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The Transformation of *Jayengrana* Dance from the Perspective of Anthony Giddens's Structuration Theory

ABSTRACT: Transformation in structuration theory is caused by two things which are the roles of the agents and the interest in system construction purpose. Change of structure in the transformation, according to Anthony Giddens (2011), is limited to the actions of the agents to modify the existing structure. It means that the initial structure is not then removed, but still acts as the main basis. The application of the structuration theory on dance can be found in the case of transformation of "Jayengrana" dance which has endured significant changes after its proliferation. "Jayengrana" dance is one of dancing repertoires in Sumedang's "wayang" dance genre in West Java, Indonesia. The potential in "Jayengrana" dance is shown in its phenomenal proliferation. The level of the proliferation can be seen not only in local and regional level, but also in international one. The agent involving in this phenomenon of the transformation of "Jayengrana" dance is R. Ono Lesmana Kartadikusumah (Ono) in Sumedang and Iyus Rusliana in Bandung. The agents of change for "Jayengrana" dance give their creativity which has modifying qualities aiming to fulfill the system's needs, aesthetic demands, and today's theatrical elements of dancing performances. Finally, "Jayengrana" dance, as a treasure of "wayang" dance Sumedang style, must be conserved in terms of its originality and also can be a model for the dance which will always be open for the reconstruction.

KEY WORDS: Transformation, structuration theory, "Jayengrana" dance, Anthony Giddens, R. Ono Lesmana Kartadikusumah (Ono) and Iyus Rusliana, and agent of change.

INTRODUCTION

Jayengrana dance is one of dancing repertoires in Sumedang's *wayang* (traditional drama performance) dance genre in West Java, Indonesia. This dance was composed by R. Ono Lesmana Kartadikusumah (Ono) in 1942 as his debut. The name *Jayengrana* is derived from Java-Kawi language, *Jaya ing Rana*. *Jaya* means to win, *ing* means in, and *Rana* means war (Wojowasito, 1977). The name, according to Iyus Rusliana (2001), refers to Amir Hamzah who won a war from King Kanjun of Kursina.

The potential in *Jayengrana* dance is shown in its phenomenal proliferation. The level of the proliferation can be seen not only in local and regional level, but also in international one. The history of the proliferation of Ono's *Jayengrana* begins with teaching locally in Sumedang, West Java; Jakarta in Ekayana

dancing course; Indramayu, West Java in Rasinah dancing course; and Bandung, West Java in formal arts institutions such as STSI (*Sekolah Tinggi Seni Indonesia* or Indonesia's Art College) Bandung, UPI (*Universitas Pendidikan Indonesia* or Indonesia University of Education) Bandung, and SMKN (*Sekolah Menengah Kejuruan Negeri* or State Vocational Senior High School) 10 Bandung.

Jayengrana dance is also frequently performed abroad such as in Japan, Vancouver in USA (United States of America), and others. Madoka from Japan and Benjamin from Hawaii, USA are those who taught *Jayengrana* dance at the universities in which they worked.

The fame of *Jayengrana* is caused by its potential which is created in such way by the creator. It is illustrated in its character aspect which can be seen through choreography,

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music, make-up, and costume. Another important and attractive aspect is the content which includes the background of story, the illustration and theme of the dance, characteristics, and philosophical element.

Those factors lead to the reality that *Jayengrana* possesses distinctive features in both textual and contextual aspects. Individual identity, in this case of Ono's who had a strong relation with the society, conveys a positive aura which gradually formed social identity.

The existence of the wide-spreading *Jayengrana* dance is the highlight of this study. This phenomenon is viewed undergoing transformation if it is seen at glance from its character. Considering it as the manifestation of cultural product, it is, then, not unfeasible that the dance is affected by the dynamic socio-cultural system, because the nature of culture itself is very flexible in accepting the influences.

Humans, as the agents, have authority in forming their own culture, in the sense of determining and even changing structure in every place, space, and time. It is also related to the transformation of *Jayengrana* which is associated with human's creativity as an agent of culture.

By analyzing the proliferation of *Jayengrana*, it will be seen how significant the change is if it is connected to socio-cultural aspect, especially in the creativity of the agents. This matter relates to the creational process of this dance and Ono, as the agent of creativity, could not ignore the influence of socio-cultural aspect in that time.

The Sumedangnese, with their substantial Sundanese culture and strong Islamic belief in West Java, Indonesia, are presented through the heroic spirit of Amir Hamzah in his religious mission. This subject will be analyzed diachronically in how considerable the role of the next agents in interpreting the aesthetical structure of *Jayengrana*.

The method used to analyze this phenomenon is qualitative method. One of the characteristics of this method is that the data possess rich, multidimensional, and complex elements (Creswell, 2010). Thus, this research employs the multidisciplinary approaches of arts, culture, and sociology.



Figure 1:
R. Ono Lesmana Kartadikusumah,
the Composer of *Jayengrana* Dance
(Personal Collection)

TRANSFORMATION AS A SOCIO-CULTURAL CHANGE PHENOMENON

The study of transformation of *Jayengrana* dance is directed to the sociological approach. Pitirim Sorokin (1928) discusses sociology as the discipline which studies the relation and reciprocity among various social phenomena. The variety of social indications is influenced by social structure and social process factors.

Social structure is explained by Soerjono Soekanto (1990) as the entire intertwine of major social elements such as social norms, social institutions, as well as social groups and classes. This structure forms a set of unrecorded regulations and norms which is exercised as guidance to determine right and wrong. The implementation is carried out through interaction as the major factor in social life.

The second factor forming social phenomena is social process. According to Selo Soemardjan & Soelaeman Soemardi (1974), social process is the reciprocal influence among the various aspects of social life, for instance the reciprocal influence between economic aspect and political one. This system, proposed by Pitirim Sorokin (1928) and Selo Soemardjan & Soelaeman Soemardi (1974), can be studied in relation to the reciprocal influences between aesthetic

and economic aspects, as well as political, educational, and others.

