

The Transformation of Dance and the Quality of Intergenerational Dance Performance

Sri Mulyani

(Universitas Negeri Semarang/ Indonesia/ srimumlyani.mje@gmail.com)

Hartono

(Universitas Negeri Semarang/ Indonesia/ hartono.sukorejo@mail.unnes.ac.id)

Raharjo

(Universitas Negeri Semarang/ Indonesia/ raharjoeko1965@mail.unnes.ac.id)

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*Correspondensi: Sri Mulyani¹

¹Email: srimumlyani.mje@gmail.com

² Email :

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ABSTRACT

The role of traditional dancers as cultural agents significantly contributes to preserving the artistic identity of a region. However, in the face of rapid societal changes, the quality of performance artistry has undergone a significant transformation across generations. This article examines how the values of performance artistry have evolved, the challenges faced in preserving dance techniques and ethos, and the educational and cultural transmission strategies that can strengthen the quality of performance across generations. Using a qualitative approach through literature review and interviews with intergenerational artists, the study reveals that the transformation of performance artistry reflects a paradigm shift from mere technical inheritance to a more contextual actualization of cultural identity.

Keywords : *performance artistry, cultural transformation, intergenerational, dance art, preservation*

INTRODUCTION

Traditional arts constitute one of the principal foundations of Indonesia's cultural identity. As part of the nation's intangible cultural heritage, traditional artistic practices play a vital role in sustaining the continuity of values, meanings, and symbolic worlds within their supporting communities (UNESCO, 2022). In the context of performing arts, traditional dance does not merely present aesthetic movement; it also serves as a space for embodying spiritual values, ethical principles, life philosophies, and the social systems that bind communities together (Sedyawati, 1981). Through artistic practice, younger generations are introduced to cultural conduct, worldviews, and life attitudes transmitted across generations.

A crucial element in ensuring the sustainability of traditional arts is the quality of dance performance. The concept of the dance performance quality, refers to the technical, ethical, aesthetic, and spiritual quality of a dancer in fulfilling their role as a cultural agent (Chaya, 2014). In Javanese tradition, the dance performance quality extends beyond technical mastery of movement; it is

shaped through disciplined practice (*laku*), spiritual restraint (*tirakat*), inner contemplation, and the dancer's connection to the encompassing cultural values. Thus, dance performance quality may be understood as a manifestation of personal integrity articulated through embodied performativity.

However, the rapid transformations of contemporary life—marked by globalization, digitalization, and the penetration of popular culture—have significantly altered how younger generations understand, learn, and enact traditional arts (Wulandari & Iriani, 2023). Today's youth inhabit an increasingly instant culture, shaped by social media algorithms that privilege visual appeal, viral trends, and market-oriented entertainment. These conditions inevitably influence their engagement with traditional arts: inward discipline shifts toward visual performance; deep internalization toward aesthetic consumption; extended formative processes toward instantaneous production.

This shift in orientation gives rise to the phenomenon of intergenerational transformation in dance performance quality. Such transformation does not necessarily imply decline; rather, it reflects a change in paradigms and in the ways contemporary generations interpret artistic practice. Senior generations tend to

perceive art as a form of cultural discipline and spiritual conduct, whereas younger generations are more inclined to view it as a medium for individual creative expression or social visibility (Purwasito et al., 2025). This divergence generates a gap in meaning within the processes of transmitting traditional arts across generations.

Research Urgency

The urgency of this research arises from the need to understand how such transformations affect the sustainability of traditional arts. Without a comprehensive understanding, several critical risks may emerge:

1. The philosophical, ethical, and spiritual values embedded within *dance performance quality* may gradually erode in the process of regeneration.
2. Artistic regeneration may proceed in a fragmentary manner, focusing predominantly on technical and visual aspects rather than on cultural substance.
3. The transmission of tradition becomes vulnerable to disruption, particularly if younger generations no longer perceive the relevance of

traditional artistic values within contemporary contexts.

Moreover, social changes following the COVID-19 pandemic have significantly influenced patterns of arts education. Many dance communities shifted learning processes to digital platforms, accelerating access to technical instruction while simultaneously weakening the transmission of values, ethics, and experiential depth. This condition underscores the pressing need for a value-based arts education approach capable of bridging intergenerational gaps and reinforcing the cultural integrity of traditional dance practices.

