

Improving the Bargaining Position and Challenges of Rural Women in the Merapi Merbabu Valley

Hastuti Hastuti^{a*}, Edi Widodo^b, ^aDepartment of Geography Education, Yogyakarta State University, Indonesia, ^bGeography Education Master Program, Yogyakarta State University, Indonesia, Email: ^{a*}hastuti@uny.ac.id

Women are involved in the Kopro Siswo Rukun Mudo dance group to improve their bargaining position in the community. Women are faced with new conflicts. In this descriptive qualitative research the research subject is the Kopro Siswo female dancers. Triangulation of data sources includes advisors, heads of arts groups, and community leaders. The data analysis model used is from Miles & Huberman. The results showed that women, through the Kopro Siswo Rukun Mudo dance, gained a better bargaining position. Women with domestic responsibilities could divide their time between the Kopro Siswo Rukun Mudo dance training and arts activities. Also, women had other economic activities including managing agricultural land to obtain a source of income. Art is a way for women to use their time for social activities and increase income.

Key words: *Woman, Kopro Siswo Art, Indonesia.*

Introduction

The Merbabu Merapi Valley region has a diverse geographical phenomenon and is therefore an attraction for people to live in. Sutikno et al. (2007: 51-61) state that the condition of abundant water resources enables many residents to occupy slopes and valleys and use these for planting, and this ideal topography becomes an alternative place to live. The Merapi Merbabu valley area is attractive to live in because of natural resource factors, the presence of abundant springs, fertile soil, spiritual peace in the form of natural beauty, culture, and other geographical factors.

People from generation to generation continue to live in the Merapi Merbabu valley and build a unique civilisation, namely the *Kopro Siswo* art. The distinctive civilisation in the Merapi



Merbabu valley was formed as a result of long-term interactions between humans and their environment. The traditional art of *Kobro Siswo* is commonly found in Magelang Regency, especially in the Gunungapi valley area. *Kobro Siswo* means unity and the nuances of struggle in terms of song poetry that is sung when performing. Kholis (2018: 105) states that *Kobro Siswo* aims to preach the Islamic religion. *Kobro* comes from the Javanese language "*Obrak*", which means ravaging, while "*Siswo*" means students. *Kobro Siswo* depicts the spirit of the struggle of the Indonesian people in expelling invaders, as well as the spread of Islam in the land of Java, especially in the Magelang Regency (Raiz & Bisri, 2018: 81). *Kobro Siswo* contains dance moves with the body bent, hands clenched in front of the chest, and scarce movements following the rhythm of the drum, so that it requires high stamina from the dancers (Katrini, 2006: 227). The essence of *Kobro Siswo* as an expression of the soul and human behavior, and is expressed through movement of the limbs (Irianto, 2017: 77). *Kobro Siswo* is an energetic dance art to maintain a sense of nationalism and the spread of Islam.

Kobro Siswo players in the Merapi Merbabu valley are generally men within the age groups of children, adolescents, and adults. Nowadays, the *Kobro Siswo* performers of the Merapi Merbabu valley are not only men but also involves women, such as the *Kobro Siswo Rukun Mudo* art in the Wonodadi Hamlet, Wonolelo Village, Sawangan Subdistrict, Magelang District. *Kobro Siswo Rukun Mudo* has experienced the development of traditional music into a combination of traditional music with the Malay dangdut orchestra. This is popular in the community that becomes *Kobro Dangdut (Brondut)* and since becoming "*Brondut*", *Kobro Siswo Rukun Mudo* has involved female dancers.

Rural residents in the Merapi Merbabu Valley main livelihood is farming. Women carry out their main activities as farmers to fulfill their household needs. Socio-cultural and domestic activities are carried out by women besides agricultural activities. Rural women are the central figures in agricultural production activities. The involvement of women in economic activities and contributing income to their households does not necessarily enable women to have a role in financial control. In addition to carrying out economic activities, rural women continue to strive to increase knowledge so that they have a better quality of life (Prakash Kumar Rathod et al., 2011). Adequate quality of life gives women the possibility of gaining better recognition from their environment.

