



Art Heir Paradigm Towards Female Dancers in Kiprah Glipang Dance Art

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Abstract

Preserving culture and art is the role of all the people in it, women and men have the same role in preserving culture and art in Indonesia and also in their regions. This article will discuss the changing mindset of each generation of kiprah glipang dance successors on the role of female dancers towards kiprah glipang dance, through the Foucauldian genealogy discourse analysis method. Discourse analysis and genealogy methods are designed not on who has power but rather how the pattern of power runs through discourse interaction. The kiprah glipang dance depicts the dashing resistance of soldiers during the Dutch colonial era and is basically danced by male dancers, but nowadays it can be danced by female dancers. The makeup of the kiprah glipang dance between men and women remains the same, namely with dashing and brave characteristics, but there are also female dancers who do not use dashing makeup like men but use beautiful makeup. And since 2021 the kiprah glipang dance for female dancers has used costumes using the hijab, this is done so as not to lose the Islamic meaning in the kiprah glipang dance when danced by a woman.

Keywords: *Kiprah Glipang Dance; Women; Genealogy; Islam; Hijab*

Introduction

Indonesia is a country that has a diversity of tribes, languages, arts and cultures. The diversity of arts and culture in an area is certainly not far from the habits of the people who live in it and will form a different culture. (Sadiyah & Suharjana, 2020). Like dance in Indonesia, each region has its own distinctive dance that has been created according to the identity of the region which is ultimately preserved and developed until now. And basically every dance work has meaning in it, not just dancing to entertain, but presented with meaning in it, because dance is a form of expression of artists or dancers in expressing feelings through body movements.

Bakare (Charles & Justin, 2014: 252) asserts, every culture in the world must have its own traditional dance form to develop in the modern dance era, dance is a natural thing in any society, and the absence of dance in society will look dangerous as a human habitation. Dance should be an integral part of the life and culture of a society with cultural expression, transmission of traditions, beliefs, norms, history, folklore, ethical values, ethos and etiquette. Dance was born in the world along with the birth of humans in the world, activities related to human life can be used as inspiration in making simple dance

works from the form of presentation. (Kuswarsantyo, 2019: 86). Inheritance in the context of culture in traditional arts is a process of changing the ownership and activities of traditional arts with the inheritors of the older generation to the younger generation. With the aim of continuing the development of traditional arts culture in society. (Indrayuda, 2013: 63).

Indonesian has a variety of traditional dances in each region, which certainly have meaning and meaning of the dance. And some dance arts in Indonesian have meanings or elements about Islam. Like the kiprah glipang dance originating from Probolinggo Regency, Probolinggo is located in the horseshoe area which is basically thick with Madurese culture. The similarity in terms of cultural values is what makes Probolinggo included in the *Pandhalungan* sub-culture. This *Pandhalungan* culture is the result of a mixture of acculturation between two cultures, namely Madurese and Javanese. The *Pandhalungan* cultural area is located in the north coast and eastern part of East Java Province, the majority of which is included in the Madurese cultural environment (Prasetyo, 2021: 22). *Pandhalungan* people who have an open nature and accept differences, religious, simple, temperamental, and like to work hard, but for the traditions of the *Pandalungan* community have a simpler view, such as something that is considered less important, does not need to be prioritized high. (Zoebazary, 2017: 25). Glipang dance grew and developed in Pendil village which was created by one of the artists who has descendants from the Madura tribe, namely Saritruno. Febidyahwati, (2021: 2) The creation of this glipang dance is dominated by a picture of Madurese culture, starting from the use of bold costume colors such as red, broken movements and makeup that show firmness and courage like Madurese people.