Research Context: Desa Olehsari as an Intergenerational Space

Desa Olehsari, located in Glagah District, Banyuwangi, is recognized as one of the centers of traditional arts in East Java that continues to sustain the vitality of *Gandrung*, *Janger*, *Seblang*, and other local art forms. The artistic communities in this village demonstrate active intergenerational engagement, ranging from elder cultural custodians and adult performers to young children who represent the next generation of cultural inheritors. The socio-cultural conditions of Olehsari provide an ideal setting for observing the dynamics of the transformation of dance performance quality within a tangible, lived

context (Wibowo, 2022).

Beyond its strong foundation in traditional practices, Olehsari also offers extensive opportunities for non-formal arts education through community-based art studios (*sanggar*). These studios function as collaborative spaces in which the values of dance performance quality are intensively transmitted. However, several studios have begun adopting modern training patterns that prioritize speed, efficiency, and competitiveness. This shift raises a critical question: does the acceleration of training processes compromise the depth and integrity of dance performance quality?

Based on the foregoing discussion, this study is grounded in several principal research problems:

1. How does the transformation of dance performance quality manifest across generations within traditional dance communities?
2. What factors influence the shift in orientation of dance performance quality among younger generations?
3. How can value-based arts education strategies sustain the continuity and integrity of dance performance quality?
4. What roles are played by community networks, art studios (*sanggar*), and cultural institutions in preserving the values embedded in dance performance quality?

Research Objectives

The objectives of this study are as follows:

1. To identify the forms of intergenerational transformation in dance performance quality.
2. To analyze the socio-cultural factors influencing shifts in the orientation of dance performance quality.
3. To describe the artistic behavioral patterns of younger generations in interpreting and engaging with traditional dance.
4. To formulate value-based arts education strategies capable of sustaining the continuity of traditional arts.
5. To propose a comprehensive and contextually relevant model of cultural transmission for contemporary settings.

Theoretical Framework (Refinement 2021–2026)

To enrich the analytical depth of this study, several contemporary theoretical perspectives are employed:

1. Performativity and Cultural Identity Theory

Judith Butler (2022), *Performative Acts in Contemporary Culture*, argues that performativity constitutes the process through which identity is formed through repeated acts. In the context of dance, this perspective underscores how embodied repetition constructs and negotiates cultural identity across generations.

2. Value-Based Education Theory

Gert Biesta (2023), *World-Centred Education*, emphasizes educational practices that situate learners in meaningful relation to cultural realities and local values. This framework supports the argument that arts education should not merely develop competence, but cultivate ethical and cultural subjectivity.

3. Cultural Digitalization Theory

Henry Jenkins (2021), *Culture in the Age of Algorithm*, explains

how digital media environments reshape generational modes of cultural interaction. This theory is relevant in examining how digital platforms transform perceptions, dissemination, and participation in traditional arts.

4. Cultural Capital Theory

Pierre Bourdieu (2024 reprint edition), *The Logic of Practice*, conceptualizes cultural capital as a structuring force shaping artistic dispositions and practices. Within this study, cultural capital provides a lens to understand dance performance quality as socially constructed through habitus, institutional systems, and symbolic power relations.

Collectively, these theoretical foundations strengthen the understanding that transformations in dance performance quality are not solely driven by internal artistic dynamics, but also by broader social structures and technological ecosystems.

Traditional arts constitute intangible cultural heritage that embodies identity, values, and ways of life transmitted across generations (Zaimar, 2017). In this regard, traditional performing arts occupy a crucial position as vehicles for transmitting noble values, encompassing belief systems, social norms, aesthetics, and collective spirituality (Sedyawati, 1981). Art is therefore not

merely aesthetic expression, but a symbolic space in which intergenerational and intercultural dialogue unfolds (Desmond, 1997).

A crucial aspect of sustaining traditional performing arts is the quality and integrity of their cultural agents—dancers, musicians, puppeteers, and other performers. Such quality extends beyond technical competence to encompass deep contextual understanding, philosophical awareness, and the internalization of spiritual values embedded in artistic processes (Raharjo, 2014). Authentic the dance performance quality requires a prolonged process of learning, reflection, and embodied discipline, rendering it not merely a skill but a form of cultural conduct or *laku* (Bourdieu, 1990).

