



Cultural Value in the Performing Arts *Langen Tayub* as a Strengthening of Preservation of Traditional Arts and Cultural in Nganjuk District

Anik Juwariyah^(✉), Trisakti Trisakti, and Retnayu P. Sekti

Universitas Negeri Surabaya, Surabaya, Indonesia
anikjuwariyah@unesa.ac.id

Abstract. This research departs from the phenomenon of the *Langen Tayub* performance, which is a form of gratitude for the results of plants and maintaining a balanced relationship with nature and God, the Creator of the Universe. This research is interesting to study since it examines the values contained in *Langen Tayub*. These values have a relationship with the supporting community and a reciprocal relationship of interdependence. This study aims to describe the cultural values contained in *Langen Tayub* art and the influence of cultural values on strengthening the preservation of traditional arts and culture in Nganjuk district. In this study, the qualitative method is employed with four data collection techniques. The data validity is done by extending the observation and triangulation. The study results provide the cultural values contained in *Langen Tayub* performance and provide role models for the teachings of togetherness, mutual harmony, mutual respect, mutual cooperation, and educational values for self-control for each individual in carrying out social life. In conclusion, cultural values in society are embraced and maintained with an equilibrium system of life balance. These cultural values have a good influence on the sustainability of the development and preservation of *Langen Tayub* performances in Buduran village.

Keywords: Values · *Langen Tayub* · Preservation of art and cultural traditions

1 Introduction

The performing arts of *Langen Tayub* have strong traditional roots in the life of an agrarian society. Soedarsono [1] stated that rural communities mostly organize *Tayub* performances for marriage and agriculture purposes. *Tayub*'s wedding ceremony was held when the groom met the bride. On the sidelines of *Tayub* performances, the singer invited the groom to accompany her to sing and dance. The paired dance scene symbolizes the relationship between male and female strengths. *Tayub* is one of the traditional performing art forms that thrive. *Tayub* is a social dance that is in great demand by the community, both in the village and in the city. *Tayub* presents female dancers who dance and sing traditional Javanese songs (*nyindhen*) [2].

The various varieties of *Langen Tayub* in Java have a close relationship with the culture of their environment. It causes *Langen Tayub* in each region to have different characteristics, both in the form of presentation, actors, audience members, and implementation. One of the diversity of *Langen Tayub* found in Nganjuk regency is in Buduran village, Bagor district, Nganjuk regency.

Langen Tayub in Buduran village is a cultural product that is supported by the supporting community. The *Langen Tayub* community or association in Buduran village is called *Serkileran*, which is chaired by Sarijan. The *Serkileran* community is a community that initiates harmony, mutual cooperation, solidarity, and forms of togetherness. These values have close cultural values with human reciprocity as cultural actors in the Buduran village area. In everyday life, people are still influenced by concepts in an agrarian society and a view of life that leads to a balance of life, including a balance with nature.

The implementation of *Langen Tayub* in Buduran village has a unique and different characteristic from *Langen Tayub* in other areas. Strengthening cultural values at the root of the community closely contributes to the growth of awareness in organizing the *Langen Tayub* show. The *Serkileran* community plays a significant role in seeking *Langen Tayub* performances that the community really needs. The implementation of *Langen Tayub* in several areas is usually more dominantly initiated and organized by the local government, which is intended for the target community. The flow of the implementation of the *Langen Tayub* performance is called the top-down direction. Meanwhile, what happened in Buduran village was the implementation of *Langen Tayub* purely by the community members or the *Langen Tayub* community, namely through *Serkileran*. Thus, the implementation of *Langen Tayub* was indeed initiated by the supporting community. It functioned as a life celebration of the buffer community in Buduran village, Bagor sub-district, Nganjuk district.

Langen Tayub is a product of an agrarian society, and they have formed *Langen Tayub* into a cultural product with distinctive characteristics. In a few decades, *Langen Tayub* has become one of the essential social and cultural dynamics media in the Nganjuk community. The condition of the survival of this traditional form of performance in several areas is due to the solid construction of various supporting elements. This is very interesting to study, considering that from the current developments, the position of regional arts is crucial in supporting the development of national culture. Pradhana [3] emphasizes that in traditional arts, the values of customs and beliefs become an aspect that merges and becomes life part of the community concerned.