Glipang is a form of cultural acculturation, at the beginning of its creation it had experienced ups and downs to gain acceptance from the community. Glipang dance is a traditional art passed down from family to family until now in the 4th generation, which in the end now brings glipang into Probolinggo's local identity, as one of the *Pandhalungan* arts as well as Islamic art. (Afiyanto & Winanti, 2022: 3). And glipang dance is divided into 3 parts, namely kiprah glipang dance, baris glipang and papakan glipang. However, of the 3 parts that are accepted by the community and become championships during dance competitions, only the kiprah glipang dance. Baris Glipang dance is not much different from kiprah glipang dance, the only difference is the position of the movements on the hands and the meaning of the dance. Baris glipang dance tells the joy of a soldier in welcoming the kings. Meanwhile, papakan glipang dance is a paired dance between men and women, which describes the story of the damar wulan story. (Maghfiroh, 2020: 64-93) However, the dance was rejected by the probolinggo community, they considered that the dance was inappropriate to be performed because it was a male and female couple who were not mukhrim.

This kiprah glipang dance tells the story of the resistance of a brave soldier against the Dutch colonization at that time, and in it has Islamic elements. Kiprah glipang dance is basically only danced by a man, but nowadays kiprah glipang dance can be danced by female dancers ranging from children, teenagers to adults. Dewi, (2019:3) The word "Glipang" itself means "habit", the meaning of this habit is the habit of the people in Pendil village in making art, working hard, but still not forgetting religious orders. In the past, parents in the Pendil community prioritized art and religion for their children, as explained by (Sugiharto, 2018:275) in the past "Obligated" to dance by his parents, the way to oblige was also not too authoritarian, but was realized by various examples carried out by parents by example and practice which indeed then felt "obliged" to be followed by their children. And the development of the existence of kiprah glipang dance is currently growing well, although there are still ups and downs in the process of maintaining, preserving and maintaining the art of kiprah glipang dance.

In the era of Soeparmono's leadership generation, the existence of kiprah glipang dance grew, with the emergence of female dancers in kiprah glipang dance, there were more and more enthusiasts who wanted to learn and dance kiprah glipang dance. Kiprah glipang dance is usually performed in the village, and in the end it has expanded in various important events such as events in Probolinggo Regency to major events at the Provincial level, so that the Probolinggo Regency Cultural Office has determined that

kiprah glipang dance is required to be taught at every educational institution. Until now, in the era of abah Nasir's generation, kiprah glipang dance is not only taught and performed in schools or studio dance, but many boarding schools have participated in appreciating this kiprah glipang dance and the majority who follow the kiprah glipang dance are female students. This happened because, many women, especially in Probolinggo, have used the hijab, around 2019 some of the kiprah glipang dance dancers in Abah Nasir's studio dance used the hijab when dancing the kiprah glipang dance, this became a positive thing and a lot of support from the community for female dancers.

Until finally in 2021, abah Nasir adjusted to the development of the current gen z era, the majority of which use the hijab and abah Nasir gave a provision to the studio dance and students who were taught for female dancers to use costumes complete with hijab. As a successor to the glipang dance art of the 4th generation, it still maintains the gallantry of a soldier, even though the dancers are women. However, there are several other studio dance that do not use makeup in accordance with the characteristics of kiprah glipang dance, namely by using beautiful makeup on female dancers according to their gender.

With the existing phenomena, it can be seen from every change that occurs in developing the kiprah glipang dance, which at first the kiprah glipang dance was only danced by men in the Soeparmo era women could dance the kiprah glipang dance and currently in the abah Nasir era the kiprah glipang dance for female dancers uses a complete costume with a hijab. Until the use of makeup in each generation does not matter about not using dashing makeup on female dancers. Based on the explanation described above, this article will discuss several interesting things, namely: 1) How is the form of makeup, clothing on male and female dancers in kiprah glipang dance? 2) How does it happen that female dancers can dance glipang kiprah dance and become one of the roles in preserving kiprah glipang dance? 3) And, what is the art heir's point of view on the new modification of the hijab costume on female dancers, and still using dashing makeup? Does this become a standard or special provision for female dancers?

