

## NATIONAL VALUES IN JARAN PEGON KEDIRI CULTURE

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### Abstrak

*Seiring dengan perkembangan zaman, nilai kebangsaan semakin terkikis oleh kebudayaan luar yang dengan mudah masuk ke Indonesia. Sebagai contoh masuknya budaya luar adalah Korean Waves yang banyak digandrungi oleh remaja Indonesia. Hal ini disebabkan oleh lemahnya nilai kebangsaan yang dimiliki oleh generasi muda di Indonesia. Nilai kebangsaan sendiri perlu ditanamkan sejak dini hingga anak usia remaja untuk menghindari berbagai permasalahan yang kerap kali terjadi di lingkungan remaja seperti, sikap sopan santun yang semakin hari semakin menurun, dan mulai dilupakannya nilai-nilai Pancasila di kalangan remaja. Nilai-nilai kebangsaan perlu ditanamkan dengan memanfaatkan berbagai media yang dapat digunakan. Salah satu media yang dapat digunakan adalah kesenian Jaran Pegon yang hingga saat ini masih memiliki banyak penggemar. Oleh karena itu, penelitian ini bertujuan untuk menjelaskan tentang nilai kebangsaan apa saja yang terdapat pada kebudayaan Jaran Pegon khas Kediri. Penelitian ini tergolong pada penelitian kualitatif dengan menggunakan teknik penelitian wawancara kepada pihak yang bersangkutan untuk mendapatkan informasi yang diperlukan. Hasil yang diperoleh dari penelitian ini adalah terkandungnya nilai-nilai kebangsaan yang cukup kuat berupa adanya nilai ketuhanan, nilai persatuan, dan nilai patriotisme dalam kesenian Jaran pegon maupun dalam Tembang Jawa yang digunakan dalam kesenian tersebut. Dengan banyaknya peminat yang tersebar di daerah Kediri dan sekitarnya, Jaran Pegon ini memiliki peluang untuk menanamkan nilai kebangsaan kepada masyarakat umum melalui seni pertunjukannya.*

**Kata Kunci:** nilai kebangsaan, jaran pegon, budaya Jawa

### Abstract

Along with the development of the times, national values are increasingly eroded by foreign cultures that easily enter Indonesia. An example of the influence of foreign culture is the Korean Wave, which Indonesian teenagers widely love. This is caused by the weakness of national values possessed by the young generation in Indonesia. National values themselves need to be instilled from an early age until adolescence to avoid various problems that often occur in the teenage environment, such as the decline in politeness and the forgetting of Pancasila values among teenagers. National values need to be instilled by utilizing various available media. One of the media that can be used is the Jaran Pegon art, which still has many fans to this day. Therefore, this study aims to explain the national values contained in the Jaran Pegon culture, which is typical of Kediri. This study is classified as qualitative research, utilizing interview techniques with relevant parties to gather the necessary information. The results obtained from this study reveal the presence of strong national values, such as divinity, unity, and patriotism, in the art of Jaran Pegon and Javanese songs used within this art form. With many enthusiasts spread across Kediri and its surroundings, Jaran Pegon has the opportunity to instill national values in the general public through its performing arts.

**Keywords:** national values, jaran pegon, Javanese culture

## 1. INTRODUCTION

National values are fundamental principles to be instilled in each individual from an early age, ensuring that the national values of the Indonesian nation remain intact despite the influences of external times and cultures. The purpose of national values encompasses those related to the importance of faith and piety, independence, responsibility, a democratic nature, health, knowledge, and competence (Sihotang, K., Mikhael, M. B., Molan, B., & Kama, 2019). National values themselves are not included in values that are only understood conceptually but in practice in everyday life (Afriliyadi, AR, Sumadi, T., & Nadiroh, 2025). This value is undoubtedly essential for maintaining the sovereignty of the Unitary State of the Republic of Indonesia. However, national values themselves often decline due to several factors.

