

Changes of Form, Function, and Style in Tayub Art Performance in Blora District

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Abstract

This research is aimed to record and discover local wisdom of tayub performance in Blora district¹ as development information media. The special objective of this research is to describe deeply the changes of form and style of tayub performance presentation in Blora district. This research is inline with roadmap of art and culture and also creative industry which will be developed in UNS. Javanology Institute LPPM UNS is trying to carry out entographic study towards local wisdom in some regions as an effort to compile improvement strategic plan for art and culture. Research method which is used is qualittive descriptive. Technically this research is done by: (1) describing form and function, style of presentation, various form of changes in tayub performance in Blora district, (2) discovering and describing carefully showcase for villagers in Blora district and (3) publising research report in international journal and also publishing text book, so it can be used as reference for similar research in the future. Through this analysis, several changes are found, such as: 1) total of dance, 2) performances' duration, 3) variant of the dance performances which are being performed, 4) lyrics/rhyme which being sang, 5) the gas desa implementation time changes, 6) existence of tayub performance function as information media, and 7) tayub performance as organizer's social status parameter. Various changes mentioned above shows that tayub performance in Blora district has developed dinamically without leaving its local wisdom's values.

Keywords: local wisdom, tayub, changes, style, function, form

A. Introduction

Tayub performance is traditional performing arts which close to most of Javanese society. The existence of tayub performance is well documented in Serat Gatotkacasraya, Serat Sumanasantaka and Serat Centhini (1800s). Tayub performance is identified as performance which has many functions: as ritual media, promoter of society's economy, social, leisure, and social interaction. Tayub performance as one form of the society cultures, which spread in most of Java regions, has individual distinctive characteristics.

Existence of tayub performance in Blora district from time to time faces many challenges, such as negative perspective, blasphemy, and rejection. As a result, the existence of tayub performance is gradually vanished. Only few regions in Blora are still existed, though have different form and presentation style which depends on the era. The term of tayub performance appeared because of economic factor from the tayub artists (mbarang²) who are fulfilling the living needs (to gain some money).

Tayub performance is local performance which according to Teeuw (1980: 11) it is not born out of cultural vaccum. Therefore it needs an effort of careful and comprehensive research as a form of reservation and discovery of local wisdom of Archipelago culture which are varied and spread across Indonesia. This research is necessary to be conducted as form of concern, sense of responsibility, value discovery, preservation and empowerment cultural values of tayub

¹ Located in Central Java Province, Indonesia.

² Street singing

performance. As mentioned by Sedyawati (2006: 383), if there is no action taken, then in certain point, there will be no enrichment of cuture but deprivation of cultural roots. If this occurred, cultural heritage does not have capability to construct its own identity, and slowly the upcoming generations will not acknowledge where they came from.

B. Theoretical Review

1. Theory of Tayub

Tayub performance has become research object and central topic in text book or even journal. Suwadji Bastomi (1992) wrote about Javanese Cultural Arts (Seni Budaya Jawa). Suwadji explained the variation of forms, meaning, and function of Tayub performance are based on art's characteristic, art performance, art role and benefit. Endang Suprihatin (1994) with her research entitled "Bentuk Penyajian Tayub dari Seorang Penari: Rumaningsih (Studi Kasus Seorang Penari), dig up deeply in patrap³ a Tayub dancer. Robby Hidajat (1996) did a research "Bentuk dan Gaya Tari Remo" in Malang region which similar to tayub performance. Robby concluded that between Remo and Tayub there are quite significant similarities, although both of them have different structure. Robby's point of view is corresponding to Suwadji Bastomi's point of view. Ben Soeharto (1999) wrote Tayub dan Ritus Kesuburan. Sunaryadi's (2000) with title Lenggèr: Tradisi dan Transformasi, gave sufficient reasons why changes happened, what are the aspects affecting them, and the causes of degradation occurred in traditional tayub performance. Sutarno Haryono (2002) reviewed tayub performance in "village purification ritual" in Jogowangsan Village, Purworejo, Central Java in Greget journal published by Sekolah Tinggi Seni Indonesia⁴ (STSI) Surakarta. Either Soeharto or Haryono, both of them stated the function of tayub for villagers whose profession are farmers, a profession which support the existence of tayub performance. Through many sources mentioned above, it seems that tayub performance still has a place in society's heart, and experiences changes in form and style of performance based on each functions.