Speaking about Ono, his full name is R. Ono Lesmana Kartadikusumah, as a prominent figure will be connected to the relations that establish an art community. Artists, arts, and society are in one united supporting relation. This is stated by Janet Wolff that the development of art connects to its supporting society. In other words, Janet Wolff sees "art as a social product" (Wolff, 1993).

Artists, along with their works, have to establish a synchronized communication network to deliver their messages. Thus, it is necessary for artists to recognize and understand the audience. It is hardly possible to find a homogenous society nowadays; they tend to form a heterogeneous society based on cultural, educational, religious, political, or other backgrounds. The relation between artists and heterogeneous society is a challenge as well as something to consider in the creation of artistic works.

Artists, who are capable of observing situations and conditions, will be able to create attention-grabbing works. Socialization process occurs through a social interaction which formation, according to Endang Caturwati (2007), is determined by several factors, such as time and era, cause and purpose, need, belief, force, and others. Based on those factors, individuals, as part of community, make efforts to achieve those necessities in each own way.

Social change, stated by Robert H. Lauer (2003), is defined as an essential transformation of social structure, which means behavioral patterns and social interactions through normative expressions, values, and cultural phenomena. Benny H. Hoed (2011) defines the structure as an abstract construction consisting of a number of components which relate to each other to build the structure itself. Moreover, Benny H. Hoed (2011) explains that there are three main characteristics of structure which are single-total, transforming (it can be changed), and auto-regulative (it is capable of managing itself). Basically, *Jayengrana* dance is a transforming structural construction, because it is influenced by human factor as agents who

control the culture itself.

The condition of agent's roles in changing the structure is responded by Mudji Sutrisno & Hendar Putranto eds. (2005) stating that the existence of society is challenged because in social structure, it is as though necessary to compete for survival of the fittest as way of life. Ownership and harmony bonds are no longer needed for sustainability. To achieve survival power is sometimes confronted with dynamic control. As a consequence, transformation occurs in social structure which leads to changing.

In this case, Benny H. Hoed (2011) emphasizes again that transformation is triggered by needs in society which then extends to wants. Needs evolve around basic necessities which have to fulfilled, while wants more focus on another need after the primary ones fulfilled.

This also happens to *Jayengrana* dance that the choreography is composed not only based on the institution but also affected by the socio-cultural needs of the supporting community. Therefore, there appears a want to express ideas. A want, according to Benny H. Hoed, is caused by three factors, namely: (1) creative wants, which are based on aesthetic, practical, efficient, and economic considerations; (2) escaping factor from unpleasant situations, such as monotonous, routine, and boring conditions; and (3) the situations that do not offer qualitative importance (Hoed, 2011).

The application of reconstruction on the traditional dances adapting to the present era is connected by the creative act of artists as the way to launch engaging innovations. According to Robert J. Sternberg (1999), creativity has often been defined as the process of bringing into being something novel and useful. Creative act needs specific knowledge as a tool to protect principles so that they would stay in normal situation and condition in adapting with novelty, being selective, and such. As stated by Robert J. Sternberg, intelligence may be defined as ability to purposively adapt to shape and select environments. If intelligence means selecting and shaping environments, it is creativity (Sternberg, 1999).

The process of changing in socio-cultural aspect, in a certain period of time, affects the

dynamic of aesthetic values; moreover, if it is supported with dance as a temporary and dynamic performance. This has both positive and negative consequences. It means that on one side, if *Jayengrana* dance transforms, there will be concern that it would lose its original identity. On the other side, by transformation, *Jayengrana* dance obtains extra values in attention or determination from society to stay developing and maintaining it at the same time.

Without continuous maintenance, there will be extinction. Routine, according to Robert H. Lauer (2003), is the god of social system. As a consequence, maintaining traditional arts in postmodern era is not then a lost cause. The birth of postmodernism means the return of the tradition in a new form, position, and context (Piliang, 2007). The statement can be comprehended as the return of traditional arts in a new text and context, as well as new appearance which leads to new spirit adapting to the present situation (*zeitgeist*).

Jayengrana dance is part of culture born from human's creativity in expressing their quality. Culture is a means of self-fulfilling for humans as the user of the means. Jujun S. Suriasumantri (2010) explains thoroughly that culture is defined as the entire unit of knowledge, belief, art, norm, law, tradition, ability, and other customs obtained by humans as members of community.

Culture as human's creation in a certain group is very dynamic. It is caused by nature that life is a revolving cycle that can be interpreted that reality is a process. The process of every formation, for Christmas Humphreys (1951), then, will endure four levels of birth-grow-fall-death, and nothing can stop the time. To seek the ultimate truth is adapted in every era (*zeitgeist*). The pace of traditional life gradually heads towards life.

Robert H. Lauer (2003) emphasizes that time, as reality will result in that changing, is not a challenge or force but life itself. Thus, human as the creator of culture will always be able to act wisely in facing the new culture. Filtering is still the means to control the globalization from destructing traditional values, norms, and structures, as well as to be reference to keep up without neglecting the original identity.

Transformation occurs because of several influencing factors both internally and externally. Internal factors derive from humans themselves who have instinct for changing to the direction that is considered better. An artistic creation possesses temporary values. It means that the fulfillment of an artist cannot be measured in a short period of time; moreover, it requires a long contemplation and experience to synergize in continuous creativity. On the other hand, external factors fiercely encourage transformation in every aspect of life. As what stated by Benny H. Hoed (2011), socio-cultural transformation occurs due to the influence of two structures, "external" force and "internal" desire.

On the other side, cultural transformation, as proposed by David Kaplan & Robert A. Manners (2002), can be countered with dysfunction concept (negative function) and function concept (positive function). This means that cultural activity (art) is considered functional if it contributes to adaptation or adjustment of certain system, and considered dysfunctional if it weakens the adaptation.

