

A internalização do valor da Dongkrek para fortalecer a resiliência cultural
The Internalization of Dongkrek Value to Strengthen Cultural Resilience
La internalización del valor de Dongkrek para fortalecer la resiliencia cultural

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Resumo

Este estudo tem como objetivo identificar o valor da arte de Dongkrek, descrever e analisar os esforços de internalização no fortalecimento da resiliência cultural. A abordagem qualitativa descritiva é usada como método e é conduzida por oito meses em Madiun Regency, Indonésia. A fonte de dados usada foi dados primários e secundários. Os informantes foram determinados por amostragem intencional. Além disso, os dados foram coletados por meio de entrevista, observação e técnica de documentação. Além disso, a validade de dados utilizou a triangulação e analisou o modelo de análise interativa de Miles e Huberman. O resultado desta pesquisa revelou que (1) a arte de Dongkrek tem valores espirituais, heroísmo, liderança e estética. Esses valores têm o potencial de fortalecer a resiliência cultural e, portanto, precisam ser internalizados; e (2) há vários esforços de internalização que foram implementados, como: tornar a arte de Dongkrek a fonte de material didático das atividades curriculares, tornando a arte Dongkrek obrigatória como atividade extracurricular, festival de hospedagem, publicação de livro texto e pop-up, promoção por lembrança e modificando Dongkrek art. Assim, os valores artísticos de Dongkrek potencialmente serviram como uma

fonte para fortalecer a resiliência cultural se pudessem ser internalizados e manifestados apropriadamente na vida real. Além disso, a arte de Dongkrek era o orgulho da sociedade Madiun e da Indonésia. A arte de Dongkrek poderia fortalecer e firmar a atitude de manter a cultura indígena a partir de influências culturais estrangeiras que poderiam prejudicar ou pôr em risco a identidade nacional..

Palavras-chave: internalização; dongkrek; resiliência cultural.

Abstract

This study is aimed to identify the value of *Dongkrek's* art, describe and analyze the internalization efforts in strengthening cultural resilience. Descriptive qualitative approach is used as method and it is conducted for eight months in Madiun Regency, Indonesia. The data source used was primary and secondary data. Informants were determined by purposive sampling. Further, the data were collected through interview, observation and documentation technique. In addition, the data validity used triangulation and analyzed by interactive analysis model of Miles and Huberman. The result of this research revealed that (1) *Dongkrek* art has spiritual, heroism, leadership and aesthetics values. These values have the potential to strengthen cultural resilience and thus need to be internalized; and (2) there are various internalization efforts that have been implemented, such as: making *Dongkrek* art as the source of learning material of curricular activities, making *Dongkrek* art as mandatory extracurricular activity, hosting festival, publishing text book and pop-up, promoting by souvenir and modifying *Dongkrek* art. Thus, Dongkrek art values potentially served as a source to strengthen cultural resilience if they could be internalized and manifested properly in real life. Further, *Dongkrek* art were pride of Madiun society and Indonesia. *Dongkrek* art could strengthen and firmed attitude in maintaining indigenous culture from foreign cultural influences that could damage or endanger the national identity.

Keywords: internalization; dongkrek; cultural resilience.

Resumen

Este estudio tiene como objetivo identificar el valor del arte de Dongkrek, describir y analizar los esfuerzos de internalización en el fortalecimiento de la resiliencia cultural. El enfoque cualitativo descriptivo se utiliza como método y se lleva a cabo durante ocho meses en Madiun Regency, Indonesia. La fuente de datos utilizada fue datos primarios y secundarios. Los informantes se determinaron mediante muestreo intencional. Además, los datos fueron recolectados a través de técnicas de entrevista, observación y documentación. Además, la

