

**AESTHETIC VALUE AND SYMBOLIC MEANING IN THE PERFORMANCE OF
SEGORO TOPENG KALIWUNGU: A STUDY OF CULTURAL SEMIOTICS**

Emi yuliasutik , Trisakti, Retnayu Prasetyanti Sekti

Universitas Negeri Surabaya

yuliasutik@mhs.unesa.ac.id, buemicondro@gmail.com

Keywords	Abstract
Segoro Topeng Kaliwungu, traditional performance, cultural semiotics, symbolic meaning, aesthetic values	<p>The <i>Segoro Topeng Kaliwungu</i> performance is a traditional art form that embodies rich aesthetic values and profound symbolic meanings. This research aims to explore these aesthetic dimensions and interpret the underlying symbolic representations through the lens of cultural semiotics. Employing a qualitative approach with descriptive analysis, the study investigates the visual (costumes, stage design), auditory (traditional music), and kinesthetic (dance movements) components of the performance. Data were collected through direct observation, interviews with local artists, and literature review. The findings reveal that each element of the performance functions as a cultural symbol reflecting the collective memory, spiritual beliefs, and socio-historical identity of the Kaliwungu community. Costumes and masks symbolize character archetypes and social roles, while movements and musical rhythms narrate historical struggles and communal harmony. The study underscores that understanding these embedded meanings is crucial not only for preserving the cultural heritage but also for revitalizing traditional arts amid contemporary cultural shifts. The implications suggest that cultural semiotics can serve as a powerful framework for analyzing and sustaining local performing arts within broader efforts of cultural conservation and education.</p> <p>Keywords: Segoro Topeng Kaliwungu, aesthetic values, symbolic meaning, cultural semiotics.</p>



INTRODUCTION

Indonesia has a diverse wealth of traditional performing arts that are an integral part of the nation's cultural identity. One of them is the Kaliwungu Mask Segoro performance which comes from Kaliwungu Village, Tempeh District, Lumajang Regency, East Java Province. The show not only serves as entertainment, but also contains high aesthetic values as well as a deep symbolic meaning. The performance of the Kaliwungu Mask Segoro which presents the Baladewa dance and the colossal kaliwungu mask dance, has until now become the flagship event of Lumajang Regency. The kaliwungu mask dance itself is a typical regional art from Lumajang Regency which is a form of acculturation of Javanese and Madura culture. The

combination of Javanese and Madura cultural characteristics in Lumajang Regency, which is a horseshoe area in East Java Province, produces a blend of ethnicities and cultures called Pandalungan.

Semiotic theory discusses signs or symbols used in the communication process. This theory is widely used in various fields of science, including performing arts. In this context, this theory helps us understand how meaning is formed and conveyed through the symbols that are part of an art performance (Abdul Lat iff Abu Bakar, 2006). Semiotics is a group of sciences that focuses on discussing the system of signs and signs, including how they create meaning and how they are understood and interpreted (https://www.gramedia.com/literasi/teori-semiotika/#google_vignette: accessed March 30, 2025). In the context of cultural semiotics, each element in a performance can be analyzed as a sign that has a certain meaning.

Two figures of semiotics are Ferdinand de Saussure (1916): Often considered the father of modern linguistics and one of the founders of semiotics (which he called "semiology") and Charles Sanders Peirce (1839-1914): An American philosopher, logician, and scientist who is also considered one of the founders of semiotics. Ferdinand de Saussure is one of the important figures in the development of semiotic studies. He is widely known for his concepts of "signifiers" and "signified", which are the basis for understanding how signs form meaning. His thinking has made a great contribution to the development of semiotic studies to date (Prasetya, 2024).

Charles Sanders Peirce also viewed language as a system of signs, consisting of three interrelated elements: the representation (the sign itself), the interpretant (the signifier or observer), and the object (the thing to which the sign refers). In the context of art, this view invites us to consider the important role of artists and spectators as observers and interpreting symbols. This is part of an effort to understand the performance process and the creation of artworks. Peirce divided signs or emblems into three types: icons, indexes, and symbols. An icon is a sign that resembles the object it represents—for example, a photo that depicts a person's face. An index is a sign that indicates a cause-and-effect relationship or an indication of the presence of something, such as smoke that indicates the presence of fire. Meanwhile, a symbol is a sign that does not have a direct resemblance to the object symbolized, but is understood through mutual agreement. An example is the Garuda bird which is the symbol of the Indonesian state, or the tiger which symbolizes the state of Malaysia (Abdul 2006). Thus through a semiotic lens, we can unravel the layers of meaning hidden in the performance of Segoro Topeng Kaliwungu.