It is engaging when highlighting cultural transformation phenomenon, every individual comes with their own argumentation from various aspects. For the purpose of this research, an argumentation from Agus Sachari (2007) contributes adequately that in analyzing the development of visual culture in Indonesia, there are two major discourses, which are view from the cultural transformation and view from the empowerment of cultural value. Cultural transformation theory, according to Agus Sachari, can be the basis of explaining the historical phenomenon of the shifting in aesthetic value in visual culture (Sachari, 2007).

In general, Benny H. Hoed (2011) argues that cultural transformation is a cultural transformation process. Culture, with its dynamic character, is always recognized, digested, and understood by its society. In generation discourse, every individual or group that learns culture from their ancestors has their own way to adopt it. One party acts as an imitator who proceeds what is obtained from the original sources.

However, the other party position themselves as a transformer. It means that what desired is not in accordance with the actual representation. In this case, Suzanne K. Langer (2006) claims that transformation is an achievement of effect possessing emotional significance beyond the entire imitations. Therefore, Levi-Strauss concludes that:

Transformation can be defined as a change because in the concept of change there is an essence of changing process from something to another in certain period and space. Changing is different from transformation which refers to the changing of something as if it is without a process, or the process is not considered essential. Thus, transformation can be translated as *alih-rupa* or *malih* [changed or altered] in *ngoko* [speaking to certain people of lower status] of Javanese language (cited in Ahimsa Putra, 2001).

The argument can be understood that transformation is a changing in the surface structure, while there is no changing in the deep structure. Surface structure, proposed by Levi-Strauss, is a physical structure, while deep structure is spiritual structure (cited in Ahimsa Putra, 2001). Transformation in surface structure has three distinctions: (1) distinction and shift in commanding language; (2) shift in structural arrangement of surface elements; and (3) shift in pattern of arrangement of elements establishing a structure and disappearance of certain elements.

The argumentation is in accordance with Agus Sachari (2002) that physical culture somewhat transforms more rapidly than ideal culture. Therefore, transformation, according to Mudji Sutrisno & Hendar Putranto eds. (2005), would result in cultural involution where feudal and modern dualism continues to challenge the process of cultural and value integration.

The history of changing or transformation involves gradual phases. The changing process from the old culture to the new one requires adaptation with the supporting community. The next phase involves settling of the new culture. Naturally, this process occurs in almost every aspect of life, including transformation in art.

ANTHONY GIDDENS'S STRUCTURATION THEORY AND TRANSFORMATION

Anthony Giddens (2011), with his "structuration theory", explains that the major dimensions of duality of structure in interaction connect the knowing capacity of the agents in structural divisions. The key words of duality of structure are agents and system.

First, on the Agents. Agents are parts of society who have potential in controlling cultural elements. Cultural elements relating to transformation in *Jayengrana* dance rely on cultural side. Agents in art, according to Anthony Giddens (2011), can be aligned with people who have the ability to create artistic works, known as artists. An agent of art expresses his/her creative ideas based on his/her idealism after interacting with both internal and external factors transferred from within creating experience and knowledge.

Internal factor from within is talent as basic asset. External factor derives from experience and knowledge obtained from reducing incidents in surrounding. With both experience and knowledge, society constructs their culture and the agents dominate it. This domination of culture is based on the needs of surrounding system. Thus, there will always happen reconstruction of structure in every space and time.

The agent involving in this phenomenon of the transformation of *Jayengrana* dance is R. Ono Lesmana Kartadikusumah (Ono) and Iyus Rusliana. Ono in his life worked as a civil servant and was known as a dance choreographer in Sumedang, West Java, Indonesia. The dance genre he created the most is *wayang* (traditional drama performance of Java and Bali) dance which included *Jayengrana* dance, as well as the dances of *Jakasona*, *Ekalaya*, *Adipati Karna*, *Srikandi*, *Gatotkaca Gandrung*, *Antareja*, *Gandamanah*, *Yudawiyata*, and *Abimanyu*.

Iyus Rusliana is more prominent as an artist with academic background as an expert in *wayang* dance genre. This ability started with his participation as an *anak wayang* (a dancer in *wayang* dance) when he was very young. The talent he had after finishing high school was then developed through higher education in KORI (*Konservatori Tari Indonesia*

or Indonesia's Dance Conservatory) and STSI (*Sekolah Tinggi Seni Indonesia – Indonesia's Art College*) in Bandung.

After obtaining his diploma, Iyus Rusliana then pursued an education in arts in undergraduate program at ISI (*Institut Seni Indonesia – Indonesia's Art Institute*) in Yogyakarta. After a long journey, Iyus Rusliana's career has finally reached the peak when he received a Professor's degree in *wayang* (traditional drama performance) dance.

Second, on the System. The second key word in duality of structure contains the basic potentials relating each other which are *structure*, *system*, and *structuration*. These three potentials are crucial to understand in advance before the application to the issue. Anthony Giddens (2011) explains that *structure* is regulation and resource, or a set of transformation relation organized as the complements for social systems. While *system* is relations produced among actors, or known as collectivity which is organized as regular social practices. On the other hand, *structuration* is the conditions which monitor ongoing repeatability, or the transformation of structures, and it also encourages the reproduction of social systems themselves.

This theory can be understood that a structure in every space and time will always transform based on the domination of the presence of an agent. Agent's interference in creating structuration is influenced by the demand for fulfilling the system's needs. Transformation, in Anthony Giddens's term, is not a total change, but it is limited to the modification in parts of those form elements (Giddens, 2011).

R. Ono Lesmana Kartadikusumah (Ono)'s background in composing *wayang* dance is supported by creativity and system in order to fulfill the immense need for dance in the community. This legibility is manifested through his creation which is based on the pattern of *wayang*, considering the public's high enthusiasm for *wayang golek* (wooden puppet) in that time. This system is visualized in structures of dance form, such as choreography, *karawitan* (music), make up, and costume. The stories in the dance are adapted from several references such as



Figure 2:
Iyus Rusliana, the Transformator of
Jayengrana Dance
(Iyus Rusliana's Collection)

Mahabharata (the Big Family of Bharata) epic, stories in *pantun* (kind of traditional poetry), and stories in the *wayang menak* (traditional drama performance for the noble class).

