



The ALMOST-Based Operational Method of Progressive Movement for Madura Folk Arts and *Halal* Tourism Village Development

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ABSTRACT:

The purpose is to find the best formula related to The ALMOST (Alternative Movement Solidarity)-Based Operational Method of Progressive Movement. This research started by getting data from stakeholders. The Researcher interviewed Madura arts stakeholders. All information is included in the tables to ease observation and evaluation. Information obtained through interviews transformed into a coherent narrative. This method has 4 elements called GOALS (Goal, Organizer, Authority, and Local society) and 4 stages, including Challenge, Collaboration, Consensus, and Campaign (4C). This method is handed over to the organizer to be implemented for Madura folk arts and halal tourist village development.

KEYWORDS: ALMOST, operational method, progressive movement, folk arts, halal tourism, Madura

I. INTRODUCTION

Madura folk art is one of the embodiments of Madura folk culture. Each branch of art has a certain role in society. Thus, folk art can be reviewed in its cultural and societal context. In the context of culture, this type of art occurs because of the layers of culture that accumulate over time. A type of art also occurs because of the existence of various cultural environments that coexist in a certain era. In a societal context, a type of art has its

support group. Art also has different functions for different groups of people.

Related to Madura folk art, many types of art exist and develop in Madura, for example, *Saronen*, *Tembang Macopat*, *Ul-Daul* Music, *Tongtong* Music, *Dalang* Mask, *Sabdhur Pantel*, *Dupplang* Dance, and others. Various folk arts that developed in Madura are the result of collaboration from various cultural elements and have undergone an evolutionary process. In its current development, folk art is increasingly thick with elements of religiosity, especially Islam. This is inseparable from the gait of the da'i when introducing the religion of Islam to the people of the previous religion. Through media such as folk art, the da'i include teachings, recommendations, and invitations to fix moral decay, seek the essence of truth, understand the meaning of life, establish a virtuous and cultured human being. So that Folk arts can support the development of halal tourism villages in Madura.

From the initial observations in the field, the daily life of Madurese folk artists, who are the central figures of Madura cultural conservation, is quite concerning. Besides they can not depend on their fate from art activities because most of their main professions are farmers, stonemasons, manual laborers, or even unemployed, in addition, the potential of *halal* tourism in the Madura region began to develop significantly. These artists have



not taken the opportunity to preserve traditional arts while developing their village as halal tourism in Madura. The way they organize art activities, whether alone or collaboratively, still does not seem to have a clear direction. This is because they do not have a method that can be used as a guide in the implementation of activities both in their area and across their area. These are the main problems in this research.

Departing from the above problems, the main purpose of this research is to find the best formula related to the ALMOST (alternative movement solidarity)-based operational method of progressive movement for Madura folk arts and *halal* tourism village development. This research started by getting data from stakeholders. To obtain the information, the Researcher interviewed Madura arts stakeholders, both in the government (Department of Tourism, Local Government, etc.) and in the community (arts council, folk artists, etc.). The benefit of this research is for Madura folk arts and *halal* tourist village development.

II. LITERATURE REVIEW

Madura has amazing folk art potential and also has a fairly proud natural tourism potential, especially along the north coast, for example, the best known are *Siring Kemuning*, *Lon Malang*, *Lombang*, and *Slopeng*, in addition to another tourism potential, such as the Sumenep Kraton Museum, the Tomb of kings in *Asta Tinggi*, *Aeng Mata*, *Karapan sapi*, *Sapi sonok*, and *Saronen*. The natural wealth and the richness of folk art combine to create a very beautiful mosaic. A panorama that should be grateful and developed for the benefit of society. The potential of folk art has become one of the infinite riches of our nation.