This article aims to explore the mesmerizing aesthetic values in the Segoro Topeng Kaliwungu performance and interpret the symbolic meanings contained in it through a cultural semiotic approach. Thus, this research will provide an in-depth understanding of the level of local cultural richness and the importance of preserving traditional performing arts, especially the performance of the Kaliwungu mask segoro. Traditional art is an aesthetic creation that is full of symbolic meaning, born from the cultural, social, and religious experiences of the community. It contains local wisdom values that reflect the identity and dynamics of local people's lives. These values also vary, depending on the background and cultural changes of the supporting community. In Lumajang Regency, various art forms that have grown as a result

of cultural acculturation include Kaliwungu Mask, Jaran Kencak, Jaran Bodak, Jaran Slining, Getak Mask, Tayuban, Gecul Theater, Salempang Ormas, to Salempang dance, and many more. The Kaliwungu Mask Dance is a form of traditional dance originating from Lumajang Regency. According to Tutisusilarsih, who is familiarly called Mrs. Darsono, this dance has existed since the Dutch colonial period. Initially, this dance was performed by male dancers, similar to a santur performance. In a month, the Kaliwungu Mask Dance performance can be performed between 7 to 10 times, which shows that the public has a high interest and appreciation for this dance (Suripno et al., 2019).

Lumajang Regency has a wealth of art and culture that is still alive and preserved to this day. One of its cultural heritage is the Kaliwungu Mask Dance, a traditional art that is a characteristic of the area. This dance reflects the result of the fusion of Javanese and Madurese cultures, which is seen in every dance movement. In the context of Pandalungan culture in Lumajang, the Kaliwungu Mask Dance is a form of ancestral tradition that continues to be maintained. This dance originated from Kaliwungu Village, Tempeh District, and began to be known since 1940, brought by immigrants from Madura (Istifarini, 2014:2). Initially, the Kaliwungu Mask Dance was part of the Sandur performance, which is a folk theatrical performance that uses the Madurese language. However, over time, this dance developed and stood as a form of performance art in its own right, even to the point of being able to organize festivals independently (Febriansyah et al., 2024).

Initially, the Kaliwungu Mask Dance was known as the Madura Mask or the Kaliwungu Mask Mask. The name came about because the figure behind the creation of this dance, a mask artist named Senemo, came from Madura. After migrating and settling in Kaliwungu Village, Tempeh District, Lumajang Regency, Senemo felt longing for his hometown. That sense of longing then prompted him to create the Kaliwungu Mask Dance as a form of expression as well as respect for the tradition of mask dance in Madura. Through this work, Senemo seeks to present the nuances of Madura mask art in the context of the local culture of Kaliwungu. The Mask Dance, which originated in the Kaliwungu area, Lumajang, was born as the work of Senemo, an artist who settled in the region. Because it was created in Kaliwungu, this dance was later known as the Kaliwungu Mask Dance. Interestingly, the character of the character in this dance still refers to the character in the Madura mask tradition, namely the Baladeva figure. This figure is also known as the Gettak Mask. However, the shape of the mask and the movements in the Kaliwungu Mask Dance are different from the Madurese version. The characteristics of his movements can be seen, among others, in the technique of cakilan and footsteps known as 'gisekan double', which is the identity of the distinctive movement in the Kaliwungu Mask Dance (Windy, 2025).

The cultural diversity owned by Lumajang Regency provides great potential in the development of the creative economy, especially through the implementation of cultural festivals. One form of utilizing this potential is through the Kaliwungu Mask Dance Segoro Festival. This festival features a traditional art typical of Lumajang, namely the Kaliwungu Mask Dance, which is presented with the characteristic use of masks or face coverings by the dancers. This kind of activity is not only a forum for the preservation of local culture, but also contributes to improving the tourism sector and the economy of the local community. (Febriansyah et al., 2024).

RESEARCH METHOD

This research employs a qualitative descriptive method with a cultural semiotics perspective to explore the aesthetic values and symbolic meanings in the Segoro Topeng Kaliwungu performance. Qualitative research is considered suitable for this study because the subject—traditional performing arts—is deeply contextual, culturally embedded, and often resistant to numerical quantification. The researcher aims to interpret signs and symbols within the performance as they relate to local cultural identity, historical values, and community expression. The main focus lies in understanding how visual, auditory, and kinesthetic components of the performance convey layered meanings, requiring a nuanced interpretive approach.