Ono's works are truly presented for the pedagogical purposes for community, from children, youths, and adults. Therefore, his standard for the dances is selected based on consideration if the dances are easy to master. The choreography is composed of non-difficult techniques of movement. The music for the dance consists of songs with moderate tempo (*sawilet*), because they are easy to keep up with. The character of the dance is dynamic (*satria ladak*), considering that this kind of character is uncomplicated to learn compared to the graceful character (*lenyep*) and gallant character (*monggawa*).

Iyus Rusliana has different experiences; the system he has to face is the need for college students' learning in the field of higher education of arts, aesthetic demand, and recent theatrical aspect of dance performance. The quality of the dance is considered based on the complexity level of the technique in relation to maximizing the function of every body organ as the media. Energy, body balance, and flexibility have to be maintained in the determined duration. References also become a crucial issue as the sources of theory.

Based on mentioned above, every *wayang* dance created from community for the purposes of higher education material and performance, usually contains of Iyus Rusliana's creativity derived from the system's need. The same thing also happens for Ono's *Jayengrana* dance which is not immune from creativity with modifying character.

The act of modifying dance has mutual relation character for the community creating it and for the system's need in higher education of arts. This matter aims to preserve and empower traditional dances by keeping their distinctive features; while in the same time, fulfilling the criteria that meet with academic quality and theatrical aesthetics.

ANALYSIS OF THE TRANSFORMATION OF JAYENGRANA DANCE

Structuralism, according to Saussure (cited in Kristanto, 2005), possesses basic instruments as tools to perform an analysis, one of which is *signifiant-signifie*. On the *signifiant*, it is a material aspect of language based on what is said or heard, and what is written or read. *Signifiant* in arts, in general, relates to the form (textual) which can be

grasped by senses: sight, sound, touch, and taste.

Meanwhile, *signifie* is a mental, aspect which includes thought or concept. If applied in dance, *signifie* can be understood as the content of the dance (contextual). To be able to comprehend the system of sign (*signifiant*), it is required to reveal the structure or the functioning of the signs. This issue is brought by H. Dwi. Kristanto (2005) saying that to understand a sign, it is necessary to observe the elements.

The implementation for every distinction in *Jayengrana* dance will be analyzed based on two areas: (1) Sumedang as the basis of the growth; and (2) Bandung as the basis of the development, which are:

First, on the Signifiant. The textual contents that can be sensed from *Jayengrana* dance consist of the relation among the performing elements which are choreography, *karawitan* (music), make up, and costume. Choreography forms a dance, because of the united relation of principal movements, transitioning movements, and connecting movements. This variety of movements will appear beautiful, because of human's body language accumulated from the relation of body parts, such as head, hand, body, and foot.

Table 1:
The Choreography of *Jayengrana* Dance
A. Structure of Movements

N	STRUCTURE OF MOVEMENTS SUMEDANG'S JAYENGRANA DANCE	STRUCTURE OF MOVEMENTS BANDUNG'S JAYENGRANA DANCE
1.	<i>Keupat, cindek, turun</i> (Swing walking, the left hand is holding a shawl, shortly to bow)	<i>Galayar, turun</i> (Brisk walking with raised heels and both hands are holding scarf vibrated to bow)
2.	<i>Calik jengkeng, sembahan</i> (Sitting with attitude the both taped hands kept in front of the nose)	<i>Calik jengkeng, sembahan</i> (Sitting with attitude the both taped hands kept in front of the nose)
3.	<i>Adeg-adeq sawang, capang</i> (Standing with legs are opened and hand motion to move with one pattern)	<i>Adeg-adeq rineka</i> (Standing with legs are opened and hand motion to move with many patterns)
4.	<i>Ngalaras</i> (Walk two steps forward and two hands are swung)	<i>Cindek ngalaras</i> (Walk two steps forward shortly and right hand is swung)
5.	<i>Keupat jiwir soder</i> (Swing walking, the left hand is holding the cloth)	<i>Keupat dobel</i> (Double swing walking)
6.	<i>Cindek ngalaras</i> (Walk two steps forward shortly and right hand is swung)	<i>Cindek pocapa</i> (Both feets are opened, left hand is goiter and right hand is straight)
7.	<i>Laras konda, ulep-ulep</i> (Both legs are opened, hand is overlapping the straps)	<i>Laras konda</i> (Both legs are opened, hand is moved goiter)

