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Warak Dugder Dance: Feminism and the Existence of Women as Strengthening the Existence of the Performing Arts

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Abstract

The Warak Dugder dance is a new creation dance inspired by the *dugderan* tradition in welcoming the month of Ramadan in Semarang City. The purpose of this research is to analyze feminism and the role of women in the performing arts of Warak Dugder Dance, Semarang City. This research uses qualitative research methods with an anthropological approach. The data analysis used to analyze the feminism of the Warak Dugder Dance consists of three lines, namely: data reduction, data presentation, and conclusion drawing. The data collection techniques using observation, interview, and documentation techniques. The results show that the Warak Dugder Dance illustrates the excitement of the atmosphere of the *dugderan* ritual ceremony in the Semarang city by adapting the characteristics and culture of the multicultural people of Semarang City. Feminism in the Warak Dugder Dance is a feminism of a radical-cultural field, which means that a woman does not need to be like a man, women still have strength that focus on tenderness, and women are the owners of their own bodies. The movement of female dancers rejecting male dancers in the Warak Dugder Dance illustrates the power of women to protect themselves and their honor. The Warak Dugder dance is often performed only displays female dancers, it proofs that female dancers have a role in strengthening the existence of the Warak Dugder Dance. The benefit of this research is to provide information related to the concept of feminism and the contribution of female dancers in the Warak Dugder Dance, the motivator for the community's enthusiasm to continue to preserve the regional arts of Semarang City, especially the Warak Dugder Dance, and to confirm that female dancers play a role in the existence of the Warak Dugder Dance.

Keywords: Feminism, Women, Warak Dugder Dance, Dugderan, Semarang

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INTRODUCTION

The Warak Dugder dance is a traditional dance that comes from Semarang city that was created by the choreographer and owner of the Greget Dance Studio Semarang, Yoyok Bambang Priyambodo. The Warak Dugder dance at the Greget Dance Studio is a creative dance inspired by the tradition of dugderan celebrations in Semarang city. Dugderan is a traditional ceremony usually performed by the people of Semarang City to welcome the holy month of Ramadhan. The Warak Dugder dance describes the cultural acculturation that exists in Semarang city, namely between the Chinese, Javanese, and Arabic ethnicities.

The Warak Dugder dance based on information from Mr. Yoyok Bambang Priyambodo, was first created for the Walisongo Festival held in Surabaya in 1989 with an emphasis on the regional characteristics of Semarang City (Interview: Yoyok Bambang Priyambodo, 25 July 2020). Warak Dugder dance comes from the word warak from Arabic, namely wara'a or wira'i which has the meaning of sacred or guarding/controlling. Warak in Semarang city is symbolized by a doll that is usually made by the people of Semarang City when celebrating the arrival of the month of Ramadan. Warak is an imaginary animal inspired by the majority of ethnic groups in Semarang, namely Tiong Hoa, Javanese, and Arabic. Dugder comes from dug which is the sound of bedug and der which is the sound of a cannon, be a sign of the arrival of the month of Ramadhan when the dugderan celebration is held.

The Warak Dugder dance has often been performed in various events, both domestic and foreign. The Warak Dugder dance was performed at the Walisongo Festival in 1989 which won the first place, the 2006 Nusantara Dance Parade at Taman Mini Indonesia Indah, and the 2014 Chingay Parade in Singapore. The Warak Dugder dance is performed by female and male dancers in pairs with additional properties in the form of warak dolls guided by male dancers and manggar who are also carried

by male dancers. The Warak Dugder Dance is not only performed by students from the Greget Dance Studio, but many outside people, especially dance enthusiasts who have also studied and even performed the Warak Dugder Dance at various events.

The Warak Dugder dance was created by Yoyok Bambang Priyambodo based on research conducted by connecting the dugderan tradition before the month of Ramadan, warak dolls, the characteristics and habits of the people of Semarang City, as well as the geographical conditions of the Semarang city, which was later manifested in a dance entitled Warak Dugder Dance.

Women who work in the arts tend to get lopsided stigma in community. Most of people, especially among the Javanese, think that the nature of women should always refer to customary norms and religious teachings in acting and behaving, because in Islam it is not taught about art, but the position of art in community is as part of traditional ceremonies (Wardizal & Hendra Santosa, 2018: 64).