The condition of folk art in Madura cannot be seen partially. It should be viewed integrally with other factors. In other words, the development of Indonesian folk art can not only be seen from things that are directly related to art itself but also with other important factors such as the condition of art organization, security, region, and social economy must have an impact on the development of folk art in the Madura region. One of the obstacles to the development of folk art in Madura is poor road access. But the friendliness of the community towards tourists is a factor that supports the development of folk art in Madura.

One of the ways that are considered productive and possible to do without requiring a large cost to improve the quality of activities is through the intermediary of social movements. A social movement is a form of joint action that aims

to reorganize society, both neatly organized and informal (Abercrombie, 2010). A social movement is a movement that is carried out together to achieve the goals that are equally desired by the group or in other words the social movement is a collective action to achieve the desire that becomes a common ideal.

A social movement is theoretically a movement that is built on the initiative of the community to make demands for changes in institutions and policies from the government that is felt to be or no longer following the will of some people.

Syarbaini (2013), divides social movements into 9 types. The 9 types are as follows: 1) Displacement movement, 2) Expressive movement, 3) Utopian movement, 4) Reform movement, 5) Revolutionary movement, 6) Regressive movement, 7) Resistance movement, 8) Progressive movement, and 9) Conservative movement. Among the 9 social movements, researchers consider the progressive movement as a type of movement that is very feasible to be applied in the context of art and tourism development in Madura.

The Progressive Movement is a movement that aims to improve society by making positive changes in institutions and organizations. This movement is very positive but has a challenging side that relates to how to penetrate the groups of people who want to be mobilized, while also cooperating with institutions and organizations to synergize to realize the goals of the progressive movement.

Some forms of the progressive movement are very easy to find in our daily lives. The social movements in Madura vary widely with different collective goals. Heterogeneous societies such as Madura that have various social groups and affiliations are more likely to have social movements with their agendas. Locer (2002) divides the approach of social movement into 4 types, namely 1) Alternative movement, 2) Redemptive movement, 3) Reformative movement, and 4) Transformative movement. Of the 4 approaches, researchers chose alternative movement, or precisely Almost (Alternative Movement Solidarity) to carry out Madura people's arts development activities in supporting Madura tourism.

The alternative movement is a form of a social movement to change one particular behavior or action by individuals. A real example of this alternative movement is the existence of socialization or campaigns not to use narcotics and illegal drugs, not to make sex acts irresponsibly as



an effort to reduce the spread of AIDS and others. In the context of art, this approach is very likely to be applied to mobilize individual Madura art activists by forming the right framing for them to work together with others to advance Madura art in supporting Madura tourism.

Framing is a form of the individual's view of phenomena influenced by ideology within him. In other words, framing determines an individual's attitude toward a phenomenon. Framing in social movements is an interpretation scheme that gives an individual the ability to identify a phenomenon that is going on around it. Framing in social movements can be thought of as a way or strategy used to equalize the views of both the perpetrator and from society to a particular issue.

In social movements, framing is used to diagnose a problematic social condition to solve, offer a way out, and offer justification reasons to motivate support for collective action. The relationship between the framing process and thought of objective political change facilitates the emergence of social movements. Certain political changes encourage mobilization not only through objective influence resulting from changes in power relations but also by the setting in the movement of framing processes that further undermine the legitimacy of the system.

According to Tarrow (1998), framing aims to justify, glorify, and encourage collective action. A social movement requires three frames, namely: 1) Aggregator Frame, which is the process of meaning an issue as a social problem. The individual who hears the frame of the event is aware that the issue is a shared problem that affects each individual, 2) Consensus Frame is a definition process relating to social problems that can only be solved by collective action. It constructs the feelings and identification of individuals to act collectively, and 3) the Collective Action Frame, is the process that explains why collective action is needed, as well as what collective action should be done.

According to Tarrow (1998), the basic components that must be owned in social movements are as follows:

Structure.

The new social movement has a non-rigid structure, flowing, to avoid the dangers of oligarchy. This is realized by the efforts of rotation of leadership, voting on all issues, having an ad-hoc organization that is not permanent. New social movements are creating structures that are more responsive to individual needs in the form of open, decentralized, and non-hierarchical structures.