N	STRUCTURE OF MOVEMENTS SUMEDANG'S JAYENGRANA DANCE	STRUCTURE OF MOVEMENTS BANDUNG'S JAYENGRANA DANCE
8.	<i>Mincid ungleuk</i> (Step backward, left hand is holding the shawl and right hand is swayed)	<i>Jangkung ilo Cikalongan</i> (Both legs are opened, hand design is overlapping the strap and sufficiency related to Cikalongese style)
9.	<i>Mincid rineka</i> (Walk with a fast tempo, hand design is moved with many patterns)	<i>Mincid rineka</i> (Walk with a fast tempo, hand design is moved with many patterns)
10.	<i>Ngalaras</i> (Walk two steps forward and two hands are swung)	<i>Cindek, ngalaras</i> (Walk two steps forward shortly and right hand is swung)
11.	<i>Keupat dobel</i> (Swing walking)	<i>Keupat jiwir sinjang</i> (Swing walking, the left hand is holding the cloth)
12.	<i>Mincid Cirebonan</i> (Walk with a fast tempo, hand design is moved like the Cirebonese style)	<i>Mincid ecek</i> (Walk with a fast tempo, hand design is moved sufficiency)
13.	<i>Sejak sabetan soder</i> (Step forward two times with hand design is moved by using a shawl)	<i>Sejak laras randegan</i> (Step forward three times with hand design is moved goiter)
14.	<i>Tindak tilu sumpingan</i> (Step three times with hand design is moved by responding to the accessories in the ear)	<i>Tindak tilu sumpingan</i> (Step three times with hand design is moved by responding to the accessories in the ear)
15.	<i>Sejak sabetan soder</i> (Step forward two times with hand design is moved by using a shawl)	<i>Sejak laras randegan</i> (Step forward three times with hand design is moved goiter)
16.	<i>Jalak pengkor</i> (Moved like a myna bird having a shrieveled leg, so that stepped foot like a kicked)	<i>Jalak pengkor</i> (Moved like a myna bird having a shrieveled leg, so that stepped foot like a kicked)
17.	<i>Mincid maktal, sumirat</i> (Walk with a fast tempo, hand design is moved by swinging)	<i>Mincid ecek, rineka</i> (Walk with a fast tempo, hand design is moved sufficiency)
18.	<i>Sejak sabetan soder</i> (Step forward two times with hand design is moved by using a shawl)	<i>Cindek pocapa, sumpingan, pocapa</i> (Both legs are opened, hand design is moved like to welcome and to foreword)
19.	<i>Engkeg gigir soder</i> (Walking to side right and left)	<i>Adeg-adeg rineka</i> (Standing with legs are opened and hand motion to move with many patterns)
20.	<i>Barongsay</i> (Moved like the lion dance of Chinese performance, so that both legs jumped and both arms played the shawl)	<i>Cindek ngalaras</i> (Walk two steps forward shortly and right hand is swung)
21.	<i>Sejak sabetan soder, terisi</i> (Step forward two times with hand design is moved full by using a shawl)	<i>Maktal</i> (Stepped foot with hand design is moved by tricking the shawls)
22.	<i>Baksarai</i> (Step forward three times, both hands are moved left and right)	<i>Mincid ecek rineka</i> (Walk with a fast tempo, hand design is moved sufficiency)
23.	<i>Mamandapan</i> (Step backward, both hands are moved left and right)	<i>Laras randegan</i> (Step forward three times with hand design is moved goiter)
24.	<i>Cindek</i> (Walk two steps forward)	<i>Baksarai</i> (Step forward three times, both hands are moved left and right)
25.	<i>Calik jengkeng, sembahan</i> (Sitting with attitude the both taped hands kept in front of the nose)	<i>Mamandapan</i> (Step backward, both hands are moved left and right)
26.	<i>Keupat jiwir soder</i> (Swing walking, the left hand is holding the cloth)	<i>Cindek pocapa</i> (Both feets are opened, left hand is goiter and right hand is straight)

N	STRUCTURE OF MOVEMENTS SUMEDANG'S JAYENGRANA DANCE	STRUCTURE OF MOVEMENTS BANDUNG'S JAYENGRANA DANCE
27.	<i>Capang, sawang, sirig</i> (Both legs are opened, hands are moved up like looking for something)	<i>Calik jengkeng, sembahan</i> (Sitting with attitude the both taped hands kept in front of the nose)
28.	--	<i>Galayar</i> (Brisk walking with raised heels and both hands are holding scarf vibrated)

Table 2:
The Choreography of *Jayengrana* Dance
B. Design of Movements

N	VARIATION OF MOVEMENTS	MODIFICATION	
		DESIGN OF MOVEMENTS OF SUMEDANG'S JAYENGRANA DANCE	DESIGN OF MOVEMENTS OF BANDUNG'S JAYENGRANA DANCE
1.	Initial move	<i>Keupat</i> (swing walking)	<i>Galayar</i> , the body move design is different.
2.	<i>Sembahan</i> (both taped hands kept in front of the nose)	<ul style="list-style-type: none"> - The head move design in <i>sembahan</i> is faster in tempo. - <i>Calik jengkeng</i> (sitting unmoved), left foot is bent, to maintain feet's endurance in supporting body. 	<ul style="list-style-type: none"> - The head move in <i>sembahan</i> is modified with slower tempo to show the staccato impression clearly to support the power of dance's character. - <i>Calik jengkeng</i> of left foot is rested. This technique aims to test the endurance of dancer's feet.
3.	<i>Adeg-adeg</i> (stand up)	<ul style="list-style-type: none"> - <i>Seblak soder, capang, sumpingang, sawang, cindek sembada, capang, sawang, riyeg.</i> - The <i>sumpingang</i> design uses two hands. 	<ul style="list-style-type: none"> - <i>Seblak soder, sumpingang kanan, pocapa, cindek lontang kembar, capang, riyeg.</i> - The <i>sumpingang</i> design uses one hand. However, technique of two-hand cross is applied as a variation.
4.	<i>Laras</i> (step forward three times)	<i>Keupat dobel</i> (double swing walking)	<i>Keupat kenca-katuhu mereket</i> . It is modified with one-hand wave in order to emphasize the hand shape, so that the clarity of the moves is still maintained.
5.	<i>Keupat</i> (swing walking)	<i>Jiwir soder</i> (holding the cloth)	<i>Keupat</i> with two hands.
6.	Transitioning move	<i>Cindek buang soder, laras tumpang tali, sawang riyeg, capang, sawang riyeg, mundur seblak soder</i> . This is related to step forward two times with hand design is moved full by using a shawl.	<i>Cindek pocapa, sumpingang-pocapa, cindek lontang kembar, capang, sumpingang-pocapa, mundur ukel kembar</i> . This is related to both legs are opened, hand design is moved like to welcome and to foreword.
7.	<i>Laras konda</i> (both legs are opened, hand is moved goiter)	<i>Capang kiri-kanan, ukel baplang-galeong, tumpang tali-ukel kembar-galeong, ukel</i> . This is related to both legs are opened, hands are moved up like looking for something.	<i>Capang kiri-kanan, selut-riyeg sembada-galeong, tumpang tali-riyeg sembada, selut baplang</i> . The modification of movement lies on <i>galeong</i> move becoming <i>riyeg</i> to emphasize the endurance.
8.	<i>Mincid ungleuk, jangkung ilo, cikalongan</i> (both legs are opened, hand design is overlapping the strap and sufficiency related to Cikalongese style)	<i>Baplang jiwir soder, laras ukel kembar, tumpang tali, sumpingang kanan-jengke kanan, sumpingang kiri-jengke kiri</i> . This is related to walk two steps forward and two hands are swung.	<i>Baplang, cindek pocapa kanan, laras, cindek godeg, tumpang tali, sumpingang kanan-saruk kiri, sumpingang kiri-saruk kanan</i> . The modification is clarified in the variation of <i>cindek godeg</i> move and <i>saruk</i> foot move.
10.	<i>Ngalaras</i> (walk two steps forward and two hands are swung)	<i>Laras, sawang cindek riyeg, tumpang tali sumpingang, sawang, kebut soder galayar, pundak soder mundur, cindek</i> . This is related to both legs are opened, hands are moved up like looking for something.	<i>Cindek, ngalaras, sumpingang, pocapa, usik malik, tumpang tali, sumpingang, pocapa, usik malik, tumpang tali, bukaan soder, galayar. Cindek pundak soder, mundur, cindek</i> . This is related to both legs are opened, hand design is moved like to welcome and to foreword.
11.	<i>Keupat</i> (swing walking)	<i>Keupat dobel</i> (double swing walking)	<i>Keupat jiwir sinjang</i> . The modification lies on <i>jiwir sinjang</i> move to adjust the costume.