However, rapid social transformations—particularly globalization and digital technological advancement—have shifted younger generations’ perceptions of traditional arts. Art increasingly tends to be positioned as instant entertainment, privileging visual appeal and popularity while minimizing engagement with creative processes and foundational values (Rich, 2012).

Market-oriented pragmatism has influenced dance practice, potentially resulting in the erosion of meaning and the degradation of aesthetic and spiritual depth within traditional arts (Maghfiroh & Yuliani, 2022). Consequently, concerns arise that dance performance quality may lose its essence as a sacred medium of cultural transmission.

This phenomenon represents a serious challenge to the preservation and regeneration of traditional arts. Without thoughtful and strategic responses, such transformations risk creating intergenerational discontinuities in understanding and sustaining tradition in its holistic form. It is therefore essential to critically examine how dance performance quality undergoes intergenerational transformation and how value-based arts education can function as a bridging strategy—one that accommodates change without severing cultural roots.

Desa Olehsari in Glagah District, Banyuwangi, represents a community that continues to sustain traditional arts practices, particularly local dances such as *Gandrung* (Purwasito et al., 2025). The village embodies an active intergenerational arts community. This study therefore seeks to examine how transformations in dance performance quality occur across generations and how

the community maintains cultural values through value-based arts education approaches.

This article aims to address these challenges by: identifying forms of intergenerational transformation in dance performance quality; analyzing factors influencing shifts in artistic orientation; and proposing educational approaches that emphasize the internalization of cultural values as a strategic measure for preserving and revitalizing traditional arts. Ultimately, this research aspires to contribute both conceptually and practically to the construction of a sustainable arts regeneration framework rooted in local wisdom.

Research Location

This research was conducted in Desa Olehsari, located in Glagah District, Banyuwangi Regency, East Java Province. The village is recognized as one of the centers of traditional artistic activity in the Banyuwangi region, where such traditions continue to thrive and evolve (Widagdo et al., 2025). The local community demonstrates strong engagement in a wide range of artistic activities, particularly traditional performing arts such as *Tari Gandrung*, *Janger*, and other local performance

forms (Wibowo, 2022). Furthermore, Desa Olehsari is home to several *sanggar* (community art studios) that function as centers for informal education and the transmission of local cultural values (Setiawan & Zaimar, 2005; 2018).

As a traditional arts community, Desa Olehsari provides a representative site for examining the intergenerational transformation of dance performance quality. Artistic activities in this village involve not only elder practitioners as custodians of tradition, but also younger and emerging generations who are in the process of shaping their aesthetic and cultural identities within contemporary contexts (Maghfiroh & Yuliani, 2022).

Research Subject

The research subjects were selected purposively based on their active involvement in traditional artistic practices. The participants comprised the following categories:

Intergenerational dancers: including senior artists (elder practitioners who have been active since earlier periods), the intermediate generation (productive age range of 20–40 years), and the emerging generation (adolescents or children who are newly engaged in learning traditional dance) (TINGGI, n.d.).

Choreographers or dance instructors: individuals who play significant roles in the

processes of education, training, and the creation of dance works within the community context (Raharjo, 2014).

Observers and scholars of dance: cultural figures and academics who critically examine and analyze the development of traditional performing arts from conceptual and theoretical perspectives (Sedyawati, 1981).

Art studio (*sanggar*) or cultural institution managers: individuals responsible for the institutional and community-based management, organization, and preservation of artistic activities (Aubert et al., 2018).

Data Sources

The study utilized two primary categories of data sources:

Primary Data

Primary data were obtained directly from the field through:

- In-depth interviews with artists and cultural practitioners.
- Direct observation of dance training sessions and performance activities.
- Field documentation, including photographs, field notes, and audiovisual recordings of activities (Kvale, 1996).

Secondary Data

Secondary data served as complementary sources derived from pre-existing documents, including:

- Archival records of traditional art performances in Desa Olehsari.
- Historical dance documentation (photographs, videos, and written records).
- Academic publications and prior research findings.
- Cultural articles from mass media and performing arts journals (Moleong; Matthew B. Miles; A. Michael Huberman).

Data Collection Technique

To obtain in-depth and comprehensive data, several data collection techniques were employed as follows:

In-Depth Interviews

This technique was utilized to explore the subjective experiences and perceptions of intergenerational dancers regarding shifts and continuities in the values embedded within the dance performance quality. Interviews were conducted in a semi-structured format, guided by open-ended questions to allow broader and more flexible data exploration (Kvale, 1996). This approach enabled participants to articulate personal narratives, interpretive

reflections, and generational viewpoints in a nuanced manner.