Data collection was conducted using three main techniques: observation, in-depth interviews, and literature review. Field observations were carried out directly at performance events in Kaliwungu Village, Tempeh District, Lumajang Regency, as well as through existing video recordings and photographic documentation. In-depth interviews were conducted with key informants, including local artists, cultural practitioners, and community elders who have a deep understanding of the performance. These interviews were guided by semi-structured questions and supported with audio recordings and field notes. The literature review complemented primary data by drawing from academic journals, cultural studies, historical documents, and previous research on traditional arts and semiotics, which helped to contextualize the study and build a theoretical foundation.

The research procedure began with initial data collection through observation and interviews, followed by documentation and categorization of findings based on semiotic elements—iconic, indexical, and symbolic signs. The data analysis used qualitative descriptive techniques with a cultural semiotics framework derived from Ferdinand de Saussure and Charles Sanders Peirce. This approach allowed the researcher to decode meaning from costumes, dance movements, musical compositions, and narrative structures. The analysis proceeded through data reduction, data display, and conclusion drawing (Miles & Huberman, 1994). The goal was to provide a comprehensive interpretation of how the Segoro Topeng Kaliwungu performance functions not only as an aesthetic form but also as a symbolic medium that expresses the identity, beliefs, and social dynamics of the Kaliwungu community.

RESULTS AND DISCUSSION

Aesthetic Value in the Kaliwungu Mask Segoro Show

The aesthetic value in the Kaliwungu Mask Segoro performance is radiated through various elements that blend harmoniously. Some of the aesthetic elements that stand out include:

Costumes and masks

Dance costumes, or more commonly referred to as dance costumes, are an important element in the performance that serves as a body covering and at the same time supports the dancer's artistic expression. Dance costumes include all the elements inherent in the dancer's body and are specifically designed to support the performance on stage. In the context of performance, the choice of clothing is not done arbitrarily, but is considered conceptually to be in harmony with the character, theme, and meaning of the dance. This confirms that the dancer's appearance on stage differs significantly from the daily dress code. Stage costumes not only

serve as a body covering, but also as a visual medium that reinforces the identity of the role and the aesthetic value of the performance (<https://www.widyasantana.com/files/modul/B-Seni-Budaya-7.pdf>: accessed April 3, 2025).

The costumes used in the Kaliwungu mask segoro performance still refer to the kaliwungu mask dance costume, which is a white mask. The pants wear a blood red color with a fern motif, juwet, or sun and embroidered with gold embroidery. The velvet red vest is embroidered with a gold embroidery with tendrils and flowers. Originally, the dancers wearing sembong turned into neat, the swords used yellow lace decorations, wearing boro samir. The belt is made of red velvet embroidered with gold embroidery with juwet, orange blossom and fern tendrils. Sampur is made of red, yellow or black chiffon cloth measuring 30 centimeters wide, 200 centimeters long, The ends are decorated with embroidery or beads. Sampur is tucked in a circular loop at the waist and the end hangs down to the ankle line.

In the current era, sampur has turned white. The sash is made of red velvet embroidered with gold embroidery with tendrils and flower motifs. Gongseng is made of brass iron with 20 to 30 seeds with holes in the middle. Wearing a circle on the right ankle, when used .dancing it causes a loud creaking sound. The use of gongseng is not only a complement to the property, but also serves to emphasize the accent of movement. Sukarmun's version of the mask jamang motif in the shape of a supit urang loop, made of cowhide with the color of Bangbintulu poleng, the Senemo version of the supit urang loop motif has a dragon's head with red, green and yellow wings. Then in the Sutomo version until the current era, jamang is made of leather substitutes with a supit urang loop motif using borji and beaded decorations (Marini Fajarianti and Tri Wahyuningtyas, 2025)

Accompaniment music

Music plays an important role as a supporting element in dance art, especially in strengthening and directing dance movements. The music used to accompany the dance is known as dance accompaniment music. In general, there are two types of musical accompaniment in dance, namely internal and external accompaniment. Internal accompaniment includes sounds produced directly by the dancer's body, such as hand claps, footsteps, or other body sounds. Meanwhile, external accompaniment refers to sounds that come from outside the dancer's body, such as singing, verbal speech (words or rhymes), and the melodies of musical instruments—both simple to complex such as in the form of an orchestra. These two types of accompaniment complement each other and make an important contribution in building the atmosphere and emphasizing expression in dance performances (Murgianto Sal, 1983)