Collective challenge.

Social movements are always characterized by challenges to fight through direct action that disturbs elites, authorities, other groups, or certain cultural rules. Collective challenges are also characterized by blocking actions, creating uncertainty over the activities of others they are trying to fight through social movements. Collective challenges are the most common characteristic of social movements. Collective challenges are often symbolized in the form, slogan, pattern of clothing, personal behavior, naming new objects familiar to new or different symbols, and others. Collective challenges are the focal point for the actors of social movements, to gain the attention of the opposing parties, and to create constituents to represent.

Common Goal.

There are many reasons why individuals eventually join social movements. These reasons vary depending on individual considerations. However, when conceptually seen the most obvious reason why individuals are members of social movements is to draw up a joint claim against the opposing party, the authority holder, or the elite.

Solidarity and Collective Identity.

Consideration of the common interests of participants is the common denominator of social movements that then bridge changes that were originally only potential to be real action. Social movements will be able to run if there are feelings of solidarity or identity, which often stem from a certain sense of nationalism, ethnicity, religion, or similarity of interests, such as interest in social issues, environment, human rights, gender, and others.

Preserving the politics of resistance.

By continuing to maintain collective action against a particular party, an act of resistance will become a social movement. Components of collective goals shared identities and identifiable challenges aid social movements in efforts to maintain the politics of resistance. Collective action in interaction with a strong opponent marks a point of shift where a contention turns into a social movement.

According to Dawson and Gettys (1948), the stages of a social movement are as follows: 1) The stage of anxiety. In this stage, there is dissatisfaction due to the upheaval of the system that is not good. This stage can expand and last for several years, 2) The stage of nervousness. After attention is focused on conditions that cause anxiety,



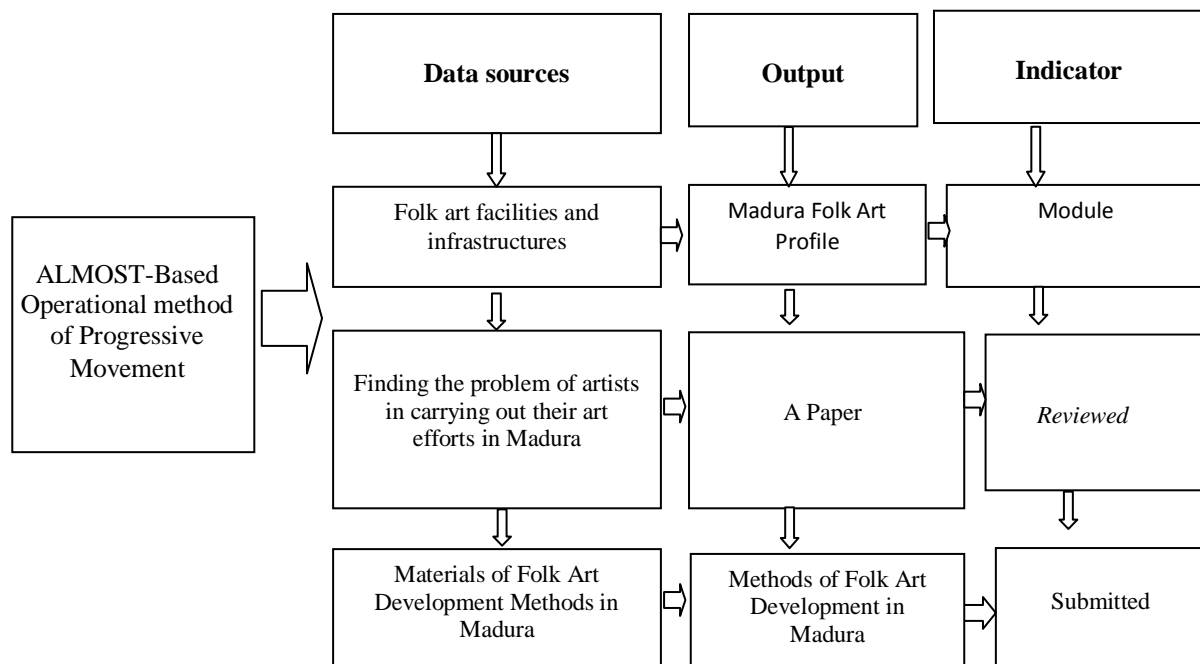
collectivity is gathered. The anxiety that arises in this collectivity is driven by agitators or leaders, 3) The formalization stage. At this stage, there does not appear to be an organized formal structure equipped with a hierarchy of officers. One important task is to explain the ideology of the Movement to the members who have united. Causes of dissatisfaction, action plans and movement goals, 4) The institutionalization stage. If the movement manages to attract a large following and can win public support, eventually there will be institutionalization. During this stage, a disciplined bureaucracy and professional leadership are established replacing previous charismatic figures.

