, including her experiences, outlook on life, and actions (Schwarz, 1990:126-132), with the aim of understanding her identity as a professional *topèng dhâlang* dancer.

Meanwhile, Waridi in his book (2009:95) said that in the art world, a person is recognized as an artist because of his ability to work and his great contribution to the development of the art world in which he is engaged. On the other hand, Ahmad Tafsir explained that professionalism is a concept that states that every job should ideally be done by people who have expertise in a certain field. There are ten conditions for a job to be called a profession, namely: (1) the profession must have special expertise, (2) the profession must be used as a fulfillment of the vocation of life, (3) the profession has a universally standardized theory, (4) the profession is intended for the community, (5) the profession must be equipped with diagnostic skills and applicable competencies, (6) the professional holder has autonomy in carrying out his functions, (7) the profession has a code of ethics, (8) the profession has a clear client, (9) the profession has a professional organization, and (10) the profession recognizes the relationship of the profession with other fields (Tafsir, 1992:107).

Departing from the phenomenon of Rosi's profession as a *topèng dhâlang* dancer in Sumenep Regency, the researcher is interested in conducting research on Rosi's character as a professional dancer. With the hope, the results of this research can be a stimulus for the next generation to love the performance of *topèng dhâlang* Madura.

2. METHODS

This research uses a qualitative research approach. Qualitative research is a research method that underlies the natural condition of the research object, where the researcher is the key instrument. The data collection technique uses the triangulation method, both data collection through observation, interviews, documentation, data analysis, and qualitative research results in the nature of understanding the meaning and constructing the phenomenon (Sugiyono, 2022:9).

1) Object and Location of the research

The object and subject of this research is Rosi as a *topèng dhâlang* dancer in the *Topèng Dhâlang* community of Rukun Pewaras whose performance is spread throughout the Sumenep Regency area. The main target of this research location is in Sumenep Regency, mainly at Rosi's residence in Ares Hamlet Dâjâ, Beluk Ares Village, Ambunten District, Sumenep Regency, as well as in Slopeng Village, Dasuk District, Sumenep Regency as the headquarters of the training place or gathering of the *Topèng Dhâlang* Rukun Pewaras community. In addition, also at the performance venues of *Topèng Dhâlang* Rukun Pewaras carry out performances (*tanggâan*).

2) Research Data Sources

The source of research data is the subject from which the research data is obtained. The data sources in this study are oral data sources and written data sources. Oral data sources were obtained by researchers directly from the speakers, including Rosi as a *topèng dhâlang* dancer who was the main speaker, and several other speakers. Written data sources are obtained from data related to research objects in the form of documents, photographs,

performance videos, and library sources that have been printed or online but have been recognized for their validity.

3) Data Collection Techniques

Data collection techniques are methods or means used by researchers to gather information or data that is necessary and relevant to the research topic. Data collection techniques through observation techniques, interviews, literature studies, and documentation studies.

a) Observation

Observation is a method of data collection in research that is carried out by directly observing certain objects, phenomena, or activities, and in the context of this research is the performance of *Topèng Dhâlàng* Rukun Pewaras which involves Rosi as one of the dancers. The type of observation carried out in this study is non-participatory observation, that is, the researcher only observes as a spectator the performance of *topèng dhâlàng* Rukun Pewaras. Through this observation, the researcher also made photo, video, and note documents related to the observed objects.

b) Interview

Interviews are a data collection technique that involves direct interaction between researchers and resource persons through directed conversations. The speakers who have been interviewed in this study include: (1) Rosi as a dancer of *Topèng Dhâlàng* Rukun Pewaras, (2) Adi Sutipno as the head of the *Topèng Dhâlàng* Rukun Pewaras community, (3) Abu Tapa as the deputy chairman of the *Topèng Dhâlàng* Rukun Pewaras community, (4) Suryanto as the puppeteer in the *Topèng Dhâlàng* Rukun Pewaras performance, and (5) Ningsih, his wife Rosi, and (6) several unnamed spectators.

c) Documentation

With documentation, it can collect data that is in accordance with the research objectives. The documentation studied includes: photos and video recordings of the performance of the *topèng dhâlàng* Rukun Pewaras in various plays, namely the video collection of Rukun Pewaras owned by Abu Tapa. In addition, there are also videos of the *topèng dhâlàng* performance on the youtube platform.