The values contained in *Langen Tayub* certainly have a relationship with the supporting community; this mutual interdependence is interesting to study. The existence of *Langen Tayub* is a supporter of the preservation of traditional arts and culture in the community. Values are a guide in educating the community so that educational values are the values of goodness itself. This is because values that have the meaning of goodness and have benefits are a means for each individual to control himself. This is a role model for education in the mindset and behavior in social life.

This study aims to describe the cultural values contained in *Langen Tayub* art in Nganjuk Regency and discover the influence of cultural values on strengthening the preservation of traditional arts and culture in Nganjuk district. Most of the population

of Nganjuk district have a livelihood in farming or cultivating crops, and most live in rural areas. This has resulted in the mindset and lifestyle of agrarian communities still coloring their daily lives. Geographically, Nganjuk is a fertile plain. The environmental conditions of the community are an agrarian background, where most people live on agricultural land [4].

The concept of value contained in the *Langen Tayub* performance in Nganjuk is related to the values in *Tayub*'s presentation, the elements of *Tayub*'s performance, and the actions or behaviors that result when *Tayub*'s performance is held. Understanding the meaning of the term *Tayub* can mean organized for harmonious, which involves the relation of all elements of the performance text and the context of the supporting community full of moral, social, and educational values. *Tayub*, as fertility rite in the culture of an agrarian agricultural society, provides an understanding of the relationship knowledge between humans and nature as well as humans and their creators. It is also a form of gratitude and the value of fertility for human relationships of the opposite sex in personified pairs, such as soil fertility, seeds planted, and crops produced.

Some of the values contained in the performing arts of *Langen Tayub* can refer to aesthetic, moral, cultural, and educational values. The values are implemented in the activities of *Tayub* performers and the supporting communities in responding to the performance. Value is something that lives and develops in a certain culture. In this case, culture is community groups or even a country. Values that live in culture are used as guidelines to living a life between one culture and another with different values.

This research's theoretical benefit is strengthening the study of performing arts, especially *Langen Tayub*, and the values contained therein. Practically, as a form of additional insight to the community on campus and in the general public about the importance of values in society. In addition, it can also be used as additional literature for further research.

1.1 Relevant Past Research

Previous research in this study can inform the relevance of the research object, find out the relevance of the research object under study, and find out the research's position. There are several studies that are relevant to this research. The first is Cahyono [5], who argued that *Tayub* is a traditional art in Java that is still popular among the supporting community or owners. The problem with the object of *Tayub*'s research that was raised in this study was why the *tledek* community was able to pass on *Tayub*'s art from generation to generation. Cahyono's research highlights the inheritance pattern of *Tayub*'s performance values from *tledek* to *wurukan* as the next generation. The values in *Tayub* that are inherited are the value of knowledge, attitudes, adequate skills, and the readiness to continue the business as a *Tayub*. The relevance of Cahyono's research to this research is the presence of performance values in *Tayub*, such as the value of knowledge, attitudes, and skills. The performance values are passed down through the transmission of inheritance from the *tledek* to *wurukan*.

According to Pangestuti [6], this *Lengger* performance research provides two informations. The first is that the form of the *Lengger* 'Ngesti Budaya' performance in the Mangunharjo village, Probolinggo city is almost the same as the *Tayub* performances in various regions in East Java, which begins with an opening dance called the *Remo*

Lengger dance or *Lengger Remo*. The difference is that *Lengger* or *Tayub* generally use a shawl worn to attract the audience to the stage. However, *Lengger* '*Ngesti Budaya*' only allows the audience to join the dance without coercion. To change the negative image attached to *Lengger*'s art, the *Lengger* group '*Ngesti Budaya*' rejects drinking. They are even willing to disband the show if some dancers or spectators are too drunk or drinking. The second is that the values contained in the performing arts of *Lengger* '*Ngesti Budaya*' includes: (a) the value of science, which is contained in the performing art of *Lengger* '*Ngesti Budaya*' about the presence of dance movements elements, elements of music and sound art, (b) the value of skills, which are more directed to spontaneous movements carried out by the performers. *Lengger* dancers, the uniqueness of the dancers' voices in singing songs or chants as well as the suitability and accuracy between the motion and the music that accompanies it, and (c) aesthetic/beauty values found in the make-up and clothing worn, variety of movements, vocals, and music which accompanies the *Lengger* performance art '*Ngesti Budaya*'.