Results and Discussion

1. Makeup, Clothing of Male and Female Dancers in Kiprah Glipang Dance

Dance has elements that cannot be separated from one another. Like makeup and clothing or costumes in dance, the use of makeup and clothing characterizes a dance performance. Makeup is used to support an appearance, either for everyday or during a performance. Using makeup during the stage is to support a performance, because of the limited view of the audience in seeing the distant object of the dancer. (Dewi, 2018: 81). Therefore, the makeup on the dancer will look sharper and adapted to the character of the dance. Makeup and clothing in dance are used to deepen the character that exists in the dance that has been created. So that through makeup and clothing can realize the expected character goals (Setiawati, 2008: 242).

Like the kiprah glipang dance which indeed tells about symbolic resistance to Dutch colonization by depicting a dashing soldier, where a soldier is a man, therefore in costumes and makeup in kiprah glipang dance all identical to men, and danced by male dancers. In addition to makeup, fashion is an important part of dance. By understanding fashion, you can learn how to choose and repair an outfit so that it looks beautiful and harmonious when used. (Hakima & Hidayati, 2020). Therefore, the determination of clothing in this kiprah glipang dance is based on the suitability of the theme and the selection of costumes that give freedom to dancers in making movements, although initially the kiprah glipang dance was danced by men by showing a man's courage, but the determination of this fashion is very concerned so that the dancers still look polite when dancing this kiprah glipang dance art. (E. Prasetyo, 2018).



Figure 1. (Kiprah Glipang Dance Makeup)
Source: Abah Nasir

In the clothes used by the kiprah glipang dance, it used to only use red which illustrates the brave and brave culture of Madura, as the times progressed, the kiprah glipang dance has several color modifications used including blue and white and is accompanied by using a vest. The clothing in the kiprah glipang dance also uses pants that are below the knee and are equipped with udeng decorations on the head, there is a sampur and jarik cloth at the waist tied with a black belt, at the foot is given a hiasa gongseng. With the previously discussed that kiprah glipang dance since 1990 is not only danced by men, but can also be danced by women, ranging from children, to adults, with costumes and clothing that remain with the characteristics of kiprah glipang dance. Muhammad (2012:38) The makeup of the kiprah glipang dance is different from other dances, namely with the makeup of a sangar and mustachioed facial character, sharply shaped eyebrows, and accompanied by godek. Along with the times, currently the use of makeup on female dancers has a different perspective in each studio dance in Probolinggo Regency, some studio dance do not all use male makeup on female dancers, some female dancers are only given godeg with sharp eyebrows without using a mustache, and use sharp eyeshadow on the eyes, as shown below.



Figure 2. (Male and Female Makeup)
Source: Singgih Panji Prinata

Then there are differences at this time, many have danced this kiprah glipang dance with beautiful makeup, in accordance with their identity as women in general want to look beautiful when performing in front of many people. But there are also those who still give makeup with male characteristics, with only enough mustache makeup on the face without strong makeup such as given eyebrow godep and sharp eyeshadow. Abah Nasir as the current generation of kiprah glipang dance successors, responds to this that the difference in makeup is not a problem for him, the difference in makeup does not matter, whether beautiful makeup or using male makeup, the most important thing is that kiprah glipang dance is preserved, while still remembering what the characteristics of kiprah glipang dance are like and not making changes that exceed the limits of copyright. Of the differences in makeup can be used as needed, even so Abah Nasir himself has provisions in his studio dance to continue to use dashing makeup with

sharp makeup of a soldier on female dancers so that the characteristics of the kiprah glipang dance are not completely lost, unless Abah Nasir's students outside the studio dance such as in schools ask to use makeup according to their identity as women, Abah Nasir does not object and allows it.