a. Concept of Tayub performance

Tayub performance is community art performance which is community based. This is the reason why until now tayub performance still exists among its supportive community. Tayub performance grows and develops in a community and inherited from generation to generation (Dananjaya, 1986; Yus Rusyana, 1981). Tayub performance has unique characteristic which reflects the identity of its community, because traditional art is born in the environment of its community, so as tayub performance in Blora district. The term tayub according to document record of Mangkunegaran comes from the word nayub. Etimologically the term of nayub comes from two words, mataya which means 'dance', and guyub which means 'cooperative'. Tayub can be interpreted as a performance or dance which has the function to preserve the cooperation or harmony of the community (Edi Sedyawati, 1984). The existence of tayub becomes the bond of brotherhood among members of community, so that there is no difference in status or position (Suharto, 1999:62).

Tayub performance is an improvement of tayub performance which usually can be found in northern coast of Java such as Blora, Lasem, Demak, Pati and Bojonegoro. Tayub performance emerged because of the influence of economic needs of tayub artists who did street performances to get money by doing mbarang⁵ from one place to another. The form of tayub performance, which is simple and does not need spacious space create nayub supporter or audiences raise higher (Soedarsono, 1990). This is the reason why there are so many groups of tayub performance performer from Blora district.

³ The rules.

⁴ Now change as Institut Seni Indonesia (ISI) Solo

⁵ Street singing

The emergence of tayub performance either directly or indirectly influences the life of Blora people. According to Kuntowijoyo (1987:131) the existence of community traditional art has strategic values in politic, social, economy or even cultural aspects. In addition, Soedarsono (1999) stated that traditional art is a part of cultural wealth which is priceless. As for its supportive community, tayub performance is one's-own art which rooted from certain society and contains local wisdom.

b. Concept of Presentation form of tayub performance in Blora district

Tayub performance in Blora district has a simple presentation form compared to tayub tobongan or other professional performer. Tayub performers consist of 8-12 people who each of them have their own tasks. Tayub is performed with unspecific time, depends on the desire of the organizer. The performance duration is not too long, just around 1-2 hours. Therefore, tayub performance or tayub ngamen is called as compact tayub, because of the compact time and performance. In every performance, tayub group tries to perform their best, because the performance quality decides the income of the group. Other than making the organizer satisfied with the performance, the performer must be able to make the audience do *menyawer*⁶ to Waranggana/Tandhak⁷ (LRKN, 1984). The more satisfying, the more income they will get. This is the concept which held by tayub artist, even in their every conversation comes up a jargon "if unsatisfied, the money will be returned", "if unsatisfied, you will get change, return money, and more. This means tayub group always maintains their best presentation quality.

c. Concept of Tayub performance structure as Folk Art

At the beginning, tayub performance is one of traditional art forms which performed related with village purification ritual, misfortune prevention, and agricultural fertility ritual. This goes with accordance to Muryantoro's point of view (2007:234) that for Indonesian society in implementation of religious rituals or cultural ritual, they always present an art performance, such as tayub performance in agricultural fertility ritual. Tayub performance among its audiences is well known to be very close. However, as the era develops tayub performance also faces changes. The visualisation form and the presentation style of tayub performance are growing and improving depending on the supportive society, so as the tayub performance in Blora district which faces changes and development.

C. Research Methods

1. Research Type and Form

This research analyzes the changes of form and presentation style of tayub performance in Blora district and the community's responds towards the existence of tayub performance by using basic research through descriptive qualitative research (Meriam, 2003). The descriptive qualitative research has the aim to improve the understanding about certain matter through identification in detail and deep about the field's condition as it is (Sutopo, 2002:109).

2. Research Location

The research location is located in Blora district. The reasons of choosing the location are mentioned below:

- a. In Blora district there are many tayub performance groups.
- b. Blora district is strategic cross-cultural region from four areas: Demak, Pati, Blora/Bojonegoro, and Sragen/ Surakarta. Allegedly, tayub in Blora district has its own unique characteristic, because it is a fusion of influence from the outside region.

⁶ Money tips from audiences

⁷ Term for female Tayub performer

3. Sources of Data and Research Data

The sources of data for this research are divided into two: primary data sources and secondary data source (Bassey, 1999). Primary data source is informant or interviewee. Informant is s person or people who are considered to know and understand about tayub performance in Bloro. Secondary data source is literature about tayub performance and also previous researches. Data in this research is also divided into two: primary and secondary data. Primary data is information from the informant, while the secondary data is a video of tayub performance.

