

The Shape Of The Packaging Of The Ciprak Jemparing Dance Performance In The Arak Tumpeng Of Pakel Village, Jombang Regency

Marshelina Aulia Kumala Sari

(Institut Seni Indonesia Surakarta/Indonesia/ marshelina.aulia13@gmail.com)

Renaldi Lestianto Utomo Putro

(Institut Seni Indonesia Surakarta/Indonesia/ renaldi@isi-ska.ac.id)

Nandhang Wisnu Pamenang

(Institut Seni Indonesia Surakarta/Indonesia/ nandhang@isi-ska.ac.id)

DOI: <https://doi.org/10.20111/terob.v16i2.123>

*Correspondensi Marshelina Aulia Kumala Sari¹,

¹Email: marshelina.aulia13@gmail.com

²Email :

Received: 24-02-2026

Accepted: 09-03-2026

Published: 15-04-2026



Terob Journal is licensed under a [Creative Commons Attribution-ShareAlike 4.0 International License](https://creativecommons.org/licenses/by-sa/4.0/)

Copyright: © 2026 by the authors.

ABSTRACT

This study aims to analyze the process of creation and packaging of the Ciprak Jemparing Dance (TCJ) performance in the annual ritual of Arak Tumpeng Ponco Thuk (ATPT) in Pakel Village, Jombang. This topic is important because TCJ is a contemporary performing arts intervention that is integrated as a structural element in local design. The main research questions are: How did the process of creating TCJ take place, and how is the form of the performance packaging manifested in the series of ATPT rituals? The qualitative approach is used with an analytical descriptive method. The main participants in this study include Dance Creators, dancers, and village officials related to the implementation of ATPT. Data were collected through engaged and uninvolved observations, interviews, and literature studies. Data analysis was carried out by referring to the conceptual framework of Alma M. Hawkins' dance creation concept (Exploration, Improvisation, Formation) and the concept of Kaunang and Sumilat packaging forms. The results of the study show that the process of creating TCJ involves the transformation of the local

historical transformation of Jemparing Hamlet, which is believed to be the training location of Majapahit soldiers, into a form of Surakarta style warrior dance that is adapted to the agile and dynamic Jombangan style. In conclusion, the form of TCJ packaging in ATPT is a construction of totality that succeeds in marrying the tradition of Surakarta with the locality of Jombang, serving as an affirmation of the new cultural identity of Pakel Village.

Keywords: Packaging form, ciprak jemparing dance, arak tumpeng, creation process, Cultural Design.

INTRODUCTION

The annual ritual of *Arak Tumpeng Ponco Thuk* (ATPT) in Pakel Village, Jombang Regency, is a cultural design that is realized as a form of manifestation of the community's gratitude for the village's birthday. In this series of rituals, a performance artwork was presented, namely the Ciprak Jemparing Dance (TCJ), created by Anggono Kusumo Wibowo. The presence of TCJ in the ATPT ritual is a central issue in this study.

TCJ is based on historical stories and local mythology believed by the people of Pakel Village, especially regarding *Jemparing* Hamlet as a training location for *Majapahit* soldiers using bows (*jemparing*). This belief was strengthened by the discovery of the *jemparing* statue as physical evidence of the village's connection with the history of *Majapahit*. TCJ's work is designed to display the characteristics of *Majapahit* warriors, adopting the concept of a valiant Surakarta style *warrior* dance equipped with *jemparing* properties. The costume design and movement characters are composed to appear agile, energetic, large volume, and dynamic (Jazuli et al., 2020). This makes the form of this dance packaging different from other *jemparing* dances,

considering its function as part of village rituals that are firmly rooted in local beliefs and strengthen the narrative of local identity (Andini, 2015). This TCJ performance is fully integrated with ATPT which is a cultural carnival. Thus, TCJ has an important position and role in the cultural design of ATPT because it serves a dual function, namely as a work of art and as an important structural element for rituals. Although a number of studies have been conducted on cultural design that focus on the creation of local identity, the glue of community activities, and its function, there has been no research that has specifically looked at the development of cultural design that is realized based on the performing arts, especially dance.

