

Malang Mask Puppet Presentation Structure Arrangement of the Story Rabine Panji as Cultural Tourism Commodity in Malang Regency East Java

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Abstract

This research aimed to describe the model of structure arrangement of Malang Mask Puppet traditional art performance as the tourism commodity. The research method used was single case study with holistic single-case study approach toward the event program done by the traditional art performance group in Malang. It is done as an effort to maintain the existence of tradition art through tourism art performance arrangement. The result was the performance structure of the story (*lakon*) of Rabine Panji in Malang mask puppet performance. Malang mask puppet has been performed in shorter duration so that it became more interesting for the purpose of tourism.

Keywords: arrangement; Malang mask puppet theatrical drama; presentation structure

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INTRODUCTION

Mask art (*seni topeng*) performance is one of the people's traditional art. Especially, Malang mask art performance, it is believed that the spirit of the ancestor can be summoned onto the mask that is used for dancing, it is done so that the dance performed will be more attractive to the audience. Besides Malang, mask art performance is also flourished and develops across the nation such as Central Java, Cirebon, Bali. Sometimes, The function of mask art performance was connected to the initiation ceremony, a ceremony that is related to the human's life cycle (Robby 1979, p. 19) or the worship of the ancestor's spirit such as Berutuk Mask in Bali (Soedarsono, 2011, p.2).

Malang mask puppet traditional art

was the icon of Malang in the 70's. The characteristics of this artwork are: 1) tells a heroic story (*cerita banjo*), 2) all the dancer use mask of the characters played in the performance, 3) Puppeteer (*dhalang*) is a man who is responsible to deliver the story and the dialog because the characters in the performance do not deliver their own dialog, except for Patrajaya that wears only half-face mask, 3) the stage concept follows the specified structure and cannot be changed by the puppeteer.

In the past, Malang mask puppet developed and flourished in some of the regencies in Malang such as Dampit, Precet, Wajak, Ngajum, Jatiguwi, Senggreng, Pucangsanga, Jabung and Kedungmonggo, but now there are only four mask puppet group that are still active and three of them experience downsizing, and now there are

only four mask puppet group remaining (Hidayat, 2008, p. 24-27). Some of the mask puppet group that still exist are: 1) Karya Bhakti mask puppet group from Jabung village led by Parjo; 2) Sri Marga Utama mask puppet group from Glagahdawa Village, Tumpang led by Rasimun (deceased); 3) Asmoro Bangun mask puppet group from Kedungmonggo Village, Pakisaji led by Mbah Karimun (deceased); 4) Candrakirana mask puppet group from Jambuwer Village, Sumber pucung led by Bardjo Djiyono.

Malang mask puppet theatrical dance performance presents a heroic story originated from oral tradition, so the form and presentation structure of the actor is based on the memory and the variation done by the puppeteer. Because of that, the difference of the shape, the presentation structure, and also the performance variation of Malang Mask Puppet from each group are varied and unique. The uniqueness are not only influenced by the puppeteer's memory factor that is usually the leader of the dance studio, but it is also influenced by the people who live around the studio. The threat of extinction also becomes the main problem because there are no written sources that can be made at the documentation and reference in the future. Research, documentation in the form of CD, written documentation, the development of the teaching media, and others activity to record the traditional art with Malang characteristic such as Malang Mask Puppet are highly needed, not only for maintaining the existence of the traditional art performance but also for the purpose of tourism and learning based on local wisdom.

If art performance is connected to the tourism activity, there are some things that need to be carefully thought so that the art performance is suitable for the audience who comes from different background, including the length of the tourists' visitation time. Art performance needs to be arranged as a tourism object that is suitable for the location and the audience.

The tourists who visit a developing country can easily access the art per-

formance offered, for example, a tourist in New York can enjoy a performance by only buying a 20\$ - 100\$ ticket (Soedarsono, 1999, p. 114). But in Malang, the tourists cannot easily enjoy the art performance like in Jogjakarta, Surakarta, and Bali. Based on that fact, an art performance in short duration is needed so that it can be enjoyed by the tourists without spending too much time. The research problem was how the presentation structure of the story "Rabine Panji" Mask Puppet was arranged as the cultural tourism commodity in Malang Regency East Java.

Some of the researches that had been done were: 1) Malang Mask Puppet: Symbolic Structure Study (Hidayat, 2005); 2) The meaning of 4 main characters of a Malang Mask Puppet (Hidajat, 2000, p. 3); 3) Developing Teilerin Multimedia Interactive (TMI) teaching media to support dance learning in Malang (Wida Rahayuningtyas et al, 2015); 4) Bapang Mask Dance (Robby Hidajat, 1996); 5) Presentation structure of Lakon Rabine Panji in Kedungmonggo (Wara et al, 2013).