Participant and Non-Participant Observation

Observations were carried out throughout dance training sessions, public performances, and informal artistic community activities. Participant observation was applied when the researcher actively engaged in selected activities, thereby gaining experiential insight into artistic processes. Conversely, non-participant observation was conducted through direct but non-intrusive observation, allowing the researcher to systematically document interactions, behaviors, and performative practices within their natural context (Spradley, 1980).

Research Method

This research also employed documentation study as a primary methodological component. The study encompassed the examination of visual documents (photographs and videos), choreographic notes, performance program booklets, and historical art archives in Desa Olehsari. Archival materials from earlier periods were systematically compared with current conditions in order to identify patterns

and dynamics of transformation (Moleong, 2012).

Data Analysis Technique

Data analysis was conducted qualitatively using an interactive and cyclical approach, following the model proposed by Matthew B. Miles, A. Michael Huberman, and Johnny Saldaña (2014). The analytical stages included:

1. Data Reduction

The initial process involved selecting, simplifying, and focusing data obtained from in-depth interviews, participant observation, and documentation review. Relevant information concerning changes in form, practice, and values related to intergenerational dance performance quality was coded and categorized.

2. Data Display (Data Visualization)

The reduced data were organized into narrative descriptions, thematic matrices, and classificatory diagrams. The structure of analysis was developed through the classification of elements such as modifications in dance form, stylistic distinctions across generations, and shifts in perceptions and values regarding dance performance quality. This stage facilitated the identification of

relationships among data and supported deeper interpretation of the phenomenon under study (Moleong, 2012).

3. Conclusion Drawing and Verification

Conclusions were treated as provisional throughout the analytical process and continuously verified through reflective examination. The researcher identified recurring patterns and relationships between the transformation of dance practices and intergenerational shifts in dance performance quality. This process was complemented by systematic validation to ensure consistency and accountability of findings (Miles et al., 2014).

Data Validity and Trustworthiness

To ensure validity and reliability within this qualitative inquiry, several trustworthiness techniques, as proposed by Yvonna S. Lincoln and Egon G. Guba, were applied:

1. Source and Method Triangulation
Data were validated by comparing and cross-checking information from various sources (intergenerational dancers,

choreographers, *sanggar* managers, and arts observers) and through multiple data collection techniques (interviews, observation, and documentation) (Patton; Spradley).

2. Member Checking

The researcher conducted direct confirmation with research participants regarding the data, interpretations, and findings obtained. This procedure ensured that the researcher's interpretations accurately reflected the lived experiences and perspectives of participants (Creswell, 2013).

3. Audit Trail and Descriptive Rigor

Detailed and systematic field notes were maintained to enable the analytical process to be transparently traced and reviewed. This strengthened the credibility and dependability of the research through procedural transparency (Moleong, 2012).

Results

Shifts in Values and Artistic Orientation

Senior dancers tend to interpret the dance performance quality as a form of spiritual discipline and social devotion. Dance is understood as an inward process imbued with ethical and transcendental significance. In contrast, younger generations frequently perceive dance as a

medium of individual expression and a vehicle for social visibility within digital spaces (Maghfiroh & Yuliani, 2022).

This shift reflects a broader transition from transcendental values toward performative orientation and popularity-driven recognition, aligning with Jean Baudrillard's (1994) notion of hyperreality and symbolic circulation detached from deep meaning in contemporary culture. Artistic practice increasingly risks becoming surface representation rather than embodied cultural consciousness.

The Fragility of Ethical and Philosophical Transmission

Although dance techniques are now more accessible through online videos and short-term training formats, the transmission of philosophical values and cultural context continues to require sustained mentorship and reflective engagement. This reality reaffirms the importance of community and *sanggar* (art studios) as intergenerational spaces of learning.

Without dialogical and experiential guidance, technical competence may develop independently from ethical grounding, thereby weakening the integrity of dance performance quality

across generations.

The Role of Community and Cultural Institutions

Art studios that cultivate intergenerational dialogue demonstrate greater capacity to preserve the continuity of the dance performance quality values. Traditional mentoring systems within community settings often prove more effective than overly formal and rigid institutional approaches. Arts education that integrates embodied practice with cultural narrative is essential to ensure holistic value transmission (Bruner, 1990).