The musical accompaniment of the kaliwungu mask dance uses the accompaniment of kennong tello' which comes from kendang, sronen, kenong tello' (bonang/kenong totals three), kempul and gong. At the performance of the Kaliwungu mask, it has undergone changes. There are 2 changes in music over time and changes in creativity. The change in music affects the character, the change in the music of the Kaliwungu Mask Dance occurs because the music that was initially monotonous is repeated and there is no variation in the development is finally simplified to be shorter and more assertive in the Kaliwungu Mask Dance which depicts the figure of Prabu Baladewa (Marini Fajarianti, Tri Wahyuningtyas: year 2025: 10-11).

Some of the music that has undergone this change in creating the Kaliwungu Mask Dance music uses musical instruments instead of the original *kenong tello'* but uses digital music, it's just that in creating this music it must be recorded directly, namely *sronen* (trumpet) and vocals. The basic in creating the music is predominantly using *slendro*, but because it uses digital music, there are many possibilities for the basics to be mixed that can produce music that is pleasant to hear and aesthetic in the dancers can, and does not leave the local wisdom package remaining. (interview with Yuniawan Tri Romadlona as a technical officer in the field of cultural arts, Lumajang Regency Tourism Office, on March 24, 2025)

"There is a change in music in the presentation of the Kaliwungu Mask Dance because there is a task of completing studies and documentation for the submission of WBTB (Intangible Cultural Heritage), so from this assignment we have to learn music which initially has a long duration of about 15 minutes to 1 hour whose musical structure is repeated until how the music can be summarized into shorter and simpler to 6 minutes." . (interview with Yuniawan Tri Romadlona as a technical officer in the field of cultural arts, Lumajang Regency Tourism Office, on March 24, 2025)

Dance moves

Dance movements can be understood as a series of body movements that are structured, rhythmic, and full of meaning, which are used as a medium to convey certain expressions, ideas, and narratives. Movement is the main element in dance because it is through the body that a dancer builds visual communication with the audience. Soedarsono said that dance movements are a harmonious combination of elements of space, time, energy, and body, which are arranged in an organized manner to form artistic expression. In the context of the Kaliwungu Mask Dance, the uniqueness of this dance is reflected in the distinctive movement known as the *cakilan* movement. This movement is displayed with the use of a white mask that represents the character of Prabu Baladewa—a figure who is described as tough, firm, and full of enthusiasm. In addition, dancers also carry red handkerchiefs as symbolic properties that function to replace the role of weapons, adding a dimension of meaning to the performance (Sabilillah, 2023). In the performance of the kaliwungu mask *segoro* still maintains the characteristics of the kaliwungu mask dance movement, namely the movement of the fierce, decisive, and dynamic This was created because it visualized the personification of the figure of Prabu Baladewa from the Manduro kingdom.

The choreography arrangement of the Kaliwungu Mask dance has specific movements, especially in the stomping of the feet, the movement of the mask or the stripes of the mask, the movement of the *lembengan*, the movement of the *drunken klimer*, the movement of *ciblonan*, the movement of orange blossoms such as the movement of the squeeze and the connecting movement such as *iket* or *gebesan*. This *cakilan* or *wayangan* movement adopts the Central Javanese version of *wayang kulit* movements. This Kaliwungu mask has different dance movements in the *Getak Pamekasan* mask dance and the *Baladewa* dance in the *Madura Dhalang* Mask performance. The choreography in the Kaliwungu Mask dance is the result of the creativity of the people who interpret the bravado of the *Baladewa* figure, even though the presentation of the movements has many repetitions. (Suripno et al., 2019). The uniqueness of the Kaliwungu Mask Dance lies in the typical movements displayed, one of which is the

squeaky movement. In addition, the use of props is also an important element in this performance, where dancers wear white masks that represent the character of Prabu Baladewa, a figure known for his hard, assertive, and dynamic nature. Not only that, the dancers also use red handkerchiefs, which function as a symbol of substitute for weapons, enriching the meaning and expression in this dance.