N	VARIATION OF MOVEMENTS	MODIFICATION	
		DESIGN OF MOVEMENTS OF SUMEDANG'S JAYENGRANA DANCE	DESIGN OF MOVEMENTS OF BANDUNG'S JAYENGRANA DANCE
12.	<i>Mincid</i> (walk with a fast tempo)	<i>Mincid Cirebonan. Langkah lontang, cindek sembada, 1x8.</i> This is related to walk with a fast tempo by imitating the Cirebonese style.	<i>Mincid ecek. Langkah sembada</i> forming a shape of number eight 3x8. The modification is in the <i>sembada</i> hand move with step along with shoulder and head moves. This aims to maximize the function of the whole body and affects the character to be more dynamic.
13.	<i>Sejak</i> (step forward two times)	<i>Sabetan sodor. Tutup sodor kanan-kiri, terisi muter.</i> This is related to step forward two times with hand design is moved full by using a shawl.	<i>Laras randegan. Capang kanan-kiri, sembada mucuk sodor kanan, sirig, langkah muter.</i> This is related to step forward three times with hand design is moved goiter.
14.	<i>Tindak tilu</i> (walk three times)	<i>Sumpingang. Langkah 3-sawang kanan-kiri dengan pola lantai maju-mundur.</i> This is related to step forward two times with hand design is moved full by using a shawl.	<i>Tindak tilu. Langkah 3-sawang kanan-kiri dengan pola lantai maju serong kanan-kiri-muter ke belakang.</i> The modification is in the floor pattern.
15.	<i>Sejak</i> (step forward two times)	<i>Sabetan sodor. Tutup sodor kanan-kiri, terisi muter.</i> This is related to step forward two times with hand design is moved full by using a shawl.	<i>Laras randegan. Capang kanan-kiri, sembada mucuk sodor kanan, sirig, langkah muter.</i> This is related to the modification that is direction of the move backward.
16.	<i>Jalak pengkor</i> (moved like a myna bird having a shrieveled leg, so that stepped foot like a kicked)	<i>Jalak pengkor, tangan di pinggang</i> (the direction is spinning).	<i>Jalak pengkor lontang (maktal), lontang kembar</i> (the direction is to the right). The modification is in the variation of hand moves.
17.	<i>Mincid</i> (walk with a fast tempo)	<i>Mincid maktal, sumirat. Mincid lontang, sembada ayun.</i> This is related to forming a floor pattern of a shape of number eight.	<i>Mincid ecek rineka. Mincid sembada, cindek ayun.</i> This is related to forming a floor pattern of tilt, front, back, and spin.
18.	<i>Gerak peralihan</i> (transition move)	<i>Sabetan sodor. Tutup sodor kanan-kiri, terisi muter.</i> This is related to step forward two times with hand design is moved full by using a shawl.	<i>Cindek pocapa, sumpingang, pocapa.</i> This is related to both legs are opened, hand design is moved like to welcome and to foreword.
19.	<i>Engkeg gigir sodor & Adeg-adeg</i> (walking to side right and left & stand up)	<i>Engkeg gigir sodor, ke arah kiri.</i> This is related to walking to side left.	<i>Adeg-adeg: Sembada riyeg, kiri-kanan, tumpang tali, lontang kembar, cindek pocapa.</i> This is related to both feets are opened, left hand is goiter and right hand is straight.
20.	<i>Barongsay & Ngalaras</i> (moved like the lion dance of Chinese performance, so that both legs jumped and both arms played the shawl & walk two steps forward and two hands are swung)	<i>Barongsay. Buka-tutup sodor disertai kaki jigrah.</i> This is related to step forward two times with hand design is moved full by using a shawl.	<i>Cindek, ngalaras, sumpingang, pocapa, usik malik, tumpang tali, sumpingang, pocapa, usik malik, tumpang tali, bukaan sodor, galayar. Cindek pundak sodor, mundur, cindek.</i> This is related to both feets are opened, left hand is moved goiter and right hand is moved straight.
23.	<i>Laras randegan</i> (both legs are opened, hand is overlapping the straps)	--	<i>Laras randegan</i> with both legs are opened, hand is overlapping the straps.
24.	<i>Baksarai</i> (step forward three times, both hands are moved left and right)	<i>Lontang kiri-kanan maju.</i> This is related to walk with a fast tempo and forward moved right and left.	<i>Lontang kiri-kanan maju.</i> This is related to walk with a fast tempo and forward moved right and left.
25.	<i>Mamandapan</i> (step backward, both hands are moved left and right)	<i>Lontang kiri-kanan mundur.</i> This is related to walk with a fast tempo and backward moved right and left.	<i>Lontang kiri-kanan mundur.</i> This is related to walk with a fast tempo and backward moved right and left.
26.	<i>Cindek</i> (walk two steps forward)	<i>Cindek sembada.</i> This is related to both legs are opened, hand design is moved like to welcome.	<i>Cindek pocapa.</i> This is related to both feets are opened, left hand is goiter and right hand is straight.

