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DEVELOPMENT OF WAYANG MASK CRAFTSMEN IN MALANG USE THE SAYEMBARA MENTHOD

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ABSTRACT

In Malang Raya, Wayang Topeng is a performing art that is elevated and proud as the original art of Malang. This condition makes Wayang Topeng a home industry and has led to several puppet mask craftsmen in the community, especially in Malang Raya. The productivity of making wayang masks in Malang is not in line with the improvement in the quality of wayang craftsmen in Malang. Singhasana Budaya Nusantara as a cultural community then carries out a community service program that aims to provide guidance and assistance to wayang mask craftsmen in Malang City in improving the quality of wayang mask works and expanding the marketing area. The method of implementing coaching and mentoring carried out for craftsmen in Malang City uses the competition method approach which consists of the discussion, competition, training, practice, and evaluation of activities. The result of this 2016 activity is that there has been an increase in the quality of the work of several craftsmen in Malang, thereby increasing the sales turnover of wayang mask craftsman partners in Malang. Some of the best puppet mask craftsmen in Malang have become permanent collections of Malang Wayang Topeng Museum, and there has been an expansion of the marketing area for Wayang Topeng craftsmen in Malang after the mentoring program.

Keywords: *Wayang Mask, Coaching and Assistance, Quality of Production*

1. INTRODUCTION

Malang has been an open area since the Dutch colonialism. At that time economic planning had begun, becoming an international route (through Surabaya) that opened access to the surrounding area. Malang was officially occupied by the Dutch colonial government since 1767 after the Dutch broke the resistance of Prince Singosari-Malayakusuma, a descendant of Suropati. Pigeaud's report (1938) states that housing and the economy in Malang have been developing for a long time. One of the regents who leads the Malang region is Regent Ario Adipati S.A.M. which ruled between 1934-1942. This period is the reign of the Malang Regent before the independence of the Republic of Indonesia. Based on information from Pigeaud (1938) obtained from Malang Regent Adipati Ario Suryodiningrat, in this area, there are puppet masks scattered in various villages. Evidence that mask performances are scattered in various villages is shown in the following quote (Pigeaud, 1938):

In 1928 in Malang Regency there were 21 masks collections. This well-known mask player comes from Pucangsongo Village, Tumpang District; Once upon a time, the village was named Saritruno who was known to be good at mask dancing. Not long ago in Malang and its surroundings all youths and priyayi had to be able to dance masks; Therefore, the priyayi often performs mask dance parties, the masks are still made in Belimbing District, Malang City.

According to (Murgiyanto, 1979), around the 1930s, in Malang, there were quite some mask puppet associations, one with another. Contact between one association and another occurs because of equipment that cannot be made by yourself, especially masks. Apart from relating to aspects of dance practice. Like Samut as a Gunungsari dancer, along with Kik Tirtonoto, son of Kik Rusmaman; a dashing dancer and singer, and Kik Rakhim who developed wayang masks in East Malang until the 1970s.

During the 1980s and 1990s, the participation of the community, as well as several private and government agencies, was very large, as evidenced by the efforts to restore wayang masks in various regions. Now the groups that can still appear are the Wayang Mask Association "Karya Bakti" from Jabung Village, chaired by Parjo, the "Srimarga Utama" mask puppet association from Glagahdawa Village led by Rasimoen, the mask puppet association "Asmarabangun" from Kedungmonggo Desa, and the association. The "Candrakirana" mask puppet from Jambuer Village is led by Barjo Djiyono, and the Mangun Dharma Art Padepokan is led by Moch. Soleh Adipramono (Hidajat, 2009).