Halal Tourism Village

Halal according to the International Union of Muslim Scholars means something permissible, there are no restrictions and sanctions by Islamic law. From the perspective of Islam, Halal refers to travel activities in the field of tourism that are allowed according to Islamic law/teachings. This concept of halal applies universally not limited to a country only because the teachings of Islam also apply universally.

III. RESEARCH METHODOLOGY

This research used development research. The focus of this research is anyone involved in the development of Madura folk art potential in four Regencies in Madura, namely: Bangkalan, Sampang, Pamekasan, and Sumenep. The units of analysis used in this research are institutions and individuals. The institutions that are used as analytical units in this research are the Department of Tourism and the Arts Council. While the individuals who are used as units of analysis are community leaders, local society, and folk artists. The locations in this research are Bangkalan, Sampang, Pamekasan, and Sumenep, Madura, east Java. The data in this research was collected through observation (questionnaire), documentation, and in-depth interviews. Examination of the validity of data using data source triangulation techniques is carried out by comparing the results of observational data with interview results and interview results with related documents, and data analysis through data reduction, data presentation, and conclusion. The following diagram illustrates the data gathering:





Interview

The following table is to show respondent identity:

Respondents Identity	Bangkalan	Sampang	Pamekasan	Sumenep	Total
Sex					
Male	-	1	2	2	5
Female	3	1	1	1	6
Age					
18-25 years	1	1	-	-	2
26-36 years	1	-	-	3	4
> 36 years	1	1	3	-	5
Affiliation					
Department of Tourism	1	1	1	1	4
Folk Artists	1	1	1	1	4
Local Society	1	-	1	1	3

The following table shows the agreement, disagreement scale of questionnaire answers

Questionnaire	Bangkalan			Sampang			Pamekasan			Sumenep			Avg
	D	A	S	D	A	S	D	A	S	D	A	S	
Folk Arts Existence/ Event													
Folk art events are often held	4	4	4	4	4	-	5	2	4	2	5	5	3,9
Many types of folk art	4	4	4	4	4	-	5	4	4	4	4	5	4,2
There are obstacles	4	3	4	3	2	-	2	4	3	4	2	4	3,2
Locations is adequate	2	3	4	2	4	-	5	2	4	3	3	5	3,4
Enthusiastic Society	4	4	4	5	5	-	5	5	3	2	4	5	4,2
Folk art events routinely held	2	3	4	3	4	-	5	2	4	2	3	5	3,4
Folk Arts Management and Development													
The campaign by the Government	4	4	4	4	4	-	5	2	5	4	5	4	4,1
Formed folk arts organization	4	4	4	3	4	-	5	3	5	4	5	5	4,2
Government influence	4	4	4	3	4	-	5	4	5	4	4	4	4,1
Held in tourist attractions	2	3	3	2	2	-	5	2	4	1	4	1	2,6
Improve road access	4	4	4	3	2	-	5	3	5	2	5	4	3,7
The Impact and Benefits of Folk Art Event													
For the economy of society	4	4	4	4	4	-	5	4	5	5	4	4	4,3
Conductive security	4	4	4	3	3	-	5	3	4	4	4	4	3,8
Tourist increasement	4	4	5	3	4	-	5	3	5	4	5	1	3,9