The main problems presented in this study are: How is the process of creating the Ciprak Jemparing Dance and how is the packaging form of the Ciprak Jemparing Dance manifested in the ritual of Arak Tumpeng Ponco Thuk (ATPT) in Pakel Village, Jombang Regency?. An in-depth understanding of the background of the creation, choreography process, and form of presentation of this dance in the context of ritual will reveal new cultural values created from the intervention of performing arts in the design of local culture. This research argues that the packaging form of a ritual performance is

the integration of locality values that are constructed into a whole unit and accepted as a new format by the community (Van Zanten, 2012).

In the following studies (Andini, 2015), (Elyadi, 2017), (Nihayah, 2017), (Pangastuti, 2019), (Jazuli et al., 2020), (Dewi, 2020), (Achmad, 2022), (Hardina & Narawati, 2023), (Meisaliara, 2023), it can be proven that in the last 10 years of research, no formal objects or material objects were found in this study.

METHODOLOGY

This study uses a qualitative approach with an analytical descriptive method located in Pakel Village, Jombang Regency, where the Arak Tumpeng Ponco Thuk (ATPT) ritual is held. The selection of this design aims to describe and analyze in depth the process of creation and packaging of the Ciprak Jemparing Dance (TCJ) in the context of local rituals. The important role is to dig up information, involving (Dance Creator), Stage Manager, and TCJ dancers. By conducting interviews, observation guidelines, and documentation tools. The research procedure includes three stages: (1) Pre-Field, for preparation and permitting; (2) Field, which is the main

data collection through engaged and uninvolved observations and in-depth interviews; and (3) Data Analysis, which was carried out interactively (reduction, presentation, and drawing conclusions) (Hendryadi et al., 2019) with reference to the theoretical framework of the creation of Alma M. Hawkins' dance (Hawkins, 2003: 114) and the concept of the shape of Kaunang and Sumilat's packaging (Kaunang & Sumilat, 2015).

RESULTS AND DISCUSSION

1. The process of creating the Ciprak Jemparing Dance

The result of the observation of research in the field is that the creation process carried out by Anggono Kusumo Wibowo is potential, interest, talent, and honing abilities by practicing physical exercise. Here are some stages by Alma M. Hawkins translated by I Wayan Sudibya carried out by Anggono to create the work of the Ciprak Jemparing Dance, namely exploration, improvisation, and formation.

2. Exploration

The exploration process is the initial stage carried out by the dance arranger in order to get provisions to compose a dance work. The exploration stage is carried out by the dancer for himself before

collaborating with all other dance supporters. A dance choreographer must have a sense of sensitivity to objects and surrounding phenomena. This will make it easier for dancers to do the exploration stages and find new ideas to use as a creative source. Anggono's main source in this exploration process is to use the Surakarta-style dance genre. This exploration process is of course assisted by the assistant choreographer, Paimin to create movement vocabularies. At the beginning of the preparation of the vocabulary of the Ciprak Jemparing dance movement, Anggono and Paimin had discussed with the musicians to complete the music of the Ciprak Jemparing dance first to facilitate the process of training with the dancers because of the very short time limit of 2 months (musician interview, December 15, 2025) Genre selection This TCJ dance uses a variety of Surakarta style dance movements which refers to one dance, namely the Surakarta style *Jemparing* dance because of the similarity in the use of property, namely *jemparing*, meaning that the choreographer does not exactly imitate the movements of the Surakarta style *jemparing* dance but only the basic movement vocabulary (*sekarang*)

(Wibowo, 2022). Then from the basic composition of the dance as a reference for Anggono and Paimin to remember and use the vocabularies of the Jemparing dance movement in the Surakarta style to be the process of preparing the Ciprak Jemparing dance movements. Choreographer interview, December 15, 2025) In addition to the Surakarta style Jemparing dance to facilitate the preparation of Ciprak Jemparing dance movements, it also makes it easier for music creators to prepare types of music such as *maju beksan (odo-odo to lancaran)*, *beksan (ladrangan)*, *perangan (sampak)*, *mundur beksan (gangsaran)*. (interview paimin, December 16, 2025).