validez de los datos utilizó la triangulación y se analizó mediante el modelo de análisis interactivo de Miles y Huberman. El resultado de esta investigación reveló que (1) el arte de Dongkrek tiene valores espirituales, de heroísmo, liderazgo y estética. Estos valores tienen el potencial de fortalecer la resiliencia cultural y, por lo tanto, deben ser internalizados; y (2) se han implementado varios esfuerzos de internalización, tales como: hacer del arte Dongkrek como fuente de material de aprendizaje de actividades curriculares, hacer del arte Dongkrek una actividad extracurricular obligatoria, organizar un festival, publicar libros de texto y ventanas emergentes, promover Recuerdo y modificando el arte dongkrek. Por lo tanto, los valores artísticos de Dongkrek pueden servir como una fuente para fortalecer la resiliencia cultural si pudieran ser internalizados y manifestados adecuadamente en la vida real. Además, el arte dongkrek era el orgullo de la sociedad Madiun e Indonesia. El arte dongkrek podría fortalecer y reafirmar la actitud de mantener la cultura indígena frente a influencias culturales extranjeras que podrían dañar o poner en peligro la identidad nacional.

Palabras clave: internalización dongkrek; resiliencia cultural

1. Introduction

In this globalization era and the ASEAN Economic Community (AEC), the life of Indonesian is now undergoing changes toward reunification and the infiltration of foreign cultural elements. It grows alongside with local culture that increasingly unavoidable. Hanif (2016) argued that if society does not selectively interact with foreign cultures and lack of awareness of their own culture, their local or national culture will gradually fade. Conversely, if the community has the ability to preserve and to maintain local or national culture, then the foreign culture makes the elements push the culture toward a more advanced and modern.

One of the cultural elements that attracted people attention today was art with all its manifestations. Art is a part of culture that often becomes cultural studies theme. This is because art hefts in culture. It was employed with cultural values, even a form and a prominent expression of cultural values. Hatta conveyed that art was articulated in accordance with the demands of social development, so it is easy to adapt and encourage a general sensitivity to the values of artistic quality (Hatta, 2010).

Arts in Indonesia were restricted based on its forms and its characteristics, such as *Dongkrek* art. It was a typical traditional Madiun's art and society's pride. *Dongkrek* art have been existing in the midst of society since long time period. It certainly related to the values. As a result, the community encourages preserving. It is because the sustainability of a culture will depend on the community's support.

In addition, *Dongkrek* art has values carried and submitted to the community to be a reference to address the problem. These values are not yet widely known and understood by the community, especially the younger generation. Most citizens who watch the *Dongkrek* art performances only enjoy the songs and dances, but do not understand the values. Hence, *Dongkrek* will lose its meaning and it becomes unsustainable. Additionally, the emergence of social problems would rise due to the degradation of values and morals. Even though *Dongkrek* was ancient traditional arts in Indonesia, *Dongkrek* art is still preserved. *Dongkrek* contains mysterious values. So it invites various questions, especially about what values are contained in *Dongkrek* and how the internalization would be so that people have cultural resilience.

The objectives of this research are (1) to identify the *Dongkrek* arts values, (2) to describe and analyze the internalization efforts of *Dongkrek* arts values to strengthen cultural resilience.

2. Literature Review

2.1. *Dongkrek* as Traditional Art

Dongkrek art is a result of the expression of human desire for beauty with the background of tradition or cultural system of the art owner's community. Koentjaraningrat conveyed that art is the complexity of the various ideas, norms, values and rules in which the complexity of activities and actions are patterned from man himself and tangible various objects of human creation (Koentjaraningrat, 2009). According to Prestisa and Susetyo (2013), "traditional" is a derivative term from the basic word tradition which has the meaning of traditional customs practiced in society. Moreover, traditional is also interpreted as attitude and way of thinking that always concerns to norm and custom existed from generation to generation. Tradition has a powerful feature that always departs from the past depicting heritage. In line with the opinion of Sutiyono (2012), the art of tradition is a living art that has been passed down from generation to generation. Thus traditional art is a result of the expression of human desire for beauty with the background of tradition or cultural system of community.