Factors contributing to the decline in national values in Indonesia include the deterioration of human resources, erosion of the Indonesian identity, and the crisis of militancy afflicting the nation (Budi, B., Prakoso, L. Y., & Risman, 2021). In addition, the decline in national values can also be caused by the strong current of globalization from developed countries, which can erode the values of Pancasila, which are the foundation of the nation (Purnama, I., Aulia, R., Karlinda, D., Wilman, M., Rozak, R. W. A., & Insani, 2023). Several of these issues can pose a significant threat to the Indonesian nation if they are not adequately addressed by all Indonesian citizens and the government, as this will also impact the sovereignty and integrity of the Republic of Indonesia. Therefore, the erosion of national values is crucial to overcome so that the Indonesian nation can develop properly and maintain its identity.

One form of the decline in national values held by the Indonesian people is the entry of the Korean Wave (Mumtaza, 2022) explained that the beginning of the Korean Wave was in the 2000s, which started with Korean dramas appearing on

Indonesian television screens, such as *Endless Love* and *Full House*. This wave developed not only dramas, K-pop, and Korean music but also over time. The development of the Korean Wave is considered to have progressed quite rapidly in Indonesia, mainly due to the country's large number of fans. An example is the boy band BTS, also known as Bangtan Sonyeondan, which debuted in 2013 and gained popularity in the US charts in 2017. This popularity easily entered Indonesia. This is evidenced by the number of BTS views from Indonesia, which reached 100 million in 28 days in 2020.

Based on the above phenomenon, it can be concluded that foreign cultures can easily enter Indonesia. This has the potential to cause a decline in the national values held by the community. National values are seen as a cultural system that encompasses loyalty, emotion, commitment, affection for the nation and state, and a sense of belonging to the nation and country (Apriyani, T., & Nalurita, 2023). One of the efforts to introduce and instill national values can be found through art. This can be done because, in Indonesia, regional arts still have a chance to continue existing in an era of numerous foreign cultures entering the country. In addition to introducing regional arts to the general public, this art also has many life values. One of the values that can be instilled through this art is the importance of nationality, which is undoubtedly crucial to instill in each generation to maintain national unity. Art has been an integral part of human life throughout time because it is a characteristic of society. The results that emerge from development are the culmination of work and the totality of human activities that build and affirm the nation's identity and character.

One type of art found in Indonesia is jaranan art, which originates from East Java. Jaranan art is a type of art that remains in high demand among all groups. It can be seen from the large number of spectators and performances that are performed. The performance can be a response from a person or group who has the desire to perform Jaranan for circumcision celebrations, weddings, birthdays, August 17 celebrations, and village cleaning events. Jaranan also has many types, for example, Jaranan Serentewe, Jaranan Dor, Jaranan Thek, Jaranan Buto, and Jaranan Pegon. One type of jaranan that still has many fans and can continue to develop is Jaran Pegon, typical of Kediri, which is now widespread in the Kediri area and its surroundings

Jaranan Pegon itself has a story about the war of the horse riders of the Daha kingdom. This Jaranan art generally incorporates sacred elements into its dance. Jaranan art in Kediri Regency is part of the performing arts that commemorate the contest once held by Dewi Songgo Langit on the occasion of her marriage to Klana Sewandono (Cahyani, A., & Sugito, 2018). This jaranan art performance will be performed by several players consisting of *jaran kepeng*, *celeng*, *kucingan*, *ganongan*, *macanan*, *barongan*, *bantengan*, and *ketekan*. These players exhibit distinct personalities in their performances. Jaranan Pegon art is also incorporated into the dance performance, which features a storyline accompanied by gamelan music and Javanese songs, creating a more mystical atmosphere.

Jaranan Pegon is a type of jaranan or kuda lumping that is famous in East Java, particularly in the Trenggalek and Kediri areas. Jaran Pegon emerged because it was inspired by the wayang wong or wayang orang art. This statement can be proven through the costumes, which are used in wayang wong costumes that incorporate additional horse braid properties. One of the unique aspects of this Jaran Pegon art is the presence of a scarf, which serves as the central motif in this art. The clothes used are typically worn by Wayang Wong

and are adorned with *probo* and *irah-irahan*. Additionally, the form of Jaran Pegon has remained essentially unchanged. One of the proofs that support this statement is the gending and movement standards used in this art from the beginning. Jaranan Pegon is still performed traditionally with a simple floor pattern.