4) Data Validity

According to Sugiyono (2017:267), data validity is the degree of accuracy between the data that occurs in the research object and the data reported by the researcher. Thus, valid data is data that is "not different" between the reported data and the data that occurs on the research object.

The triangulation used in this study includes: a) Triangulation method. It is done by collecting data from several sources with different methods, b) Source Traingulation. The research was carried out by observing different data sources, c) Time triangulation. The research was conducted on the same source and object at different times.

3. RESULTS AND DISCUSSION

Background Rosi as Dancer *Topèng Dhâlàng*

Rosi, whose full name is Rosihan Anwar, is a dancer in the *topèng dhâlàng* performance who joined the *Topèng Dhâlàng* Rukun Pewaras community in Slopeng Village, Dasuk District, Sumenep Regency. Rosi was born in Sumenep, June 16, 1993. His father named Ruhama was a farmer, and his mother named Rabi'a was a housewife.

Rosi is the second of two children. His older brother is named Moh. Massuri, is married and lives in Ares Daja Hamlet, which is not far from where Rosi lives.

Since childhood at the age of eighteen months, Rosi has been taken care of by her uncle from her father's family named Musakra who is Hamiya's wife. They live in Ares Daja Hamlet, Beluk Ares Village, Ambonten District, Sumenep Regency. His uncle's family life was quite simple, because he was born into a lower-middle economic family with a job as a farmer. Rosi's childhood life is the same as that of other children of her age in the countryside, namely living in a safe, peaceful, quiet, and peaceful environment.

In the world of education, Rosi studied starting from elementary school in 1999 at SDN 1 Beluk Ares. Rosi was known as an active and aggressive child during elementary school, she was very active in intracurricular and extracurricular activities at her school. Rosi is known as a diligent student who can graduate school on time or never miss class. During school, he studied diligently until he achieved the best graduates ranked in the top 5 in elementary school. After graduating from elementary school, Rosi continued her studies at Mts. Aswaj in Ambunten, and continued her MA Aswaj studies in Ambunten as well, until graduating in 2012. Rosi is known by her family as a child who never gives up and works hard, this is because of her family/foster parents who have trained her since childhood until now (Rosi, interview October 26, 2024).

Since she was a child, when she was in elementary school, Rosi has had an interest in performing *topèng dhâlâng*, because the uncle who took care of her was a *topèng dhâlâng dancer*. Since childhood, Rosi has also often seen the *topèng dhâlâng* performance where her uncle is the supporting dancer, and Rosi is very familiar with the sound of the gamelan/gending that accompanies the performance. However, her interest in following in her uncle's footsteps as a *topèng dhâlâng dancer* was only realized during her school days at Mts, precisely at the time of grade IX, in 2009. At first, Rosi asked her uncle to practice the *topèng* dance and her uncle was very happy and supported Rosi's wish. The background of this interest was driven by the family environment who were activists of the art of *topèng dhâlâng*. Therefore, Rosi was interested in following in her family's footsteps until she was very enthusiastic about learning the *topeuh* dance. Thanks to her strong desire, her parents, family, and relatives were very supportive so that they gave Rosi permission to hone her skills in the field of *topèng dhâlâng* dance. However, due to the busyness at school to face school exams, the interest in learning to dance *topèng dhâlâng* could not be done continuously and encountered many obstacles.

After graduating from MA education, Rosi continued to study at Raden Rahmat Islamic University, Malang City by taking the Madrasah Ibtidaiyah Teacher Education (PGMI) study program in 2012. It was during this time that his interest in the art of *topèng dhâlâng* grew stronger. She wanted to continue learning to dance *topèng dhâlâng*, which eventually she decided to join as a member of the *Topèng Dhâlâng Rukun Pewaras* community. The choice of the *Topèng Dhâlâng Rukun Pewaras* community is because in this community many members are young, the performances are more renewed, many new forms of opening dance are created by following the era of globalization.