Anggono and Paimin practiced or thoroughly explored the sequence per scene consisting of forward beksan, beksan, perangan, and backward beksan. Anggono and Paimin routinely practiced for more than 2 months with the dancers by first compiling the opening movement vocabulary called *maju beksan* followed by a floor pattern to shorten the time. The second pattern is to arrange the vocabulary of beksan, then the battle and the retreat of the beksan. In this exploration, according to Paimin, it is not just an exploration of the movements of the choreographer and assistant choreographer, but the choreographer's offer to the dancer for the

possibilities of movements that the dancer thinks is comfortable to do.

3. Improvisasi

The improvisation stage is a creative process that is carried out freely or spontaneously by the creator to create and perform movements according to the personality of the dancer, then these experiments are selected, differentiated, and considered. However, at this improvisation stage, Paimin said that it is not just a spontaneous movement that is then arranged into a movement vocabulary, but the dancer also has the right to discuss with the choreographer in the sense of giving a new offer to the choreographer that the movement is felt uncomfortable by the dancer (musician interview, Mahendra December 24, 2025). The music that has been available as a result of discussions between musicians and choreographers which even though it has not been finished or finished is a reference for Anggono and Paimin to create movements that according to him are in accordance with the existing music gending, this makes it easier to prepare the Ciprak Jemparing dance for Anggono and Paimin. Although the choreographer has found movement

during the composition of this music, when giving the material to the dancers, the possibilities of substitution can occur due to a new offer by the dancer who is felt uncomfortable or not suitable for certain scenes (interview dancing, Rapi Ahmad November 20, 2025)

In addition, at the stage of preparing the floor pattern, the choreographer considers 4 scenes that have been determined, namely forward *beksan*, *beksan*, *perangan*, and retreat *beksan*. However, it does not mean that the floor pattern that is formed is only divided into 4 parts but into 10 parts of the floor pattern, namely forward *beksan* 3 floor patterns, *beksan* into 4 parts of floor pattern, war into 2 parts of floor pattern, backward *beksan* into 1 floor pattern. Then in this improvisation process, Anggono said that it was not only focused on the floor pattern. However, it is equipped with different facing directions, namely in the early part of the forward *beksan* has a meaning for the initial offering to the ancestors which means that it is required to face forward, then in the *beksan* floor pattern using various facing directions such as front, back side right, left, and oblique (front left/right, back left/right). However, in this element of warfare, the movement is not only appropriate to wage war but more dominantly shows the shrewdness of the moves used in war,

showing movements with the properties used, namely *keris* and *jemparing*. (choreographer interview, December 24, 2025). Then on the pattern of the floor backwards of *beksan* which means the end of the Ciprak Jemparing dance series using a forward-facing direction which then leaves the stage area.



Figure 1. Choreographer Interview
(Author's Documentation December 24, 2025)

4. Formation

The formation stage is the final stage in the process of creating the Jemparing Ciprak Dance which functions as a phase of compiling and consolidating all movement materials that have been produced through the process of exploration and improvisation. At this stage, the choreographer and the assistant choreographer make a selection, the movements that were previously still open and experimental into a complete choreographic structure, and

ready to be staged. Formation is not only interpreted as a process of "tidying up" the movements, but as a conceptual effort to ensure that each element of the choreography has a clear function, meaning, and relationship with the overall idea of the dance as well as the context of the Arak Tumpeng Ponco Thuk ritual. In this stage, the alignment between motion and music becomes the main focus. Music that has been arranged in advance with the structure of forward *beksan*, *beksan*, *perangan*, and backward *beksan* is used as a framework that regulates the flow, tempo, and dynamics of movement. The choreographer adjusts the accents of motion to the rhythm, pressure, and mood changes in the music, creating a harmonious unity between audio and visual elements. Each change in *gending* marks a transition of scenes, which then translates into changes in the quality of movement, power, and space.