Descriptions:

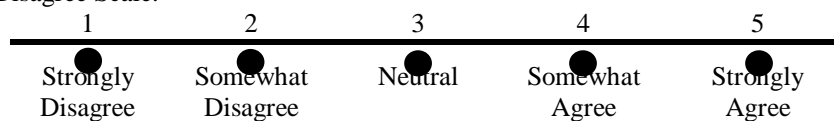
D : Department of Tourism, Local Government

A : Folk Artist

S : Local Society

Avg : Average

Agree, Disagree Scale:



The following paragraphs contain the information of interview responses

Bangkalan: Traditional Dance, Kerraban Sape, Campur Sari Madura

Folk art performances in Bangkalan Regency are usually carried out both regularly every

year such as on Bangkalan's birthday, Tera' Bulan, and Independence Day on August 17, or incidentally such as welcoming important guests from outside Madura. The main obstacle in the last 2 years is the



existence of covid-19 which reduces the activities of the campaign to reduce and even avoid crowds. The locations used for art distribution there are several places including Skep Stadium which is specifically for *karapan sapi*. In addition to Skep Stadium, art performances are sometimes held in Pendopo. Welcoming guests also take place in Pendopo. In addition, human resources in Bangkalan Regency have been supported by someone who is an expert such as in the field of dance there is *Sanggar Tarara*. Sanggar is a place to learn as well as practice dance for the performing arts.

The role of the government in Bangkalan Regency strongly supports every art campaign that is carried out. One of the government's support includes holding traditional dance competitions and *karapan sapi* competitions every year. In terms of promotion, the Department of Tourism has a Head of Marketing who among his duties is to campaign and promote art shows or competitions held by the Local Government either through print media in the form of pamphlets, posters, or invitation letters or social media in the form of Instagram, Facebook, or other social media. For promotion, the Regional Government also helps maintain security through cooperation with relevant parties such as the police chief, military district commander, and social security. This collaboration aims to make the art show run smoothly and safely.

The positive impact of art performances is also felt by local society. With the performance, local society can watch and know what characteristics of Bangkalan Regency art. In addition, the local society can sell around the art venue. So that in addition to enlivening the atmosphere of the surrounding community gets additional income. As a result, the economy of local society is going in a better direction.

Sampang: Daul Combo, Daul Dug Dug, Karapan Sapi, Painting Exhibition

The performance of folk art in Sampang Regency was very welcomed enthusiastically by the people of Sampang because it is a tradition that is anticipated by society. Art performances are held every year except during the covid-19 pandemic where it is forbidden to hold activities that cause crowds according to instructions from the provincial and central governments. Besides pandemics, art performances also have constraints on handling and costs. Despite the obstacles, Regent has the initiative to enliven art performances in Sampang Regency to preserve folk art. Locations that are often used for art performances are Wijaya Kusuma Sports Center and Trunojoyo Monument. Art performance also

requires adequate human resources. Human resources in Sampang Regency already have their own sanggar and community that have experience in their respective fields.

The role of local government is quite good in supporting traditional arts. In addition to strongly supporting the Local Government also introduces folk arts through promotions both on TV and radio stations. Support from the government is also in the form of the initiation of art performances every year to preserve the traditional arts of the Sampang Regency. The security of the police has also been prepared by the District Government to guard against unwanted events. The influence of art performance is also felt by local society. The local society is very enthusiastic and participates in helping the process of the event. Besides that, the local society can benefit by selling around art venues.