Inayati [7] found that there are three local wisdom values in *Sintren* art: aesthetic value, religious sense value, and respect value. *Sintren* art is a local culture of the Indonesian nation. *Sintren* art has been around for a long time in Sambong village, the art inherited by previous ancestors must be preserved and passed on to the next generation lest the *Sintren* art disappears from Sambong village. The relevance of Inayati's research to this research is the values of *Sintren* performances, such as: aesthetic value, religious sense value, and respect value reinforcing traditional performing arts products to preserve society.

Mayangsari & Sekti [8] analyze the form of *Pencak* art performances and the application of character values to *Pencak* art performers. The form of the performance can be observed from the show structure, which consists of 7 performance components: opening choir, *garuda* bird attraction, *can macanan kadhu*' attraction, *pencak* attraction, *catan*, horse *kencak*, and comedy. In addition to the structural components of the performance, it also discusses the interrelationships of performance supporting elements, such as: performers, audiences, observers, and organizers in the perpetrator of *Tayub*. These moral values include kindness, honesty, discipline, mutual cooperation, and working together in goodness to guide *Tayub* actors in behaving both in performances and daily life.

Hidajat [9] discusses the position and role of the perpetrator of *Tayub* in the *Tayub* tradition in Malang and the existence of *waranggana* (female singer). The study's results also explore how a *waranggana* uses her body both in the context of performing arts and in relation to the surrounding community.

1.2 Theoretical Foundation

1.2.1 Educational Value

Value has many meanings due to the nature of the value attached to the object being assessed. Value is something that is subjective, depending on the human who judges it [10]. Because of its subjective nature, every person, group, and community has a different view of something that is judged.

1.2.2 Cultural Values

Humans are friends or partners for each other in the world of sociality or called *homo homini socius* [11]. Based on this opinion, it can be said that humans cannot live alone but also depend on other people or social groups. Cultural values consist of conceptions that live in most people's minds regarding things they should consider very valuable in life. Therefore, cultural values usually serve as the highest guideline for human behavior [12]. As the basis for cultural formation, values involve cultural concepts that consider something as good or bad, right or wrong, fair or unfair, beautiful or ugly, clean or dirty, valuable or worthless, suitable or not, and good or cruel [13].

Values are related to the norms and morals of society. So, all the goodness of every individual in society is born from within him. Values are related to the emotions and souls of people in culture [14]. In simple terms, these values include religious values, mutual cooperation or solidarity, love for the homeland, leadership, responsibility, ethics, and aesthetics. In line with Jazuli's opinion, Rohidi [15] said that cultural arts have an interesting role to play in developing an attitude of thinking because it contains several benefits, including: (1) providing an opportunity to express one's opinion, (2) training imagination, as a form of expression activity, namely through observation activities and the results of recapitulation of several events, it will be recorded in his mind, (3) sharing aesthetic experiences and being able to provide feedback in the form of criticism and suggestions, (4) developing sensitivity which is expected to build artistic vision and imagination, (5) providing skill development (ability to practice art work), (6) improving intellectual skills, imagination, facial expressions, innovative sensibility, skills, and the ability to appreciate works of art, and (7) developing professional, cooperative, tolerant and leadership.

2 Methods

2.1 Research Approach

This study uses a qualitative research method with a descriptive approach, with the researcher as the main instrument in the research process. Qualitative research was employed intending to find out phenomena objectively and naturally and describe data with sentence descriptions based on data phenomena in the field. The descriptive approach was used to describe and explain the data based on the detailed observation situation in the field.

2.2 Research Object

The object of this research is the performing arts of *Langen Tayub* in Nganjuk regency in East Java. The selection of this object was adjusted to know the importance of values, especially cultural values in *Langen Tayub* art which can strengthen traditional arts and cultural traditions in Nganjuk Regency.

2.3 Research Location

The location of this research is in Nganjuk regency. Considering the determination of Nganjuk as the research background, Nganjuk is one of the agricultural areas whose people still maintain *Langen Tayub*. Nganjuk is known as a city with a lot of potential for *waranggana*, and *Langen Tayub* in some areas is still alive in society. This research was conducted in a region that still often presents performances of *Langen Tayub* (Buduran village, Bagor district). The location is an agrarian area so that it can represent the position of performing arts in an agrarian society.