Women work to gain recognition of self-esteem, confidence, appreciation, and respect from their husbands. Rural women work to increase their social capital (Mohammad Aatur Rahman; Jannatul Ferdous; and Zarin Tasnim, 2019). Social capital, as a strategic and productive tool, is used by women to maintain the economic durability of the family (Dewi Cahyani Puspitasari, 2012). Women carry out socio-cultural activities in building relationships with their communities. Social capital has an essential function for rural women, in carrying out public

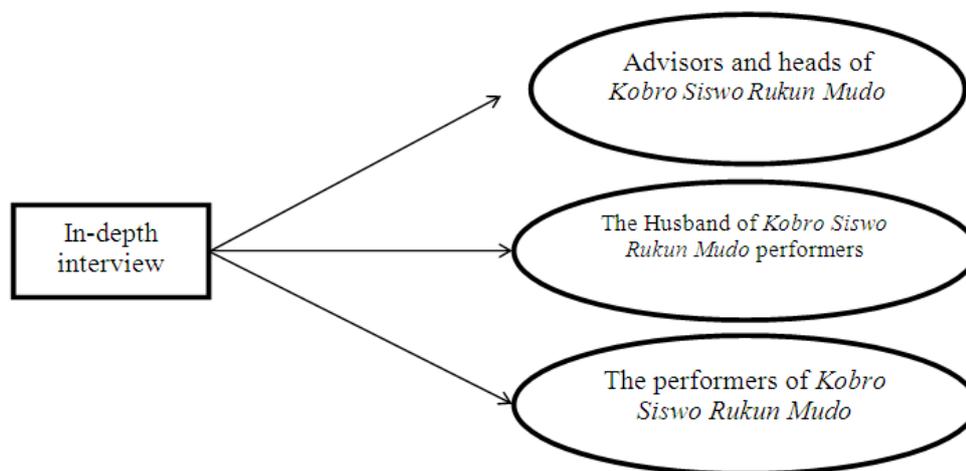
activities. Public activities fulfill the necessities of life and rural women carry out socio-cultural activities.

The women involved in the *Kobro Siswo Rukun Mudo* dance have opportunities to improve their bargaining position in the community. On the other hand, the involvement of women as a *Kobro Siswo* performer is a challenge because they have to divide family interests with community interests, especially for women who are already married. The women who are involved in *Kobro Siswo Rukun Mudo* dance, whether it is to increase their bargaining position in the community or a challenge because of the emergence of new conflicts, is the main appeal of this research.

Research Method

The study was conducted in the Merbabu Merapi Valley with data from village women who had economic responsibilities in managing agricultural land, and are involved in the art of *Kobro Siswo*. The data collection method was carried out with source triangulation. Source triangulation is the acquisition of data from different sources, with the same technique (Sugiyono, 2017: 125).

Figure 1. Triangulation of Sources (Source: Analysis, 2019)



Source triangulation is a qualitative research method with a phenomenological analysis. Triangulation is undertaken to provide data validity. The informants of this research included the art advisor, namely the Head of Wonodadi Hamlet, then the head, and married women who are *Kobro Siswo Rukun Mudo* dancers. The data analysis was undertaken using Miles & Huberman's model. The research location was in the Wonodadi Hamlet, Wonolelo Village, Sawangan Subdistrict, Magelang Regency, which is included in the Merapi Merbabu Valley area.