Pamekasan: Hadrah, Pencak Silat, Saronen, Ul-Daul, Sapi Sonok, Ronding Dance

Art performances in Pamekasan Regency can preserve the culture of the region. With the holding of art performances, pamekasan regional culture will be increasingly known to the wider community. In its implementation, there must be some obstacles that occur. Obstacles that occur include the covid-19 pandemic and finance. Financial barriers can be overcome by collaborating between arts actors and local governments. The location of the art show has been provided specifically by the Local Government. Even better the location is a tourist spot in Pamekasan Regency. Art performances in tourist attractions can attract tourists to increase the number of visitors, in Pamekasan there are various sanggar who are ready to participate in art performance activities.

The role of the local government is very supportive of art performances. Starting from promotions to cooperation with security officers such as the police. Promotions are carried out in the form of invitations and pamphlets containing announcements. The participation of local society is very enthusiastic when there is an art show. The local society can enliven the art show by watching, helping to prepare the location, or trading around the location of the movement. With the performance, local society gets significant economic benefits.

Sumenep: Mask Dance, Muang Sangkal Dance, Hadrah, Pencak Silat, Kraton Festival

Art performances in Sumenep Regency are very helpful for the preservation of folk and cultural arts. Before the pandemic of traditional arts was



carried out at the event. Due to the current conditions, art is only carried out on a limited basis. The obstacle that arises other than pandemics is regeneration. The youth in Sumenep Regency tend not to be interested in folk art so a way to invite the youth to preserve the art of the people. The location and human resources are adequate, it's just dominated by the older generation.

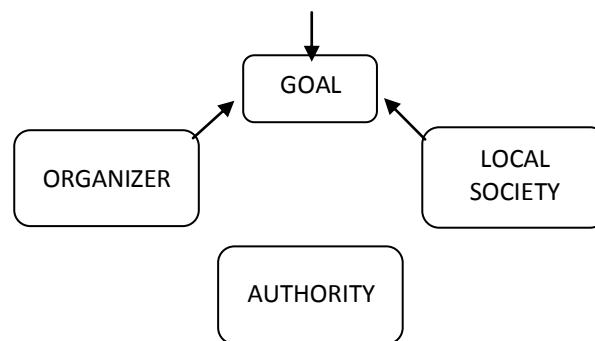
The role of the Local Government is very supportive and helps art actors to build folk art in their area. The Local Government also facilitates every art activity in the Sumenep area in the form of promotion and cooperation with art actors. Besides the government, the local society also gets a positive impact from the implementation of art performances. The existence of performances can increase the additional income of local society by trading around the venue of the show.

IV. RESULT

As the result, this research found a method for Madura folk art and halal tourism village

development. This method is called The ALMOST (Alternative Movement Solidarity)-Based Operational Method of Progressive Movement. The ALMOST (Alternative Movement Solidarity)-Based Operational Method of Progressive Movement is a solidarity movement organized by a group or an organization that shares the same field and objectives by making positive changes to government institutions and involving everyone in the organization to realize a common goal. In this method, solidarity is required in an organization where all members must be involved in a forum discussion. In addition, the role of government institutions is also very important to support the organization in every activity. In addition, the role of government institutions is also very important to support the organization in every activity. This method has 4 elements called GOALs (Goal, Organizer, Authority, and Local society) and 4 stages, including Challenge, Collaboration, Consensus, and Campaign (4C).

The 4 elements that contain in this method:



1. Goal (Common Goal)

The Common Goal is started by problems those trigger collaboration between authorities and organizers or agreements between implementing organizations and local society. In this research, the intended goal is the development of Madura folk art and halal tourism villages in Madura. To achieve this goal, it is necessary to establish a Focus Group Discussion (FGD) that brings ideas together to achieve common goals.