2.4 Data Collection Techniques

Four data collection techniques are used in this study: observations, interviews, documentation, and recording. Observations were carried out to observe the location of the *Langen Tayub* performance and the resource person's house. It observes the situation and life of the *Langen Tayub* community support. Direct observations were made by looking at each activity in detail in the *Langen Tayub* performance and the activities of the buffer community. The researcher's observation was carried out using digital documents in the form of video recordings and photographs during the creative process. So, researchers can more easily get the recorded data and observe it again in detail.

Interviews can be classified into two: structured and unstructured interviews [16]. In this study, an unstructured interview was employed. The main sources, supporters, and informants are interviewed: *Langen Tayub* artists, *Serkileran* administrators, village officials, related agencies, and community supporters of *Langen Tayub* performances.

Documentation is directed to obtain data from archives or other documents related to research data. Researchers get data information related to the object and topic of research. Documentation techniques are used by researchers to find authentic data related to the research object. The documentation activities are done by recording, taking photos and videos to prove the existence of the *Langen Tayub* performance, which is supported by the supporting community. The recording was carried out mainly in relation to the data collection process, both interviews and observations. The recording is done by using audio recording, audio-visual recording, as well as the use of photo and video cameras.

2.5 Data Analysis Techniques

Data analysis is one of the most important stages in research. The data analysis procedure was carried out throughout the study continuously from the beginning to the end. The data analysis was carried out through the three stages of the flow model from Miles & Huberman [17]: data reduction, data presentation, and drawing conclusions.

The researcher focused on the collected field data (written field notes) in the data reduction. Then, it is selected for its suitability with the focus and research objectives. The second stage (data presentation) presents information in narrative text. Furthermore, the results of the narrative text describe the mapping of *Langen Tayub* cultural values in people's lives as a reinforcement for preserving traditional arts and culture in Nganjuk district. Each component is an abstraction from the narrative text of the field data. The final stage of data analysis is the conclusion or verification stage; the researcher clarifies and concludes from the data results that have been presented.

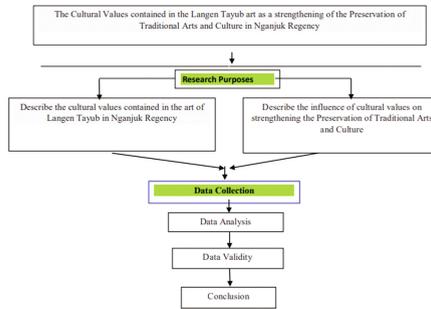


Fig. 1. Research design

2.6 Data Validity

To obtain the validity of the data, the researchers took several ways, including the persistence of observation and data triangulation. Observer persistence, namely observation is not a data collection technique that only relies on the five senses, but also uses all five senses (hearing, feeling, and the researcher's instincts). The data triangulation carried out in this study included triangulation and source triangulation. Triangulation was carried out in this study so that the data obtained met the validity as credible data.

2.7 Research Design

The research design in Fig. 1 explains the description of the research flow. The research objectives of this study are to describe the cultural values contained in the art of *Langen Tayub* in Nganjuk Regency and to explain the influence of cultural values on strengthening the preservation of traditional arts and culture. Based on the research objectives, problems can be analyzed using theories and concepts related to cultural values, preservation, performing arts, and *Langen Tayub*. Some of the data were obtained by conducting a screening through observation, interview, documentation, and recording techniques. The data that has been collected is then analyzed through the stages of data reduction, data presentation, and conclusions or data verification. In the next step, data validity is done through triangulation techniques. Based on the analysis and discussion, a research conclusion can be drawn, which contains the core substance of this research.

3 Results and Discussion

The culture of the Buduran village community, Bagor sub-district, Nganjuk district, has an agricultural background. The agrarian culture of agriculture is very much embedded in the life of the Buduran village community. It is indicated by the natural conditions of rice farming which are almost found along the roads and the environment around the villagers' houses. The yard of each villager's house is an empty land that has been leveled with cement plaster to dry the harvested rice (Fig. 2).