Table 1: List of Informants

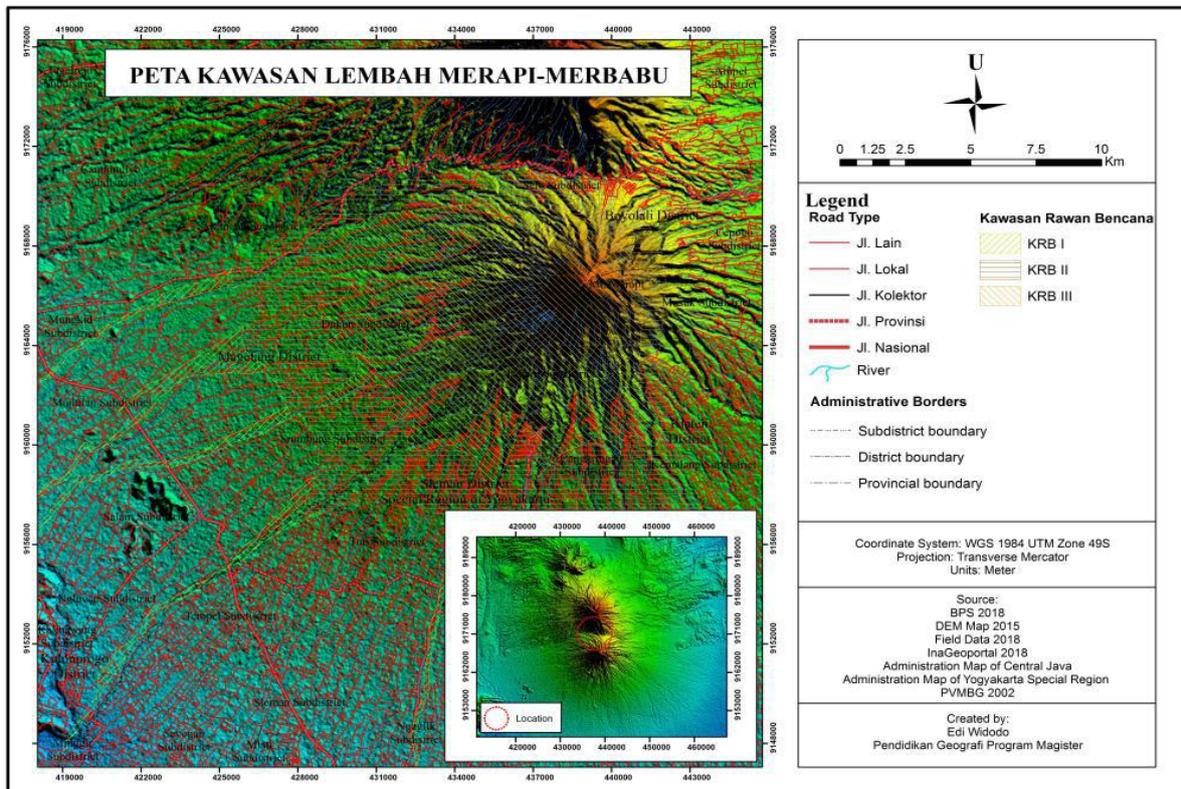
Name	Agency	Initials
Edi Subarno	Advisor of <i>Kobro Siswo Rukun Mudo</i>	ES
Wagiman	Head of <i>Kobro Siswo Rukun Mudo</i>	W
Sumiyati	The dancer of <i>Kobro Siswo Rukun Mudo</i>	S
Karsini	The dancer of <i>Kobro Siswo Rukun Mudo</i>	KA
Karni	The dancer of <i>Kobro Siswo Rukun Mudo</i>	K
Pawit	The dancer of <i>Kobro Siswo Rukun Mudo</i>	PA
Parni	The dancer of <i>Kobro Siswo Rukun Mudo</i>	P

Source: Field data, 2019.

The Characteristics of the Research Areas

The absolute location of this research is 428000 MT to 443000 MT, and 9168000 MU to 9176000 MU in the Universal Transverse Mercator (UTM) Zone 49 S. The relative location of the Merapi Merbabu valley area covers two districts, Magelang and Boyolali. The sample location was in Magelang Regency.

Figure 2. Location of the study area



The sample location of the *Kobro Siswo Rukun Mudo* was in Wonodadi Hamlet, Wonolelo Village, Sawangan Subdistrict, Magelang Regency. Wonolelo village has an area of yard/building of 63.80 ha, fields/gardens 760.31 ha, and others of 7.05 ha, making a total area of 831.16 ha (Sawangan Subdistrict in Numbers, 2018). The number of families in Wonolelo Village is 2,132, with a total population of 6,361, and the total population of women is 2,787 (Sawangan Subdistrict in Numbers, 2018). The number of households in Wonodadi Hamlet is 85 households (Monograph Data of Wonodadi Hamlet, 2019).

Characteristics of informants

The informants of this research are the female dancers of *Kobro Siswo Rukun Mudo*, who are married. The next informant is the head of *Kobro Siswo Rukun Mudo* to find out the obstacles and future development efforts. The last informant was the advisor of *Kobro Siswo Rukun Mudo*, namely the Head of Wonodadi Hamlet, Wonolelo Village, Sawangan Subdistrict, Magelang Regency.