This article about Malang Mask Puppet that had been written were: 1) Open Your Mask: Traditional Paradox of Mask Puppet of Malang, East Java, Indonesia (2014); 2) Aesthetic-Symbolic Presentation of Panji in The Wayang Topeng Malang (2015); 3) The Symbolic Meaning of the Role of the WayangTopeng in Malang, East Java, Indonesia (Hidayat, 2015); 4) the symbolic meaning of the four main characters in Malang Mask Puppet (Hidayat, 1996).

Traditional Art Performance

Dance as a performance is a dance performed for the purpose to give aesthetic experience to the audience. The dance is performed so that it can be appreciated as an artwork and really entertain the audience. Because of that, dance as an art performance needs more serious observation as an artwork than just a mere entertainment. Therefore, dance is classified as an art performance because it prioritizes the artistic value more than the other purpose

(Windarti, 2003, p. 68).

Seen from its form and the development, art performance can be divided into traditional and modern art performance. Traditional art performance usually is related to religious activities, social integrity affirmation, education and aesthetic pleasure experienced by both the commoners and the royal family. Traditional art is a cultural product that is passed from generation to generation and it lasted for a long time and is often anonymous (Bastomi, 1988, p. 14). People's traditional art is also sacred and mystical, it prioritizes the soul expression that is dominated by the will and belief that the imitation of the movement can summon the spirit of the ancestor (Soedarsono in Kusumastuti 2009, p. 36).

Art performance and tourism

Malang is one of tourism destinations that is often visited by domestic and international tourist. Malang regency is rich of culture, it can be seen from the various dance studios that flourish around the area, especially Mask Dance studio and temples, Batu is blessed with the beauty of the mountains that famous with "apple picking tour" and "strawberry picking tour", while the downtown area of Malang is famous as the shopping center and "seasonal" event to attract the tourist.

Economically, the development of traditional art performance to become art tourism can be beneficial for all the parties involved in the area (the people, the artist, and the local government), if it is seen from the empowerment, the development of a traditional art performance to become an art performance for tourism will increase the number of the culture in the area because the presentation of the art performance for tourism is different from the original performance. From creativity side, the development of a traditional art performance to become a tourism art performance will encourage the artist to improve their creativity in designing the art performance that is appropriate as a tourist attraction. Malang mask puppet

art performance is casuistic, some of mask puppet studios still held a conventional performance so people usually watch Malang Mask Puppet all night long. Certainly, it will take a lot of the tourists' time that is already very limited.

One artist that thinks about the tourism development in Malang is a young artist named Tri Handoyo. He is the grandson of Mbah Karimun (deceased), the founder and the owner of Asmoro Bangun Mask Puppet Group from Kedungmonggo Village, Pakisaji. He put a lot effort in regenerating Mask Puppet players, presenting Mask Puppet players, or even *pethilan* dance. In the case of the *pethilan* dance, the artist works together with one of the lecturers from State University of Malang. They worked together to make a good presentation of *bapang* dance, *Gabang Sabrang*, *Gunung Sari*, *Sekarsari*, and *Patih* that are performed in 4 minutes duration. It was done, in hope that the performances in short duration will become the local material in schools and also become the dance material for tourism purpose (Rahayuningtyas, 2012).

There are some stories (*lakon*) that can be presented in the Malang Mask Puppet performance of Kedungmonggo Village, Pakisaji Regency. Those performances are *Panji Reni*, *Rabine Panji* (The Marriage of Panji), *Panji Laras*, *Sayembara Sada Lanang*, *geger Gunung Wilis*, *Keong Emas*, *Mlatih Putih Edan*, *Walang Sumirang-Walangwati*, *Badher Bang Sisik Kencana* and *Kayu Apyun* (Henri et al, 1997, p. 57-71). The duration of each story is about 9 hours, 8:00 pm until 5:00 am. Those performances with long duration is not suitable to be presented to the tourists.

Due to that condition, the artists in Asmoro Bangun Studio Kedungmonggo Village are motivated to make the stories to be more interesting by presenting it as a tourism commodity. One of the stories that had been remade into a tourism presentation is the story of *Rabine Panji*. It was arranged into an hour performance by Handoyo and the other artists in the studio. The presentation of the arrangement

of the Mask Puppet done in *Rabine Panji* by Kedungmonggo Mask Studio can be considered as the art performance presentation and it can be used as the traditional art arrangement based on cultural tourism.