Every harvest, the residents of Buduran village, both land owners and rice farm workers, work together to organize a rice harvest. Friendly get along well, cooperate



Fig. 2. The community's home page for drying rice (Juwariyah, 2022)



Fig. 3. Rice harvest in Buduran village (Juwariyah, 2022)

with each other, tolerate, and do not look at individual interests, which are manifestations of cultural values in the Patembayan community in rural areas (Fig. 3).

Cultural values reflected in the people's lives of Buduran village are not only manifested at the time of the rice harvest but are also found in every celebration held by each community. Putting, donating or buying basic ingredients is a thing that has become a habit of the community to help community members who hold celebrations. Habits embedded and entrenched in the life of the Buduran village community provide significant meaning in cultural life. The culture of helping each other by putting, donating needs to residents who have the desire to have interconnected relationships. The cultural values contained in the social relations of citizens are the awareness of exchanging materials and services. The community believes that the activity of helping to make voluntary donations will roll over and change. So, if one day there are residents who hold another celebration, the voluntary donation will return to them. The people of Buduran village still maintain these cultural values that have been embedded.

Culture has three forms: (1) the form of culture as an idea, culture as a form of behavior, (2) the form of culture as a form of mutual cooperation behavior that is still alive and developing and maintained by the community, and (3) the form of culture as a result of work [16]. Based on Koentjaraningrat's [4] theory of culture, these three forms of culture are found in the performances of *Langen Tayub* and the Buduran village community as a buffer. The first cultural form is expressed in the *Serkileran* community as a form of culture as an idea and behavior. The second form of culture, namely the form of culture as a form of mutual cooperation behavior that is still alive and developing and maintained by the residents of the Buduran village community. The third form of culture, namely the form of culture as a result of work (including the art of *Langen Tayub*) as a cultural product of an agrarian society.

In Buduran village, in carrying out group activities, there is a community that serves the community called *Serkileran*. *Serkileran* is a community that serves the village community when organizing activities or activities for the needs of the village, community, or individual villagers. The *Serkileran* has organizational management chaired by Sarijan; there is a secretary and treasurer. While the villagers as members. This *Serkileran* organizes general activities for the needs of all members of the village community and specifically for the individual needs of villagers. One of the activities held in general for the needs of all members of the Buduran village community is holding a *Langen Tayub* performance celebration. Community members coordinated by the *Serkileran* hold the *Langen Tayub* show, not only during village clean-up celebrations, but the *Langen Tayub* show is also as a means of entertainment. *Langen Tayub* performances are carried out as a means of entertainment by prioritizing the values of togetherness, mutual harmony, and mutual respect in social exchanges.

The behavior of individual humans and as part of a community represents the social form of society in maintaining the balance of nature, the preservation of life, the relationship between humans and creators, humans and nature [18]. Geertz [18] argued that the expression of behavioral expressions in the form of the formation of *Serkilerans* in the community in Buduran village is a form to maintain the balance of nature, the preservation of life, the relationship between humans and creators, humans and nature. These interrelated relationships are sought to obtain a balanced relationship between humans and humans, humans and nature, and humans and their creators.

The *Langen Tayub* performance as a cultural expression of the agrarian community in Buduran village does not only function as entertainment, but in *Langen Tayub*, there are various cultural values. As a performing art that contains dance, music, and traditions inherent in the form of its presentation, *Langen Tayub* has cultural values that are built on the elements of its presentation. *Langen Tayub*, if understood as a fertility rite, has a meeting movement between the movements of the female dancers, namely the *waranggana* and the movements of the male dancers, namely the *pengibing*. The meeting of the two male and female dancers embodies the meeting of the *phallus* and *yoni*. From the meeting of the *phallus* and *yoni*, a seed was born. The embodiment of this seed is referred to as a symbol of fertility. The symbol of fertility can be personified in the form of human life or rice plants in the rice fields.

Based on the presentation of the dance movements, *Langen Tayub* expresses the value of fertility, the value of affection, and the value of togetherness. *Gendhing Langen Tayub* accompaniment, namely *Gendhing Eling-Eling* is a song sung by female dancers, namely *waranggana Langen Tayub*. The meaning of *gendhing Eling-Eling* is as a reminder or *eling* (Javanese) to God as the Creator. The value contained in *gendhing Eling-Eling* is that in every activity of human life, one must remember God Almighty. The *Gendhing Eling-Eling* poetry is as follows:

Eling – Eling ...