Based on previous research, a study by Apriyani, T., & Nalurita (2023) discusses the works of Leila S. Chudori, which incorporate national values that encompass psychological, sociological, and historical aspects. The depiction of the plot, characters, and themes in Leila S. Chudori's works can also express national values through the characters presented by the author. This depiction is in line with the memory of Indonesia, the love for the country, pride in Indonesia, and the Indonesian identity. The following article is the result of Wijaya (2022) discussion of the national values found in the *Sebelas Patriot Novel*. In the study, forms of national values were identified, including unity, togetherness, and patriotism. On the other hand, Sugiarto, M. O. S., & Yanuartuti (2022) describe the process of acculturation and development of Jaran Pegon, which involves movement, properties, accompaniment, as well as fashion and makeup. Further research was conducted by Cahyani, A., & Sugito (2018), who discussed the form and style of dance in the *Samboyo Putro jaranan*, which remained unchanged. Christiani (2024) also researched the art of Jaran Pegon, but this research focused on the function of Jaran Pegon art in the implementation of village cleaning ceremonies in Blitar Regency.

Based on the explanation above, the novelty of this study lies in exploring how Jaran Pegon, a typical Kediri art form, can instill national values through its meaning in

the performing arts and its cultural scope. Both were chosen because, until now, research that discusses both in depth is still rare. Jaran Pegon art was chosen because it is a form of art that still exists among young people in the Kediri area and its surroundings. The existence of Jaran Pegon can be seen in the broadcast of one of the YouTube channels, namely GTT Official. The channel uploaded a video of one of the Jaran Pegon performances, namely Bhanu Manggala Putro, and received a total of 3,738 views. In addition, national values were also chosen as variables in this study because of the decline or fading of national values held by both young people and older people. This is evidenced by the easy entry of Western culture into Indonesia and the violation of state norms and regulations, such as cases of murder, corruption, and theft that often occur in Indonesia. Therefore, this study will focus on how national values are reflected in the Jaran Pegon culture, typical of Kediri. In line with the background and what has been explained, this research aims to describe the meaning and national values contained in the Jaran Pegon culture.

## 2. METHODS

The type of research that will be used is qualitative research, utilizing descriptive qualitative analysis methods to produce systematic, accurate, and factual descriptions of data, characteristics, and their relationship to the phenomena being studied. Qualitative research is a research method that generates descriptive data in the form of written or spoken human language and observed behavior (Moleong, 2004). This method is used to gain a deeper understanding of how Jaran Pegon culture can instill national values in the general public. The primary data needed in this study are in the form of national values contained in Jaran Pegon art. Data were obtained through observations of YouTube videos, interviews with one of the owners of Jaran Pegon Kediri Art in Jombang Regency, and an interview with a 45-year-old Jaran Pegon art lover (HA). Secondary

data in this study is supporting literature that has a similar theme. The data collection technique used in this study is a literature review, drawing on articles and journals that support this research. In addition, this study also employs interview techniques to explore the Jaran Pegon Khas Kediri art and the values it contains. This was done to gather information about the national values inherent in the Jaran Pegon culture, which is typical of Kediri.

In this study, observation instruments were employed to facilitate the observation and examination of the study object. In this study, non-participant observation was used, where the researcher observed the participants and interacted with them directly. Non-participant observation in this study involved observing the Jaran Pegon culture and conducting interviews with informants who had a deep understanding of the Jaran Pegon culture. After the required data had been collected, several data analyses could be carried out. The data analysis techniques employed in this study included data reduction, data presentation, and conclusion (Miles & Huberman as cited in Rijali, 2018). In this study, data analysis techniques were used, which were divided into three parts. The three parts are data reduction, data presentation, and drawing and verifying conclusions (Rijali, 2018). The first stage of this study will involve sorting data from YouTube videos and interviews with relevant parties regarding the culture and performing arts of Jaran Pegon. The second stage involves presenting all the information obtained from informants and videos, which can be used to conclude. The final stage is the stage of conclusion, where the research results are presented and verified.