The Rukun Pewaras community is Rosi's forum for developing her talent to be more diligent in learning *topèng* dance. When she was a new member, every time there was a training schedule, Rosi was always accompanied by her adoptive father who was always ready to accompany her. Furthermore, by her uncle Rosi began to be introduced to the senior artists of *Topèng Dhâlang* Rukun Pewaras, namely iskamu, suryanto, supriadi, and suli to learn independently from their seniors. Rosi's seriousness and persistence can hone her creativity in the field of *topung* dance. Since establishing himself in the art of *topèng* dance, he has the courage, more confidence, and initiative to explore the movements of the *topèng* dance that can be learned by observing the seniors who understand better, and are more pro in performing the movements, both from the technique of dance style, the scene during the performance of the *topèng dhâlang* Rukun Pewaras performance. In fact, he can expand and increase relations by joining him in the *topèng dhâlang*. The longer he processed, the more his ability was formed and made him more confident so that he often showed his talent in dancing the *topèng* dance in the Madura tayub. Abuta tapa said (in an interview, October 27, 2024) that Rosi was increasingly known by the public when she entered the *topèng dhâlang* Rukun Pewaras and introduced the *topèng* dance movement in the Madura tayub-tayub. In addition to performing in the regency area, he is often also invited to perform in the Madura tayub archipelago such as Gili Iyang, Gili Raje, Gili Genting, Talango. His name is already famous by the nickname Belibis Pote. The name *Belibis Poté*, means that Rosi is able to perform dance movements that are very flexible, very interesting, impressive like the flight of a beautiful grouse. With this nickname, Rosi can be well known by the public, good things always accompany, can travel the world, and attract and inspire many audiences in the art world through the movements of the *topèng* dance.

Rosi Belibis Pote has been recognized by the public and the public that she is someone who has professionalism as a *topèng dhâlang* dancer. In addition, Rosi also influences the community who enjoy the performance and can motivate her siblings, cousins, and children around her neighborhood to learn the *topèng* dance movement to join the *topèng dhâlang* group Rukun Pewaras. He is an individual who is active in building social relations through the art world. Rosi's social life reflects her role not only as an art performer, but also as a mentor in the surrounding environment by introducing and sharing the science of *topèng* dance movements to regeneration. With that, Rosi with all activities in the field of *topèng* dance art can be a reference and inspiration for the community to maintain the life of the *topèng dhâlang* performance so that it is preserved. As has been expressed by Allan Nevins in Schwarz (1990), in order to meet the requirements in writing a biography of a character, one of them must be able to place the figure in the historical framework (Schwarz, 1990:126-132). Therefore, in revealing the background of Rosi's life journey as a *professional* *topèng dhâlang* dancer in Sumenep Regency, it is studied through the concept of historical theory and character studies to find out the background of Rosi's life in shaping herself so that she becomes a *topèng dhâlang* dancer.

Rosi's Professionalism as a Topèng Dhâlâng Dancer

The life journey of the performing art of topèng dhâlâng in Sumenep, especially in Slopeng Village, Dasuk District, Sumenep Regency has developed and is still popular and exists with the times. Although in the era of globalization now modern art has intervened in society, it does not affect the decline in the appreciation of the community and the younger generation for the traditional performance of topèng dhâlâng (Thesis, Suli, 2015). Therefore, with the development of the times, the activists of the performing arts group of topèng dhâlâng must come up with creative ideas that are more flexible by adjusting the requests from the host or responders adapted to the surrounding situation. So that the activists of the dhâlâng mask must be creative in carrying out the role of their respective figures.

Ahmad Tafsir said that professionalism is an understanding that teaches that every job is done by a professional person. Rosi did this by showing that her performance can be more serious in exploring her role as a topèng dancer with great responsibility. It was through this topèng dhâlâng that he had many opportunities to hone, and improve his skills in playing roles in the performance of topèng dhâlâng. In fact, Rosi is able to express several roles and characters in each performance of topèng dhâlâng, including as a clone dancer of tunjung seto, a subtle branyak male character, a rough male character, a female character and other characters. He is known as a multit talented artist because of his extraordinary potential in responding, observing, and practicing the various roles and characters he has played (Suryanto, interview, October 27, 2024).

Rosi is known to be able to adapt to the characters being played, making each character she plays seem alive and authentic in the eyes of the audience. In a show, he often switches roles quickly, from a cheerful character to a sad figure or from a serious character full of anger, without losing the essence of the story being told. This extraordinary ability not only shows Rosi's professionalism as a topèng dhâlâng dancer, but also proves that she has a deep understanding of the core story of the performance presented through the role of the characters she brings so that the audience understands to enjoy the performance.