Table 2: List Kobro Siswo Rukun Mudo Dancers

Sample No.		1
Name		Sumiyati
Actor's activities when performing art		Dancer
Actors' activities outside the arts		
Social	Age	37
	Education level	Junior High School
Economy	Profession	Farmer
	The average income per month	>1.000.000
Domesticity	Number of children	2
	Age of child	The first child is 17 years old The second child is 10 years old
Position in the household		Housewife
Position in the community		Mother of the village head
Sample No.		2
Name		Pawit
Actor's activities when performing art		Dancer
Actors' activities outside the arts		
Social	Age	43



	Education level	Elementary School
Economy	Profession	Farmer
	The average income per month	1.000.000
Domesticity	Number of children	2
	Age of child	The first child is 20 years old
		The second child is 13 years old
Position in the household		Housewife
Position in the community		Mother of Citizens Association
Sample No.		3
Name		Karsini
Actor's activities when performing art		Dancer
Actors' activities outside the arts		
Social	Age	30
	Education level	Elementary School
Economy	Profession	Farmer
	The average income per month	1.000.000
Domesticity	Number of children	2
	Age of child	The first child is 14 years old
		The second child is 7 years old
Position in the household		Housewife
Position in the community		Housewife
Sample No.		4
Name		Karni
Actor's activities when performing art		Dancer
Actors' activities outside the arts		
Social	Age	30
	Education level	Elementary School
Economy	Profession	Farmer

	The average income per month	1.000.000
Domesticity	Number of children	2
	Age of child	The first child is 14 years old The second child is 6 years old
Position in the household		Housewife
Position in the community		Housewife
Sample No.		5
Name		Parni
Actor's activities when performing art		Dancer
Actors' activities outside the arts		
Social	Age	23
	Education level	Elementary School
Economy	Profession	Farmer
	The average income per month	>1.000.000
Domesticity	Number of children	1
	Age of child	The first child is 8 years old
Position in the household		Housewife
Position in the community		Housewife

Source: Field data, 2019

Table 3: List of the Head of Kopro Siswo Rukun Mudo

Sample No.		6
Name		Wagiman
Actor's activities when performing art		Head of the Arts
Actors' activities outside the arts		
Social	Age	45
	Education level	Elementary School
Economy	Profession	Farmer
	The average income per month	1.000.000
Domesticity	Number of children	2

	Age of child	The first child is 20 years old The second child id 13 years old
Position in the household		Father of the household
Position in the community		Father of Citizens Association

Source: Field data, 2019

Table 4: List of the Advisor of Kopro Siswo Rukun Mudo

Sample No.		7
Name		Edi Subarno
Actor's activities when performing art		Advisor of the Arts
Actors' activities outside the arts		
Social	Age	49
	Education level	Junior High School
Economy	Profession	Village chief
	The average income per month	>1.000.000
Domesticity	Number of children	2
	Age of child	The first child is 17 years old The second child id 10 years old
Position in the household		Father of the household
Position in the community		Father of Village chief

Source: Field data, 2019

The average informant had an income of more than Rp. 1,000,000. In addition to being an employee of the hamlet government, the informant's job was also becoming a farmer. The average informant had property rights. The oldest informant was 49 years old, and the youngest was 23 years old. Informants resided in Wonodadi Hamlet, Wonolelo Village, Sawangan Subdistrict, Magelang Regency.

Results

Kopro Siswo Rukun Mudo

Kopro Siswo Rukun Mudo was formed in 1988 in Wonodadi Hamlet, Wonolelo Village, Sawangan Subdistrict, Magelang Regency. *Kopro Siswo Rukun Mudo* initially used traditional music, namely three "bende" and one "drum". Singers of poetry song numbered 2-3 people.

The development started in 2016; *Kobro Siswo Rukun Mudo* combined traditional musical instruments with dangdut Malay musical instruments, so-called *Kobro Dangdut (Brondut)*. The development of music into Brondut added to the attraction of the performance of *Kobro Siswo Rukun Mudo*. In addition to music dancers, which during 1988-2016 was only played by men, since 2016, it has involved women.

Women involved in several age groups are children of junior high schools, senior high schools, female students, and housewives. The performance of *Kobro Siswo Rukun Mudo* is started by male dancers, then women, and then both always take turns to finish. *Kobro Siswo Rukun Mudo*, when performed, is divided into *Kobro*, *Setrat*, and *Isro 'miraj* dance segments. The *Kobro Siswo Rukun Mudo* dance segments have different movements, and the song lyrics are also different. The *Kobro Siswo Rukun Mudo* performance must be performed every Eid al-Fitr, and the next performance is when someone requests it.