Gender is a social concept that differentiates the roles of men and women. The differences in roles between men and women are based on their position, function, and role in various fields of life, namely women who are known for their gentle nature, while men are considered strong, rational, and mighty (Handayani and Sugiarti in Ni Nyoman, 2016: 144).

Feminism is a humanitarian movement that defends for equality between women and men (Ni Nyoman, 2016: 144). Men and women are born with the same ability of common sense, women must receive the same education, power, and the same influence in community as men (Pandey, 2019: 88). Feminism is a movement for social justice and equality as well as a means of developing theory based on observations about gender and gender racial inequality that can affect all aspects of social and economic life (Bell et al, 2019: 5). The role of women in performing arts is not an act of against men's power and taking over power, but rather an effort to help maintain, strengthen,

and develop traditional arts and culture (Wiratini, 2007: 4).

The relevance of feminism to the Warak Dugder Dance is the role of women as dancers who in the Warak Dugder Dance are depicted as graceful women but on the other hand have a strong character, can maintain self-respect which is based on descriptions from Alice Echols and Linda Alcoff (Ni Nyoman, 2016: 144) is included in the field of Radical-Cultural feminism which emphasizes that every woman must emphasize the essence of women, because women who are liberated are women who show traits and behavior, both masculine, and feminine. Apart from the depiction of soft and tough characters, the participation of female dancers in the Warak Dugder Dance has a significant effect on the commercial and tourism sectors.

As for some relevant previous research, Putri (2015) entitled *The Relevance of the Dance Movement of Bedaya Suryasumirat as a Symbolic Expression of Javanese Women*. The results suggest that the relevance of the movement of the Bedhaya Suryasumirat dance related to the symbolic expression of Javanese cultural life view is about the nature and ideal character of Javanese women.

Setyowati's (2013) research entitled *The Representation of Srikandi Feminism in the Story of Bisma's Fall Puppet Performance*. The results state that the feminist values of the Srikandi character are contradictory. The femininity is used as a strategy to defeat the enemy.

Sulastuti's (2017) research entitled *Bedhaya Ela-Ela Dance: Intelligence Exploration of the Female Body and the Expression of Aesthetic Sense in Javanese Culture*. The results of the study state that women within the scope of Javanese culture with the soft ideal label and gentle occupy a position that is said to be a mainstay for the sustainability of their socio-cultural life.

Previous studies prove that there is no research that discusses feminism and the existence of female dancers in the Warak Dugder Dance. Warak Dugder dance has its

own uniqueness that makes it different from other dances, because the Warak Dugder dance is a new creation dance based on research, based on the characteristics and culture of Semarang city. The Warak Dugder dance describe the atmosphere of the implementation of the dugderan ritual tradition and uses the Semarang city mascot, namely the warak as a dance property. The Warak Dugder dance is a dance with a semarangan style adapting the socio-cultural conditions of the community, and the regional conditions and topography of Semarang city. As mentioned in the previous statement, this is the basis for the desire of researchers to research about gender equality and the role of female dancers in the Warak Dugder Dance. This research aims to analyze feminism in the Warak Dugder Dance and analyze the role of female dancers as strengthening the existence of the Warak Dugder Dance performance. This research is expected to provide benefits related to the concept of feminism and the contribution of female dancers in the Warak Dugder Dance, it can provide information about traditional arts and customs typical of Semarang City for the community to preserve the Warak Dugder Dance and can help strengthen the position of women in performing arts, especially Warak Dugder dance.

METHODS

The researcher used a qualitative research type with an anthropological approach in collecting the data about the feminism of the Warak Dugder dance, then the researcher interpreted the data that had been collected and reported it in the form of a descriptive word description. Qualitative research aims to describe a certain phenomenon according to the situation and conditions in the field with the researcher as a key instrument (Wijaya, 2019: 11). Approaches in the context of research according to Ibrahim (2015: 49) are efforts or actions that are prepared and carried out to start the research process and can help facilitate researchers in carrying out the research process.