2. Organizer

Organizers are at the forefront of *the progressive movement*. In practice though representatives, this organization must actively initiate activities or events related to common goals. The role of the implementing organization is to collaborate with the relevant authorities to carry out

activities to achieve the goals. In addition, organizers play a role in making agreements with local society so that local society does not feel harmed by activities carried out as a result of collaboration between organizers and authorities.

In this research, the organizer is folk artists in Madura. This organization contains artists in 4 districts of Madura Island such as Bangkalan, Sampang, Pamekasan, and Sumenep. Where each region has diverse and varied arts.

3. Authority

The relevant authority is a government agency that has the authority to manage everything related to a field to achieve the common goal. Achieving the goal requires support from the relevant authorities. The authorities that have the authority referred to in this study are the Department



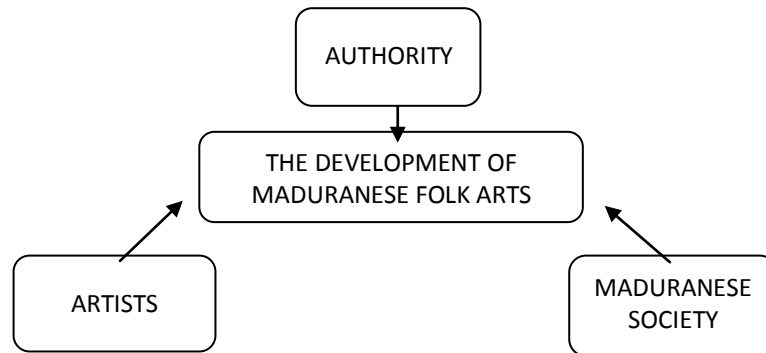
of Tourism and Local Government in 4 districts in the Madura region, namely Bangkalan, Sampang, Pamekasan, and Sumenep.

4. Local Society

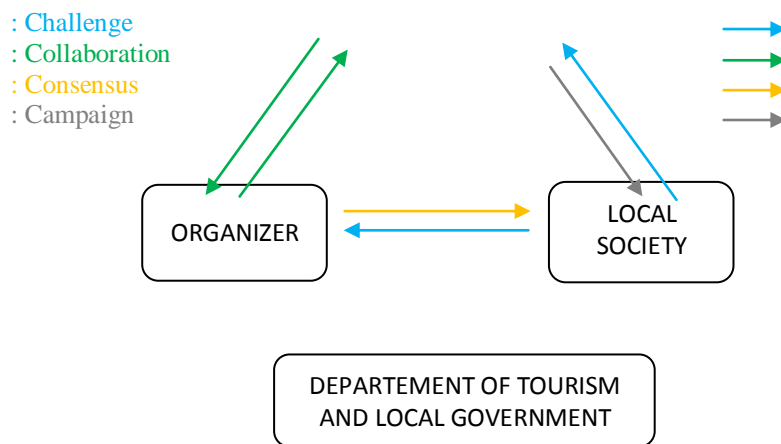
Local people are a group of people who occupy the same area so tend to have the same

habits and culture. If there is an art show that feels the impact for the first time, the community around the art show includes increasing tourist visits, improving the economy of the citizens, and others.

The 4 elements in this research are illustrated in the following diagram:



Progressive movement operational methods based on alternative movement solidarity have several stages that must be considered, including:



1. Challenge

A challenge is something that requires effort to be solved successfully. The challenge starts with the desire of society to achieve a goal that is in the common interest. For example, for the development of folk art in the Madura region. Challenges can contain positive demands, criticisms, suggestions, or expectations of the organization or authority. The form varies depending on the creativity of the local community. This challenge can be accommodated by folk art organizations to be discussed at the FGD(Focus Group Discussion) together with the authority institutions.

