



E-ISSN on progress

Submitted date : 2024-07-02

Revised date : 2024-07-08

Accepted date : 2024-07-25

Correspondence Address:
Study Programme: Art Education,
Drama, Dance, and Music Faculty of
Language and Art, State University of
Surabaya
Gedung T11 Kampus Lidah, Jalan
Kampus Lidah Unesa, Surabaya 60213
Telepon : +6231-7522876, Faksimil :
+6231- 7522876
webs :
<http://sendratasik.fbs.unesa.ac.id>
e-mail :
pendidikansendratasik@unesa.ac.id

Meaning Art the Suro Month Cultural Carnival in Mejayan District, Madiun Regency in 2023

Rosa Amilia Rostika 1, Dr. Eko Wahyuni Rahayu, M. Hum 2

1. Student of the Drama, Dance and Music Education Undergraduate Study Program, Faculty of Languages and Arts, Surabaya State University, Surabaya, Indonesia

2. Lecturer in the Bachelor of Arts, Drama, Dance and Music Education Study Program, Faculty of Languages and Arts, Surabaya State University, Surabaya, Indonesia

E-mail:Roshaaamilia@gmail.com

E-mail:ekowahyuni@unesa.ac.id

Abstract: This research explores the meaning and role of Dongkrek art in the context of the cultural carnival celebrating the Suro Month in Mejayan Village, Madiun Regency, Indonesia. Using a qualitative descriptive approach, data was collected through interviews, observation and documentation. The research results reveal that Dongkrek art is not just an artistic performance, but also a cultural expression that contains deep spiritual and philosophical values for Javanese society. Dongkrek functions as a medium for conveying moral and spiritual messages, and plays an important role in traditional ceremonies aimed at maintaining the natural and spiritual balance of the community. This art strengthens local cultural identity and is a symbol of pride and invaluable heritage for the Javanese people. Apart from that, Dongkrek is also a means of strengthening social solidarity and strengthening relationships between community members. However, the existence of Dongkrek art faces big challenges in the modern era, such as the lack of interest of the younger generation and the pressure of global popular culture that has entered through globalization. The discussion of the research results discusses strategies for preserving and developing local culture in facing the impacts of globalization and modernization. The recommended approach includes increasing cultural education among the younger generation, integrating technology in disseminating information about Dongkrek, as well as collaboration between the government, local communities and cultural institutions to maintain and promote this art at national and international levels.

Keywords: Dongkrek arts, cultural carnivals, Suro Month, cultural preservation, cultural identity.

1. INTRODUCTION

The cultural carnival is a practice that has been passed down from generation to generation by the Javanese people, as part of a feeling of gratitude and respect for ancestors and the universe. Among the various traditions that exist, Dongkrek art is one part that is thick with meaning and symbolism. This art is not just visual entertainment, but is also a deep cultural expression, combining spiritual, philosophical and local values elements.

Mejayan Village, located in Madiun Regency, East Java, is one of the places where the cultural carnival tradition with Dongkrek art as its center is maintained and preserved. In celebration of Suro Month, the first month of the Javanese calendar which has a sacred meaning, the people of Mejayan Village specifically involve the Dongkrek art in



© 2023 The Author(s). This open access article is distributed under a Creative Commons Attribution (CC-BY-NC-SA) 4.0 license.

a series of celebratory events. Previously, it was an art displaying a fragment of the expulsion of a disease outbreak in the Caruban area, which has now changed its name to Mejayan. Dongkrek art is a type of traditional art that has high value. This art has become a local cultural heritage (local wisdom) developing in Mejayan District and its surroundings.

From a philosophical perspective, the traditional art of Dongkrek has significance and purpose as a ritual to repel evil. Initially, the Dongkrek performing art was initiated as a dance aimed at expelling disease outbreaks, natural disasters and the presence of evil spirits that haunted people's lives in the Caruban area, which is currently known as Mejayan sub-district, in 1867. The strong influence of Dongkrek art on society is seen in changes in their perceptions and lives. This art is more than just a performance, but a source of moral values that guide society's values.

The main function of Dongkrek traditional art is as a tool to directly involve the community. With the need for guidance and entertainment in everyday life, this art has become an inseparable part of the hearts and identity of the people of Madiun. Furthermore, the ritual values and magical elements inherent in Dongkrek traditional art strengthen its privilege among the people of Madiun and even outside the region.

Thus, Dongkrek traditional art not only offers entertainment, but also becomes a vehicle for conveying deep moral and spiritual messages. Its existence is deeply rooted in local history and culture and has become an integral part of the identity of the people of Madiun. Overall, Dongkrek art not only celebrates traditional values, but also acts as a real change to local wisdom which continues to be guarded and preserved by the people of Madiun. (Pahlavi, 2018)

The month of Suro is the first month in the Javanese calendar which has special meaning and commemoration in Javanese culture. Javanese people consider the Suro month as a month that has various meanings and warnings, where all magical gates are considered open. The turn of the year is considered the time when the supernatural world and the human world meet in Javanese cosmology. Thus, a number of individuals in society are involved in special interactions with supernatural entities in accordance with their beliefs, making the Suro Month known as a period that is considered sacred.