An approach can be interpreted as a perspective or paradigm in a field of science which is then used in understanding the object of research (Mahyudi, 2006: 207). Research on feminism in Warak Dugder Dance uses an anthropological approach, as explained by Huda (2016: 142) that anthropology is the study of humans, especially about origins, various colors of physical forms, customs, and beliefs in the past. Anthropology of art is an approach that observe and studies art as an element of culture which can be together with other elements are interrelated and influence each other in whole or partly. Therefore, art can also be observe related to various other institutions which as a whole constitute a unified unit as a description of the relevant community (Soeriadiredja, 2016: 16).

The methods in this research are the methods used in conducting a research (Ibrahim, 2015: 50). The various methods in a research according to Ibrahim (2015: 58) are: descriptive; experiment; explorative; and explanative. The method used by researchers for research on the feminism of the Warak Dugder Dance is descriptive, because research with the descriptive method according to Ibrahim (2015: 59) is a research that is intended to illustrate, describe, or explain the state of the object under research according to conditions in the fact, Then the researcher describes the feminism of Warak Dugder Dance and according to the conditions in the fact.

The research was conducted at the Greget Dance Studio Semarang, which is located at Jalan Pamularsih I No.2 G, Bojong Salaman, West Semarang, Semarang City. The data collection techniques used include: observation, interviews, and documentation. The data validity technique used in this study was triangulation, namely: sources, methods, and theories. Triangulation is a data checking technique by comparing sources, theories, and research methods/ techniques (Ibrahim: 2015: 124).

Patton (in Ibrahim, 2015: 105) argues that qualitative data analysis is a process of arranging data sequences, organizing them into

a pattern, category, and a basic description, as well as the process of interpretation. The qualitative data analysis for the feminism of the Warak Dugder Dance consists of three streams of activity that occur simultaneously, namely: data reduction, data presentation, and conclusion/ verification (Miles & Huberman in Sugiyono, 2015: 330).

RESULTS AND DISCUSSION

Dugderan Ritual Tradition in Semarang City

The tradition of *dugderan* began in 1881 AD, when the Regent power of RMT Purbaningrat, a tradition emerged in the form of a procession in the holy month of Ramadan. After the prayer in congregation Asr at that time, the sound of the *bedug* of the Great Kauman Mosque was beaten and sounded "dug", then followed by the sound of a cannon boom from the district gazebo-like building yard in Kanjengan which produced a sound of "der", then the community gradually became familiar with the term *dugderan* to call the traditional ceremony of welcoming the holy month of Ramadan in Semarang City.

The politics of *devide it impera* which had been established by the Dutch in 1881 AD, caused divisions in all levels of community and even between religions. The divisions within the Muslim community have caused differences in determining the major holidays in Islam namely the month of Ramadan, Eid al-Fitr and Eid al-Adha. RMT Purbaningrat tried to reduce the divisions that occurred in the Muslim community of Semarang City and it was supported by religious leaders, one of the scholars who played an important role, namely Kyai Saleh Darat, the founder of Darat Islamic Boarding School in 1872. RMT Purbaningrat, which still has the descent of Ki Ageng Pandanaran I and Kyai Saleh Darat were two very influential figures in Semarang city at that time. They initiated a ritual tradition and creating a symbolic work, namely the *dugderan* and *warak ngendog* traditions.

The *dudgeran* tradition in Semarang City consists of three agendas, namely: 1) the *dugder*

(night) market; 2) the procession of the announcement of the beginning of the fasting month; and 3) the cultural parade of *Warak Ngendog* (Triyanto et al, 2013: 165). The *dugderan* tradition is held to welcome the arrival of the holy month of Ramadan, inform the community that the holy month of Ramadan has arrived, and preserve the customs and traditional values so that they do not become extinct by the times.

Background of the Warak Dugder Dance at the Greget Dance Studio, Semarang

The Warak Dugder dance created by Yoyok Bambang Priyambodo was inspired by the atmosphere and excitement of the traditional *dugderan* ceremony held by the people of Semarang City in welcoming the holy month of Ramadan every year. Warak Dugder dance was first performed in 1989 at the Walisongo Festival in Surabaya and won the best dish award. The initial goal of creating the Warak Dugder Dance was the wish of Mr. Yoyok Bambang Priyambodo to make dance entertainment in every *dugderan* tradition.

