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**The Process of Inheritance Ayu Mask Dance in Tanon Backwoods****Anik Purwati<sup>1✉</sup>, Malarsih<sup>2</sup>, Agus Cahyono<sup>2</sup>**<sup>1</sup>. SMA N 4 Semarang, Indonesia<sup>2</sup>. Universitas Negeri Semarang, Indonesia

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**Abstract**

This study aims to analyze the process of inheritance in Hamlet Tanon, especially the Mask Dance Ayu as a result of culture. This study uses the approach of cultural sociology. The data collection is done in three ways: observation, interview and documentation. The validity of the data using triangulation techniques and reviews of informants, with interactive data analysis. The results of the research that Inheritance Mask Dance Ayu in the Hamlet Tanon using nyantrik with imitation technique, where children make the observation that the input process the recorded memories cognitively, this observation phase bertujuan children can undergo a preliminary understanding of the concept of motion. Lumaksono come to the show arena, Sembahan (Atur Sugeng), Atur Pambagyo, Minang (Silat), Pemuda Tanon, Olah Rogo And Lumaksono Muncur Beksan; and internalization directly in training and is intended for children pementasan.tahap can directly practice all memorized and dance with the correct technique; as well as the evaluation process is usually done by the parents of dancers nyantrik Mask Dance Ayu by providing intelligent feedback on their performances. The position of children who Nyantrik dancers behind the core, so that the apprentice dancer can make direct observation. Cultural Inheritance Process It needs an understanding and cooperation between the personal, the environment.

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## INTRODUCTION

Departing from the phenomenon of globalization is *menejala*, and gave birth to live another space (separate rooms). Space is at a point where human solitude with all the activities ego and privacy. Globalization brings a broad impact in the cultural life of Java, where there will be many changes in culture (the changing of the culture) society. Cahyono (2016) The development of information technology to bring a change in society. The birth of social media makes the behavior patterns of society experienced a shift in both culture, ethics and norms that exist. The presence of social media has brought its own influence on the activities carried out by humans at this time. Globalization with changes in communication and the Internet, forcing people globally minded, individualistic, rational, practical and apathy.

Globalization is characterized by a wide variety of social media (Instagram, Youtube and Facebook) that would offer an ease and sophistication with another language called modern. The influence of this modernization biting into the culture of people who become local wisdom (customs) and patterns of behavior (behavioral patterns of society) (Salim, 2016) which has been handed down entrenched in society. Customs such as traditional ceremonies, courtesy, mutual cooperation, and tolerance characterizes the everyday culture of Indonesia or known oriental culture very different from western culture more individualized and indifferent.

Marginalization of eastern culture is becoming a sad view of the writer that the reason for the initial author's thoughts. Eastern culture or cultural Javanese noble *adi* eroded by the mindset of the people who start to shift in contemporary form new cultures and leaving the existing culture. (Manuaba, 1999) cultures that make up the characteristics of the area in their respective societies, in the process of modernization or in any situation by itself will give identity to each nation of Indonesia. Javanese culture is the result of thought (if thought) and feel (though the flavor) *wong Java*

embodied in everyday life, and no cultural manifestation of a cultural situation in which they are produced.

Each culture will change, and the proposition is true for Javanese culture. This was reinforced by Liliwari (2002) cultural tradition (the work, creativity, taste, and intention) that has been socialized and are limited *diinternalisasikan* direct the behavior of society to engage the outside world into or out

Need ideas together in maintaining the culture and in-depth empirical studies and practical. Empirical thinking is the result of human thinking with scientific scientific to reveal the techniques and how to maintain the culture. Practical thinking is a real step as a joint effort with the mindset of society *mengkawinkan* (mind paradigm), culture (culture) and technological developments.

Setyaningrum (2018) stated philosophically, local knowledge can be defined as a system of local knowledge that is empirical and pragmatic. Are empirical because the processing of people locally, and departed from the facts that happen around people's lives as well as pragmatic, because the concept is awakened as a result of processing thought in the knowledge system aims to solve everyday problems. In an effort of cultural resistance must be understood and carried out together from various areas of society, such as in Dusun Desa Tanon Subdistrict Ngrawan Getasan Semarang District.

Tanon Dusun community has experienced a shift in mindset, starting with closed-minded (*introvert*), ancient (conventional) into a forward-thinking and modern, it is proved by trying to offer the potential of the village in a tour package through social media and the internet. The bidding process conducted Tanon Dusun community remain grounded in the traditions, culture and heritage value of noble ancestors and offspring *Ki Tanuwijoyo*.