### 3. RESULT AND DISCUSSION

National values encompass seven key aspects. The seven aspects are the value of divinity, the value of unity, the value of justice, the value of humanity, the value of patriotism, the value of democracy, and the value of pluralism and multiculturalism (Lemhannas, RI.). All of these aspects need to be known and experienced by all Indonesian citizens to recognize the existence of high national values, both among the younger generation and other generations. In this study, national values will be obtained through several Jaran Pegon arts. Jaran Pegon can be used as a means of ritual, entertainment, and also aesthetic presentation. The national values found in Jaran Pegon art can be described as follows:

#### Divine Values in Jaran Pegon Culture

Jaran Pegon art can be categorized as a type of art with a sacred nature. This sacredness is evident in the *Suguh Sesaji* scene, which involves paying respect to ancestors. *Suguh Sesaji* is a prayer ritual offered to spirits, which is carried out before the performance begins. *Sesaji*, also known as *Sesajen* in Javanese, is used as protection from various adverse events that can occur during the performance (Christiani, 2024). *Sesaji* presented in the Jaran Pegon performance consist of ingkung chicken, tumpeng rice, setaman flowers, gedhang rodjo or banana raja setangkep, cok bakal (a combination telon flower, incense, betel leaves, kampung chicken eggs, perfume, small change, tobacco, and coconut), anglo or embers used when burning incense. Through the *Suguh Sesaji* scene (figure 1), the Bopo or pawang can be found praying for the smooth running of the activity. The *Suguh Sesaji* scene serves the purpose of paying homage to the spirits that guard the Jaran Pegon art and asking for their protection and safety. However, in the scene, a prayer is offered to God Almighty for protection during the performance. The prayer is provided for the safety of the puppets, the audience, Bopo, and all parties concerned from all kinds of dangers. The lighting

of incense and the thick smoke that rises upwards in the *Suguh Sesaji* procession can be interpreted as a prayer journey that we offer to God. (Cahyani, A., Santoso, M., Baihaqi, M. I., & Putra, 2024). This activity aims for humans always to pray and ask for protection from God Almighty. This is undoubtedly related to divine values, which can be interpreted as encompassing all forms of good relationships between humans and God. Divine values also have a significant influence on national life; these values can shape the morals of the nation and state, as well as bureaucratic morals, legal morals, and political morals, which inform all forms of state regulations and human rights (Simanjuntak, S., & Benuf, 2020).



Figure 1. Scene of *Suguh Sesaji*

Source: Youtube GTT Official

In addition to the *Suguh Sesaji* scene in the Jaran Pegon art, some songs are sung as an accompaniment to the art. One of the songs in this art is *Gendhing Ketawang Ibu Pertiwi*, written by Ki Nartosabdo. This song also conveys the meaning that our motherland has provided and fulfilled all our needs, such as sufficient clothing and food. The value of divinity itself, according to (HA/45), can be seen in the role of a resource person, where we humans are responsible for maintaining our motherland and are always grateful for all the abundance that God has given us. This can be found through the following line quote:

*“Paring Boga lan sandhang kang murakabi Peparang rejeki manungsa kang yekti”*

*“Providing proper food and clothing, giving true sustenance to humans”*

This song also conveys the idea that the motherland has bestowed blessings upon those who are devoted. The lyrics of this Javanese song also explain that the motherland also gives all living things in this world a sense of love. The motherland also always pays attention to this life. This is proof of the love shown by the Ibu Pertiwi. The *Gendhing Ketawang Ibu Pertiwi* song serves as a reminder to us humans always to appreciate where we live and how the motherland provides and fulfills all human needs sincerely. However, humans often forget to be grateful for what we have received. Therefore, this song aims to maintain the sustainability of the motherland, ensuring it remains undamaged. Divine values can be manifested in expressions of gratitude for what God has given to every human being, both in terms of clothing and food and protection provided in times of disaster (Efendi, Y. K., & Farida, 2021).

Through the explanation above, it is evident that the divine value in the Jaran Pegon culture is reflected in the *Suguh Sesaji* scene, where the Fathers pray for protection and safety during the performance. Through this scene, the community is reminded constantly to remember God Almighty and to pray for protection. In addition, this divine value can also be found in the meaning of the song often used in Jaran Pegon performances, namely the *Gendhing Ketawang Ibu Pertiwi*, which conveys the message that we as humans must always be grateful for what God has given us. This song reminds humans to be thankful and to protect the nature that has given them life.