Presentation Structure of Malang Mask Puppet Art Performance

Talking about the structure of the presentation of an art performance, it means that there is order in presenting the performance. The order of the presentation is the opening part, the main part, and the closing part. No matter how the order of the presentation is, it is worth to be discussed about. Because even though the form of the art performance is the same, the presentation can be different. There is an art performance with the same term but the structure of presentation is different. On the other hand, there is an art performance with the same structure of presentation, but the term is different (Sedyawati, 1981:26). According to Sedyawati (1981, p. 26-29) it is common because art performance that grows in an area is always connected to the cultural factors which include economic, politic, and social. Besides, there are internal and external factors that influence the form of the performance itself. The will of the players, the desire of the audience or the people will also have a great influence.

In the structure of Malang Mask Puppet Performance, the opening is called *Giro* (Murgiyanto & Munardi, 1980, p. 40-45). According to Wara et al (2012, p. 263) the term *Giro* in the performance means the melody of the music that comes from the *gamelan* instrument and is played as the welcoming music and as a sign of the performance in an area. In its glorious era when Malang Mask Puppet was very popular, the people were willing to wait in a very crowded line just to watch the performance (Wara et al, 2013, p. 23), but now even in the annual *Legian* Monday performance of Kedungmonggo Mask Puppet, there are only few audience consisting of students that are assigned to watch the performance.

Gendhing Giro or the melody of girl that plays in the performance of Malangan art work has varieties of structural order, it depends on the purpose of the performance. *Giro* that is common for Mask Puppet according to Murgiyanto and Munardi (1980, p. 40) is "...*giro senenan* and *giro endra*". After the oscillation of *Giro*, the story is opened by the opening dance, Patih Beskalan Dance, then it is proceeded to the main part, the presentation of the story, as explained by Robby and Handoyo (Wara 2013, p. 27-28). Generally, the structure of the presentation in Malang Mask Puppet Performance consists of: 1) *jejer* of Kediri/JaVa Kingdom; 2) *grebeg* Kediri/Jawa army; 3) *jejer* Sabrang Kingdom; 4) *Grebeg* War; 5) *jejer* Sari dan Patra Mountain; 6) *jejer* Kediri/Jawa Kingdom; 7) *Puputan* War and Closing.

METHOD

The method used in this research was a case study and the approach used was holistic single-case study (Yin, 1997, p. 46). There were some reasons why the method was chosen, they were: 1) the research subject is an important activity; 2) unique; 3) the purpose was to uncover a phenomena and it was done by an organized group of people (Yin 1997, p. 47-50). This research aimed to trace a phenomenal event and it could not be manipulated. It meant the data was collected from a real happening not an experiment. The data were collected from various sources (Yin, 1996, p. 121), they were: 1) interview, 2) observation, and 3) documentation study. The researcher conducted a deep interview with the source person that was considered as someone who is capable in answering the question of why and how the arrangement of the structure presentation was done. The source person was chosen by using snowball sampling technique. In this research, one of the key source person was Tri Handoyo as the heir of the Kedungmonggo Mask Puppet Studio that until now still run and develops the studio.

The procedure of the research was:

1) interviewing the source person using structured and unstructured question; 2) observing the performance of Rabine Panji Story that was performed in 2 hours duration at the research location, Asmoro Bangun Mask Puppet Studio; 3) Studying the previous studies related to Malang Mask Puppet.

RESULT AND DISCUSSION

Mask puppet in Kedungmonggo Village is a quite old tradition, and is developed from generation to generation like other traditional art. Until 2009, it is mbah Karimun generation (died on February 14, 2010) and now it is passed to his grandson as the fifth generation. Some of his grandchildren is a dancer, drum (*gendang*) player, *gamelan* player, and mask artisan.

Asmoro Bangun Mask Puppet became very successful in early 1970's until 1990's. Mask Puppet dance was so popular so that Malang became one of the tourism destination in East Java. Its glorious era brought Mbah Karimun and his crew to perform everywhere, including at Negara Palace in Soeharto era. Because his seniority in Mask field, Mbah Karimun also became a practitioner lecturer in Wilwatika Art School Surabaya and Surabaya Education University. Around 1990's Kedungmonggo Mask Puppet was made as one of the cultural asset in Malang Regency. It also became the art ambassador to represent Malang Regency in art festivals outside Malang. At that time, it could be said that it was the golden age of Mask Puppet Art Performance from Kedungmonggo Village.