Figure 3. (Beautiful Makeup for Female Dancers)
Source: Panca Marga Universitas Documentation

It can be concluded about the explanation above that, although abah Nasir is currently the leader in continuing the art of kiprah glipang dance, which has now become one of the icons of Probolinggo district art. As the heir to the art of kiprah glipang dance, abah Nasir does not limit anything, anyone who wants to learn and dance glipang kiprah dance, abah Nasir is very proud to see that kiprah glipang dance is disseminated and preserved by young generations in Probolinggo Regency. And the most important thing is that the characteristics of the kiprah glipang dance are not lost and not forgotten, therefore abah Nasir still maintains the characteristics of the kiprah glipang dance through his own studio dance in Pendil village.

2. The Occurrence of Women's Role in Kiprah Glipang Dance

Everyone, including women, is born and develops from the provisions of society, namely in the form of culture, norms, values, laws and others. (Ahdiah, 2013: 1088). The role of women is one of the elements for society as well as performing arts activities that are so important and reliable, with the advantages possessed by women and not like the mythical limits that exist in women, but women also have an important place as a reviewer of performing arts. (Santosa, 2013:230). Women have individuality in their lives as educators and at the same time also play a role in maintaining the culture that exists in their families and communities (Inawati, 2014: 199-200). (Inawati, 2014: 199-200). The majority of activities often carried out by women are dancing, which basically dancing is identical to women. But that does not mean dancing cannot be done by men, many men participate in dancing activities. (Vinlandari & Gunawan, 2020). What's more, that men can dance with various forms and genres of dance (Risner et al., 2018).

Like the kiprah glipang dance which was created indeed with its characteristics, namely dashing by describing a brave soldier and this dance is danced by male dancers accompanied by dashing costumes and makeup. The kiprah glipang dance is danced by men because physically the warrior in ancient times was a manly, brave and hard-working figure, in contrast to women who looked meek and feeling. Men as a priority in all their inherent advantages and must be recognized. Meanwhile, women are faced with many limitations in their activities. (Wardizal & Santosa, 2018). Even in Indonesian, the number of female dance choreographers is still small, although young female choreographers are emerging at the regional level, the number is still small compared to the number of male choreographers. This is because there is still little space for them (women) to do artistic activities, not to mention those (women) who have families and children (Putraningsih, 2015). (Putraningsih, 2015).

With the opinion that has been explained above, that actually between men and women both have the right to develop themselves, develop their potential by studying, getting a higher education, doing positive activities, or working while not missing existing responsibilities. Women have a very qualified role, and vice versa men also have a very great role. Supporting without judging is something that can develop good thoughts for the next generations in the future. And in the end with new thoughts about women's activities, in 1990 Soeparmo decided that female dancers could also dance kiprah glipang. (Maghfiroh, 2020:59). This was done by Soeparmo as a strategy to develop and preserve this kiprah glipang dance and the support and requests from the community, even though this glipang kiprah dance is a hereditary art from the family and at that time Soeparmo's position as the grandson of Saritruno as well as the heir to the kiprah glipang dance did not make him feel that he had full power over the kiprah glipang dance, which basically does need the role of the community in developing and preserving the art of kiprah glipang dance. Therefore, Soeparmo adjusts to the developments that exist in his day, by accepting suggestions and input from the community.

There are many today, a male dancer can dance female dances and vice versa women can dance male dances. This in the world of dance does not make a difference between men and women, with the creation of kiprah glipang dance making a new understanding that men and women have the same rights, even in the lyrics of the kiprah glipang dance song sung by women and men. In addition, the leadership or inheritors of art in kiprah glipang dance in each generation always provide new modifications without emphasizing other artists who want to preserve kiprah glipang dance.