Traditional artworks implied messages from community people in the form of knowledge, ideas, beliefs, values and norms as cultural values. According to Uhi, cultural value is an organized general conception that influences human behavior in term of the natural and social environment, as well as with the creator (Uhi, 2016). In addition, Koentjaraningrat explained that cultural values are built into a system of cultural values in the form

of an ideology for human and serves as a guide for mental attitudes, ways of thinking and behavior (2009).

2.2. Cultural Resilience

Traditional art with cultural contents mentioned above is potential to cultural resilience. Cultural resilience is a strength and firmness of a nation's stance in maintaining indigenous cultures from foreign cultural influences that likely to harm or sabotage the nation's survival. Manan and Lan asserted that cultural resilience is a condition where cultural bonds become not only society and nation unifier but also a strong resilience in addressing the swift currents of globalization that tend to impact the abolition of territorial boundaries and the sovereignty of a nation state (Manan & Lau, 2011). The resilience of a nation's culture is closely related to the internalization or process of the transformed values tested in its time. Additionally, the prospectus is a provision to establish an individual, society and nation (Hoebel, 1958). Munawaroh stated that the conception of cultural endurance refers to the ability of local culture to respond foreign cultural hegemony. Foreign culture will cause tension, shock, or create vulnerability to local culture. Therefore, good local or national values need to be internalized for future generations in order to have the awareness and ability to select them (Munawaroh, 2013).

2.3. Internalization

Internalization is the stage of reconstituting the results of objectivity by changing the physic and environmental structure into psychic environmental structure, namely subjective awareness (Hardiman, 2003). Moreover, internalization is also interpreted as a process of appreciation, assignment, in-depth mastery of the value that goes through coaching, guidance, counseling, upgrading and so forth (Education and Cultural Ministry, 2016). Abercrombie et al. affirmed that the value internalization refers to the process of individual or group learning and accepting social values and norms of behavior relevant to its social group and the wider community (Abercrombie, 2010). The same thing conveyed by Johnson that internalization is "the process by which the cultural value orientation and role expectations are really united with the personality system" (Johnson, 1986). Scott also underlined that internalization involved ideas, concepts and actions moving from outside to a place in the mind of a personality (Scott, 2012).

Widyaningsih et al. (2014) conveyed four indicators in internalization, including: (1) processing, (2) ingraining, (3) inspiring mindset, attitude and behavior, and (4) building self-awareness to apply. The process of internalization of values is done through various stages:

(1) listening, subjects are conditioned to be willing to be given stimulus in the form of transformed values, (2) responding, subjects willing to respond to transformed values up to the stage of owning the power to respond that values, (3) giving value, the subjects follow up their response to values by giving meaning of values believed to have the truth and vice versa; (4) organizing values, subjects regulating the validity of the value system; and (5) characterizing values, subjects are accustomed to implement the values that have been organized into attitudes and behaviors.

The purposes of internalization of cultural values consists of: (1) knowing, so the internalized subject know; (2) doing, so the internalized subject is capable of doing or performing what he knows; and (3) being, so the internalized subject to be the person he knows to be. The internalization of this value had two main aspects, namely formal and informal education (Soekanto & Sulistyowati, 2014). While the internalization efforts of cultural values had the requisite that is cultural systems in order to survive because the preservation and function of culture can be maintained if it can reconcile with the dynamics of the era. Nevertheless, in case it is unfulfilled, it will change into inappropriate functions. According to Hastrup & Hervik (1994), there are two strategies in cultivating culture, namely; (1) culture experience, and (2) culture knowledge. Besides, the cultural endurance should always be interpreted dynamically, in which elements of the outside culture come to strengthen the elements of local culture and not vice versa (Milyartini & Alwasila, 2012).

3. Research Method

This research used a qualitative ethnographic approach which is aimed to examine a particular cultural group in data processing began from reducing, presenting and verifying and concluding data. This study did not using mathematical and statistical calculations, but emphasized on interpretative studies. The ethnographic type used was critical ethnography where the study was directed to examine the cultural system of society in relation to *Dongkrek* arts by utilizing chemical data (informant view) and ethical data (researcher's view) on the values of *Dongkrek* art and its potential as sources of character building.