The Presentation Structure of the Story "Rabine Panji"

The story delivered in Malang Mask Puppet is centered on the story of *Panji* and consistent in delivering oral literature object. So sometime in the presentation, there are differences in the presentation from one group to another. The philosophy of Mask Puppet dance is taken from the story of *Panji*. Malang Mask Puppet dance is the

representation of human characteristics. It can be seen in the characters played in Mask Puppet Dance that used expression symbol such as cry, laugh, sadness, embarrassment, etc. And so does the shape of and color the mask that describe the character of the mask (Soedarsono, 1974). The story of *Panji* emerged in the 13th century, in the glorious era of Singosari Kingdom, but Winarno and Widyatmoko (1998:241) said that the art of the mask had emerged since the era of the Kediri Kingdom in the 12th century and started to develop in the glorious era of Majapahit Kingdom.

Geographically, the spread and the growth of Malang Mask Puppet is divided into two areas, East Malang (Tumpang Regency and Jabung Regency) and South Malang (Pakisaji Regency and Sumberpucung Regency).

The Presentation Structure of the Story of "Rabine Panji" Asmoro Bangun Mask Studio Version

The stories that are usually played in a performance are: 1). *Panji Reni*, 2) *Rabine panji*, 3) *Panji Laras*, 4) *Sayembara Sada Lanang*, 5) *Geger Gunung Wilis*, 6) *Keong Mas*, 7) *Mlati Putih Edan*, 8) *Walang Sumirang-Walangwati*, 9) *Badher Bang Sisik Kencana*, 10) *Kayu Apyun*. while in East Malang *Joko Imam Takyur* area, the stories that are performed are: 1) *Panji Krama*, 2) *Sekar Tenggek Lunge Jangge*, 3) *Gajah Abuh*, 4) *Walang sumirang*, 5) *Tumenggung Jayakusumu*, 6) *Rabine Gunungsari*, 7) *Gunung sari kembar*, and 8) *Bethara Kala lahir* (especially for *ruwatan*). Out of all the variety of the stories, the stories that are performed and have the same title are only 1) *Rabine Panji*, 2) *Sayembara Sada Lanang* and 3) *Walang Sumirang Walangwati*.

The presentation structure of the two area is also different. The transcript's order of East Malang is 1) *Jenggala Manik Scene*, 2) *Pertapaan Kendalisada*, 3) *Pertapaan Pantai Selatan*, 4) *Ngembut Nation Krajan Island Scene*, 5) *Jenggala Manik Nation*, 6) *Prabu Kudawanimpati dan Sekartaji Candra Kirana Scene*, while the transcript's order of South Malang is 1) *Opening Dance*,

Beska lan Patih; 2) Jejer 1, Jenggolo Kingdom (Java), 3) Jejer 2, Sabrang Kingdom, 4) Gagal War, 5) Kaputren, 6) Sigek/Jeda, 7) Jejer Kediri, 8) Kahyangan Scene, 9) Alas 1, 10) Alas 2, 11) Alun2 kediri. Based on the story, Malangan mask puppet is always performed in parts that are correlated to each other (Kamal, 2010, p. 60).

The presentation structure of the story "Rabine Panji" in Kedungmonggo for Tourism

There are two versions of the story "Rabine Panji", full duration version and short duration version. The second version is the one that can be made as cultural tourism commodity. The length of the duration depends on the request of the host. The full duration performance (all-night long) is sometime performed for the celebration event for example village cleansing, wedding, *khitanan* (circumcision ceremony), etc. While, the short duration performance (2 hours performance) is performed by request of the host or other events. Sometimes, there is a group of tourist that requests a short duration performance because they do not have a lot of time to watch the long one. The brief presentation is important because the modern people have very high mobility. According to Soetarno (2000), the external social changing of the people causes social mobility that brings change on a sacred relationship into a secular one. Because of that, a short duration performance is suitable for the purpose of tourism. The change can be adjusted with the trending theme in the society (Soetarno, 2000, p. 7).

The order of the presentation structure for tourism is done in 2 hours using the following story's transcript: 1) Jejer, Sabrang Kingdom; 2) Jejer Kediri; 3) Kaputren; 4) Heaven; 5) Alas 1, told a story about the return of Asmoro Bangun from heaven, he met buto and defeated him, then asked buto to become his guard; 6) Alas 2, in the middle of the journey, he also met Sabrang who wanted to take wijaya kusumo flower; 7) Alun2 Kediri, Asmoro Bangun met Sekartaji's father, her father asked him whether Asmoro Bangun got

the requirements asked by Sekartaji, it also told the story of Asmoro bangun and Dewi Sekartaji marriage.

Some Alternatives for The Development Art Performance as Local Tourism Commodity

There are three actors that hold the role to manage the tourism system. The three actors are the tourism activist from various sectors. Generally, the activist is classified into three main sectors, the people, the private sector, and the government (Pitana and Gayatri, 2005).