N	VARIATION OF MOVEMENTS	MODIFICATION	
		DESIGN OF MOVEMENTS OF SUMEDANG'S JAYENGRANA DANCE	DESIGN OF MOVEMENTS OF BANDUNG'S JAYENGRANA DANCE
27.	<i>Calik jengkeng, sembahan</i> (sitting with attitude the both taped hands kept in front of the nose)	<i>Calik jengkeng, ukel kembar, sembah, capang kanan-kiri, cangreud, simpen tangan, berdiri.</i> This is related to sitting with attitude the both taped hands kept in front of the nose.	<i>Calik jengkeng, ukel kembar, sembah, ukel kembar, simpen tangan, galayar, berdiri.</i> This is related to sitting with attitude the both taped hands kept in front of the nose.
28.	<i>Keupat & Galayar</i> (swing walking & brisk walking with raised heels and both hands are holding scarf vibrated)	<i>Keupat jiwir soder.</i> This is related to swing walking, the left hand is holding the cloth.	<i>Terisi galayar.</i> This is related to brisk walking with raised heels and both hands are holding scarf vibrated.
29.	--	<i>Capang kanan-kiri, sawang-sirig.</i> This is related to both legs are opened, hands are moved up right and left, like looking for something.	--

Table 3:
Music for *Jayengrana* Dance

N	MUSIC FOR SUMEDANG'S JAYENGRANA DANCE	MUSIC FOR BANDUNG'S JAYENGRANA DANCE
1	<i>Gamelan</i> /the musical instrument used is <i>gamelan salendro</i> (five-tone tuning system of Javanese music orchestra).	<i>Gamelan</i> /the musical instrument used is <i>gamelan salendro</i> (five-tone tuning system of Javanese music orchestra).
2	The song is in <i>moderato</i> (<i>sawiletan</i>)	The song is in <i>moderato</i> (<i>sawiletan</i>)
3	The song's <i>wanda</i> (genre) uses <i>Dermayonan</i> (Indramayu style in West Java) songs in <i>moderato</i> with a hint of <i>Cirebonan</i> (Cirebon style in West Java) creating a slight of <i>animato</i> . The song's <i>wanda</i> is in accordance with the dance theme which is expressing happiness of <i>Jayengrana</i> .	The song's <i>wanda</i> uses <i>Tumenggungan</i> (high-ranking royal official) songs in <i>moderato</i> with a hint of <i>Priangan</i> (Priangan style in West Java) creating a sense of heroism in <i>animato</i> . The song's <i>wanda</i> is in accordance with the dance theme which is expressing happiness of <i>Jayengrana</i> for their struggle in facing the enemies.
4	The dance movement is accompanied by <i>kendang</i> (small drum covered with leather at each end) in medium volume.	The dance movement is accompanied by <i>kendang</i> (small drum covered with leather at each end) in medium volume.

Table 4:
Make-up for *Jayengrana* Dance

MAKE-UP FOR SUMEDANG'S JAYENGRANA DANCE	MAKE-UP FOR BANDUNG'S JAYENGRANA DANCE
 <p>Eyebrows: <i>masekon</i></p> <p>Whiskers: <i>godeg mecut</i></p>	 <p>Forehead: <i>Pasu teleng</i></p> <p>Eyebrows: <i>masekon</i></p> <p>Whiskers: <i>godeg mecut</i></p> <p>Moustache: <i>nyiripit</i></p> <p>Lower lip: <i>cedo</i></p>
The make-up line only emphasizes on the eyebrows and whiskers.	The modification lies on the variation of the addition to forehead, moustache, and lower lip. The addition of these elements is to define the character.

Table 5:
Costume for Jayengrana Dance

COSTUME OF SUMEDANG'S JAYENGRANA	COSTUME OF BANDUNG'S JAYENGRANA
 <ul style="list-style-type: none"> <li data-bbox="470 358 715 515">Makuta ketu satria motif bunga teratai: crown with lotus design <li data-bbox="470 537 715 593">Top pattern: star 	 <ul style="list-style-type: none"> <li data-bbox="1093 358 1337 504">Makuta ketu satria motif bunga teratai: crown with lotus design <li data-bbox="1093 537 1337 616">Simbar dada pattern: lotus
 <ul style="list-style-type: none"> <li data-bbox="502 728 715 795">Keris (kris) <li data-bbox="502 817 715 896">Kembang keris (kris flower) <li data-bbox="502 918 715 974">Ankle bracelets 	 <ul style="list-style-type: none"> <li data-bbox="1093 705 1348 761">Keris (kris) <li data-bbox="1093 772 1348 828">Arm bracelets <li data-bbox="1093 840 1348 918">Kembang keris (kris flower) <li data-bbox="1093 940 1348 996">Ankle bracelets
 <ul style="list-style-type: none"> <li data-bbox="470 1075 715 1176">Kilat bahu (shoulder bracelets) <li data-bbox="470 1187 715 1232">Belt <li data-bbox="470 1243 715 1288">Arm bracelets <li data-bbox="470 1299 715 1377">Uncal (closed handkerchief) <li data-bbox="470 1400 715 1467">Dodot satria (knight sarong) <li data-bbox="470 1478 715 1534">Soder (shawl) 	 <ul style="list-style-type: none"> <li data-bbox="1093 1108 1348 1187">Kilat bahu (shoulder bracelets) <li data-bbox="1093 1209 1348 1254">Belt <li data-bbox="1093 1276 1348 1366">Uncal, tutup rasa (closed handkerchief) <li data-bbox="1093 1388 1348 1456">Dodot satria (knight sarong) <li data-bbox="1093 1478 1348 1534">Soder (shawl)

Notes: The costume of Jayengrana dance consists of basic elements which are sleeveless (*kutung*) top, cropped (*sontog*) pants, *soder*, belt, *kembang keris*, arm bracelets, *kewer*, and ankle bracelets.