Figure 4. (Female Dancer of Kiprah Glipang Dance)
Source: Cultural Info, Intangible Cultural Heritage

3. New Modification of Female Dancer Costume (hijab) in Kiprah Glipang Dance

Art in Islam does not ignore the values of truth, Islamic art will depict a teaching that is beneficial to mankind. Art in Islam is not completely haram, depending on the purpose and intention in creating art. (Ichsan et al., 2021: 47-48). Islam can understand and support human creativity in doing art, as long as it does not conflict with the laws that Allah SWT has set. Creating something that is more meaningful and in accordance with the essential values that exist in Islam, such as dance that increases faith, belief in Allah SWT, and contains Islamic elements. It would be a mistake if all types of dance are considered as a barrier to someone in religion. (Wijayanti, 2019: 49). Applying Islamic dance always relies on Islamic norms and values, such as positive values so that humans will be able to see and feel the power of Allah SWT. (Ichsan et al., 2021).

In the past, the majority of people in Pendil Village had embraced Islam. When Saritruno's parents first arrived in Pendil village, they brought their artistic talent and developed it with Topeng Gethak performances. Then, the Topeng Gethak performance was eventually passed down to Saritruno

and developed, but the Pendil community rejected the Topeng Gethak performance because the art form of Topeng Gethak performance was considered haram by the Pendil village community. According to them, the music that accompanies the Topeng Gethak performance is music commonly used by Hindus and Buddhists. And in the end Sarituno created a glipang dance that has 3 parts, namely the papakan glipang dance, the baris glipang and the kiprah glipang, of the three parts of the glipang dance, only the kiprah glipang dance was developed until now and accepted by the community.

This glipang kiprah dance was created by Saritruno with elements of Islam in it, 3 movements in the kiprah glipang dance such as Jelen Telasan Movement, Sky Earth Movement, Hadrah Movement (Muhammad SAW Memorization) have meanings about Islam in them such as reminding all of us as humans to be careful when stepping, always remembering and contemplating life in Allah SWT. Keep remembering and contemplating life in the afterlife, and as a follower of the Prophet Muhammad SAW should remember his teachings as an example of goodness for us and always salute him because it is the Sunnah of the Apostle. With what has been explained previously about the role of women in kiprah glipang dance, that kiprah glipang dance is no longer specifically for men, but can also be danced by women ranging from children, to adults. Along with the times, the majority of women in Probolinggo are now wearing hijab. Starting from the provisions of school uniforms, Muslim women in Probolinggo are required to wear the hijab. Hidayat (2021:24-26) In the teachings of Islam, all women are required to cover the aurat, according to Islamic law the aurat is a part of the body that should not be shown.

Judging from the Liberal Feminism group which discusses the placement of women in freedom and balance because basically there is no difference between men or women, each individual including women has the same rights as rational beings. (Muslikhati, 2004:31). Although, the existence of freedom and equality between men and women does not mean that women are absolutely free from dressing socializing and working. However, here Islam still directs women in several regulations in order to maintain their honor, one of which is by covering the aurat. (Hasyim, 2012: 82). In 2021, Abah Nasir began to try a new strategy by modifying the costumes of female dancers of the kiprah glipang dance in the Pendil studio dance or the female dancers he taught outside the studio dance to use hijab and closed clothes accompanied by langging to cover the aurat on the feet. In the end, many were interested in this, and many dancers used the hijab when dancing the kiprah glipang dance. The use of hijab on female dancers is done because this kiprah glipang dance is one of the arts that has Islamic elements, therefore abah Nasir wants the Islamic atmosphere in this kiprah glipang dance to be more visible when danced by a woman, and where in the current Gen z era there are many women who use the hijab.



Figure 5. (Female Dancer with Hijab Costume)
Source: Abah Nasir

The existence of kiprah glipang dance is currently growing well, after the decline in the existence of kiprah glipang dance during the covid-19 period. Currently not only from studio dance, public or private schools who learn and dance kiprah glipang dance, but from Islamic boarding schools in Probolinggo Regency began to appreciate kiprah glipang dance, even among mothers or teaching teachers

have the opportunity to learn and dance this kiprah glipang dance. Evidently at the 78th Indonesian Independence Day event on August 17, 2023, female dancers performed the kiprah glipang dance using the hijab. Since the decree on the use of the hijab, they as women have the opportunity to be active in the arts and can participate in developing and preserving the kiprah glipang dance even though they already use the hijab.