Thus, music not only serves as an accompaniment, but becomes a structural element that guides the formation of the choreography as a whole. The aspect of the floor pattern also receives special attention at the formation stage. The floor pattern that had previously been designed in several parts was rearranged taking into account the continuity between scenes as well as the level of complexity of moving

between formations. The choreographer takes into account the transition from one floor pattern to the next so that it can be done effectively, safely, and remains visually readable, especially considering that the performance is performed in an open space with a limited stage size. Therefore, the displacement of the floor pattern is designed not simply as a displacement of position, but becomes part of the dramatic flow of the dance that blends with movement and music. At the formation stage, the choreographer also considers the quality and volume of movement to match the dashing and dynamic character of the dance. Movements that are perceived to be visually ineffective or too complex to be performed consistently by all dancers are eliminated or simplified. On the other hand, movements that are able to represent the soldier's character, strength, and preparedness are maintained and clarified.

This process involves repeated evaluation through intensive rehearsals, so that the choreography that is formed is completely in accordance with the dancer's abilities as well as the needs of the ritual performance. The properties of the *jemparing* are an important consideration in the

formation stage. Choreographers adjust the motion design to the character and size of the property to make it safe, effective, and meaningful to use. Every movement involving *jemparing* is designed by paying attention to the distance between dancers, the direction of face, especially in the context of carnivals and open-air performances. Thus, the props are not only a visual complement, but functionally integrated in the choreographic structure, especially in battle scenes that demand high coordination of movement and concentration. In addition to the technical aspect, the formation stage is also a process of maturing the meaning and message of dance. The choreographer ensured that the dramatic flow from the beginning to the end of the performance was able to convey a symbolic narrative about the warriors as well as the context of the ATPT rituals.

The forward *beksan* as a symbol of readiness and respect, the *beksan* as a representation of strength and discipline, the battle as a dramatic peak that describes the training or simulation of battle, and the retreat of the *beksan* as a closing that marks the completion of the guard duty. The entire structure is arranged in a sequential manner so that it is easy for the audience to understand, while still having depth of meaning.

Thus, the formation stage in the creation of the Ciprak Jemparing Dance is a synthesis process that unites all supporting elements of movement dance, music, floor patterns, properties, spaces, and dancers into one form of complete and mature performance packaging. This stage marks the transformation from a movement material that is still fragmentary to a dance work that has a clear structure, strong identity, and readiness to be presented in the context of the Arak Tumpeng Ponco Thuk ritual as part of the cultural design of Pakel Village.

5. The Shape of the Ciprak Jemparing Dance

According to Kaunang and Sumilat, the shape of the dance packaging can be known through the description of the dance elements, which include patterns and movement formations. Furthermore, the explanation and makeup and accessories that are worn. In addition, it also looks at the relationship between movement elements and accompanying music, the venue and the ability of dancers to present movement vocabulary. Pakel Village is located in Bareng Regency and administratively consists of five hamlets, namely *Curah Paras* Hamlet, *Jemparing* Hamlet,

Pakel Wiyu Hamlet, *Curahrejo* Hamlet, and *Pakel* Hamlet. In the ATPT ritual, the five springs are symbolically united into one container called *Amerta Dewa Nagari*. This water unification process is known as *sipeng kendi*, which is interpreted as a symbol of unity, balance, and harmony between hamlet areas in one unit of Pakel Village (interview with Sudarmadji, September 20, 2025) (Pakel, 2023) After the *sipeng kendi procession* was carried out, a series of rituals continued with a cultural carnival starting from *Sasono Jemparing Manggilingan*. The carnival then went around the village and ended at the main location of the ritual, namely *Sendang Amertha Nagari* which is located in *Curah Paras* Hamlet.