2. Collaboration

Collaboration between organizers and authorities is at the core of this method. This stage involves all members of the organizer and stakeholders in related fields. For example, in this research, the organizer members are all folk artists in the Madura region, while the authorities/stakeholders are the Department of Tourism and Local Government. Collaboration media is online media such as *Whatsapp Group*, *Telegram*, etc. At this stage organizers and local governments must answer the challenges that come from local society. The challenges discussed here must be related to the common goal. So that what is discussed in the discussion forum is all things related to the common goal. In this research, the



goal is to develop Madura folk art and halal tourism villages. The focused points are how the art event can be implemented, event obstacles, supporting facilities, human resources (HR), impacts on local communities, campaigns/promotions, the anticipation of the unexpected, and others. With this collaboration, folk artists as organizers can preserve folk art in their respective regions. In addition, the local government does not need to be confused looking for performers for routine events such as regency birthdays and independence day. The result is that this cooperation can benefit both parties.

3. Consensus (Agreement)

Consensus is something that must be agreed upon between groups or individuals for decision-making that benefits both parties. After the collaboration stage, art activists as organizers make agreements with local society in response to challenges posed to achieve common goals. This deal can be a trade permit around an art venue. Instead, folk artists can ask the local society to cooperate to succeed in the art show. The enthusiasm of the local society is also needed to enliven the atmosphere at the venue of the art performance.

4. Campaign (Campaign/ Promotion)

The last stage of this method is the campaign/promotion stage. Local Governments, especially the Department of Tourism, play an active role in promoting folk arts. Campaigns can be invitations or calls to attend and participate in art events. The media used also varies. Local governments can use print media in the form of newspapers, magazines, and pamphlets. Besides, social media and other media can also be used for promotional purposes such as television, radio, Instagram, Facebook, websites, and others. With promotion as the spearhead, art performances can be carried out great and smooth.

Like other methods, this method also has advantages and disadvantages because there is no perfect method. The advantages of using this method are:

1. It is easy to implement because it is a solidarity movement and without compulsion.
2. There is direct involvement from authority institutions so that the goal is easier to achieve.
3. Agreements with local communities can develop the area and improve the economy of the area.

In addition to the advantages, this method has its disadvantages. The disadvantages of this method are:

1. If the demands of the local society are too complex, then the common goal tends to be slow.
2. There is uncertainty that the authorities will fully support it, very dependent on FGD (*Focus Group Discussion*).

V. CONCLUSION

After several stages are completed, The ALMOST (Alternative Movement Solidarity)-Based Operational Method of Progressive Movement for Madura Folk Arts and *Halal* Tourism Village Development can be finished. The ALMOST (Alternative Movement Solidarity)-Based Operational Method of Progressive Movement is a solidarity movement organized by a group or an organization that shares the same field and objectives by making positive changes to government institutions and involving everyone in the organization to realize a common goal. In this method, solidarity is required in an organization where all members must be involved in a forum discussion. In addition, the role of government institutions is also very important to support the organization in every activity. This method has 4 elements called GOALs (Goal, Organizer, Authority, and Local society) and 4 stages, including Challenge, Collaboration, Consensus, and Campaign (4C).

This method is handed over to the organizer (folk artists) in Madura to be implemented for Madura folk arts and *halal* tourist village development. In addition, this research has an output for teaching material (module) that contains folk arts in Bangkalan, Sampang, Pamekasan, and Sumenep Regency.

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Glosaries

Daul : One of the Madurese traditional music which is like percussion music.

Hadrah : Islamic Art which Contains *Salawat*.

Halal : sanctioned by Islamic law.

Halal Tourism : the practice of traveling for recreation sanctioned by Islamic law.

Karapan Sapi : Madurese bull racing which two bulls are yoked together, pulling a small sled on which the driver attempts to balance over a hundred-meter course.

Sanggar : A place where to study or perform art.

Sapi Sonok : a beauty contest for a pair of female Madura cattle, in which cows are flanked using pangonong(carved wood) and skillfully follow the instructions of the handler, then the pair of cows walk around with following the rhythm of the music to cross the gate.

Saronen : One of the folk music in Madura.