### **The Value of Unity in Jaran Pegon Culture**

Jaran Pegon art is one of the Indonesian arts that is a means of conveying noble values. One of the noble values instilled is unity. The value of unity is a guiding principle that enables individuals to face every problem together (Nizam, 2019). This can be used to maintain the country's sovereignty, preventing it from experiencing destruction. The value of unity in Jaran Pegon art is evident in several scenes, such as *Rampog jaranan*, which depicts a fight between horse riders and a herd of

*Celeng Srenggi*. Through this, it can be seen how horse riders can unite to overcome problems or fights that occur. The value of unity in Jaran Pegon serves as a guiding principle, fostering a shared goal among the horse riders who accompany Prabu Klana Sewandana as they compete in the Dewi Songgo Langit competition. *Celeng Srenggi*, in the Jaran Pegon performance, is depicted as a very wild and ferocious boar, which is a form of disturbance faced by horse riders. On the other hand, horse riders have the meaning of resistance between good and evil. In the performing arts of Jaran Pegon, *Rampog jaranan* with *Celeng Srenggi* is depicted as a battle in life between good and evil.

In addition to fighting *Celeng Srenggi*, the horse riders must also face a battle with *Barongan* again. *Rampog Barongan* is the last scene performed at the very end of the Jaran Pegon performing arts. In the scene, the barong, which is a depiction of a dragon spirit, will fight the horse rider. In the performance, *Brongaan* is part of a scene that contains a great struggle and battle. On the other hand, Jaranan is Barongan's primary opponent, which symbolizes resistance or conflict between goodness and supernatural powers. *Rampog Barongan* has a meaning regarding the human struggle to face significant challenges. Through the battle between the horse rider and the *Celeng Srenggi*, or the horse rider against the *Barongan*, it can be seen that there is a value in unity. This aligns with Sukarno's statement (2015), which explains that the effort to unite in the pursuit of people's sovereignty, thereby fostering a sense of nationalism for the country, embodies the value of Indonesian unity.

The song *Gendhing Ketawang Ibu Pertiwi* explains that the Value of Unity is also reflected in the song's meaning. The

meaning conveyed is that the motherland has taken care of its people, and this is one example of evidence of the motherland's love for us. Therefore, as Indonesian people, we must be able to repay it by maintaining and preserving what is in our Ibu Pertiwi. In this case, of course, the value of unity possessed by citizens is greatly needed to support the sustainability of Indonesia's natural resources. This aligns with Sukarno's (2015) opinion, which states that the value of unity signifies an effort to unite the people in the integrity of the nation, thereby fostering a sense of nationalism in the Unitary State of the Republic of Indonesia. In addition to the song *Gendhing Ketawang Ibu Pertiwi*, another song that researchers want to analyze for the value of unity contained in Javanese songs is *Botoh Rubuh*, created by Ki Blacius Subono.

The *Boto Rubuh* song, as a whole, has a meaning related to personal readiness to unite and raise the nation's work. Uniting to raise the nation's work can be interpreted as one of the results of human activities to involve themselves in social activities, which is the meaning of the value of unity (Amirulloh, I., Anam, M. S. I., Mujito, M., Suwito, S., Saputra, R., Hardyansah, R., & Negara, 2023) the value of unity can be seen in the quote:

*"Jumangkah gagah gumregah liru prenah Wus samekto siogo gyo makaryo Hangangkat karyaneng projo murih kerto harjo"*

*"Stepping boldly and proudly, I am ready to work to elevate the nation's work."*

The value of unity is demonstrated in this song by personal readiness to work together to preserve and elevate the nation's work with courage and pride. The value of unity in this song can be expressed in the word *Rumagang*, which means working hard to achieve something. In addition, in verse *Wus samekto siogo gyo makaryo*, which also has the value of hard work. This is because the verse has the meaning, "I am ready to work to lift the nation's work," which can be interpreted to mean that the person is ready both physically and mentally to work hard to improve and preserve the

nation's existing work so that the general public can recognize it. Therefore, in the lyrics, it can be interpreted that the Indonesian people are invited to unite together to work together to preserve the motherland.

Based on the explanation above, the value of unity in Jaran Pegon culture can be found in the scenes and the meaning of the songs used. Scenes that contain the value of unity are seen in the *Rampog jaranan* and *Rampog Barongan* scenes. The scenes feature horse riders facing a herd of ferocious wild boars. After having to face another fight with the herd of barongans, which are dragon spirits. Through these two scenes, the value of unity is evident in the efforts of the horse riders, who are united and share the same goal of defending sovereignty. In addition, the value of unity is also reflected in the meaning of the songs used, specifically in the songs *Gendhing Ketawang Ibu Pertiwi* and *Boto Rubuh*, which convey the message that humans can unite to preserve the unique nature and culture of Indonesia. Through the scenes and meanings of the songs used, society can interpret the value of unity in maintaining Indonesia's sovereignty.