Kobro Siswo Rukun Mudo is not practiced every day. A week before the performance day the practice of *Kobro Siswo "Rukun Mudo"* dance is usually done at night, which is 20:00 - 23:00 West Indonesia Time. *Kobro Siswo Rukun Mudo* consists of the entire Wonodadi hamlet community, including children, teenagers, adults, and parents. *Kobro Siswo Rukun Mudo* is routinely staged on Eid al-Fitr. The *Kobro Siswo Rukun Mudo* performance on Eid al-Fitr aims to attract distant relatives to visit to do the "*ujung*" or "*halal bi halal*". The *Kobro Siswo Rukun Mudo* is performed every holiday and becomes routine. Besides providing entertainment for the guests who attend, it's also performed because there is a belief that if it is not staged, there will be a mass death that befalls the youth in the Wonodadi hamlet.

The *Kobro Siswo Rukun Mudo* performance on Eid al-Fitr is held during the day and night. It is performed by children and male dancers during the daytime. The performance of *Kobro Siswo Rukun Mudo* is performed by male and female dancers in the evening. Female dancers fill performances at night because in the morning until the afternoon, they take care of the house, such as cleaning, entertaining guests in attendance, and other family needs. The *Kobro Siswo Rukun Mudo* performance is separated into segments, and *dangdut* songs are inserted between segments.

The performance of *Kobro Siswo Rukun Mudo* on Eid al-Fitr requires costs for equipment and consumption. A performance fee is charged to residents of the Wonodadi hamlet. The Wonodadi hamlet residents collect fees of Rp. 30,000/Head of Family (KK). The Wonodadi residents pay contributions through their respective Neighborhood Association. The results of the citizens' contributions are then used to support the performance of *Kobro Siswo Rukun Mudo* on Eid al-Fitr. Dancers, besides devoting time and spending energy, also require costs. The dancers of *Kobro Siswo Rukun Mudo* does not get any reward, even though the dancer's enthusiasm is very high.

The *Kobro Siswo Rukun Mudo* dance contains meanings of harmony, nationalism, and the spread of Islam. Some of the song lyrics contain meaning in the form of invitations to dancers and the general public. The *Kobro Siswo Rukun Mudo* dance has several songs, one of which is:

*“Pemuda pelajar giatlah belajar
Kejar cita-citamu
Tak kenal rintangan agar terus maju
Belajar sekuat tenaga
Insyaflah selalu akan kewajibanmu
Insyaf dan sadar
Junjunglah derajat bangsa dan negara
Itulah pembela nusa”*
("Youth students, study hard
Chase your dreams
Do not know obstacles to move forward
Study as hard as you can
Always realise your obligation
Realise and aware
Uphold the nation and state
That is the defender of the homeland")

Song lyrics are sung to the beat of the music, the faster the dancer's movements are, the more attractive they are. There are usually 16-32 dancers in one segment, and each dancer has a partner for the dance movement to make a row of four series (Figure 3).

Figure 3. The Performance of *Kobro Siswo Rukun Mudo* Dancers



Source: Field data, 2019

Female dancers wear long-sleeved shirts and long pants, while men wear short pants. Some female dancers of *Kobro Siswo Rukun Mudo* wear a veil when performing. Female dancers of *Kobro Siswo Rukun Mudo* are not required to wear a veil.

Women in Kobro Siswo Rukun Mudo

The female dancers of *Kobro Siswo Rukun Mudo*, who have a family, have many obligations. Besides participating in the dance and stage performance of *Kobro Siswo Rukun Mudo*, they also have obligations towards their family. The reason women become *Kobro Siswo Rukun Mudo* dancers according to S, KA, K, P, PA (Wednesday: 09/09/2017) is for entertainment.