Narrative and story

The storyline presented at the 2024 Kaliwungu Mask Segoro performance is the Legend of Argasonya. A show that tells the story of a Kakrasana character from the Mandhuro kingdom who as a child had to be exiled in Widara Kandang is threatened to be killed by Kangsa from the Gorawangsa kingdom who is actually his brother. During his exile, Kakrasana was a recluse in a sacred place called Argasonya and was cared for by Resi incarnate Bathara Brahma. After the recluse, he changed his name to Baladewa and received a magical puja in the form of Nanggala (plow eyes/symbol of prosperity). Furthermore, Baladewa was able to defeat Kangsa who was pitting sheep to seize the royal throne (interview with Yuniawan Tri Romadlona as a technical officer in the field of cultural arts, Lumajang Regency Tourism Office, on March 24, 2025).

The moral value point of the story is that to achieve human power one must have magic, wisdom, and devotion. Sakti means that they do not have knowledge or skills that are mastered. Budi means having good behavior. Filial means having good charity. Argaso is a symbol of a holy place to perform tirakat in achieving all of that.

Symbolic Meaning in the Kaliwungu Mask Segoro

Performance: Cultural Semiotics Perspective

The cultural semiotics approach allows us to unravel the symbolic meanings contained in the various elements of the Kaliwungu Mask Segoro performance. Some examples of symbolic meanings that can be identified include:

Color

The colors on costumes and masks often have a certain symbolic meaning in Javanese tradition. For example, red can symbolize courage, anger and masculinity, the color of a white mask symbolizes purity or kindness, and black symbolizes strength or darkness.

Mask Characters: Each character in the Kaliwungu Mask Dance is embodied through the shape of a mask that represents a specific trait and role in the narrative of the performance. The visual features of this mask are very distinctive and full of symbolic meaning. First, the shape of the eyes known as "thearms" is displayed with large round eyes resembling a widening expression, depicting alertness or strength. Second, the shape of the nose is called "pangotan," resembling a large pangot carpentry tool, giving a sturdy and masculine impression. Third, the shape of the mouth "dlimo broken" is made wide open so that the row of upper and lower teeth is clearly visible, emphasizing vocal expression and character intensity. Fourth, the shape of the eyebrows is known as "soap opera," which is made curved and striped using the notching technique, adding an expressive dimension to the mask's face. Fifth, the mustache or "bregos njlaprang" is described as wide, thick, and long, also carved with the toreh technique. Sixth,

beards in the shape of "gembolo" or "kepelan" are presented in short, bushy, and curly forms, adding to the impression of maturity and authority. Lastly, the face mask as a whole is designed with a tapered chin and painted white as the base color, symbolizing honest, holy, and virtuous character. (Soenarto, 1983; Sutrisno, 1992; Sriaah, 2003:). The characters in the Kaliwungu Mask Dance depict a figure with a dashing character and a tendency to be tough, with an agile, agile, and energetic attitude. These traits are reflected through dynamic and expressive movements, which are the main markers of the characteristics of the characters played in the dance. (Suripno dkk, 2019).

Dance Movements

Some dance movements have symbolic meanings related to rituals, homages, or expressions of certain emotions. For example, a worship gesture symbolizes respect, while an energetic and fast gesture can symbolize passion or battle. The choreography of the Kaliwungu Mask dance or has the quality of movement of a brave, decisive, dynamic character. This was created because it visualized the personification of the figure of Prabu Baladewa from the Manduro kingdom. The uniqueness of the Kaliwungu Mask Dance, which can be seen in its distinctive movement, namely the squeaky movement, accompanied by wearing a white mask property according to the character of Prabu Baladewa who has a hard, firm and dynamic disposition, and by using the property of a red handkerchief as a symbol of a substitute for weapons. (Sabilillah, 2023:3)

Initially, this art was used to open the sandur performance by displaying the story of Madura folklore. The Kaliwungu Mask Dance was danced by a male dancer wearing a white mask using a red handkerchief as a property that became a symbol of the Nanggala weapon (Suripno et al., 2019).

Music and Sound

The musical accompaniment of the kaliwungu mask dance consists of several instruments, namely; kendang, sronen, kenong tello' (bonang/kenong amounting to three pieces), kempul and gong. However, at the Kaliwungu Mask Segoro performance on August 25, 2024, the show was divided into 2 parts, namely at the beginning of the performance featuring a Sendratari with the title of the Legend of Argasonya and the Dance Together colossally, the Kaliwungu Mask Dance. Both performances are presented in a medley and both are worked on using a DAW (Dark Audio Workstation). The change in the Kaliwungu Mask dance in the sendratari emphasizes more on the illustration of the sendratari which reveals the philosophical value of the elements of the Baladewa character found in the Baladewa character. As for the joint dance that is presented colossally, the form of the music changes slightly from the original music. Only the kendangan pattern remains in accordance with the original. Melodically, the removal of sronen was replaced with modern music melodic and the addition of sinden vocals and male vocals (dalang). (interview with Yuniawan Tri Romadlona as a technical officer in the field of cultural arts, Lumajang Regency Tourism Office, on March 24, 2025, as well as the composer of the Kaliwungu mask segoro mask performance on March 24, 2024)