Although impressed Tanon traditional village communities, covered and locality wisdom, but still follow the development of time by utilizing the internet media and social media

(Facebook, Instagram and YouTube) as a promotional tool by offering a dance village cultural tour packages. This shows that the pattern of thought (mind paradigm) Tanon society is constantly moving and evolving keep pace with the times without leaving the identity as a society that holds the local culture.

Manuaba (1999) The existence of regional culture in the context of the formation of national identity, need to be repositioned and taken seriously the existence and role in Indonesian society. That is, there should be efforts to provide means by which the culture of the area so something meaningful (meaningful) for the public and also received an award which should in pluralistiknya characteristics.

Tanon Dusun community has many art product which can be thought together, one of which is the Mask Dance Ayu. Ayu into a special mask dance from the dance because as a milestone in the revival Hamlet product Tanon from behind. Mask Dance Ayu became a symbol of community identity Dusun community characteristics Tanon, simple, friendly and religious.

Patterns of behavior (patterns of behavior) people Tanon awakened by a sense of belonging and pride in the culture of the region, continue to proceed, discuss together as a community interaction processes in shaping the meaning embodied in a product of art (in this case the Mask Dance Ayu) or welfare institutions. Respect and appreciation form the community against community mindset Tanon ancestral form to preserve the cultural and aesthetic thought.

Forms of community interaction is so exciting to be photographed as a national cultural resilience ceremony. How do Tanon community in maintaining the culture of the people? How to address the all-round development of the contemporary era in maintaining culture?

Form of cultural resistance, the authors tried to analyze things that do Dusun Tanon from the process of social interaction in the form of communal actions and masiv be a joint decision. In the process of inheritance writers

use social learning theory of Albert Bandura which emphasizes on learning aesthetic ore in the form of imitative behavior that encourages a child perubhan seems right as a scalpel problems.

This paper is complementary writings of previous talks about Hamlet Tanon as a tourist village (Love, 2017), Hamlet Tanon seen from customs (Trisno, 2002), and the Mask Dance Ayu Hamlet Tanon viewed in textual (Wijayanti, 2018). This writing is discussed in terms of cultural inheritance (Ayu Mask Dance) as a business resilience culture, so it is necessary to be studied as a form of new thinking in the concept of inheritance / learning are wrapped in the form of symbolic interaction in society.

## METHODS

This research is a descriptive qualitative research, is expected to reveal the succession process in maintaining the culture in Hamlet Tanon, from thought to action research object, in this case the Dusun community Tanon. This study uses a sociological approach to culture, to reveal the interaction in the process of cultural inheritance in Hamlet Tanon.

The data collection is done in three ways (Sutopo, 1998 :), That observation, direct observation Tanon Dusun community, especially in the learning process of art as an effort to maintain the existence of the culture; in-depth interviews on cultural development policy makers masyarakat Hamlet Tanon (Faishol, 2007: 96), and recorded documents, the recording process cultivated carefully the various things about the culture (existing art), motion and process of cultural inheritance (Saidi, 2004).

Data analysis techniques are interactive analysis model, includes three stages: data reduction, data delivery, and conclusion (Rohidi, 2011). The conclusions obtained will be tested for truth and validity in two ways, namely triangulation of data and review the informant.

## RESULTS AND DISCUSSION

Discussing about the resilience of culture can not be separated with the discussion of existence. The existence of a culture can be understood as an effort to keep the arts remain. Culture here is intended not only physical or tangible manifestation of the culture but also include the ideas and concepts of culture that looks at Tanon Dusun community interaction. Therefore, the approach used is the approach of cultural sociology.

Cultural sociology is a branch of sociology that focuses in reviewing aspects of culture in social life. Cultures were examined include values, belief systems, language, and communication processes, as practiced by certain groups of people as the expression of existence.

Culture includes all aspects of human life ranging from religion (religion) to the art form. The culture of a society can be said to be the spirit (soul) of the supporting community, where the spirit (soul) is inspired from the habits (habbit), paradigm (paradigm) and reatiftas (creativity). The existence of a culture influenced by the power of the aesthetic needs of the community. Cultural developments in line with changes in the mindset of society, which is constantly moving and creativity and innovation in the frame agreement supporting community norms.

Development of a culture that is continuously conducted to support the continuity of cultural life, influential and character, identity and integrity (Setyaningrum, 2018). Cultural development is certainly one part of the national cultural resilience. Resilience culture necessarily linked to the existence of culture, and the existence of culture one way of inheritance or art education, Tanon Dusun community here understand the cultural inheritance of the notion widely.