This research was conducted in Madiun Regency from February to July 2018. The research source used primary sources of information from informants, and secondary sources were documentation, written reports, and so forth. The informants were selected using purposive sampling technique. Data collection used interviews, observation, and documentation technique. Further, the data validity used the triangulation technique. For data analysis, this study used interactive model. Interactive analysis consists of three main

components namely data reduction, data presentation, conclusion drawing and verification. The researchers kept to accomplish among the three components of analysis with the data collection process during the data collection process. After the data collection, the researchers accomplished among the three components of his analysis to complete the data.

4. Results and Discussion

4.1. Results

Raden Sosro Widjoyo also known as Raden Ngabehi Lho Prawiro Dipoero III created *Dongkrek* art. He served as the *Palang* (Assistant of Regent) of Caruban. In 1866, Caruban had famine and plague disease. In the pitiful condition, Raden Ngabei Lho Prawiro Dipoero III assisted his father's duties as a *Palang* by making an endeavor with meditation in the southern mountain of Caruban. When doing meditation, he was disturbed by a flock of giants. He was assisted by his servants named Roro Tumpi and Wewe Putih. He also met with an old man who carried whips and gave him to get rid of disturbing giant and eliminate epidemic in the Caruban region. Lho Prawirodi used whips to attack giants and finally the giants lost and surrendered. As a consequence, they had to surrender. The giants by Raden Ngabei Lho must help in overcoming the crisis and the plague. Raden Ngabei Lho Prawiro Dipoero III with Rara Ayu, Rara Tumpi, and the giants walk around the Mejayan area.

After the food crisis and epidemic of deadly disease had been resolved, Raden Ngabei Lho Prawiro Dipoero III made a mask to resemble a figure that bothered him while he was meditating and he showed it to his father Raden Ngabehi Prawirodipoerno II. Raden Ngabehi Prawirodipoerno II gave a positive response and said that the masks must be sterilized and paraded around the village once a year at midnight to reject the reinforcements or avoid and prevent the calamity. He agreed and completed the masks and musical instruments as a companion in the form of *bedug* and *korek*. The *bedug* sounded *dong*, while the *korek* swiped out the sound of *krek*. After the device was sufficient, Lho Prawirodipuro performed ritual movements to reject plague. It was reinforced by the citizens and updated with *bedug* and *korek*. The dominant sound of *bedug* and *krek* in this ritual made the art tradition became popular with the name of *Dongkrek* art.

The origins of *Dongkrek* art could be traced through the *Gambuh* song below.
Keparengo amatur// Sekar gambuh amurwani atur// Seni dongkrek angirto dongkrek kang asli// Ngleluri budoyo luhung// Ciptane leluhur kito Semangke kang cinatur// Riwiyat dongkrek engkang asli// Asal saking Dusun Menjayan kang asli// Palang kaleng-gahanipun// Priyo luhur kang yoso Jamane kang kapungkur// Duk semono

Mejayan kang usun// Katrajang eng pagablug akeh pepati// Tambah-tambah polah ipun// Kawulo ngudi usodo Berkah kang Moho Agung// Eyang Palang hang sakti kalangkung// Metu broto angento dongkrek mauwarni// Kinaryo mbrasto pageblug// Serno tapis tanpo siso Suko sukur yang Agung// Poro kawulo bingah kalangkung/ Eyang Palang aparing dawuh sayekti// Istinen budoyo luhung// Nirkolo suko raharjo
(Decree of MejayanVillage Number 2/DK/4/414.107.07/0/2003)

(Translation: Allow me to speak// the *Gambuh* song starts the conversation// realizes the original *Dongkrek* art// preserves the noble culture// Our predecessor's creation is the subject of conversation// The original history of *Dongkrek*// Origin of *Dongkrek* art from Mejayan village/ /*Palang* positions// The noble man who created the *Dongkrek* in the past//At that time the Mejayan was plagued// by the plague many people died//These various attempts//People trying to find his refusal//Please help the Almighty//The elegant *Palang*//Continue to create such a *Dongkrek*// To eradicate the epidemic// Lost without the rest, thanksgiving to the Supreme Being// The people of the Feel are delighted to be infinite// The Era of the Cross gives advice on truth// True noble culture avoids calamities and welfare//.