The process of creating the Warak Dugder Dance takes about 6 months. Mr. Yoyok Bambang Priyambodo asked permission from the late Mr. Imam Prakoso who served as head of the culture section in 1989 at the Semarang City Culture and Tourism Office to create a dance inspired by the joy of the *dugderan* tradition. With the permission of the late Mr. Imam Prakoso, Mr. Yoyok Bambang Priyambodo then observed the making of warak in the Jurnatan area, Semarang.

Warak Dugder dance comes from the words *warak* and *dugder*. Warak comes from the Arabic *waro'a*, which means avoiding everything that Allah SWT has forbidden, reducing lust. The word *dugder* refers to the *dugderan* tradition which is routinely carried out every year to welcome the month of Ramadan.

Warak in the *dugderan* ritual has a meaning as a reminder to be able to control lust and purifying oneself. Warak is depicted as an imaginary four-legged animal that is

manifested in the form of toys and giant statues that are paraded in a *dugderan* parade. Warak was originally created by the elderly Muslim scholars as a fictional animal with the aim of imparting Islamic values to children in the form of toys. Through warak, it is hoped that the children will be excited and welcome the holy month of Ramadan with joy.

There are three philosophies in warak, the first is *ngeden*, which means that humans are required to hold their lust as hard as they can when fasting in the month of Ramadan. Second, *ngendhit*, to restrain this lust, the warak has a pattern of body hair that rotates vertically on its stomach. *Ngendhit* comes from the word *kendhit* (Javanese), which is a cloth used to wrap the stomach. Third, the form of *endhog* in warak as a symbol of reward obtained after carrying out *ngeden* and *ngendhit*, so that humans can return to being holy like white paper after fasting in the month of Ramadan (Kaeksi et al., 2020: 2)

Along with the development of the times, warak has been recognized as an icon and mascot that symbolizes the characteristics and culture of the community of Semarang City as a coastal area with the majority of Javanese, Chinese, and Arabic ethnicities. *Warak* is an imaginary animal which means that humans always avoid lust and always purifying themselves. The head of the warak which resembles a dragon symbolizes the Tiong Hoa ethnicity, the body resembles a goat symbolizing Javanese ethnicity, and has a long neck resembling a camel symbolizing the Arab ethnicity in Semarang City. Therefore, it can be said that the warak is an imaginary animal that represents the three major ethnic groups in Semarang, namely Javanese, Chinese, and Arabic. Based on the description that has been conveyed, the Warak Dugder Dance is a new creation dance that was deliberately created to describe the social and cultural situation in the multicultural city of Semarang, with a background of the *dugderan* tradition and the/*warak ngendhog* festival.

Feminism of the Warak Dugder Dance

The existence of women in Javanese culture as explained by Sulastuti (2017: 2), namely the woman's body must always accept to be an "object" and must "submit" to the socio-cultural reality. Rogers (in Novianto & Handayani, 2011: 5) states that in Javanese culture, male domination will eventually stop at ideology. When faced with reality, male domination becomes a myth. On the other hand, female domination is a real and practical domination that shows more of a living power.

The woman in the Warak Dugder Dance gives a special impression in the whole performance. The role of women in the Warak Dugder Dance is not only a movement of rebellion against men to the domination and power change in the art field, but one of women's efforts to strengthen, maintain, and develop traditional cultural arts. Women who work in arts are often viewed negatively by community as a result of the stigma about women in art that implemented in daily life. The growing era resulted in the role of women in performing arts, especially in dance, because women have a high position in the world of dance as stated in the movement of the Warak Dugder Dance.

Novianto and Handayani (2011: 13) state that in Javanese community there are many Javanese women who can act more tactically and more rationally in stressful situations, especially socially, this is closely related to the description of the situation and social conditions of the community of Semarang City in the Warak Dugder Dance which is depicted through male and female dancers in pairs, as described by Mr. Yoyok Bambang Priyambodo (30 July 2020) as follows.