Muji Syukur Ngarsane Maha Kuasa

Keparenga kula matur

Pro seniman seniwati

Saking Buduran Bagor (atau) Ngrajek Sambirejo

Kang sampun sagewo gati

Murkawani nugrahaning Widhi

Overall, in the *Langen Tayub* performance, the cultural values contained in it express the cultural products of an agrarian society. As the art of an agrarian society, *Langen Tayub* is an expression of the community's gratitude for the abundant agricultural products, thus providing the welfare of the Buduran community villagers. The *Langen Tayub* performance which is held by the community as a celebration has a reciprocal relationship, and the balance of life for its citizens is still well maintained. The cultural values contained in *Langen Tayub* are embraced and maintained as part of organizing social life. These cultural values are still alive in today's society and remain a way of life, the philosophy of life that the community believes.

Some of the cultural values in the *Langen Tayub* performance, such as the value of togetherness, mutual harmony, mutual cooperation, mutual respect, and help, love, gratitude, solidarity, education, are values that are embraced by the community to maintain a balance of life and have become their way of life. The community builds trust through customs that have been believed for generations to provide comfort, peace, and harmony in carrying out social life. The life situation of rural communities like this really maintains the balance of life with fellow citizens and their natural environment (equilibrium).

Rohidi [15] said that the values of art and culture have an interesting role to play in developing an attitude of thinking because they contain several benefits, such as: (1) providing opportunities to express their opinions, (2) training imagination, as a form of expression activity, namely through observation activities and the recapitulation results of several events, it will be recorded in his mind, (3) sharing aesthetic experiences and being able to provide feedback in the form of criticism and suggestions, (4) developing sensitivity which is expected to build artistic vision and imagination, (5) providing skill development (ability to practice art work), (6) improving intellectual skills, imagination, facial expressions, innovative sensibility, skills, and the ability to appreciate works of art, and (7) developing professional, cooperative, tolerant and leadership.

The cultural arts values belong to the people of Buduran village as supporters of the *Langen Tayub* performance. These values are very strongly attached and become the views and philosophy of life of citizens in carrying out social life. Likewise, the values contained in the *Langen Tayub* performance that has become the property of the community have an influence on the preservation of *Langen Tayub's* traditional arts in the community, as well as the sustainability of *Langen Tayub's* life in the future.

Environmental situations and conditions that are intertwined with relationships that are connected and run in a balanced manner provide a good influence on the life of the community's cultural activities and products. It is as the implementation of the *Langen Tayub* performance, which is still well maintained until now. The community automatically believes and applies the cultural values in *Langen Tayub* as part of social life. When these cultural values are believed and implemented, the supporting community will maintain and preserve them. It can be a means of strengthening in preserving the *Langen Tayub* performance in the Buduran village community. The preservation of the *Langen Tayub* performance can be done by means of preservation and conservation, namely by maintaining the values and developing the form of presentation of *Langen Tayub*.

4 Conclusion

The *Langen Tayub* performance in Buduran village, Bagor sub-district, Nganjuk district, is a traditional art that is still held by the supporting community. Implementing the *Langen Tayub* performance in the supporting community accompanies and coexists with activities in community life. The cultural values found in society and the *Langen Tayub* performance are values of togetherness, mutual harmony, mutual cooperation, mutual respect and help, love, gratitude, solidarity, and education. These values have become values adopted by the community to maintain the life balance and have become their way of life.

The cultural values that have been embraced and carried out by the supporting community influence the sustainability and development of the *Langen Tayub* performance in Buduran village. Cultural values maintained with an equilibrium life system positively influence the preservation of *Langen Tayub* performances. Strengthening the preservation of *Langen Tayub* performances for people's lives has a positive impact on the development of *Langen Tayub*'s life. It is functionally maintained and preserved by the supporting community.

Authors' Contributions. All authors contributed to the research's design and implementation, the results analysis, and the manuscript's writing.