Tanon Hamlet is one of the tourist village dance village, where a tourist village with tourism potential of dance art. Many dances were created in Hamlet Tanon, such as: Gait

Jaran Dance, Dance Geculan boy, Ox Dance Mask Dance Tanon and Ayu. Tanon Hamlet is a hamlet in the village Ngrawan Ngrawan District of Semarang District. Tanon is maintaining the existence of its Dusun dance art as a manifestation of his love for heritage. The concept of existence is motivated similarity Dusun Tanon esthetic needs of the community. Process existence embodied in the cultural inheritance of one of them. Tanon Dusun community existence understood in conjunction with the Mask Dance Ayu continued to teach the younger generations.

Inheritance Mask Dance Ayu in the Hamlet Tanon done by internalizing the culture by learning without pressure, children imitate, control and realize that the norms are studied very meaningful for each of the development itself, which eventually became part of his personality (Lester, 2009: 219).

Arts education is considered to have an important role in the inheritance of cultural values. The hope is to contain the essence of culture art education, including education as a form of coaching behavior, education themselves (self-education), education is oriented towards aspects of culture and personality, education lasts a lifetime.

Arts education is a form of intelligent setup adjustments to social change, and education directed at lofty ideals. In addition, the education will help individuals to develop creativity, aesthetic awareness and to socialize with the norms, values, and social good faith. Triyanto (2016) stated that arts education has a very important function as a means or a tool to develop aesthetic awareness or sensitivity, develop creativity or creativity, as well as a means for children to express (expression) himself and his environment.

At this point, informal education is on the aspect of enculturation, where this term refers to the concept of family education and the environment in the form of learning activities independently, the formation of man to show his behavior as being cultured, able to socialize in the community, can adjust to the environment

and maintain the viability and culture, both as individuals and social beings.

Arts education is the process of planting aesthetic experience to the students. Aesthetic experience is the experience live up to the value of beauty, it is interpreted by the appreciation and creation of two activities (Jazuli, 2008). Tought Art Education forms of learning are always oriented learning activities aesthetic meaning is "process" (Basri, 2017), where the output of the educational process here is understood in joint activities, process, experience together. Learning aspect focuses on the process of deepening sense of exquisite taste, memeperkokoh love for the arts and fostering subtlety of flavor.

The concept used by the public Tanon is Art In Education. Art In Education is the art of learning by emphasizing aesthetic experience. Learning in the form of simple learning, like playing but is able to internalize owned imitative art form. Learning while contributing to the show is an experience that directly perceived Tanon children studying art. So that society continues to move Tanon continue working, learning with art and eye-opening experience to create opportunities.

The process of cultural resistance in Hamlet Tanon done in three ways: First, the cultural inheritance (Art In Education). Cultural inheritance in Hamlet Tanon covering inheritance and symbol values embodied a Mask Dance Ayu. Ayu Mask Dance inheritance process using techniques Nyantrik, where this technique emphasizes the aesthetic experience of children in learning.

Tanon hamlet known dance village where eighty percent of the people are dancers. Some of the dances that have been created in the hamlet Tanon among others: Gait Horses Dance, Dance Geculan Boy, Dancing Warag Gecul, Ayu Mask Dance, and Dance Ox Tanon. All dances kept its existence and developed to maintain the culture of the community which they cherished as a result of their social interaction.

Ayu Mask Dance for example, is considered a phenomenal dance with the

historical background of the emergence of dance as a milestone in the resurrection of the village from behind. Ayu Mask Dance deliberately created salts community identity characterized assets locality wisdom, therefore, highly guarded Mask Dance Ayu existence with the cultural inheritance of the Dusun community technique Tanon agree.

Second, keep abreast of and utilize science and technology. Some exploration of the Internet media give kontribussi terminology or communication on internet media computer mediated communication. Many who consider that cultural globalization does not only bring negative impact for people in a particular place, such as in the Java community life.

The presence of cultural globalization are deemed to be able to enrich the local culture through a form of syncretism, acculturation, and even able to integrate into the local culture. The presence of cultural globalization does not destroy (destruction) of local values that already exist, but helping the local values to be communicated in a way that is better. Utilization of science and technology, which in this case utilized Tanon society as being considered to help the process sosiaisasi product of art from society Tanon.

This socialization process through social media (facebook, instagram and youtube) as a good land to offer a product of the art community in the package Tanon culture. This cultural package covered in the form of cultural tourism package (trip local culture) and educational tourism (trip education). Trip Local Culture offers a form of Mask Dance performances Ayu, dolanan boy and out bond, while the Education offers a training trip milk soap manufacture and kerajinan mats.