In late 2000, the team conducted a field survey and found that the mask puppets that were still active came from two villages; (1) Asmarabangun Puppet Mask Association from Kedungmonggo Hamlet, Pakisaji District, (2) Srimargatama Mask Puppet Association from Dusun Glagahdawa, Tumpang Regency. Apart from the two groups, two mask associations have long been established in Malang. However, due to obstacles in regeneration, the association could not hold an intensive stage. The mask puppet associations that began to recede were (1) the Galuh Candrakirana Mask Puppet Association from Jambuwer Village-Sumberpucung District led by Bardjo Djiyono, and (2) the Wira Bakti Mask Puppet Association from Jabung Village-Tumpang District led by Pardjo.

Wayang Topeng in Malang is historically still related to the culture of the community so that the religious function factor is related to the worship of ancestral spirits which can survive as a fast-growing show in Malang society. This shows that four factors are interrelated with the formation of structures, namely (1) society, (2) environment, (3) social system, and (4) religious system. These four factors simultaneously contribute to the structure of wayang masks performances and even affect the continuity from generation to generation (Hidajat, 2011).

Supported in terms of history and continuity, Wayang Topeng is a trading commodity for the people of Malang. This condition makes wayang masks a cottage industry among the people of Malang Raya. Wayang mask craftsmen live and experience the art of mask puppet performances in the areas where they live. Unfortunately, the small business groups, the home industry for wayang mask craftsmen, have not developed much. This fact is added to the fact that the Malang mask puppet is a culture that is currently abandoned by its people, and a lack of concern for this culture makes many poor people themselves don't know it anymore (Hendrawan, 2016).

Modernization and development in the last two decades have brought our contemporary society into various aspects of the new reality of life, such as reality, pleasure, attractiveness, the perfection of appearance, freedom of desire. However, modernization and development on the contrary cause us to lose the reality of the past and the wisdom of the past that lies behind it, which is also more valuable for our development as humans, such as a sense of depth, a sense of belonging, a sense of beauty, a spirit of spirituality, a spirit of morality, and spirit of community (Piliang, 1998).

This quote shows that the minds of modern society are really busy trying to draw a linear line from the past and put it as an exclamation point; What's more, it looked like a signal that someone was rushing like a wave without an embankment. Everything that has ever existed will be dragged away and scattered meaninglessly, or it cannot be used to mark or impart any greater meaning to this life.

This study aims to try to understand Piliang's modernization thinking not emotionally, but realizes that life is a "dialectical" process that places "function" against "interest." "Function" can be attributed to activity and material and interest is the driving force that can drag in a certain direction. From the point of view of wayang masks as "sustainability", there need to be positive efforts that can be interpreted as progress.

One of the positive efforts for progress is to promote social constellation and personal welfare. In short, according to the "dialectical" conveyed, wayang masks must be able to fulfill the "function" and "interest" factors, namely to function as the fulfillment of basic life needs and personal interests in terms of welfare. Picking up the reality of progress in terms of self-welfare development for the maintenance of *wayang topeng*, namely by increasing the personal welfare of the wayang mask craftsmen who are the supporters of the continued existence of *wayang topeng* performances.

Researchers took inspiration from the ways of developing and developing wayang masks from what was done by R.A.A Soeriaadiningrat, as quoted in the writings of historian Ongkham.

In the 1930's as a well to do peasant called Reni live in this village, he was on of the greatest topeng carvers of the Malang style and led one of the best wayang topeng troupers of his time. In today's wayang

topeng world of Malang the village Palawidjen is best known as Reni's village. In his day the wayang topeng achieved one of its high points. This development was certainly partly due to the patronage of the ten bupati of Malang R.A.A Soeriaadiningrat, who supplied Reni with his materials (gold leaf, good point, wood) and helped set artistic standards (Onghokham, 1972).

During the 1930s, R.A.A Soeriaadiningrat conducted coaching and development by equipping and helping to find new standards of art. Coaching and developing are carried out in the spirit of responding to the Javanese cultural development competition after the 1926 Javanese Institute Congress which took place at the Embong Malang Arts Building, Surabaya (Ferdianah, 2017).