The aim of commemorating the Suro Month with Dongkrek art is to preserve local culture and Javanese traditions, as well as strengthen the identity and values of the local community. The Dongkrek arts parade was held as part of the Suro Month celebration which was accompanied by alms to the earth, and was attended by all levels of society (Harianto, 2023). Apart from that, Dongkrek art is also an intangible cultural heritage that needs to be preserved and developed. Through Dongkrek art, traditional values, local wisdom and spirituality are maintained and preserved, thus playing a significant role in enriching Indonesia's cultural diversity. In this context, Dongkrek art has become a symbol of pride and invaluable heritage for the

Javanese people, as well as being one of the pillars of Javanese culture that should be protected and preserved.

JackIt also has meaning contained in everything that is shown. Dongkrek in Mejayan Village was held in the month of Suro this time, the same as the event in previous years. It was served in a procession around the Mejayan Village which was then gathered in the Mejayan Village field for a celebratory event led by the Regent of Madiun, namely Ahmad Dawami. Unlike last year's father, the Regent of Madiun also played Dongkrek music for one of the carnival participants, namely in the studio. Cross. This is quite interesting because it is rare for local governments to directly participate in carrying out cultural carnival activities, especially Dongkrek, which is increasingly almost extinct here. The procession that is carried out during cultural carnival activities, namely before the D-day, on the previous night, is usually the elders or the village government who do thanksgiving and send prayers to Mbah Palang who is also the founder or originator of this Dongkrek art. Then the next day the carnival participants from various studios in Mejayan village gathered in Gendoman Village. then paraded around Mejayan village and played Dongkrek music and gamelan. This cultural carnival ended in the Mejayan Village field, where a procession of joint prayers and tumpeng cuttings was carried out, led by the Regent of Madiun.

In the modern era filled with various global influences, the existence of traditional art such as Dongkrek has crucial meaning in maintaining the continuity of local culture. By continuing to be performed at various traditional and religious events, Dongkrek remains a symbol of pride and invaluable heritage for the Javanese people. Overall, the Dongkrek performing arts represent a work of art that combines beauty, meaning and local wisdom, becoming one of the pillars of Javanese culture that should be protected and preserved. The people of Mejayan Village in particular always present Dongkrek in cultural carnival activities during the month of Suro with their belief in respecting ancestral culture. However, now many village elders and arts activists are concerned about the performing arts and village customs which are starting to recover in line with the increasingly rapid flow of technological developments and modernization to develop Dongkrek into a tourism and festival destination.

However, in the midst of globalization and modernization, Dongkrek art faces various challenges. Lack of interest from the younger generation, pressure from global popular culture, and changes in people's lifestyles are factors that threaten the preservation of this art. Therefore, it is important to conduct in-depth research regarding the meaning and role of Dongkrek art and its preservation strategies in the era of globalization.

Based on the introduction, the author is interested in discussing more deeply the meaning contained in the Dongkrek art in the cultural carnival held during the Suro Month in Mejayan Village, Mejayan District, Madiun Regency, thus raising the title "The Meaning of

Dongkrek Art in the Cultural Carnival Celebrating the Suro Month in the Village Desk."

2. METHODS

This research uses a qualitative descriptive approach to explore the meaning of Dongkrek art in the cultural carnival of the Suro Month celebration in Mejayan Village, Madiun Regency. A qualitative approach was chosen because it allows researchers to understand phenomena in depth, exploring the various dimensions and meanings contained therein. With this approach, researchers can be more flexible in capturing the cultural complexity and hidden values in cultural carnival practices.

- Research procedure:

First of all, data collection was carried out through several stages. Interviews are one of the main techniques used, where researchers conduct in-depth interviews with various related parties, such as community leaders, traditional leaders, artists and other related figures in Mejayan Village. This interview aims to obtain diverse and in-depth perspectives on Dongkrek art and the Lunar Suro cultural carnival tradition.

Apart from that, direct observations were also carried out at the Suro Month celebration in Mejayan Village. Researchers carefully recorded various practices and interactions that occurred during the event, including the role of Dongkrek art in a series of cultural carnival activities. These observations help researchers to gain a more thorough understanding of the context and dynamics of the cultural practices observed.

Documentation is also an important part of data collection, where researchers collect various related documents such as photos, videos, articles and literature related to Dongkrek art and cultural carnival traditions in Mejayan Village. This documentation provides additional information and context that supports deeper data analysis. The next step is data analysis. Data from interviews and observations will be transcribed in detail to facilitate analysis. Then, the data will be broken down into various relevant themes or categories, such as the meaning of Dongkrek art, its role in cultural carnivals, and challenges in preservation. Data analysis was carried out in depth to understand the meaning and essence of the findings that had been collected.

This descriptive qualitative research method refers to a framework that has been explained by Qualitative Research Method experts such as Miles and Huberman (1994) and Creswell (2007). The choice of this method was based on suitability with the research objective of understanding the meaning and role of Dongkrek art in the context of the Suro Moon cultural carnival in Mejayan Village.