4. Data Collection Techniques

The object of this research is tayub performance in Bloro district. The data collection technique is using interview, content analysis and observation (as directed by Annells, 1997) through these methods:

a. Interview

Interview is used as additional data if in an observation, the collected data is insufficient. The conversation is being conducted by two parties, interviewer asks the questions and the interviewee gives responds about the questions given (Moleong, 2007:186). The main objective in conducting interview is to present construction in certain context of present time about the individu, event, activity, organization, feeling, motivation, respond, or perception, level and involvement, etc.

Interview is being conducted without certain structure or usually called as in-depth interviewing method. Questions which being asked has the type of open ended, which means the interview is without any structure and leads to the depth of information so every deepest, hidden, and classified information will be revealed (Sutopo, 2002:59). The interview process is a free-focused interview, because the questions which being asked is not determined previously, but the questions will evolve based on the problems which are being investigated.

b. Content Analysis

Holsti (in Moleong, 2007: 220) stated that content analysis is any kind of technique, which is used to draw conclusion through the effort to find message characteristic, and conducted objectively and systematically. As all research techniques are aimed to give knowledge, open new insight, present facts and its practical guide (Bassey, 1999). These techniques are used to support the interpretation process from every event which is being investigated. The steps which are conducted are to see, to comprehend, to take note important matters which regarded as research object (Charmaz, 2000) and then to be analyzed to find meaning.

c. Observation

Observation technique is used to discover data from event data source, location, and matter (Annells, 1997). Observation is conducted to analyze and take note of every event which appeared from the community activity towards the existence of tayub performance. The reason is because the main role of researcher is as human instrument.

Observation is conducted openly where researcher is openly known to the subject (Moleong, 2007: 176). Observation is conducted directly by taking role (Spradley dalam Sutopo, 2002:65).

5. Data Validity

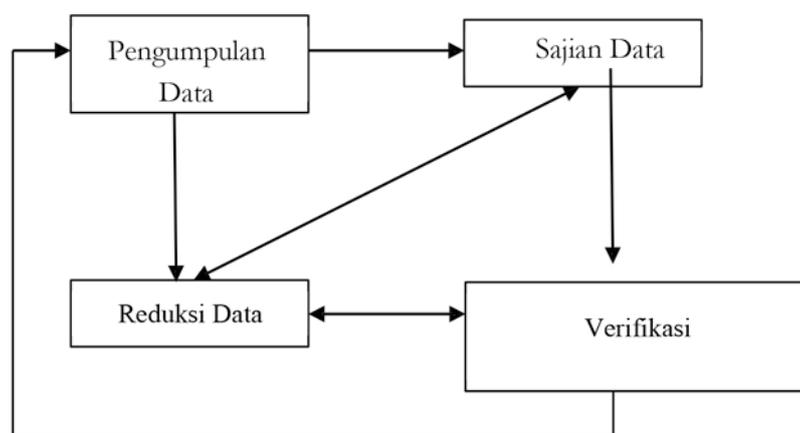
Data which is already collected, need to be tested the validity, so the data is sufficient (Denzin & Lincoln, 1994). Research about the form changes and presentation style of tayub performance in Bloro district uses triangulation techniques. Triangulation techniques is commonly used to increase validity in qualitative research (Denzin, 1997). Triangulation techniques is a technique based on the phenomenology paradigm which is multiperspective, which means to draw a strong conclusion

needs not only one point of view (Sutopo, 2002:78). It is because it related with the obtained result, then it needs some point of views to test its data validity, so the data will be truly tested. Triangulation data which is used is triangulation technique of data and source. Triangulation technique of data and source is conducted by discovering data and source, which mainly based on record from some informant's source, event data, or even document.

6. Data Analysis Technique

Data analysis technique which is used is interactive model of data analysis technique (Miles & Huberman, 1992). After the data has been collected, By using interactive analysis model, it is conducted research data analysis which moves among three analysis components, when conducting data collection process, such as data reduction, data presentation, and verification or drawing conclusion. The research moves among those three components actively and continuously by paying attention of the meaning from various formed condition (Sutopo, 2002:95). The appearance of the data is a cycle of unity which placed researcher in place to keep moving among the three cycles.