References

1. R. M. Soedarsono, *Seni Pertunjukan Indonesia di Era Globalisasi*. Yogyakarta: Gadjah Mada University Press, 2010.
2. S. R. Widyastutieningrum, *Tayub di Blora Jawa Tengah Seni Pertunjukan Ritual Kerakyatan*. Surakarta: ISI Press Surakarta, 2007.
3. E. K. A. Pradhana, "Fungsi seni tayub dalam masyarakat di Dusun Ngrajek Desa Sambirejo Kecamatan Tanjung Anom Kabupaten Nganjuk," *AntroUnairdotNet*, vol. 2, no. 1, pp. 197–206, 2013.
4. A. Juwariyah dan T. Trisakti, "Konstruksi sosial penari langen tayub di era milenial," Surabaya, Laporan Penelitian Pasca Sarjana Unesa. 2018.
5. A. Cahyono, "Pola pewarisan nilai-nilai kesenian tayub (Inheritance pattern of tayub values)," *Harmonia: Journal of Arts Research and Education*, vol. 7, no. 1, pp. 23–36, 2006, <https://doi.org/10.15294/harmonia.v7i1.746>.
6. N. R. Pangestuti, "Analisis seni pertunjukan lengger dan nilai-nilai pendidikan yang terkandung di dalamnya pada kelompok lengger "Ngesti Budaya" di Kelurahan Mangunharjo Kecamatan Mayangan Kota Probolinggo," Undergraduate Thesis, Universitas Negeri Malang, Malang, 2011.
7. F. Inayati, "Nilai-nilai kearifan lokal kesenian sintren di Desa Sambong Kecamatan Batang Kabupaten Batang," Undergraduate Thesis, Universitas Negeri Semarang, Semarang, 2016.
8. R. A. Mayangsari dan R. P. Sekti, "Bentuk pertunjukan dan nilai karakter kesenian pencak di Sanggar Karya Muda di Kecamatan Gumukmas Kabupaten Jember," *APRON Jurnal Pemikiran Seni Pertunjukan*, vol. 9, no. 1, 2021.
9. R. Hidajat, "The popularity of waranggana tayub Malang through body exploitation," *Harmonia: Journal of Arts Research and Education*, vol. 14, no. 2, pp. 72–77, 2014, <https://doi.org/10.15294/harmonia.v14i2.3288>.

10. J. Sumardjo, *Filsafat Seni*. Bandung: Penerbit ITB, 2000.
11. A. R. A. Aziz, "Konsep hominisasi dan humanisasi menurut Driyarkara," *Al-A'raf: Jurnal Pemikiran Islam dan Filsafat*, vol. 13, no. 1, pp. 127–148, 2016, <https://doi.org/10.22515/ajpif.v13i1.39>.
12. C. A. Van Peursen, *Strategi Kebudayaan*. Yogyakarta: Kanisius, 1988.
13. A. Liliwari, *Pengantar Studi Kebudayaan*. Bandung: Nusa Media, 2014.
14. M. Jazuli, *Telaah Teoretis Seni Tari*. Semarang: IKIP Semarang Press, 1994.
15. T. R. Rohidi, *Kesenian dalam Pendekatan Kebudayaan*. Bandung: STSI Press, 2000.
16. S. Sugiyono, *Metode Penelitian Kuantitatif Kualitatif dan R&D*. Bandung: Alfabeta, 2014.
17. M. B Miles dan A. M. Huberman, *Analisis Data Kualitatif: Buku Sumber Tentang Metode-Metode Baru*. Terjemahan T. R. Rohidi. Jakarta: UI Press, 1992.
18. C. Geertz, *Agama Jawa: Abangan, Santri, Priyayi dalam Kebudayaan Jawa*. Terjemahan A. Mahasini, B. Rasuanto, dan M. Zaki. Depok: Komunitas Bambu, 2013.

Open Access This chapter is licensed under the terms of the Creative Commons Attribution-NonCommercial 4.0 International License (<http://creativecommons.org/licenses/by-nc/4.0/>), which permits any noncommercial use, sharing, adaptation, distribution and reproduction in any medium or format, as long as you give appropriate credit to the original author(s) and the source, provide a link to the Creative Commons license and indicate if changes were made.

The images or other third party material in this chapter are included in the chapter's Creative Commons license, unless indicated otherwise in a credit line to the material. If material is not included in the chapter's Creative Commons license and your intended use is not permitted by statutory regulation or exceeds the permitted use, you will need to obtain permission directly from the copyright holder.