### **Patriotic Values in Jaran Pegon Culture**

The Patriotic Value that can be conveyed through Jaran Pegon art is that the struggle of the Ganongan or Bujang Ganong is part of the Jaran Pegon, which is humorous, energetic, and agile. The agility and energetic nature displayed by *Ganongan* symbolize courage and dexterity in the face of enemies. The role of *Bujang Ganong*, also known as *Ganongan*, is that of a prime minister to King Klana Sewandana, who is renowned for his agility. (HA/45) As a resource person explained, one form of patriotic value that can be found in the Jaran

Pegon art is the loyalty and courage possessed by *Ganongan* in protecting and defending his kingdom from all enemy threats. *Ganongan* is typically identical to a red mask with a unique shape. Additionally, there is a *Tarung Macan* scene that explains the presence of a tiger in the Jaran Pegon art, symbolizing great conflict. *Kucingan*, which is a scene that imitates the behavior of a cat, symbolizing cleverness and speed, and is played by the player. On the other hand, the *kethek*, or monkey, is a character who has a wild side but is quite funny and has the task of enlivening the atmosphere during the war. In the performing arts of Jaran Pogon, the three are arranged in a series of harmonious stories or scenes through variations in character, emotion, and movements.

Amid the conflict that ensued, the appearance of *Banteng Suro* in the Jaran Pegon art is believed to have disrupted the war. In the performance, *Banteng Suro* will enter the stage after *Ganongan*, *Macan*, *Kucingan*, and *Ketekan* have been possessed by spirits or *ndadi*. The word "Suro," which means brave, can be one of the characteristics of this Banteng. In addition, *Banteng Suro* also symbolizes toughness and resilience in the face of challenges. Through several scenes in Jaran Pegon's art, a message about struggle and courage is conveyed. This description aligns with the national values explained by Apriyani, T., & Nalurita (2023) , which suggest that national values cannot exist without a sense of love for the country. The feeling of love, in this case, can be manifested through an attitude of being willing to sacrifice for the nation. Patriotism, which is manifested in the form of a willingness to sacrifice for the name of this nation, can also be called patriotism (Samidi, R., & Kusuma, 2020).

Jaran Pegon is a traditional art that contains the value of Patriotism. This value is found in every movement, scene, and message contained in this art. The movements and scenes in Jaran Pegon's art convey a sense of togetherness and respect for

ancestors. The harmonious movements in each scene symbolize the values of cooperation and unity in building the nation. The messages conveyed in this art are also diverse, such as respect for fallen heroes, which is sometimes displayed on Independence Day. This means that each individual can strengthen their sense of responsibility and love for the nation and state. The value of Patriotism can start with simple things, such as helping one another, creating tolerance between communities, respecting each other, and participating in security, which is undoubtedly very useful for the continuity of the nation's life. (Nyoto, N., Nyoto, R. L. V, Renaldo, N., & Purnama, 2022).

*"As far as I know, yes, ma'am, one form of sacrifice that can be seen is the sacrifice of the local youth or the village Karang Taruna with people who are brought by the community to help set up the stage and guard the security, ma'am, for example, those groups" (Interview with HA/45).*

The value of patriotism is a crucial aspect that contributes to building a nation's character with high nationalist values. Things that can be done to increase this spirit of patriotism are by appreciating each value of Pancasila and the spirit of cooperation (Awaliyah, F., Aisiyah, A., Putra, F. E., & Santoso, 2022). The Jaran Pegon culture itself embodies the value of patriotism, specifically a person's willingness to sacrifice their time and energy through cooperation. In addition, this cooperation action can certainly be used to generate a spirit of patriotism in its activities. An example of collaboration in action is the organizers' and the community's willingness to dedicate their

energy and time to the event. In addition, cooperation in Jaran Pegon art can also be seen through the circle, which in Javanese is called a *Kalangan*. This circle is a member who has the task of maintaining the safety of the players or puppets during the Jaran Pegon art performance. *Kalangan* itself consists of Karang Taruna youth, members of the Jaran Pegon community, and police officers, who were formed to maintain security and ensure that no criminal acts occur during the performance. This cooperative action is a testament to patriotism, as it demonstrates a willingness to act for the sake of Indonesian unity. This statement aligns with the concept of patriotism, which is a personal willingness to sacrifice everything for the glory and welfare of one's homeland (Firdaus, 2023).