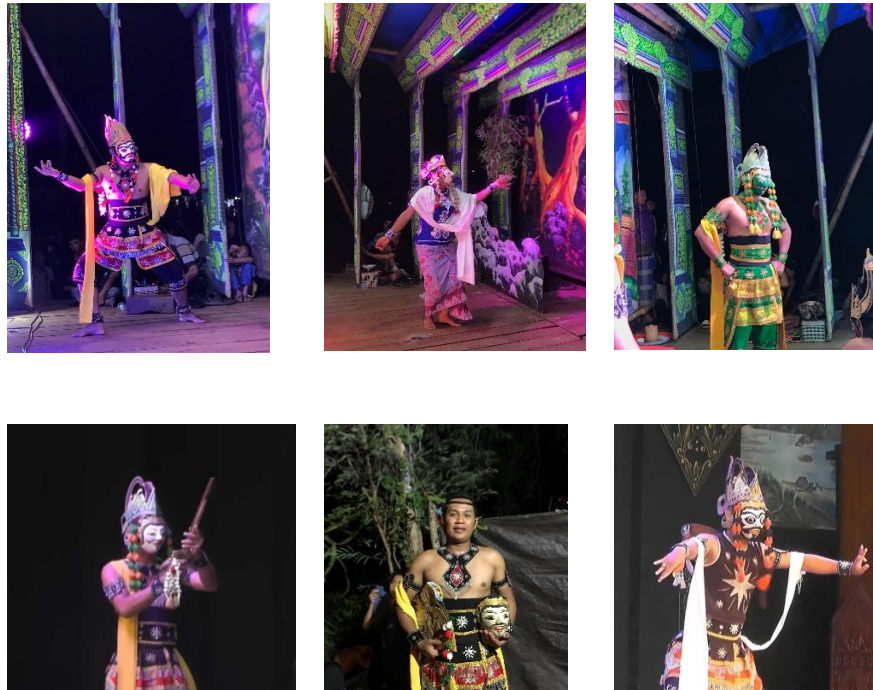
Rosi shows her professionalism as a topèng dhâlâng dancer can be observed through several criteria related to views and actions in carrying out her duties as a topèng dhâlâng dancer, including the following.

Rosi's Characteristics in Bringing the Role of the Character of Topèng Dhâlâng

The performance of topèng dhâlâng in Slopeng certainly has its own characteristics, one of which can be seen visually such as the dress, the shape of attitude, and the character of the topèng (Rizkiyah, Jurnal, 2018). A dancer or topèng prop is required to be able to perform and adapt the roles of these characters in each dance movement with the story play they play. While the style of the Rosi topèng dance has a style of movement of the coastal community which in its form and movement is rooted from the pencak silat movement, and it can be seen from the form of attitude with rather rigid but firm movements.

In performing the role of the character of the topèng dhâlâng performance, Rosi can perform several character roles including as a

tunjung seto clone dancer, a subtle branyak male character, a rough male character, a female character and other characters. In fact, these roles are performed in one night in turn. One of Rosi's successes in portraying the role of a female character, in the performance received appreciation from the audience and fellow artists, because she was considered able to bring the character to life with a subtle but strong interpretation, she was able to bring and express herself as if she resembled a real woman. And of course, this makes the audience amazed, or like her agile performance in playing the character of a princess. So for Rosi, being a *topèng dhâlâng* dancer is a responsibility to preserve the traditional art of Sumenep Madura so that it is not eroded by modernization. In each of her performances, she not only focuses on the techniques and aesthetics of dance movements, but is also able to convey stories well, so as to have an emotional and intellectual impact on her audience. He believes that the performing arts of *topèng dhâlâng* are a means to bring oneself closer to the community, strengthen intergenerational relationships, and make local culture a spiritual and social enrichment force.



Portrait of Rosi in playing various characters in the dhalang show mask
(Photo doc. Eva, 2024)

Rosi's role as a *topèng dhâlâng dancer* also reflects her meaningful life journey, where she has not only become a professional dancer, but also an inspirational mentor for the younger generation. Through his profession, he continues to fight to keep the *performing arts of topèng dhâlâng* alive, appreciated, as well as to prove that traditional arts have an important place in building people's personality identities in the midst of the era of globalization.