Gambuh song was a kind of traditional Javanese songs that contained about various advices to the younger generation, especially about how to establish human relationships with God and among people. Some people interpreted the word *Gambuh* as a fit, like and wise. Wise attitude meant putting things in place, according to their portion, and fair.

Dongkrek arts equipment has developed but the basic tools of masks and main instruments in the form of *korek*, *bedug*, *beri*, *gongs*, *kentongan*, and *kenong* remained. The masks used in the *Dongkrek* art of each mask has the meaning and character of a cast character depicting the character of each person in the social life that "evil will be lost by virtue". It appears in the masks below.

Table 1. *Dongkrek* art mask and its meaning

	Mask of R. Prawirodipura. It describes the character of knight, wisdom, and strong inner-born.		Mask of Roro Ayu. It describes beautiful woman (an officer's daughter) who is graceful, polite and always doing good.
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	<p>Mask of Roro Perot/Wewe Putih (dearest maid). It describes the unswerving character of stance, toughness, and faithfulness.</p>		<p>Mask of Red Giant. It describes temperamental, emotional, rude, stiff and likes to make trouble.</p>
	<p>Mask of Black Giant. It describes a bad character, lazy, loves to eat a lot but is lazy to work.</p>		<p>Mask of White Giant. It describes a good character, having manners and humanity, holy, and clean.</p>
	<p>Mask of Green Giant. It describes character of a knight, polite, but only as a mere guise.</p>		<p>Mask of Yellow Giant. It describes character of the spirit/passion of the soulful soul-knight, dare to bear sin, polite but only lust of the world.</p>

While the main musical instruments of *Dongkrek* art and its meaning as stated in the table below.

Table 2. Main musical instruments of *Dongkrek* art and its meaning.

	<p><i>Dongkrek</i> art performances usually use 3 pieces of <i>kentongan</i>. The character of the sound generated from <i>kentongan</i> is <i>thok, thok, thok</i>.</p>
<p>It means as a sign to gather or move the community to unite.</p>	
	<p><i>Kenong</i> in <i>Dongkrek</i> arts performances usually use one piece that is intended to provide peace, peace when listening to this musical instruments.</p>
<p>It means as an introduction to silence, inventiveness, initiative, and work to the Creator (The God).</p>	



Bedug

Bedug in *Dongkrek* arts performances usually use one piece which made from wood and cowhide, and the character of the sound of this instrument is *dug, dug, dug*.

Its meaning to describe the miraculous power of Raden Prawirodipuro Palang Caruban as swordsman who has amazing power (*dug deng*)".



Beri

Beri in *Dongkrek* art performances usually use one piece. *Beri* musical instrument made of thin brass metal, round as big as a jar and the center is deliberately placed to form a *jeeer* atmosphere and its position depends on the rope position. The meaning of the cross as a virtuous, wise and prudent man, a man who is firm in his stance going together to eradicate plague and deadly diseases.



Korek

Dongkrek art performances usually use three pieces of *korek*. It is made of wood and has the character of the sound *krek, krek, krek*.

It means as a cleaning/sweeping all kinds of danger both visible and invisible.



Gong
Pamungkas

Gong pamungkas in *dongkrek* art performances usually uses one piece that meant to be the end of a successful job. Its meaning that Raden Prawirodipura as a virtuous, wise and prudent man. He is firm in his stance going together to eradicate plague and deadly diseases.