The development of art performance to become an art for tourism is not easy, there are some criteria that must be obeyed such as 1) keeping the originality in the presentation like the concept of costume, make up, music arrangement or back sound; 2) the presentation structure.

The following is the roles of traditional art as commodity in developing the local tourism:

Increasing the local government revenue and the local people's income. Because with the development of the tourism in certain area, it will become the tourism destination. The effect of the development is that the people on the area are motivated to give service to the tourist, the service can also be a product with the local signature.

Revitalizing the position of traditional art in society so that it can be the local pride. Some of the local people are cynical and consider the traditional art boring, uninteresting, and out of date. The revitalization is needed because it can revive and encourage the artist to be loyal to art.

Helping the conservation effort of traditional art because it is loved by the people and is considered as their identity. The support can be from the artist, local government, all academia from the beginner to higher education, the chief of the village and all related department such as tourism department and education department.

Becoming the source of income for the artist and the people involved.

Placing the art performance as local, regional, national, and international tou-

rism asset.

Promoting the tourism art performance of the area so that it can be known. Especially in the remote area, it becomes the effort to popularized the area.

The Maintenance of Originality

The originality of a developed art performance need to be maintained. In presenting the performance, there are some things that need to be carefully thought such as costume, make up, music and stage arrangement. The costume worn by the players in the performance need to be based on the original art. Even though the fabric quality does not have to be the same; the form, the shape, the color, and the design still have to refer to the original art. It is done to keep the perception of the audience about the art performance. The make-up is different in each performance. If the dancers use mask, then what is meant by make up is the form of the mask, so the color and the ornament of the mask cannot be changed. The music arrangement in every art performance has to represent the signature characteristic of the art, both the melody and the way the instrument is played. The change of the instrument, song, the way the instruments played, the music arrangement, or even adding new instrument for the purpose of the tourism are allowed as long as it still refers to original art. The staging concept covers not only the design of the stage arrangement and lighting but also includes the presentation of the plot or the presentation structure of the performance.

The Presentation Structure

The arrangement of the presentation structure of the art performance should consider some aspects, both the main and supporting aspect including the time and the product quality.

First, time. Usually traditional mask puppet performance is held in a long duration, but for the purpose of developing tourism product, it can be performed in 1 or 2 hours. The shortening of the duration is done by reducing the scene or the length

of each scene, but the essence of the story cannot be omitted. As stated by Soedarsono that tourism art is an imitation of the original one (Pitana dan Gayatri, 2005)

Second, the product quality. The quality aspect of mask puppet was related to the artistic side of the movement, costume, music arrangement, language style, so in arranging the tourism product, the art detail of those elements need to be carefully thought. The main aspect of the mask puppet performance that needs to be closely observed is the presentation of movement in Malang style that cannot be changed, Malang style has its own structure of form and terms naming of presentation that are different from other movement from other area such Central Java movement style. For example, in Malang Movement style, the name of walking is "*Labas*", while it is called *lumaksono* in central Java. The costume worn by the puppet's players also has to be similar to the original one. The signature back sound music of Malang Mask Puppet performance is *gamelan* barreled with *Pelog* that the locals called as *Senderan* barrel, using the order patet as follow: 1) *patet wolu ageng*, 2) *patet wolu alit* dan 3) *patet serang*. The language style used in Malang Mask Puppet performance is the local language in East Java that is known as Eastern Java dialect.

CONCLUSION

The presentation of Malang Mask Puppet was arranged using case study approach, the collaboration potential, attention from the local government, and the local young generation. The image of Malang will become an extraordinary attraction for the development of tourism specifically in Malang and generally in East Java.

The presentation structure for the purpose of tourism is done in two hours using the order of the following transcript: 1) Jejer , Sabrang Kingdom; 2) Jejer Kediri; 3) Kaputren; 4) Heaven; 5) Alas 1, told a story about the return of Asmoro Bangun from heaven, he met buto and defeated him, then asked buto to become his guard;

6) Alas 2, in the middle of the journey, he also met Sabrang who wanted to take wijaya kusumo flower; 7) Alun2 Kediri, Asmoro Bangun met Sekartaji's father, her father asked him whether Asmoro Bangun got the requirements asked by Sekartaji, it also told the story of Asmoro bangun and Dewi Sekartaji marriage.

Mask Puppet Performance for the purpose of tourism is usually done all night long, but it is made into two hours' duration performance by: 1) reducing some unimportant scene; 2) reducing the duration of each scene. However, the costume, the music, and the language style that become the characteristics of Malang Mask Puppet are maintained to keep the originality so the performance is still interesting for the tourists because they want to watch Malang Mask Puppet in short duration.

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