Patriotism can often be associated with the struggle and willingness to sacrifice that a person has towards their nation and state (Suasridewi, 2021). This value is also evident in almost the entire meaning of the lyrics in the song *Gendhing Ketawang Ibu Pertiwi*, where we, as humans, are asked to be responsible for the Motherland and its contents. This form of responsibility can be a reflection of the value of our patriotism as Indonesian citizens. The form of responsibility that can be carried out towards the Motherland is maintaining balance within it. In addition to being a form of responsibility, maintaining and preserving the Motherland is also an expression of our gratitude for the abundance that the Motherland has given us. The commitment to keep this sustainability is one form of a sense of belonging to the nation and state.

The song *Gendhing Ketawang Ibu Pertiwi* emphasizes that, as humans, we should appreciate and be grateful for everything that our Motherland has given us. This behavior needs to be undertaken as a form of readiness to carry out development on the Motherland, ensuring that there is no damage or division. This can be done through group or individual activities by all Indonesian people. This statement aligns with the study's assertion that

patriotism is a meaningful value characterized by a willingness to sacrifice for the sake of one's beloved nation and country. (Wijaya, 2022).

Patriotic values can also be seen in the *Boto Rubuh* song, which features the word *Rumagang*, meaning "working hard to achieve something." In addition, the lyrics also express love for the Indonesia, which is manifested in the form of a readiness to promote development through the arts. This value is seen in the second verse of the *Boto Rubuh* song. This verse contains the lyrics *Rumagang girang – girang cukat ngadang tandang* means working hard to achieve something with a feeling of happiness to be away from home. The value of patriotism in the form of responsibility is evident in the joy of being away from home. Being away from home means being away from parents or the closest people and having to start working hard to provide for and be responsible for what is needed by yourself.

Thus, the value of patriotism in Jaran Pegon culture is evident in several aspects, both during the performance and before it begins. The value of patriotism is obvious before the performance, as the community's willingness to collaborate with members of the Jaran Pegon community is apparent. These individuals sacrifice their time and energy to work together, preparing the stage and necessary resources for the performance. Meanwhile, in the performance, this value of patriotism is evident in the scene where *Banteng Suro* destroys the war that has occurred between *Ganongan*, *Tarung Macan*, *Kucingan*, and *Kethek*. This value of patriotism is evident in the courage to create peace amidst feuds, thereby maintaining sovereignty. In addition, the value of patriotism is reflected in the meaning of the songs used, namely the *Gendhing Ketawang Ibu Pertiwi* and *Boto*

*Rubuh* songs, which remind humans and society to be responsible for preserving nature and the nation's culture. This can illustrate the nature of patriotism, where people are willing to sacrifice for the sake of protecting the earth and their culture.

#### 4. CONCLUSION

Jaran Pegon art is one of the Javanese performing arts that still has a significant presence. This art not only contains entertainment value but can also be a means of instilling national values. These values can be reviewed through the scenes and movements displayed in this Jaran Pegon performing art. In addition to the scenes, several activities in this art also embody national values, such as deliberation activities between organizers and the community, or between communities, as well as cooperation in preparing the stage and *Kalangan*. This Jaran Pegon art also features songs, one example of which is *Gendhing Ketawang Ibu Pertiwi*, which conveys the meaning that this motherland has provided and fulfilled all our needs, such as sufficient clothing and food. This motherland has given blessings to devoted humans. In addition to the *Gendhing Ketawang Ibu Pertiwi* song, another song used in this Jaran Pegon art is *Boto Rubuh*. This *Boto Rubuh* song can be interpreted as a struggle song because it conveys a person's readiness to work hard to preserve and elevate the nation's progress. Through various aspects studied, three national values are contained in this Jaran Pegon art: the value of divinity, the value of unity, and the value of patriotism. With the existence of national values in this Jaran Pegon culture, society can foster the nationalist spirit it has.

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