Table 1. Interactive Analysis Model (Miles and Huberman in Sutopo, 2002)



D. Analysis

Tayub art performance is a performance, which is not only involving artists/performers, but also involving the community and audience who participated in the stage along with the performers. Tayub art performance consists of female performers, who are called joged/waranggana/tandhak. These female performers are usually three to four people. These joged when dancing are also singing. The music, which accompnies the tayub performance and singing, is Javanese gamelan (or karawitan) slendro and pelog. Every joged dances with two audience who dance along with her, one person dances in front of her, while the other dances behind the joged. Guests and audience who are also participating in the performance are called pengibing. Guests who become pengibing take turn in every change of music which is used to accompany joged.

The take turn of these pengibing is arranged by a person called pengarih or pramugari. Pengarih is a man who has the role in arranging the tayub performance's process. Someone who has the role as pengarih is usually someone who is young and has handsome face, wearing an interesting costume. The existence of pengarih in performance stage will be easily recognized, especially from his costume. Tayub is well-known as performance which has many functions, such as:

1. Leisure

Tayub performance is usually held by community who has special occasion, for example wedding ceremony, circumcision and birth of baby. This performance is also held for Earth charity, which

is called by community in Bloras as gas desa. The dominant leisure aspect in tayub performance appears from the main element of the performance is Karawitan and joged, which consists of beautiful young women with beautiful make up and interesting costume. The capability of Karawitan to entertain people is undoubtfull. The sonority of the sound and rhythm of the song are able to evoke someone's soul in art, so it is often that someone's feeling sways by the rhythm of the gamelan and moves his body following the rhythm of the gamelan. Meanwhile, beautiful young women with beautiful make up, who are singing and dancing on the stage following the rhythm of the music are able to raise many people's interest to watch them. The ability of tayub performance in this aspect is considered tayub performance as leisure.

The person who has the occasion, for example like wedding ceremony holds the tayub performance in order to entertain his invited guests to the wedding ceremony, to entertain the neighbours and relatives who already helped the process of the ceremony, and also to give entertainment to the fans of tayub performance. Usually in vilagges in Bloras district there is community of fans of tayub performance which is called pandhemen. The people who become the member of this pandhemen community will come to the tayub performance place by only inviting one of the community members. The fans of tayub performance will come to the performance site and directly dance with the joged performers. These fans will also give some money to the organizer of the event voluntarily, based on the appropriateness.

The people who come to the tayub performance, either guests or audiences are not only watching joged, but also participating in dancing on the stage with the performers. In tayub performance, the first chance to dance together with joged is given to the organizer of the event and also the groom if the tayub performance is held in wedding ceremony. Then the next chance for ngibing is given to the community leaders, then to the guests and the audiences who come to the performance. Meanwhile, the tayub performance which is held for ritual gas bumi (Earth charity), the chance to dance together with the joged is given to the community leaders first, for example lurah, carik, kamituwa, and etc. Then next chance is given to the villagers and the people who come to the tayub performance.

Tayub performance can give entertainment to various circles of society, either old or young, either man or woman. Tayub performance in Kedalon village, in Jepon district for example, it can be witness by all the community. Tayub performance audience who are varied from all circles of the community shows that tayub performance is an art performance which is popular among the people, especially people in Bloras district. These audiences can also be called as tayub performance artists. The involvement of audience in tayub performance makes possible for them to feel, enjoy and gain sense of belonging towards tayub performance. It is no wonder that in some vilagges there are many tayub performance fan community.

2. Ritual

Tayub performance cannot be separated from ritual which is called gas desa (Earth charity, village purification). The society's perception toward this tradition is various: 1) believe that the tradition of gas desa by having tayub performance, people can avoid various disaster or badluck. It also provides security, tranquility and prosperity for the people; and 2) consider the tradition of gas desa by having tayub performance as entertainment after harvesting the wheat. After the series of agricultural process from planting until harvesting, it is of course an exhausting work, tayub performance is held as entertainment or leisure for the people. Related to this matter, tayub performance is held after the harvesting process is completed, which is usually in April. However, the implementation of gas desa ritual is different among vilagges. There is a village which decided the implementation of gas desa in Ruwah month, which is unrelated to harvesting wheat.