Figure 2. Sudarmadji's Interview
(author's documentation September 20, 2025)

Throughout the carnival, people bring produce shaped like *tumpeng*, as a symbol of prosperity, gratitude for natural products, and hope for the sustainability of village life (Pakel, 2023).

6. Movement Patterns and Formations

The Ciprak Jemparing dance was danced by ten dancers consisting of six male dancers and four female dancers. However, the choreographer emphasized that this dance does not emphasize gender differences, as all dancers are required to perform one main character, namely a male character who is dashing, authoritative, and agile like a soldier (Anggono interview, December 24, 2025). Therefore, both male and female dancers must be able to master the quality of strong, assertive, and high-volume movements.

In the context of the ritual, the TCJ dancers are positioned in front of the carnival, which is interpreted as a symbol of the guard soldiers who escort the course of the ritual procession so that it takes place safely and smoothly. After participating in the carnival, the Ciprak Jemparing Dance was then performed in front of invited guests and village heads as part of the main series of Arak Tumpeng Ponco Thuk events.

According to Paimin as the assistant choreographer, the presentation structure of the Ciprak Jemparing Dance is divided into four main scenes, namely the front beksan, *beksan*,

perangan, and the backward beksan. The front beksan serves as an opening that marks the appearance of the soldier, *the beksan* is the core part that displays the various movements of the soldier, the battle depicts a war simulation or combat exercise, and *the retreat beksan* is the closing part that marks the end of the soldier's duties. The variety of movements used, such as *junjungan*, *sasbit*, *trecet*, *onclang*, *ngancap*, *trial*, and *perangan*, are arranged to display the character of a warrior who is tough, agile, and ready to standby. (Interview with Paimin, December 15, 2025). In style, the Jemparing Ciprak Dance refers to the Surakarta style dance known for its dashing character, but it is adapted to the needs of space, ritual functions, and the dynamic character of the Jombang people.

7. Makeup and Fashion

The costumes and makeup in the Ciprak Jemparing Dance also use Surakarta style references, with an emphasis on the appearance of a firm and authoritative fighter. Makeup is made stronger to clarify expression and character, while costumes are dominated by velvet materials, bold colors, and warrior accessories. All these elements are designed not only for visual beauty, but also to support the comfort of the dancers'

movements, given that these dances are performed in the context of carnivals and open spaces. (Paimin Interview, December 15, 2025)



Figure 3. Costumes and makeup of female dancers
(Author's documentation, November 9, 2025)

The makeup on female dancers is made more assertive because this dance depicts an authoritative dashing dance with a touch of a thin mustache that is *huju*, *thelengan* eyebrows which means that *thelengan* eyebrows are for dashing characters or male dance genres, then in the eye area is more emphasized on the eye line so that it looks bigger. Entering the costume section of this female dancer depicts a *majapahit* soldier equipped with *jemparring* properties, this TCJ costume is a traditional costume. On the head use *iket batik* which is then given *jamang*, on the shirt use a red velvet shirt with a golden trim,

a timeless *stagen*, equipped with a belt or called *epek timang*, for pants use black velvet pants with golden trim then outside the pants use two *jarik* cloths with a brown machete motif and blue *plisket*. At the bottom of the abdomen there are tongues equipped with *sampur* that are wrapped around the hips, and then equipped with costume accessories, namely *pangkat*, shoulder clasps, wristbands, anklets (*binggel*), and necklaces. The use of shorts in this costume is due to the consideration of the choreographer and assistant choreographer to make it easier for the dancer to move, returning to the character of this dance, which is dashing with a large volume.