The sleeveless top of costume for Sumedang's Jayengrana dance uses star pattern. There are seventeen points of the star which are divided into fifteen points in every edge and two smaller stars on the right and left top. The number represents the number of cycles (*raka'at*) of the five obligatory prayers in Islam. In addition, the star resembles the praying hands and fingers gestures. The

symbol has a meaning that the fingers gesture aims above as the direction to the Almighty. The five fingers in one hand also represent the Five Pillars of Islam,¹ and the five fingers in the

¹The Five Pillars of Islam are the *shahadat* (profession of faith testifying the oneness of Allah and Muhammad as the Messenger), *shalat* (especially the five obligatory daily prayers), *zakat* (alms giving to the neediest members of the community), *shaum* (fasting during the holy month of *Ramadhan*), and *hajj* (the pilgrimage to Mecca for those who are financially and physically capable).

Table 6:
Transformation and Modification of *Jayengrana* Dances
in Sumedang and Bandung

N	THE INFLUENCES FOR THE TRANSFORMATION	SUMEDANG'S JAYENGRANA	BANDUNG'S JAYENGRANA	NOTES	
				Preserved	Changed/Modified
1	Agent	R. Ono Lesmana Kartadikusumah (Ono)	Iyus Rusliana	-	Changed
2	System (artistic purpose)	For public	For academic community	-	Changed
3	Choreography: a. Structure of the dance b. Design of the dance	Shorter, as the original version	Longer with variation	-	Modified
4	Music and songs	<i>Dermayonan</i> (Indramayu's performance style)	<i>Tumenggungan</i> (high-ranking royal official's performance style)	-	Changed expect in <i>gamelan</i> (music orchestra), creating different atmosphere.
5	Make-up	Simple	More complicated	-	Modified
6	Costume	Star pattern	Lotus pattern	-	Modified
7	Duration	7 minutes	10 minutes with repetition in every movement	-	Modified

other hand plus one from the praying gesture represents the Six Pillars of Faith.²

The head cap (*makuta*) in Sumedang's *Jayengrana* dance is *makuta ketu garuda mungkur* (crown like the mythical bird) adapted from *wayang purwa* (classical shadow play). The pattern in *simbar dada*³ for Bandung's *Jayengrana* dance is lotus, the flower grows in water but it has a very strong root to prevent it from getting carried away by the stream. Thus, lotus represents the persistence.

Second, on the Signifie. *Signifie* relates to the contextual part of dance which is the content including the philosophical, characteristic, story background, and thematic elements. The philosophical element in *Jayengrana* dance expresses pride and joy. This is common for expressing to boost self-confidence but also be in control to avoid arrogance. These values must be implemented by human race so that in expressing happiness, they do not get carried away violating moral values and religious norms.

The content of the dance, both in Sumedang and Bandung versions, is still the same

²The Six Pillars of Faith are belief in Allah; belief in His Angels; belief in His Books: the Torah, the Zaboor, the Injeel, and the Al-Qur'an; belief in the Messengers of Allah (*Rasul*); belief in the Last Day; and belief in *Qada* and *Qadar* (predestination).

³*Simbar dada* is a part of costume used to cover the chest which is separated from the main clothing.

without any transformation or alternate interpretation by the agents who develop it. Therefore, the definition of transformation as the physical changing can be proved in the analysis of *Jayengrana* dance.

To clarify the occurrence of the transformation in the modification of both versions of *Jayengrana* dance living in Sumedang and developing in Bandung, the table 6 will illustrate it.

CONCLUSION ⁴

Anthony Giddens's theory about the structuration focuses on the transformation in a structure caused by the influence of agents and systems. The scope of transformation of structure is limited to the act of modifying the previously existing structure (Giddens, 2011). The theory has been proved in the case of transformation of *Jayengrana* dance through the *signifiant* and *signifie* analysis found in two different areas: Sumedang and Bandung in West Java, Indonesia.

⁴This article is based on my resume of Doctoral Dissertation that has been supervised and approved by the promoters' team consisting of: Prof. Dr. Dadang Suganda of UNPAD (Padjadjaran University) Bandung; Prof. Iyus Rusliana of STSI (Indonesia's Art College) Bandung, and Dr. Reiza D. Dienaputra of UNPAD Bandung. I would like to express my many thanks to them who supervised and supported me in writing this article. However, all contents and interpretations about this article are become solely my academically responsibility.

The results show that the transformation of *Jayengrana* dance only occurs in the *signifiant*, or the form of the dance, by modifying the structure which is performed by the previous agent, R. Ono Lesmana Kartadikusumah (Ono). On the other hand, the agent who develops the dance is Iyus Rusliana. He modifies the dance with the influences of creativity factor to fulfill the need for educational or learning material in higher education, aesthetic demand, and theatrical factor of today's dance performance. Iyus Rusliana's idealism is influenced to preserve the quality of the dance by keeping the original structure. This matter is expressed through the interpretation of the dance form, while the content is still preserved with the original idea.

Jayengrana dance, as a treasure of *wayang* (traditional drama performance) dance of Sumedang style, must be conserved in terms of its originality and also can be a model for dance which will always be open for reconstruction. Those two actions will support the potential of Sumedang in accordance with its motto *Sumedang Puseur Budaya* or "Sumedang as the Center of Culture". A city as the center of culture is supposed to have a strong fortitude and at the same time be able to adapt with the era.

The facilities and infrastructures, which are adequately representative for a laboratory of reconstruction and/or innovation for *Jayengrana* dance and traditional dances in general, are recommended for STSI (*Sekolah Tinggi Seni Indonesia* or Indonesia's Art College) Bandung. The human resources in this art school are able to accommodate both needs of art community and public. It is like a proverb saying "killing two birds with one stone" which can be applied in the transformation of *Jayengrana* dance by conserving the originality and, at the same time, developing it; therefore, its preservation will be continuously maintained.

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