Female dancers of *Kobro Siswo Rukun Mudo* also have to divide their time between dancing and family needs. The results of the interview with Ka explained that "When I want to do housework, I do it in the morning. If the daytime performance is continued at night, then the needs of the house have been prepared for adequately for that day and night. If a family participates in an art performance outside the village, they usually buy food at the stall. Performances, which are performed outside the village, usually include the children. Children ask to buy toys, even up to Rp. 150,000 (Monday: 2/09/2019)". The results of the interview with K explained that "When I want to do exercises, housework is done in the morning. Usually, the exercise is at 20.00 WIB, so housework is done. However, because I usually sleep at 21.00 WIB, it becomes late to sleep. Even though I am late to sleep, I must wake up early. If the daytime performance is continued at night, then the needs of the house have been prepared for adequately for the day and night. If one family participates in a performance, they buy meals in a stall (Monday: 3/09/2019)". The results of the interview with S explained that "Meeting household needs comes first; such as washing, cleaning, going to the fields and cooking, then participating in training (Tuesday: 2/09/2019)". The results of interviews with PA explained that "Taking turns with children for the sake of home, housework is done in the morning, then afternoon until the evening preparation for training and before the performance (Tuesday: 09/09/2019)". The results of interviews with other dancers, P explained that "Meeting the needs of the household comes first, such as washing, cleaning, going to the fields and cooking, then followed by training. For performances outside the village, the husband and children come too (Friday: 09/09/2019)".

For female dancers of *Kobro Siswo Rukun Mudo*, sharing time related to family duties with dancing is ongoing. The results of interviews with samples of female dancers also revealed that they are responsible for dressing and clothing (Figure 4). Male dancers of *Kobro Siswo Rukun Mudo* are provided with makeup and clothing, which is inversely proportional to women.

Figure 4. Dancers doing makeup before the performance of *Kobro Siswo Rukun Mudo*



Source: Field data, 2019

Women outside Kobro Siswo Rukun Mudo

The female dancers of *Kobro Siswo Rukun Mudo* on average are housewives, although some are farmers and a housewife. The results of interviews with informants of female dancers of *Kobro Siswo Rukun Mudo* explained that the average income was more than Rp. 1,000,000. Activities are undertaken by female dancers of *Kobro Siswo Rukun Mudo*, including cooking, going to the fields, laborers, *genduri* (feast), PKK (Family Welfare Development) meetings, competitions on Independence Day, going to recitation, and others. Activities that are undertaken by women outside activities as *Kobro Siswo Rukun Mudo* dancer are shown in Figure 5.

Figure 5. Women's activities outside of *Kobro Siswo Rukun Mudo* Dancing



Cooking



The work of transporting sand



As laborers bind tobacco



Genduri (Feast) on Independence Day Race holidays



PKK (Family Welfare Development) meetings

Source: Field data, 2018 & 2019

Discussion

Indonesian women already have a bargaining position in the community, and for example, women are involved in becoming *Kobro Siswo* dancers. Developing countries' division of labour based on gender has begun to occur with changes towards equality (Kher & Aggarwal, 2019). However Anne (2019) stated that women in Cambodian society had not yet obtained equality in land tenure. Resistance is undertaken by women to reduce inequality by opening public space for women. Women farmers in rural and poor areas in Malawi always work outside of agriculture to increase their incomes. Women will always try to increase their income so that their bargaining position is stronger (Dzanku, 2019). Women in Indonesia improve through education and take advantage of employment opportunities, to be able to improve the status of women in society and improve the household economy (Fogarty, 2019).

The female dancers of *Kobro Siswo Rukun Mudo* take up dancing activities as entertainment, but unconsciously through art and culture, this can improve their bargaining position in the community. Social and economic globalisation can improve women's bargaining position if women participate in economic and social activities (Simplice A. Asongu et al., 2019). Culture is one area to increase the role of women and in almost all aspects of life so that women can have a presence (Anam Fatima. 2019). Also, the *Bubur Sura* ritual ceremony has the value of local wisdom as a forum for community gathering. Rituals are about community trust in Dewi Sri, entertainment for farmers, and as an economic strategy for farmers to earn income (Supriatna, Gunawan, & Cipta, 2018).

The female dancers of *Kobro Siswo Rukun Mudo* receive full support from the family, and the results of an interview with S & KA explained that "Husband, children, and family support when dancing *Kobro Siswo Rukun Mudo* and after the performance, when they are tired and don't go to the field, the family understands (Sunday: 9/22/2019)". More open access to production resources for women can reduce poverty and improve food quality and food security (Nagoli, Binauli & Chijere, 2019). Edin & Lein (1997) state that improving women's welfare is achieved by working, in order to obtain income for the household. Higher education is an



investment and alternatively allows women to improve their bargaining position.