Such integration allows tradition to be internalized not merely as technique, but as lived meaning.

Analysis and Reflection

1. Dance Performance Quality in Traditional Perspective

Within traditional paradigms, the dance performance quality transcends technical mastery; it is the outcome of prolonged ethical and spiritual cultivation (Raharjo, 2014). Concepts such as *laku*, *tapa*, and *suluk* in Javanese cultural philosophy describe processes of inner refinement that shape the authentic artist. Contemporary generational shifts reveal tension between these values of

disciplined inward cultivation and the culture of immediacy characteristic of modern society (Wibowo, 2022).

This friction does not merely concern style, but reflects contrasting ontological understandings of what it means to “be” a dancer.

2. Instant Culture and the Commodification of Art

Social media platforms such as TikTok and Instagram function simultaneously as spaces of expression and arenas of commodification. Theodor W. Adorno and Max Horkheimer (1972) cautioned that commodified culture risks losing its reflective and critical capacity, becoming instead an object of passive consumption.

Within such a framework, the dance performance quality may shift from a life practice to a spectacle—valued for visibility rather than depth.

3. The Dialectic of Heritage and Innovation

Nevertheless, the transformation of

dance performance quality need not be interpreted as decline. The dialectical relationship between tradition and innovation can generate dynamic regeneration. A contemporary example is *Tari Seblang*, which now circulates in digital formats, expanding its reach to broader audiences.

However, critical engagement remains necessary to ensure that spiritual essence and cultural context are not reduced to mere performative display. The challenge, therefore, lies not in resisting transformation, but in guiding it—so that innovation remains rooted in cultural consciousness rather than detached from it.



source : detikcom

Strategic Recommendation

To preserve dance performance quality and ensure the continuity of cultural values, this study recommends the revitalization of local value-based arts education within both formal institutions and community art

communities.



Source:Antarafoto

Such revitalization must not be confined to technical training alone, but should consciously reintegrate philosophical meaning, ethical formation, and spiritual depth into the learning process. Arts education should function as a space for cultivating cultural awareness and embodied understanding, ensuring that tradition is transmitted as lived experience rather than as fragmented technique.

In this regard, senior artists play a crucial role not merely as instructors of movement vocabulary, but as cultural mentors who transmit experiential wisdom, ethical discipline, and historical memory. Their presence provides continuity between generations and reinforces the integrity of artistic practice as a form of cultural devotion rather than mere performative display.

Furthermore, the creation of

intergenerational spaces—such as artist residencies, cultural forums, and collaborative programs—is essential to fostering dialogue and mutual understanding across age groups. Through such platforms, younger generations may engage creatively with tradition while remaining grounded in its philosophical foundations. The development of a holistic arts curriculum that integrates technical skill with spirituality, ethical values, and cultural context is therefore imperative, enabling the regeneration of traditional dance to remain both adaptive and rooted in its cultural essence.

Conclusion

The transformation of dance performance quality constitutes an inevitability amid the increasingly dynamic currents of contemporary change. Social transformation, technological advancement, and shifting generational mindsets have contributed to alterations in the practice, form, and meaning of dance performance. Nevertheless, such transformation should not be construed as a threat to the noble values embedded in traditional arts, but rather as an opportunity for thoughtful revitalization and regeneration.

Through a value-based arts education approach that integrates ethical, aesthetic, and spiritual dimensions, older and younger

generations may be brought together within an intergenerational dialogical space. Such interaction creates opportunities for transmitting the profound meanings underlying each expression of dance and performance, while simultaneously enabling renewal that remains grounded in cultural roots. In this sense, education becomes not merely a mechanism of skill transfer, but a bridge between continuity and change.

Cultural consciousness serves as the essential foundation for sustaining the dance performance quality. Art functions not solely as a medium of expression, but also as a vehicle for shaping character, identity, and holistic human formation within a cultural framework. Therefore, efforts to transform dance performance quality must be directed toward learning processes and interpretive engagements that position cultural values as the core of artistic practice.

Authentic the dance performance quality is measured not only by stage presence or technical virtuosity, but by the depth of values internalized, transmitted, and reflectively transformed across generations. In this way, traditional performing arts may continue to thrive as a civilizational

space—one that educates, liberates, and humanizes.

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