Both the travel package is being actively developed thanks to publicity through social media and web sites that made the local community with an organization called Pokdarwis (Tourism Awareness Society). It shows people Tanon very conscious development of globalization, tried to align and take advantage of opportunities to continue

working without losing the identity and the identity of the tradition of civilized society.

The utilization of science and technology is an impact on increasing traveler rating in Hamlet Tanon, thus increasing revenue (income) Tanon Dusun community. Invitations to the informant as a pioneer of rural tourism from the districts, even many commercials as a bid into the village one product inspiration and headache medicine.

Third, New Branding Culture. As we understand that the traditional arts seem outdated and unappealing. Tanon society make or packing (packing product) in the form of the more interesting has selling power and attraction of tourists, it is associated with the concept of rural tourism that offers cultural tours. Functionalization of Javanese culture in a "package" but did not lose the essence of the culture itself becomes a point value in preserving the culture. This model of conservation as most could not keep still adi noble Javanese culture, genuine, and will ensure Javanese culture still exist in the midst of the struggle of globalization.

Many traditional arts photographed could not even known as a result of cultural arts community, because of the lack of knowledge in the packaging of the culture, so that the arts can not survive and can not afford to compete to be a new product that is worth appreciated, In contrast to the Dusun community Tanon which resemble an art into a new form. Ayu Mask Dance Dusun Tanon example.

Ayu Mask Dance is one of the featured product Tanon village that became a new brand of products ireng mask dance. Softer and original packaging, in a wrap with the concept performances look easy and simple ornaments able to become a brand that can compete with the previous dance mask dance ireng. This culture is deliberately blasted by conflict text form his art to bring a new form that is expected to become an icon and identity Tanon Hamlet.

Today, modern society back like all things retro or impressed by the unique and antique. This understanding is utilized by the Dusun community to offer something potential Tanon village with all its simplicity and uniqueness, so

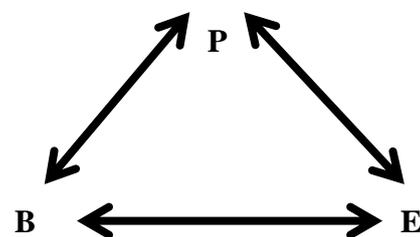
that the Mask Dance Ayu with keaslianya acceptable to society by giving the acceptance position parallel to the other arts.

This perception shows Dusun community Tanon unconventional but more broad-minded, open and forward. Able to answer the challenges of the times by using all its potential as an asset to be reckoned with.

### Ayu Mask Dance Culture In The Process Of Inheritance

The concept of cultural inheritance is by using the technique of "Nyantrik". In the Java language, "apprentice" defined as "abdining pandhita ngiras dadi student"; Nyantrik: ngabdi marang pandhita (Devoted to the masters) (Haryono, 2014). Nyantrik learning process, concentrating on high awareness, adherence, motivation and spirit of children in the following core dancers. This is carried out continuously until the children can dance with memorized, and can feel the character of the dance.

Nyantrik technique is in line with the theory of learning that emphasizes behavior. Learning theory used in this paper is the study of Albert Bandura's theory that emphasizes the aesthetic experience of the child. Bandura suggests that children learn through imitation. Bandura looked at human behavior is not purely automatic reflex on the stimulus, but also as a result of the reactions that occur as a result of interaction with the environment with human cognitive schema itself (Sunardi: 2017). Relationships between the three can be described as follows.



**Figure 1.** Behavior (B = Behavior), cognitive and personal factors (P = Personal) and the environment (E = Eenvironmental) determine each other.

(Taken from Hjelle & Ziesler, 1981)

Basically, humans have the ability to think and organize or set yourself up so that he can also control the environment, in addition to humans are also shaped by their environment (Tarsono: 2010). Bandura's theory clearly come from a cognitive standpoint in describing learning and behavior.

The process of social learning or behavioral things that first make observations against other individuals. Learning ith observation is called modeling. In the case of imitation modeling to moel (Tarsono: 2010). Bandura identify three models of learning through observation:

1. Through the model of life (live model) that can be cited a demonstratively behavior.
2. Through the instructional model of verbal (verbal instructional model) were able to describe and explain the behavior.
3. Through the symbolic models (symbolic model) which uses figures of real or fictitious displaying certain behaviors in books, movies, television programs, or online media (Ainiyah: 2017).

Learning by observation (observational learning) includes four processes, as well as the following table1.

**Table 1.** Processes in observational learning (Taken from Hjelle & Ziegler, 1981)

attentional process	Retentional process	Motor reproduction process	motivational process
Person Attends to, and accurately perceives the the model's behavior	Person remembers (long-term retention) the previously observed the model's behavior.	Person translate symbolically coded memories of the the model's behavior into new response	If positive reinforcement (external, vicarious, or self-reinforcement) is poteentially present, person performs modeled behavior.