The organizer of gas desa ritual is the whole village community. The implementation of tayub performance in gas desa ritual is handled by a committee which is formed by the village community. The funding of the tayub performance is borne by the community. The fund raiser is

conducted in every neighborhood association (Rukun Tetangga), the amount of the contribution in every neighborhood association has been decided. Other than that, the funding is also collected from community donors, either by choosing the more capable person or even from all the members of the community who is called *mlawang*. The villagers who are away (overseas) can also participate in giving some money for the organizing the gas desa ritual.

The event of *tayub* performance for gas desa ritual is started with prayer together which leads by *modin*. When prayer starts, there is arrangement of offerings and dishes were brought by the village community. After the prayer finished, the dishes which were brought is consumed together. Before the *tayub* performance started, there is opening ceremony by the community leaders, for example *camat*, *lurah* and etc.

Tayub performance in gas desa ritual is held night and day. the day or noon session the performance is held around at 14.00-17.00 WIB. *Tayub* performance at night is usually held at 23.00-04.00 WIB. The location of the *tayub* performance is usually considered as sacred place, for example near with water spring. This is conducted in Kedalon Village, in Jepon district in Blora district. In daylight, *tayub* performance will be held near a water spring, but at night, it will be held in the community leaders's place/house, for example like a *carik* (village secretary).

The location of the performance in gas desa ritual (village purification ritual) is sometimes held in a certain intersection, a field, and etc. *Tayub* performance in gas desa ritual is also known as *tayub* performance which is held for special occasion, where the audience can also do *ngibing* together *joged*. The first chance for *ngibing* is given to the community leaders such as *lurah*, *carik*, *kamituwa*, ad so on, as a form of respect. The *tayub* performance in gas desa ritual is not merely just ritual, but also there is leisure aspect in it.

3. Information Media

People in Blora district, especially in the village, really enjoy *tayub* performance. *Tayub* is not only held in gas desa ritual, but also by individual who has special occasion, for example wedding ceremony, *circumscion*, birth of baby, sacred vow, etc. The love or affection of the people towards *tayub* performance can be seen from the amount of audience who come from all circles of society, either old or young, either man or woman. By having so many audiences, it is no wonder that this performance is sometimes used as information media, especially development information by the givenment.

Tayub performance becomes a means of information delivery, especially the performance which held for gas desa ritual (village purification). *Tayub* performance which held for gas desa ritual cannot be separated from the local village government. The involvement of the government starts when forming committee, because *tayub* performance which held for gas desa ritual involves the whole village community. *Tayub* performance is held in community leaders's place/house, for example like a *carik*, *kamituwa*, and etc.

When *tayub* performance starts, there is opening ceremony in which the local government, especially the village officials, gives speech. In giving the speech, it is sometimes inserted with development information in various fields, based on the condition which faced by the government. For example when raining season arrives and there are dengue fever cases in the village or around the community, which are infected by it, the local government who is giving speech will use the chance to remind the people about prevention of the dengue insect to flourish by burrying things which can be the breeding place of these insects, clean the bathup, and etc. Basically, *tayub* performance can be used as information media, especially information about development.

The formation of *pandhemen* communities, especially in villages in Blora district are potential for information delivery about development to the community or society. The closeness of *tayub* performance with the people in Blora district is observed by the formation of the fan communities of *tayub* performance. *Pandhemen* has main function which is to make communication easier or

as information media among the members of the community about tayub performance, for example time and venue of the tayub performance being held, so they can come and participate in the performance. Through Pandhemen this kind of information can be delivered.

One of tayub performance aspects which is potential as information broadcast, especially about development is its lyrics which being sang by either joged or pengarih atau niyaga⁸. Joged does not only dance on the stage together with the pengibing, but also sings the song/lyrics. The lyrics which being sang by joged can be filled with development information, either mental development or spiritual development. Sometimes in singing the lyrics, joged takes turn with each other or with niyaga. The rhythm of the lyrics in the song can be change creatively, adjusting to the aim which wanted to be gained, for example to deliver information or social values which considered important. The potential which belong to tayub performance as development information media is actually very significant. However, it has been developed well for all this time. The reason is because tayub is still featured as leisure.

4. Social Legitimacy

Tayub performance is a quite popular performance among the people of Blora district. This performance is often requested to be performed by someone who wishes to hold a special event. As mentioned before, the events which usually perform tayub as part of celebration is wedding ceremony, circumcision, and birth of baby. However, the most common event which held tayub performance is wedding ceremony.