The importance of improving education for women is so they can access formal sources of income, although obtaining non-formal sources of income for women still requires better education (Mahapatro, 2017). Ushe (2018) said that women in any society globally are marginalised with low participation in the formal and informal sectors. Empowering women in economic, political, and religious activities is the key to increasing women's access and control fairly.

Kobro Siswo Rukun Mudo and its female dancers have not been packaged for tourism, as ES explained "there has not been an effort to make tourism (Thursday: 5/9/2019)." It is in accordance with W's statement that "*Kobro Siswo Rukun Mudo* is still just entertainment, no effort has been made to package this for tourists (Thursday: 5/9/2019)". Increasing the role of women in the field of local arts and crafts, if tourism opportunities are opened, means increasing women's participation in tourism (Haq, Ullah & Sajjad, 2019). Tourism benefits the poor by directly supporting them to overcome structural injustices that exacerbate poverty (SChok, Macbeth & Warren, 2007). Female dancers can improve their bargaining position in the family and community through culture, tourism, open access to work, and higher education.

The bargaining position of women as dancers of *Kobro Siswo Rukun Mudo*, as in the results of an interview with W, who explained, "The art play since becoming *Brondut* has become more interesting, and there are more viewers of all ages. The presence of female dancers adds a special attraction for the audience, and even several times, female dancers are invited to other hamlets without male dancers (Thursday: 5/9/2019)". The results of interviews with ES explained that "Women are becoming more attractive to the audience (Thursday: 9/5/2019)". W added that "Since *Brondut* and involving women, the dancers have been invited out of the hamlet nine times, namely Tlogomulyo Hamlet (2 times), Gandu Hamlet, Dremo Hamlet, Jati Hamlet, Wonogiri Hamlet, Dadapan Hamlet, Hamatan Hamlet, and Sengi Hamlet. Meanwhile, when it was still traditional music and women were not involved, it was only four times, namely to Windu sajan, Grenden Pakis, Selo Boyolali, and Pelem (Thursday: 5/9/2019)." The results of interviews with ES explained that "The potential of *Kobro Siswo Rukun Mudo* is getting better since there are women and *Brondut*, the Hamlet Government will fully support and encourage the performers to practice routinely (Saturday: 9/21/2019)". The female dancers of *Kobro Siswo Rukun Muda* have another view; the results of an interview with S & KA, who explained that "Sometimes I feel tired, because every stage, there is an imbalance. Men are no longer enthusiastic; sometimes, they should be male dancers who perform, but female dancers who are told to perform (Sunday: 9/22/2019)".

Women play an essential role in the development of the *Kobro Siswo Rukun Mudo*, which is shown by the increasing number of enthusiasts. Puspitasari (2012: 69) states that the presence



of women in the domestic (family) and public (community) sector has a vital role. The female dancers of *Kobro Siswo Rukun Mudo* already have a bargaining position in the community, but there are still many challenges related to domestic and public interests.

Conclusion

Women since 2016 have been involved in dancing *Kobro Siswo Rukun Mudo*. Women through the *Kobro Siswo Rukun Mudo* dance gain a better bargaining position. Women who have domestic (family) responsibilities can divide their time between *Kobro Siswo Rukun Mudo* practice and performing arts activities.

Acknowledgment

The author expresses thanks to the adviser, head, and female dancers of the *Kobro Siswo Rukun Mudo* traditional art group in Wonodadi Hamlet, Wonolelo Village, Sawangan Subdistrict, Magelang Regency, for providing detailed information, so that this article can be completed.