Dongkrek art performance was presented in the form of fragment that illustrated battle between a great grandfather with folk of giants that interfered the community. In the end of the story was won by the grandfather. After performing, *Dongkrek* artist went on to perform the procession or parade. This procession served as a medium that cleaned the territory that was surrounded by evil and bad (rejections the reinforcements). There are three rounds in the *Dongkrek* arts performances: (1) Giant dance disturbing community by spreading plagues (food crisis with various excesses), (2) Citizens played by two women (Roro Ayu and Roro Perot). Two middle-aged women in a tangled, thin, frightened condition that symbolizes a

depressed state of being physically and psychologically, and (3) the role of the leader (*Palang*) or the public figure played by a great grandfather. Before the giant troops succeeded in killing the women, the great grandfather emerged with his wand managed to drive out the rows of spirits to go away. Then, the battle was quite fierce between the groups of giants with a great grandfather and won by the great grandfather. The lost giant was finally obedient to him. The great grandfather who was accompanied by two women herded the troop giants around the village of Mejayan to eliminate the plagues.

*Dongkre*k art has various functions, including:

- 1) Sacred is used as a ritual ceremony to reject disasters by: (a) *parogo* (ritual leaders /leaders) of meditation choice to get directions from *Eyang Palang*; (b) *parogo* begun to implement according to the predetermined instructions; (c) on the appointed night, *i.e.* night of *Jum'at Legi* (Thursday night), all *parogo* gathered in the hall to hold salvation, asked for blessings to the Almighty God for the giants' deeds; and (d) in the midnight with the spell and praise then the procession ritual of the expulsion of the epidemic in the *pendopo dalem palangan* (main hall) started, walking slowly down the streets throughout the village of Mejayan, until the morning. While the magical value shown ritual procession around this village, the all *parogo* of *Dongkre*k especially *parogo gendruwon* (ritual figure who acts as a giant) must not wear clothes. All *parogo* are from men. The rules of ritual procession are: (a) a torch made of bamboo; (b) incense which always puffs out the odor of incense brought by the magic reader; (c) a *palangan's* heirloom carried by the chosen heir under *Payung Agung* (Great Umbrella); (d) a number of other reject terms, various *tumbal* (offering) and *takir plontang* (banana leaves folded in quadrants as a container offerings) containing various rice porridge and planted in designated places, such as at crossroads, forks and corners-village corner; (e) *gendruwon* (giant) and other equipments; and (f) the *gamben-gamben* elders (high knowledgeable-people);
- 2) Creative arts as the unsacred arts of people that were created with music nowadays;
- 3) Show that did not involve the community to join and dance. The show could be invited to perform and get wage (business element).

Based on the plot, the character of the storyteller, and the musical instrument of *Dongkre*k performance above, *Dongkre*k art had the following values:

1. Spiritual values were shown in the efforts of the community closer to God to avoid the trial (reject the reinforcements), especially plagues (food crisis with various excesses).

2. The spiritual value in the *Dongkrek* arts contains a spiritual element that contains the great values of Java. *Dongkrek* art became spectacle and guidance for the people with the message *sura dira jaya ningrat, ngasta tekad darmastuti* (goodness and truth will defeat evil).
3. Social value of *Dongkrek* art is expressed in every performance there is an effort to build the soul of togetherness, harmony, and mutual cooperation.
4. Heroic values of *Dongkrek* art was described by *Eyang Palang* as the character of Raden Tumenggung Prawirodipoero who dared to fight and wanted to sacrifice against the giants to save people from the plagues. It described the attitude and action of resistance to crime and disobedience.
5. Leadership value of *Dongkrek* art illustrated in *Eyang Palang* as a cast of Raden Tumenggung Prawirodipoero who lead the people of Mejayan village with wise, responsibility, and discreet.
6. Aesthetic value of *Dongkrek* art shown by the beautiful harmony dance movement of the players, dressing, makeup, and arrangement of musical accompaniment.