In observational learning, rein-forcement reflect cognitive orientation. External reinforcement serves as information and as an incentive (incentive) for the individual to show a behavior. Individuals also learn rein-forcement obtained by the model is observed and it can mereinforce himself (Tarsono: 2010).

The process of learning observation shows that people can learn by observing and then repeat what he had seen repeatedly, once it can be said that this observation process is a process input cognitively memories recorded by the child and the child moves into action.

In line with Bandura's theory, technique performed on the cultural inheritance in Hamlet Tanon also weighed on imitation (impersonation). Techniques used Nyantrik Tanon Dusun community has three competency transformation process: process transformation through prpses imitation, transformation through observation and evaluation process. All these processes are referred to as a process of internalization (Haryono: 2014).

Nyantrik model learning, applied in Hamlet Tanon for artistic learning for children who are still teenagers. These children do field practices become "apprentice" in children who are teenagers or adults gave the example of the learning experience directly, for example: show Mask Dance Ayu, where in the show there are small children with simple costumes dancing behind the dancer core with core dancers follow all motion.

Interview with Strong, one of the dancers Mask Dance Ayu stated that the process of inheritance Mask Dance Dusun Tanon Ayu-based direct experience, this occurs during exercise or Ayu Mask Dance performances. Tanon village children who do not belong to the core group of dancers can participate in the show by dancing stage behind the core dancers. This is in line with the concept of learning theory Albert Bandura in the process of inheritance in Hamlet Tanon using live models where models do model the behavior with demostratif.

Inheritance process also occurs during exercise activities, where children can Tanon

Hamlet directly involve in the process Ayu Mask Dance workout. Tanon Dusun children immediately following Mask Dance beats and movement Ayu. so did the Mask Dance accompaniment Ayu, Tanon village children directly observe and participate directly accompany Ayu Mask Dance performances.

Application of Bandura's theory arising from the process of observation, imitation and staging, the child is directed to make a move just like a dancer core from motion Lumaksono entered the show ring, gods (Set Sugeng), Set Pambagyo, Minang (Silat), Youth Tanon, Sports Rogo and Lumaksono Backward Beksan (wijayanti, 2018). The position of children who Nyantrik dancers behind the core, it is submitted by a coordinator Bardi art section in the hamlet Tanon.

The process of observation and absorption is the next process, in this process overall record children's range of motion is seen. Actually, the process of imitation and observation is a process that occurs simultaneously, and the process of imitation and repeated observations that occur penyarapan process. Nyantrik process ends with the evaluation process, the final evaluation stage (execution), where children can present a variety of dance movement with a coherent, memorized and in accordance with the character of the motion. Examples of motion minang (martial arts), the child may present with strong intensity, according beats and big volume.

Yuli one of the dancers of the second generation, suggesting that the internalization process is certainly considered by parents of children Hamlet Tanon, then given a smart input to practice and play. Inputs from parents of children who participated Hamlet Tanon this exercise, due to the parents of children Tanon Hamlet is also included performers in Hamlet Tanon, so as to have a rewarding experience to bequeath to their children.

The process of inheritance to the children's village Tanon become easier as influenced by the socio-cultural environment that already has a high artistic soul. Passion for Dance Mask Ayu flowing in the soul of Hamlet Tanon children seen in the expression of the

spirit of practicing and enthusiastic in following every staging activities. It shows the interaction between actors, personal and mutually supportive environment (Hjelle & Ziegler: 1981).

## CONCLUSION

See the exposure can be concluded that globalization does not only have negative effects that threaten the nation's culture but a positive side, as long as used properly. Resilience culture should be a shared responsibility to implement each element functioning of society.

Keterkaiatan this function would form the supporting structure the existence of culture, especially in Hamlet Tanon village Ngrawan District of Getasan Semarang District this was moved to change the mindset (mindset) and behavioral patterns (patterns of behavior) by making use of technology and social media as a forum for the existence of cultural community ,

Tanon community resilience also has three ways to maintain their cultural resilience is through (1) inheritance or education in the arts (art in education), education, art or cultural inheritance in Hamlet Tanon using the technique of "Nyantrik" which focuses on the pad in terms of the practice of art. (2) the use of science and technology and social media, marketing techniques potential hamlet with social media to raise people's economy and the recording media traces of cultural development, and (3) New branding culture (package new culture), creating art products just as the development of the arts already exist, thereby supporting the Dusun community cultural resilience Tanon. The third way is deemed capable of maintaining the valuable cultural and community Tanon mengandung characteristic values of the nation.

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