Figure 4. Costumes and makeup of male dancers
(Author's documentation, November 9, 2025)

The costumes of male dancers in the Ciprak Jemparring Dance are designed to affirm the character of a valiant, authoritative, and masculine warrior, while strengthening the image of *Majapahit* warriors as the historical narrative believed

by the people of Pakel Village. In general, the costume structure of male dancers is not much different from that of female dancers because this dance carries one main character, namely a dashing character.

On the head, male dancers use *iket batik* equipped with *jamang*, just like female dancers, but *udal-udalan* is added to the back of the head. These *udal-udalan* serve as a distinctive visual marker of male figures in the Surakarta-style Javanese dance tradition, which symbolizes bravery, maturity, and status as a warrior.

The upper part of the dress uses a green velvet shirt with a golden trim. The choice of green has a symbolic meaning as a symbol of strength, toughness, and closeness to nature, which is relevant to the context of the warriors who guard the village area. Velvet material was chosen because it gives a thick, sturdy, and luxurious impression, thus supporting the dashing and large volume character that is the main characteristic of the Ciprak Jemparing Dance. At the bottom, male dancers wear black velvet shorts combined with yellow *jarik plisket*. The use of this *jarik plisket* not only serves as an aesthetic element, but also helps

create a dynamic visual effect when the dancer performs moves from place to place, such as *srisig*, *trecet*, and *perangan*. Just like in female dancers, the use of shorts is a choreographic consideration to provide freedom of movement, considering the character of dance that demands energy, agility, and a large volume of movement. The waist is equipped with a stagen and a belt (*epek timang*) which functions as a costume binder as well as a marker of the dancer's body strength center. Other supporting accessories include ranks, shoulder clats, wristbands, anklets (*binggel*), and necklaces. These accessories reinforce the image of the soldier while providing sound and visual accents that support the dynamics of dance movements, especially in battle scenes.

8. Staging Venue

Unlike conventional dance performances presented in closed buildings or proscenium stages, TCJ is performed on an outdoor stage with a size of approximately 6 x 10 meters. The choice of this location is not a coincidence, but an integral part of ATPT's cultural design which places performing arts as a living element that is integrated with the social space and rituals of the Pakel Village community. This open stage is located in an area that is an important point in the

series of carnival rituals, both as a starting point and as a space. The main presentation in front of invited guests and village officials.



Figure 5. Stage location
(Author's documentation November 9, 2025)

Thus, the location of the TCJ stage not only serves as a staging ground, but also as a transition space between carnival activities and the core ritual procession. In this context, the stage is a meeting medium between the artistic dimension of dance and the sacred dimension of ritual, so that its existence has a strong symbolic meaning. The characteristics of the outdoor space used as a stage have a direct consequence on the choreography concept and floor pattern of the Ciprak Jemparing Dance. The relatively limited size of the stage according to the choreographer and assistant choreographer to make adjustments to the movement design that was originally conceptually arranged. (Interview Anggono, December 24, 2025).

In addition to size, the condition of the stage surface that is not completely flat is also an important factor in the design and implementation of dance movements. In contrast to the flat and stable indoor stage floor, the ground surface in open spaces has varying textures and levels of flatness. Every movement, especially moving from one place to another such as *srisig*, *trecet*, and *perangan*, must be done with more careful body control to maintain the balance and safety of the dancers. Negotiations between choreographers, assistant choreographers, and dancers are an important process in responding to the limitations and challenges of stage space. Movements that were originally designed with large volumes were then adjusted to be smaller and more efficient, without losing the essence of the heroic warrior character. This adjustment shows that the stage space is not passive, but rather actively influences the final form of the choreography (Anggono interview December 24, 2025).

Thus, the location of the Ciprak Jemparing Dance performance stage can be understood as a structural element that plays an important role in shaping the overall shape of the performance packaging. Open space with all its limitations and potential has encouraged choreographic adaptation, the

strengthening of symbolic meaning, and the close integration between performing arts and village rituals. The location of the stage is not only a physical setting, but also a space of meaning that affirms the function of TCJ as an inseparable part of the cultural design of *Arak Tumpeng Ponco Thuk* in Pakel Village.