Storyline: Plays and characters taken from entrepreneurs often contain moral and philosophical messages that are relevant to people's lives. The conflict between good and evil,

sacrifice, and other noble values becomes a central theme reflected through the symbols in the show. The moral value point of the story of the Kaliwungu mask segoro performance is that to achieve human power one must have magic, wisdom, and devotion. Sakti means that they do not have knowledge or skills that are mastered. Budi means having good behavior. Filial means having good charity. Argasus is a symbol of a holy place to perform tirakat in achieving all of that.

Through cultural semiotics analysis, we can understand that the Segoro Topeng Kaliwungu performance is not just entertainment, but also a medium to convey cultural values, history, and local wisdom to the community. Each element in the performance serves as an interconnected sign and forms a complex system of meaning.

CONCLUSION

The Kaliwungu Mask Segoro Performance is a wealth of traditional performing arts that has a deep aesthetic value and symbolic meaning. Analysis from the perspective of cultural semiotics reveals that every element in the performance, from costumes, music, dance movements, to story narratives, contains symbols that reflect the social values, beliefs, and history of the people of Kaliwungu village, Tempeh District, Lumajang Regency. Understanding this aesthetic value and symbolic meaning is essential for efforts to preserve and develop traditional performing arts in the midst of globalization. Therefore, it is suggested that local governments and cultural institutions collaborate with academic researchers and art communities to document, curate, and promote such performances through education-based programs, cultural festivals, and digital platforms to ensure their sustainability and intergenerational transmission.

REFERENCES

- Prasetya, Abu Bakar, A. L. (2006). *Teori semiotika dalam seni pertunjukan: Konsep dan aplikasi*.
- Febriansyah, D., Suripno, A., & Wahyuningtyas, T. (2024). Kaliwungu Mask Segoro Dance: Cultural impact and its role in local identity. *Jurnal Seni dan Budaya*, 12(3), 45-58.
- Istifarini, I. (2014). Kaliwungu Mask Dance: A cultural tradition in Lumajang. *Jurnal Seni Tradisional*, 7(2), 29-41.
- Murgianto Sal, S. (1983). The role of music in Javanese and Madurese dance art. *Jurnal Musik Indonesia*, 13(5), 32-40.
- Fajarianti, M., & Wahyuningtyas, T. (2025). Transitional changes in Kaliwungu Mask Dance music and performance. *Laporan Penelitian Kesenian*, 15(1), 10-11.
- Miles, M. B., & Huberman, A. M. (1994). *Qualitative data analysis: An expanded sourcebook*. Sage Publications.
- Soenarto, S. (1983). Mask dance: Symbolism and significance in Javanese dance forms. *Journal of Indonesian Arts and Culture*, 11(4), 11-20.
- Sabilillah. (2023). The symbolism behind the dance movements in Kaliwungu Mask Segoro.

Proceedings of Indonesian Traditional Arts Conference, 3, 23-27.

- Suripno, A., Febriansyah, D., & Wahyuningtyas, T. (2019). The development and cultural significance of Kaliwungu Mask Dance in Lumajang. *Jurnal Kebudayaan Nusantara, 6*(2), 105-120.
- Windy. (2025). Tradisi seni topeng Kaliwungu: Antara kesenian Madura dan Lumajang. *Jurnal Seni Tradisional Indonesia, 10*(1), 18-22.
- Tri Romadlona, Y. (2025, March 24). Interview with Technical Officer in Cultural Arts, Lumajang Regency Tourism Office.
- Sutrisno, H. (1992). *Teori seni tradisional Indonesia: Antara filosofi dan realitas*. [Nama Penerbit].
- Sriah, S. (2003). Masks and the representation of characters in Javanese dance. *Jurnal Seni Budaya, 5*(3), 8-14.
- Saussure, F. de. (1916). *Course in general linguistics* (W. Baskin, Trans.). McGraw-Hill.
- Peirce, C. S. (1931). *Collected papers of Charles Sanders Peirce* (Vol. 2). Harvard University Press.