Based on the above facts, the researcher then took the research title "DEVELOPMENT OF WAYANG MASK CRAFTSMEN IN MALANG USE THE SAYEMBARA METHOD". This research is a type of community service research through the Sayembara method which aims to provide guidance and assistance for wayang masks craftsmen in improving quality and expanding marketing absorption.

2. STUDY THEORY

2.1 Small Industry Problems

Based on the characteristics possessed by small industries, in general, the problems faced by small industries include (Tambunan, 1998):

a. Marketing

Marketing is often considered as one of the critical obstacles for the development of micro and small businesses. The results of a cross-country study conducted by James and Akrasanee (Tambunan, 1998) in some ASEAN countries show that many micro, small, and medium enterprises (except Singapore) are facing growth constraints). Besides, many Micro, Small, and Medium Enterprises, especially those with minimal capital and human resources and are located in remote areas that are relatively isolated from information, communication, and transportation centers, also experience difficulties in meeting international standards related to production and trade.

b. Financial

Micro and small enterprises in Indonesia face two main problems in the financial aspect: stellar capital mobilization and access to working capital. These constraints are due to the location of the bank which is too far away for many entrepreneurs who live in relatively isolated areas, too heavy requirements, too convoluted administrative affairs, and lack of information regarding existing credit schemes and procedures.

c. Human Resources

Limited human resources are also a serious obstacle for many micro and small businesses in Indonesia, especially in the aspects of entrepreneurship, management, production techniques, product development, engineering design, quality control, business organization, accounting, data processing, marketing techniques, and market research.

d. Raw Material

Limited raw materials (and other inputs) are also often a serious obstacle to output growth or production continuity for many micro and small enterprises in Indonesia. This limitation is because the price of raw materials is too high so that it is not affordable or the quantity is limited.

e. Technology

Micro and small enterprises in Indonesia generally still use old or traditional technology in the form of old machines or manual production tools. This technological limitation not only reduces productivity and total factor efficiency in the production process but also reduces the quality of the products produced.

2.2 Small Industry Development Indicators

There are several differences of opinion regarding the development of the industrial sector which can be seen based on the opinions of several experts as follows:

a. According to (Arsyad, 1999), there are three patterns of industrial development, namely:

- Development of an industrial sector that has a comparative advantage
 - Prioritizing the upstream industry simultaneously
 - The concept of linkages between industries, especially upstream and downstream
- b. Mudrajat Kuncoro (Kuncoro, 1997)
This development is through a partnership pattern, either directly or indirectly.

3. IMPLEMENTATION METHOD

The coaching and mentoring activities for wayang mask craftsmen in Malang were carried out from November 2015 to December 2018, while the craftsmen who were fostered and accompanied were 1. Supardjo (Jabung), 2. Sugiyat (Lowok), 3. Budi Utama (Glagah) Dawa, 4 Misri (Jambuwer), 5. Mahfud (Kedungmonggo), 6. Dian (Kedungmonggo), 7. Lyhonk (Jabung), 8. Syahroni (Jabung), 9. Yuliono (Malang City), 10. Fikri (Jabung), 11 Mengeng (Jabung), 12. Bowo (Glagahdawa), 13. Sukani (Tumpang), 14. Lukman (Poncokusumo), and 15. Handoyo (Kedungmonggo). The 15 craftsmen are productive wayang mask craftsmen in Malang Raya. Some of the criteria that underlie the selection of 15 craftsmen to be assisted and mentored are (1) never been assisted by the local government or other non-governmental organizations, (2) open to suggestions and input, (3) have a support base in their respective regions (their work used by shadow puppet groups or mask lovers in the area around the life of mask puppet artists), (4) there has not been good communication between one craftsman and another, and (5) The mask works made by these craftsmen are not widely known by the public Malang in general.