The kiprah glipang dance has Islamic meanings and elements. Therefore, kiprah glipang dance is now not only asked to be taught and performed at public school events or at official events, but Islamic boarding schools in Probolinggo appreciate the art of kiprah glipang dance by teaching it to their students and performing it in an event at the pesantren. Therefore, women also have the opportunity to develop themselves, it does not mean that after women choose to wear hijab or have a family, it becomes an obstacle for them to do art or dance activities. With what has been explained in the background that dance is not only a means of entertainment but as an expression of feelings that have their own meaning and meaning in each dance work. Many dancers who use the hijab when dancing not only on the kiprah glipang dance alone, such as saman dance, zapin dance, remo dance even jathil reog ponorogo dancers there are using the hijab.



Figure 6. (Kiprah Glipang Dance for the 78th Indonesian)

Source: Youtube Info Probolinggo Regency

Provisions for the use of the hijab on female dancers, it is not a mandatory provision or standard right for studio dance and other dancers where some dancers do not wear the hijab. Abah Nasir still frees other artists to continue to preserve this kiprah glipang dance without having to follow the use of the hijab on female dancers, in this case the same as the issue of makeup on female dancers before. The use of this hijab, in addition to showing Islamic nuances, it also aims to allow women wearing the hijab to still be able to dance the kiprah glipang dance without having to open the hijab. As the inheritor of art and the holder of leadership in continuing the art of kiprah glipang dance, it is not only abah Nasir who preserves kiprah glipang dance but also the artists in Probolinggo also participate in preserving the art of kiprah glipang dance.

During the era of Soeparmo's leadership, it can be seen that the strategy he has carried out in developing and maintaining the art of kiprah glipang dance is by adjusting new thoughts, following the times that existed at that time. Until now, in the era of abah Nasir's leadership, the existence of kiprah glipang dance is getting better and not only preserved by abah nasir but also from other studio dance in Probolinggo. Mudhoffir (2013: 120) explains that power is not about asking questions about what power is or who has the power or where the power comes from, but rather understanding how power works and how it is used. For Foucault, power is not a relationship of ownership that operates with negative suppression. According to Foucault, power needs to be seen as a diverse and dispersed relationship, with a strategic scope. (Kamahi, 2017).

Conclusion

Dance is not only entertainment, but also a means of expressing a feeling through movement. With the meaning and meaning of each dance work created. In the development of today's times, many of the female dancers use the hijab in various dances, such as the Ponorogo jathilan dance, remo dance and other dances, one of which is the kiprah glipang dance which now has many female dancers using the hijab. In preserving the art of dance there are now many ways, no longer seeing dance as a material for harassment which is seen as a negative view for some people, especially women. Dancing using hijab does not reduce the meaning of the dance, even with the widespread use of hijab from several dances, it can provide opportunities for those (women) who want to continue to develop their hobbies and skills.

Kiprah glipang dance provides a view of maintaining the existence of an art. Although kiprah glipang dance is a hereditary art from the family, the community also plays an important role in developing and preserving kiprah glipang dance. The power possessed by each inheritor of the kiprah glipang dance always carries out a strategy in preserving the kiprah glipang dance by adjusting the development of the existing era, without having to eliminate the characteristics of the kiprah glipang dance, and without any emphasis on anyone who wants to preserve the kiprah glipang. Kiprah Glipang dance can be developed and preserved together by the community and artists in Probolinggo Regency, not only on who has descendants of kiprah glipang dance or who is the heir to the current kiprah dance art. This can be an understanding for the community that dance is part of the culture in Indonesia and should participate to be preserved, maintained and appreciated so that it is not easily claimed by other countries. Therefore, arts and culture in Indonesia will develop well with the cooperation of the community in preserving and appreciating and respecting every art and culture in Indonesia.

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