REFERENCES

- Anne, H. (2019). Women in land struggles: The implications of female activism and emotional resistance for gender equity. *GLOCON Working Paper*, Nr. 9, Berlin. ISSN: 2510-4918.
- Chok, S., Macbeth, J., & Warren, C. (2007). Tourism as a tool for poverty alleviation: A critical analysis of 'pro-poor tourism' and implications for sustainability. *Current Issues in Tourism*, 10:2-3, 144-165 <http://dx.doi.org/10.2167/cit303>.
- Dzanku, F.M. (2019). Food security in rural sub-Saharan Africa: Exploring the nexus between gender, geography and off-farm employment. *World Development* 113 (2019) 26–43. www.elsevier.com/locate/worlddev.
- Edin, K., & Lein, L. (1997). Work, welfare, and single mothers' economic survival strategies. *American Sociological Review*, Vol. 62, No. 2 (Apr., 1997), pp. 253-266.
- Fatima, A. (2019). Representations of women's role in Pakistan: A critical analysis through drama serials. *Journal of International Women's Studies* Mar-2019 Vol. 20 pp. 3
- Fogarty; M.J. (2019). Impacts of contraception on women's decision-making agency in Indonesia. *Undergraduate Economic Review* Vol. 15 No. 1 pp. 18-22.
- Haq, Z.U., Ullah, Z., & Sajjad. (2019) Households' participation in and expenditure on recreation and tourism in Pakistan. *Asia Pacific Journal of Tourism Research*, 24:3, 206-218, DOI: 10.1080/10941665.2018.1557227.
- Irianto, A.M. (2017). Kesenian kubrosiswo, wahana dakwah petani pedesaan jawa. *Nusa*, Vol. 12, No. 2, pp. 71-79.
- Katrini, Y. E. (2006). Siar islam dalam kesenian tradisional di eks karesidenan kedu. *Journal FKIP Universitas Tidar Magelang*, Vol. 26, No. 2, pp. 222-234.
- Kher, J., & Aggarwal, S. (2019). *Gender analysis approach to analyzing gender differentiated impacts of coping strategies to climate change*. Springer Nature Switzerland AG 2019 1 W. Leal Filho (ed.), *Handbook of Climate Change Resilience*, https://doi.org/10.1007/978-3-319-71025-9_191-1.
- Kholis, N. (2018). Syiar melalui syair: eksistensi kesenian tradisional sebagai dakwah di era budaya populer. *Jurnal Dakwah dan Komunikasi Al-Balagh*, Vol. 3, No. 1, pp. 103-126.
- Mahapatro, S. (2017). Female employment in India: Determinants of choice of sector of activity. *Journal of Economic Studies*, 56,41,144-149. <https://doi.org/10.1108/JES-04-2017-0108>.



- Nagoli, J., Binauli, L., & Chijere, A. (2019). Inclusive ecosystems? Women's participation in the aquatic ecosystem of Lake Malawi. *Environments* 2019, 6, 3; doi:10.3390/environments6010003.
- Puspitasari, D. C. (2012). Modal sosial perempuan dalam peran penguatan ekonomi keluarga. *Jurnal Pemikiran Sosiologi*, Vol. 1, No. 2, pp. 69-80.
- Rahman, M.A., Ferdous, J., & Tasnim, Z. (2019). Role of women in pond sh farming and sh consumption situation in a selected area of Bangladesh. *Archives of Agriculture and Environmental Science* 4(2): 206-212 (2019) <https://doi.org/10.26832/24566632.2019.0402012> e-ISSN: 2456-6632.
- Raiz, I.J., & Bisri, M. H. (2018). Bentuk pertunjukkan tari kubro siswo arjuno mudho desa growong kecamatan tempuran kabupaten magelang. *Jurnal Seni Tari*, Vol. 7, No. 1, Hlm. 80-90.
- Sugiyono. (2017). *Metode penelitian kualitatif*. Bandung: Alfabeta.
- Supriatna, N., Gunawan, I., & Cipta, F. (2018). Local wisdom values of traditional music performance tarawangsa in the bubur sura ritual ceremony. *Advances in Social Science, Education and Humanities Research*, volume 255 1st International Conference on Arts and Design Education (ICADE 2018).
- Prakash Kumar Rathod, et all. (2011). *Participation of Rural Women in Dairy Farming in Karnataka*. Indian Res. J. Ext. Edu. 11 (2), May, 2011 31. Corresponding author e-mail:prakashkumarkr@gmail.com
- Rosalind Sia Juo Ling, et all. (2013). Women's role in sustaining villages and rural tourism in China. *Annals of Tourism Research*, Vol. 43, pp. 634–638, 2013 0160-7383/.
- Simplice A. A. et all. (2019). Globalisation and female economic participation in Sub-Saharan Africa. *Gender Issues* <https://doi.org/10.1007/s12147-019-09233-3>. Springer Science+Business Media, LLC.
- Ushe, M.U. (2018). Participation of women in politics and leadership in Nigeria: Challenges and prospects. *Journal of African Studies and Sustainable Development*. Vol.1, No.1. 116-119. 2018. ISSN Online: 2630-7073, ISSN Print 2630-7065. www.apas.org.ng/journals.asp.