Yudit Pedananto and his team assist wayang mask craftsmen, including:

3.1 Lectures and Training

The lecture method is used in all training provided to the mask puppet craftsmen who are accompanied. The transfer of material with lectures is assisted by the craftsman method of crossing each other. Namely, craftsmen who are more senior and according to the team deserve to be an example, are brought to the more beginner craftsmen.

3.2 Discussion

The discussion method is carried out in all activities submitted to partner craftsmen. Discussion is a very effective way of communication to determine the extent to which the process of improving the quality of production and understanding of the material presented has been absorbed. The discussion method provides partner craftsmen to express their opinions and questions.

3.3 Demonstration

Demonstration methods are used in training and mentoring activities. Demonstration activities focused on developing decorative motifs on accessories affixed to masks. The demonstration method is carried out in 2 ways, namely (1) bringing craftsmen to Candi Kidal and Candi Jago, (2) bringing photos of Malang masks stored both at home and abroad which are considered to be their best puppet works. mask craftsman. time. Furthermore, how to use production support tools is also taught using demonstration methods which are carried out using peer teaching methods between craftsmen.

3.4 Practice and Mentoring

Furthermore, partner craftsmen are asked to show the results of the work that has been carried out in all mentoring activities that have been carried out. At this stage, the companion team comes directly to the craftsmen's house and accompanies every process of making wayang masks.

3.5 Program Evaluation and Competition fo Best Craftsmen

All activities that have been carried out are periodically evaluated to partner craftsmen. This aims to determine the level of success of the given program. The evaluation is carried out on the meeting that occurs between the accompanying craftsmen and partners, and at the end of the event the Best Wayang Mask Craftsmen Competition is held which is entitled to a prize as a prize. In the assessment of the Best Wayang Mask Craft Competition, the researcher used the peer assessment

method, meaning that the peer assessment was that the work of a craftsman would be assessed by other craftsmen. In the assessment process, researchers do not say that the work they are assessing will be challenged, this is so that the assessment submitted can be objective.

4. ACTIVITY RESULTS

4.1 Training on Duplication of Ragil Kuning Mask Puppet

The quality of the work of the artisan partners is a very fundamental issue for the sustainability and development of the wayang-mask business in Malang. Partners have not been able to produce good quality wayang masks that are worthy of collection or worthy of display in museums

The technique used to improve the skill of making wayang masks was inspired by the 3N technique (*Niteni*, *Niroake*, and *Nambahi*) which was formulated by Ki Hadjar Dewantara. 3N technique, *Niteni* means seeing, paying attention, and listening. *Nirokake* means imitating and *Nambahi* means adding (Nufus, 2018). Seeing, imitating, and adding to them does not mean teaching puppet mask craftsmen to imitate other people's work, but rather seeing the existing works as a reference in their creation to improve their ability to make wayang masks.

Quality improvement training was carried out by duplicating the Ragil Kuning mask puppet by maestro Reni, the collection of Yudit Perdananto. The reason for using dalang reni is because based on observations made by researchers before conducting training and mentoring, it was found that the reni mask was the best malang mask which until now has not been defeated in quality. Reni's masks are widely collected by both national and international museums. One of the museums that hold Reni's work is the Mangkunegara Kraton museum.

The quality improvement training using the duplication technique was carried out by the visiting partner craftsmen and asked them to duplicate the puppet masks they brought. Furthermore, the team assisted by providing an evaluation of the duplication of work carried out.



Figure 1: Partner craftsmen duplicating the *ragil kuning* mask puppet.

4.2 Motive Development Training

A motive in this context can be interpreted as the main element in the decorative art of wayang masks. The motive is the basic form in the creation/manifestation of ornamental work. A motive is the starting point or core of a pattern (Gustami, 2008). The shape of the motifs in the art of ornament varies according to the creativity of the creator. The results of the various forms of motifs in decorative arts, including the visualization of motifs on batik cloth, can generally be classified based on the basic idea of their creation.