The main values of *Dongkrek* art were to make people understand and make it as a source of education, inspiration, and the source of awareness and identity had been maintained in their interaction with foreign culture, it had done various efforts of internalization, such as:

1. Making *Dongkrek* art as a learning resource in the intra-curricular activities of cultural arts and social subject in elementary school up to high school. For example, the teachers of the subjects of Cultural Art in class X High School in Madiun Regency use *Dongkrek* art as a learning material to achieve core competence 2.1 To comprehend and to practice honest, disciplined, responsible, caring, cooperative, cooperative, tolerant, peaceful, polite, responsive and proactive, and show attitude as part of the solution to various problems in interacting effectively with the social environment in the world
2. Making *Dongkrek* art as a necessary extra-curricular activity for elementary and junior high school students in Madiun District. Although it is not required in High School, *Dongkrek* art is one of favorite extracurricular activities.
3. Hosting *Dongkrek* art festival. The Education and Culture Office of Madiun Regency regularly hosts the annual *Dongkrek* arts festivals for elementary, junior and senior high school students. The execution time is usually integrated in commemorating anniversary of Madiun Regency, in July (July 18, 1568).

4. Introducing and fostering interest in reading for all ages by publishing *Dongkrek* art books in text form, pictorial stories, and pop-ups, such as book of *Dongkrek, Upacara Mengusir Pageblug* written by Setia and Pawon Art (2015).
5. Promoting through souvenirs, such as T-shirts and replica of *Dongkrek* artistry. Andri Suwito (45 years) *Dongkrek* artisans and artists from Sumbering Balerejo Madiun.
6. Modifying costume, music accompaniment and songs of *Dongkrek* art. This modification made controversial opinions of the society. Some people agreed with the modification even if it must prioritize to attract entertainment. They thought *Dongkrek* should be able to compete with popular art and other foreign arts. Apparently successful, many parties invited the *Dongkrek* arts group for household events, agencies and government. On the other hand, there were many spectators just happy on the element of entertainment and did not understand about its substance, even though that effort has sacrificed the art of beauty of *Dongkrek*. On the other side, especially those who maintain the grip assume that the above efforts undermine the art of *Dongkrek's* beauty that is full of religious magic things that should be guided by life. So, *Dongkrek* art is not just a mere spectacle or entertainment.

4.2. Discussions

After analyzing the plot and its accompanist instruments, *Dongkrek* art contained great values of life. Trisakti's research in 2015 also produced the same. These values potentially served as a source to strengthen cultural resilience if they could be internalized and manifested properly in real life. In addition, *Dongkrek* art were pride of Madiun society and Indonesia. *Dongkrek* art could strengthen and firmed attitude in maintaining indigenous culture from foreign cultural influences that could damage or endanger the national identity.

Internalization efforts of *Dongkrek* art values had been done well and integrative because of the participation of various parties such as government, society, artists and observers of *Dongkrek* art. However, it still needed a more creative and adaptive internalization efforts in accordance with the dynamics of the era, for example by doing the following efforts:

1. Make a series of cartoons of *Dongkrekart* that can be played on television, computer, and other social media.
2. Improve radio stations, television, and other communications media to broadcast and hold a dialogue about the *Dongkrek* art.

3. Increase the horizons of knowledge of the *Dongkrek* artists on the issues of statehood, social and economic in order to keep the *Dongkrek* values and become more alive.
4. The government, both central and regional, should increase its attention to *Dongkrek* art especially on funding and its publication.

5. Conclusion

Dongkrek art as a part of traditional art have been surviving until now. It was because of the efforts of the supporters. The community supported it because *Dongkrek* art had spirituality, social, heroism, leadership, and aesthetics values. These values potentially became source to strengthen cultural resilience, so it must be internalized to the people. The efforts that had been implemented include; making the *Dongkrek* art as the source of learning material of curricular activities; making *Dongkrek* art as a mandatory extracurricular activity in school; holding *Dongkrek* art festival; publishing *Dongkrek* arts book in the form of text, picture story, and pop-up; promoting by souvenir; and modifying *Dongkrek* art.

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