"The female and male dancers in the Warak Dugder Dance symbolize the interactions that exist among the community of Semarang City. In association between the opposite sex, there should be limitations, as manifested in pairs movements but not in close distance. However, in the association between young people sometimes there are too many

boundaries, in the Warak Dugder Dance it is depicted from the movements of male dancers who seem to be disturbing female dancers, until finally the female dancers give resistance.

Based on the statement of Mr. Yoyok Bambang Priyambodo in an interview on July 30, 2020, it is known that the Warak Dugder Dance describes the interactions that occur among the community in Semarang City by highlighting interactions between the opposite sex. Social interactions between women and men are commonplace in life, as long as they do not contradict with the prevailing norms and rules.



Figure 1. (Picture: visualization of interactions between the opposite sex in the Warak Dugder Dance) (documentation: Mawasti, 11 August 2020)

Based on the photo above, it is known that the Warak Dugder Dance depicts male and female dancers dancing in pairs at a distance that is not too close, but gradually male dancers approach and tend to disturb the comfort of the female dancers until in the end the female dancers refuse. The figure of a woman in Javanese culture is said to have strength over feminine characteristics, but it also has the right to protect herself from all threats that come. Vachhani & Pullen (2019: 25) states that feminism can also be a movement of resistance to sexual harassment and verbal and non-verbal violence against women.

Women according to Tong & Botss (2018: 41) should remain completely women and should not try to become men. Women

should emphasize the true values of a woman, including: interdependence; community; connection, emotion; share; body; trust; absence of hierarchy; natural; immanence; process; excitement; peace; and life

Feminism is an understanding that assumes that women have the same important role as men (Hayes, McAllister, & Studlar, 2000, p. 427). The equality of women in the Warak Dugder Dance does not mean that female dancers take over the position of male dancers in the performance, but female dancers can establish interaction and trust with male dancers during dance performances in order to give their best appearance so that they can make the audience of the Warak Dugder Dance performance was entertained.

Female Dancers in the Warak Dugder Dance Performance

Women in Javanese culture identic with gentle figures, play a good role at home as mothers and wives, worship by melting in the kitchen or bed. Javanese women should not appear in public because normatively women cannot go beyond the power of men (Santosa et al., 2013: 236), but according to Handayani & Novianto (2011: 13) the role of mothers (women) is considered important in Javanese community because mothers (women) not only care for and educate their children and accompany their husbands, but also allowed to leave the house to do economic activities.

In the context of art, patriarchy as a system that position women lower than men on the basis of gender (Utomo, 2006: 3), therefore gender equality in art, especially dance, can be realized by the presence of female dancers. Art can live, grow, and develop, its presence is in line with human existence (Pujiyanti, 2013: 2). Women must be able to appear independent, dynamic, creative, full of initiative, and professional in taking up roles in the public sector, including in the world of the art profession. The contribution of women in performing arts still aims to maintain and reflect cultural, social, and family values (Santosa et al, 2013: 237). Based on an

interview with Mr. Yoyok Bambang Priyambodo on July 30, 2020, he stated that the Warak Dugder Dance is a dance performed in pairs between male dancers and female dancers, but often the organizers want only female dancers to appear, so that they can be said that the existence of female dancers in the Warak Dugder Dance plays a strong role in maintaining the existence of traditional arts, or in other words the general public thinks that the female dancers in the Warak Dugder Dance have a special attraction in the performance.

Gender equality that is illustrated through the movement of female dancers as if to resist the temptations of male dancers can be a motivation for women to fight for their rights to be equal with men, and become a new perspective for community which often views women as weak people. The role of female dancers in the Warak Dugder Dance indirectly to improve the continuity of dance performances outside of the dugderan celebration with the presence of male dancers or without male dancers.

CONCLUSION

Feminism in the Warak Dugder Dance can be seen from the movements of female dancers who are kenes, graceful, and firm and agile when female dancers seem to refuse male dancers when they move in pairs, because women have the right to protect their bodies, honor, and protect themselves from all threats come. The existence of female dancers in the Warak Dugder Dance also increases the economy of Semarang City artists, has a central role in strengthening the existence of dances, and provides a special attraction for art connoisseurs and the general public in performances.

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