A work of art can be enjoyed if it contains two main elements, namely form and structure or order. The basic forms of art elements are points, lines, planes, shapes, spaces, and colors. The structure is a way of arranging elements of art so that meaningful relationships exist between parts of the entire work of art (Djelantik, 2004).

According to (Prayitno, 1971) Achieving beauty in a design requires structuring design elements, including:

- Rhythm
Rhythm is an arrangement of design elements characterized by the repetition of the dominant element with or without the entry of pressure or climax/climax.
- Variation

Variety has a very important role, among others. (a) a variation that is a repetition of a design element is the same as a digression. (b) Variations consist of different design elements. (c) Repeat variations in the placement of design elements, to attract attention, to create continuity to achieve the goal of unity.

- Balance
Observation of design elements that can create a balanced state in a design can occur in the form of rational or formal balance and irrational balance.
- Unity
The notion of unity in a design is a deliberate element on the part of the designer to cause stimulation, among others in the form of stimulation to beauty.
- Harmony
Alignment is the arrangement or arrangement of design elements that give a pleasant impression, while harmony can be achieved by adjusting the size, shape, and suitability.

The development of the Wayang Topeng motif continues to be carried out by partner craftsmen. The development of the mask motif is carried out with the imagination of the puppet craftsmen. Knowing this, the companion team then invited partner craftsmen for a comparative study to Candi Jago and Candi Kidal to develop and enrich the motifs that would later be applied in their works. For some partners who were constrained in terms of mobilization, the team brought files in the form of pictures, videos, and photos of temple motifs which were addressed to the associated craftsmen partners.

Apart from developing motives through a comparative study to the temple, the team also provided other supporting literacy in the form of books and photos about wayang masks in Malang. As well as presenting the Malangan style *wayang kulit* as a literacy enhancer in the work.

4.3 Addition of equipment and materials

Activities carried out in this first year were the addition of production equipment to partner craftsmen. The addition of tools facilitated by the team was a set of chisels consisting of (a) carving, (b) *pangot*, and (c) pegs. Besides, the team also facilitates craftsmen with modern equipment such as (a) grinding machines, (b) sandpaper machine, and (c) drill aims to increase production. The selling price of wayang masks is relatively expensive, so we need equipment that is capable of mass-producing wayang masks at relatively affordable prices and a shorter processing time.

The availability of raw materials is not sufficient for the needs of producers, this factor is also a consideration in making decisions by producers regarding the fulfillment of raw materials to be used for the production process (Febrilina, 2016). Apart from the availability of these raw materials, consideration is also made in selecting the types of raw materials that will be used by producers for the production process. One of the things that determines is the quality of the raw materials used. With good quality, producers believe that consumers will feel satisfaction when consuming these products later. Based on the factors above, the team also provided materials to make wayang masks, the materials provided by the team were (a) mentaos wood, pule wood, and sengon wood, (b) paragon wall paint, metaliqua watercolor, and (c)) a rapido pen. All materials are chosen to be the best materials with the aim that the work produced by craftsmen is the best.

4.4 The Craftsmen Meeting

A hadith reads, which means: An-Nu'man bin Basyir said, Prophet. Says:

"You will see people believe in compassion and love, their association is like one body, if one member is sick, spread to another so that the body feels hot and can't sleep."

The above hadith illustrates the close nature of the relationship between Muslims. According to Islam, relationships of affection, love, and association are likened to relationships between members of the body that need each other, are felt, and cannot be separated. If one part of the body hurts, the other limb feels pain. In this hadith, it is stated that the relationship between a believer and another believer is like a complementary building. The building will not stand up if one of its components is missing or damaged. This illustrates how strong the relationship between fellow

Muslims is (Syafe'i, 2000).

Silaturrahmi means connecting bonds of brotherhood (Syafe'i, 2000) The hadith illustrates the importance of *silaturrahmi* in the lives of Muslims. This is because it relates to relationships that affect *rizki* which is the provision for living in the world to serve Him. Besides, people who always connect the bonds of friendship will have their lives extended in the sense that they will always be remembered.