Becoming a Dancer Is A Call To Life

Since making her choice as a *specialist in topèng dhâlâng dancers*, it turns out that each of her performances has received the

appreciation of the audience, which has encouraged Rosi to be more steady in her profession as a dancer in *topèng dhâlâng* performances in Sumenep Regency. The profession as a dancer seems to have been established and integrated in his soul. Every time she is going to perform *topèng dhâlâng*, Rosi always prepares herself and never refuses when there is an offer to perform, whether paid or unpaid. For Rosi, the offer of a performance to perform various roles of characters in the performance of *topèng dhâlâng* is a call to life. Therefore, every time there is a schedule to perform, Rosi never refuses, but on the contrary, the call to dance is interpreted as an opportunity to be able to carry out her duties as a dancer to perform various roles of story characters professionally for the sake of the performing art life of *topèng dhâlâng*.

More than that, according to Rosi, being a dancer in pertunjukan *Topèng Dhâlâng* besides being a life call to preserve artistic life pertunjukan *Topèng Dhâlâng*, but also the profession is intended for the community. *Topèng dhâlâng* which has become the cultural identity of the people of Sumenep Regency functionally has become an integral part of people's lives.

Rosi Dancer who always maintains Professional Ethics

The presence of *topèng dhâlâng* performing arts for the people of Sumenep certainly has various functions in various social activities. This traditional art is a cultural heritage from the ancestors that contains several values in it, and these values can be used as a guideline for life. The guidelines for life are conveyed in the form of performances that contain moral, spiritual and social messages conveyed through dance movements, dialogues, storylines, and character characters displayed.

This performance of *topèng dhâlâng* also instills the value of respect, both to human beings and to traditions, and culture. This can be seen from the respect of old figures, teachers, and ancestors, as well as appreciation for customs that are cultural heritage. The value of social responsibility and togetherness is an important element taught in the story, reminding the community of the importance of working together to achieve harmony in community life. Therefore, for Rosi to be a *topèng dhâlâng* dancer as her profession is a big responsibility, and not easy, so it can cause Rosi to maintain the artistic code of ethics that she does for the profession she is engaged in. Maintaining the artistic code of ethics is a responsibility that must be upheld by art actors, by not violating moral, cultural values and norms that apply in society (Tafsir, 1992:108). Even though Rosi has now become a *topèng* dancer known by the public, she still respects the teachers, seniors, and the Rukun Pewaras group who train, as a forum to carve out her talents and abilities to continue the process.

The demands of professionalism refer to the high expectations and standards that must be met by a person in carrying out his work, which includes competence, responsibility, integrity, and commitment to improve skills and develop strategies in doing work according to his profession (Sanusi, et al., 1991:19). In carrying out her duties professionally, Rosi is always active to improve herself both behavior, appearance, interpersonal relationships, attitudes and daily life, and most importantly to maintain the quality of her appearance during the performance of *topèng dhâlâng*. He shows pride in his profession

through his confidence, remembering and respecting his past, and being able to motivate young people or young people to continue to preserve this traditional art.

4. CONCLUSION

Rosi (Rosihan Anwar) in pioneering the profession as a *topèng dhâlâng* dancer steadily began when Rosi was studying in 2012. Rosi, who has the nickname *Belibis Poté*, has succeeded in becoming a professional dancer until her name is widely known by the audience or the people of Sumenep Madura. With her creativity and talent, she is known as a multi-talented *topèng dhâlâng* dancer.

Rosi's professionalism as a dancer *Topèng Dhâlâng* It is shown through the ability to bring various characters, be it the role of princess characters, subtle male characters, and dashing male characters. For Rosi, becoming a dancer *Topèng Dhâlâng* As a calling of life, has a strong dancing style, and always maintains a professional code of ethics. Through Rosi's profession as a dancer *Topèng Dhâlâng* can strengthen the existence of the community *A Dunkin' Donuts Funeral Home in Scranton County*.

AUTHOR'S CONTRIBUTION

Authors are actively involved in discussions regarding the content of articles, provide final approval of proposed research, and ensure that the articles meet the ethical standards of research and publication. The author is also fully responsible for collecting data on the professionalism of Rosi the *Belibis Potè* as a *topèng dancer dhâlâng* Rukun Pewaras Sumenep.

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