Tayub performance which is held by individual is not only to entertain the invited guest or tayub performance fans who are watching and participating, but also to streghten or increase the social status for the person who organizes the event. Tayub performance is a quite expensive performance. It is because it involves many joged performers and niyaga who can reach up to more than ten people. The financial which must be spent for one joged can reach up to million of rupiah, around Rp 700.000,00 (seven hundred thousands) up to 1,5 millin rupiah. Meanwhile, in one stage usually there are two, three, four or more joged performers, depends on the request of the organizer. The tremendous amount of money is the cause which not everyone can hold this tayub performance. In other words, the person who can hold the tayub performance event is someone who is considered has high financial aids and has high social status. Therefore, in order to show or increase the social status, sometimes someone force himself to hold tayub performance event with loan.

Social status of the person who held tayub performance can also be seen from the joged who are presented on the stage, the more expensive the cost which being paid to the joged performer, the higher social status of the organizer itself. Other arrangement is the more joged performer are being hired, the higher social status of the organizer.

5. Development of Aesthetic Awarness

Audience of tayub performance can participate by dancing together with joged. The pengibing, who wants to dance on the stage is arranged by pengarih, for example every one song there are six pengibing, eight people, and etc, it is adjusted with the strenght of the stage in accomodating the performers. Usually every joged is accompanied by two pengibing, who dance along with her, one person dances in front of her, while the other dances behind the joged.

Dance in tayub performance is accompanied by traditional Javanese music called gamelan. The movements of tayub performers and also pengibing must be adjusted with the rhytm of the music which accompanied it. While dancing, pengibing must listen to the rhytm of the gamelan, especially the sound of gendang dan gong, so the movements will be in tune with its background

⁸ Someone who plays *gamelan*

music. Becoming a pengibing cannot dance without order or without paying attention to the background music. Pengibing must practice the sensitivity to the rhythm so his movements will be well-organized. Dancing while listening to the background music, pengibing can perform beautiful and entertaining dance movements, and not performing out of order dance movements. Although there is no specific dance movement for pengibing, which means that pengibing can dance according to his will and there is no regularity in movement, pengibing usually can dance beautifully according to his own characteristic. It shows that tayub performance can train the aesthetic awareness of the people, especially the awareness towards art of vocal and art of movement.

6. Social Function

Social function of tayub performance is clearly visible in the performance which is held as ritual of gas desa, because this performance is held by all village community. From the preparation process, funding, and the implementation, all involves the village community. The funding for the performance is sponsored by the whole community, self-donation, even the villagers who are in overseas also show the spirit of unity and harmony. Harmony is also shown when the people dine together from the various dishes which are brought by the people after finish the prayer ritual.

The tayub performance which is held by individual also shows that there is mutual help among the people. Someone who held tayub performance for wedding ceremony for example, of course he cannot conduct everything by himself. The organizer will request some help from the neighbors, family, relatives, acquaintance, etc. The party who being asked for help, will be willingly to help, and there will be people who help voluntarily. The forms of support are for example: looking for the chosen tayub performer, preparing the performance stage, picking up the jaged performers and etc.

On the day of the tayub performance in the event there is also a feeling of mutual help among the people. The tayub performance audience and ngibing together with jaged usually give some money which is put inside an envelope to the organizer of the event. Other than as a gratitude to the organizer who already gives entertainment, it also shows as a form of financial aid to help lighten the funding of the tayub performance event. Sometimes, tayub performance is used to gain financial aid to cover up the funding which was spent to conduct the process of the event (pepuluh), even it is often to gain more than expected.

E. Conclusion

The tayub performance research is conducted well and smoothly. The availability of references and supporting data such as documentation, even tayub performance showcase in Blora district is still available; though there are technical problems occurred. As a fact that tayub performance is held related with the special event implementation of Blora people such as marriage celebration and welcoming guest.

Based on the conducted research, tayub performance in Blora district has uniqueness and distinction in organizing it. Based on the analysis, it is found the changes of form, function, and style of organizing tayub performance. The changes are: 1) total of dance, 2) performances' duration, 3) variant of the dance performances which are being performed, 4) lyrics/rhyme which being sang, 5) the gas desa implementation time changes, 6) existence of tayub performance function as information media, and 7) tayub performance as organizer's social status parameter, if it is being held by personal organizer. These changes shows that tayub performance in Blora district has progress dynamically without leaving its local wisdom values: tradition, unity, harmony, mutual cooperation, and traditional art.

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