To improve and develop the skills of partner craftsmen, the mentoring team took the *Silahturahmi* approach. The companion team always directs partner craftsmen to hold Craftsmen Gatherings, both for craftsmen who are near their residence and craftsmen who are far from their homes, either individually or in groups.

Several times the companion team also went around from one craftsman partner to another craftsman partner to discuss with each other. The hope is that with the increasingly established relationships between the craftsmen partners, breakthroughs will be created for the development of Wayang Topeng in Malang.

4.5 Business Meeting

To add and expand the business network, craftsman partners are directed to always attend business meetings (exhibitions), both regional events held by local governments and national events. The exhibition until the end of December 2018 was attended ten times at the local level in Malang Raya.

Local level exhibitions that have been attended by partner craftsmen are:

1. *Sesekaran Topeng di Kampung Budaya Polowijen tahun 2015, 2016, dan 2017.*
2. *Acara Pembukaan Kampung Budaya Polowijen 2017*
3. *Pembukaan Pasar Topeng di Kampung Budaya Polowijen 2018*
4. *Pameran Pekan Raya Malang tahun 2015*
5. *Festival Panji Internasional tahun 2018*
6. *Pameran Pembukaan Museum Mpu Purwa Kota Malang tahun 2018*
7. *Pameran Budaya di Universitas Muhammadiyah Malang tahun 2018*
8. *Pameran Budaya di Candra Wilwatikta tahun 2018*
9. *Festival Busu Jaman Biyen tahun 2018*
10. *Festival Jajajan Kota Malang tahun 2018*

In every opportunity of this exhibition, the companion team as craftsman partners participated in promoting Malang Mask in collaboration with several agencies and individuals.

4.6 Online Marketing

Marketing according to (Stanton, Etzel and Walker, 2013) is something that includes all systems related to planning and pricing that aims to promote and distribute goods and services that can meet the needs of actual and potential buyers. Marketing itself is a combination of interconnected activities to determine consumer needs and develop promotions, distribution, services, and prices so that consumer needs can be met properly. With marketing, consumers no longer need to meet their personal needs individually but can make exchanges between consumers and marketers.

To add and expand the business network of team-partner craftsmen, the assistant also directs the partner craftsmen to market their work through online media. The online media used for marketing suggested by the companion team is to forgive Facebook, Instagram, and local e-commerce such as Tokopedia, Bukalapak, and Shopee.

4.7 Wayang Mask Competition

The last coaching and mentoring carried out by the Assistance Team is through the Wayang Mask Competition, which is to collect all the works of the craftsman partners to assess which work is the best.

The method of assessment is to bring the work of each partner craftsman to 14 other partner craftsmen to be given an objective assessment. To avoid the element of subjectivity, the companion

team deliberately kept the best wayang mask competition a secret.

The Wayang Mask Competition to get the best craftsmen was followed by 5 craftsmen, namely (1) Dian Tarudin, (2) Laful Mahfud, (3) Misri, (4) Lyhonk, and (5) Muhammad Syahrani. The work of the 5 best mask craftsmen was then submitted to a museum in Malang, namely the Ganesha Museum. Seeing the good work of wayang masks, the Museum Ganesya finally gave a contract to 5 craftsmen to make masks with various characters to fill the museum's collection, with a contract value of approximately 1000 masks.



Figure 2. Wayang Mask Competition by way of assessment between craftsmen

5. CONCLUSION

As a result of this activity, which started from November 2015 to December 2018, there has been an increase in the quality of partner craftsmen, thus increasing the turnover of partner craftsmen compared to before there was a competition-based coaching and mentoring program. There has been an expansion of the marketing area for Malang Wayang Topeng craft partners after the Wayang Mask Competition program, through regional business meetings and online marketing.

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