CONCLUSION

This research succeeded in revealing that the process of creating the Ciprak Jemparing Dance (TCJ) went through the stages of exploration, improvisation, and formation that was very organized under the direction of Anggono Kusumo Wibowo. The main findings show that this dance is the result of the transformation of the historical narrative of Jemparing Hamlet as a training location for *Majapahit* soldiers into a mature work of performing art. The packaging cleverly marries the vibrant Surakarta-style dance aesthetic with the dynamic dynamics of Jombang's liveliness. TCJ is structurally integrated in the Arak Tumpeng Ponco Thuk (ATPT) ritual in Pakel Village, where this dance doubles as a guard of cultural carnivals as well as an affirmation of a new cultural identity for the local community. The

success of this packaging can be seen from the synchronization between the decisive movements of the soldiers, the use of functional *jemparing* properties, structured musical accompaniment, and costumes that reflect the authority of the soldiers of the past.

The shortcomings and limitations in this study lie in the very specific time coverage of observations in the ritual cycle from 2022 to 2025, so it has not been able to capture the long-term evolution of public acceptance of this dance. The very strong focus of research on aspects of the choreographic creation process and physical form of performance has led to an analysis of the impact of the creative economy or the increase in tourist visits due to the integration of this art in village rituals has not been explored in depth. In addition, the methodology used is highly dependent on the perspective of the creator and the village apparatus, so that the voice or perception of the general public as a passive spectator has not been fully represented in the qualitative data collected. The use of open stages, which have many technical constraints such as uneven ground surfaces, also limits the aesthetic analysis of motion when compared to conventional stage standards.

For future research development, it is

suggested that there be a follow-up study that focuses on the sociological aspect of how the Ciprak Jemparing Dance is inherited to the younger generation in Pakel Village so that it is not only a temporary intervention work, but also a deep-rooted tradition. Further research also needs to explore the potential for the development of dance accompaniment music so that it has a more prominent characteristic of Jombang's local instruments without eliminating the existing Surakarta style structure. Another recommendation is to conduct a comparative study between TCJ and other warrior-themed dances in the East Java region to see the unique position of the cultural design of Pakel Village in the regional art map. Finally, it is necessary to conduct a study on cultural communication strategies so that the ATPT ritual and the Ciprak Jemparing Dance can be promoted as a sustainable national cultural tourism destination without ignoring the sacred values of the original ritual.

REFERENCES

- Andini, B. O. (2015). Barongsai Cap Go Meh Di Makassar Sebuah Pemikiran Tentang Tari, Ritual, dan Identitas. *Jurnal Kajian Seni*, 2(1), 12–26.
- Hendryadi, H., Tricahyadinata, I., & Zannati, R. (2019). Metode Penelitian: Pedoman Penelitian Bisnis dan Akademik. *Jakarta: LPMP Imperium*.
- Jazuli, M., Slamet, M. D., & Paranti, L. (2020). Bentuk dan gaya kesenian barongan Blora. *Dewa Ruci: Jurnal Pengkajian Dan Penciptaan Seni*, 15(1), 12–19.
- Kaunang, I. R. B., & Sumilat, M. (2015). Kemasan Tari Maengket Dalam Menunjang Industri Kreatif Minahasa Sulawesi Utara Di Era Globalisasi. *Jurnal LPPM Bidang EkoSosBudKum*, 2(1), 89–106.
- Van Zanten, W. (2012). Social qualities of time and space created in performing arts of West Java; The implications for safeguarding living culture. *Wacana, Journal of the Humanities of Indonesia*, 14(1), 8.
- Wibowo, A. K. (2022). Estetika Garap Tubuh dan Properti dalam Karya Tari Gandhewa Raga. *Acintya*, 14(2), 205–211.