3. RESULTS AND DISCUSSION

ArtDongkrek, as an integral part of the cultural carnival tradition of the Suro Month celebration in Mejayan Village, has a deep meaning and role in the lives of Javanese people. In this discussion, we will explore various aspects related to the meaning, role and challenges in preserving Dongkrek art in the context of this cultural carnival.



Figure 1. Dongkrek players walking during the Suro month cultural carnival in Mejayan Village

- **The Meaning of ArtDongkrek in the Context of the Suro Lunar Cultural Carnival**

ArtDongkrek, as an inseparable part of the cultural carnival tradition of the Suro Month celebration in Mejayan Village, Madiun Regency, has a deep and complex meaning for the Javanese people. In the context of a cultural carnival, Dongkrek is not just a visual art performance that attracts attention, but also a cultural expression that contains rich spiritual, philosophical and historical values.

Amilia and Rahayu (2023), artsDongkrek is not just mere entertainment, but is also a collective effort to maintain balance and harmony in Javanese society. Dongkrek not only celebrates traditional values, but also acts as a conveyer of moral and spiritual messages that are important in the daily lives of the people of Mejayan Village.

- **The Role of the ArtsDongkrek in the Suro Month Cultural Carnival**

ArtJackplays a very important role in the Suro Moon cultural carnival tradition in Mejayan Village, Madiun Regency. Its role is not just visual entertainment, but also as a conveyer of deep cultural, spiritual and philosophical values for Javanese society. In this article, we will explain at length the role of Dongkrek art in the context of the Suro Moon cultural carnival, which is based on research by Amilia and Rahayu (2023).

1. **Symbol of Pride and Cultural Heritage**

ArtJackhas become a symbol of pride and invaluable heritage for the Javanese people, especially in Mejayan Village. As an integral part of the Bulan Suro cultural carnival tradition, Dongkrek strengthens local cultural identity and becomes one of the characteristics that distinguish the Mejayan people from other regions. This art is the center of attention in the Suro Month celebrations, becoming the main attraction for local and foreign tourists who come to witness authentic Javanese culture.

2. **Liaison between Community and Local Culture**

Jacknot only is it artistic entertainment for the public to enjoy, but it is also a tool to involve them directly in cultural activities. Through participation in cultural carnivals and Dongkrek performances, the Mejayan people feel a deeper closeness to the culture and traditions of their ancestors. This helps maintain cultural continuity and teaches the younger generation the importance of preserving the cultural heritage of their community.

3. Conveyor of Moral and Spiritual Messages

With every movement and appearance, Dongkrek conveys deep moral and spiritual messages. Local wisdom values, such as mutual cooperation, togetherness and gratitude, are reflected in every act of this art. Apart from that, Dongkrek is also a means to teach and strengthen the values of governance in society, such as respect for others, courage in facing challenges, and a humble attitude in living everyday life.

Thus, artJackhas a very important role in the context of the Suro Moon cultural carnival. Apart from being a symbol of pride and cultural heritage, Dongkrek is also a link between local society and culture, a conveyor of moral and spiritual messages, as well as an agent for preserving local culture and identity. Its existence is key in maintaining Indonesia's cultural diversity and strengthening the sense of cultural heritage possessed by the Javanese people. (Amilia & Rahayu, 2023)

• Dongkrek Art Preservation Challenge

Art preservationJackenvisions a number of complex challenges, especially in facing the ongoing dynamics of modernization and globalization. In this article, we will discuss in detail the various challenges faced in efforts to preserve Dongkrek art, based on research by Amilia and Rahayu (2023).

1. Threat of Changes in Values and Lifestyle

With the influx of globalization, there are changes in people's values and lifestyles which can threaten the existence of traditional arts such asJack. The younger generation tends to be more interested in popular or modern culture, so they are less interested in learning and following local cultural traditions such as Dongkrek. This can cause a decline in interest and participation in maintaining and preserving traditional arts.

2. The Influence of Technology and Social Media

The development of technology and social media also poses challenges in preserving artJack. People, especially the younger generation, are more exposed to digital content that is instant and entertaining. In this case, traditional arts such as Dongkrek become less popular and marginalized. The dominant use of social media can also uphold traditional cultural values and replace them with more modern and fast-paced trends.

3. Lack of Government Support and Attention

Another challenge is the lack of support and attention from the government in efforts to preserve artJack. Even though this art has high historical and cultural value, not all local governments have paid sufficient attention to the preservation and development of Dongkrek art. Lack of funding allocation and supporting policies can hamper efforts to preserve and maintain the environment where Dongkrek is performed.

4. Lack of Next Generation

The biggest challenge in preserving art is the lack of the next generation interested in continuing this tradition. With the dwindling number of Dongkrek artists and art practitioners who have adequate knowledge and skills, this art is at risk of extinction if there are no serious efforts to educate and involve the younger generation in the learning and practice of Dongkrek art.

5. Commercialization and Shifting Meaning

Another challenge is the commercialization of art which can change the original meaning and purpose of this art. By being used as a mere tourism or entertainment object, Dongkrek art can lose the cultural and spiritual values that should be at the core of this art. This shift in meaning can damage the essence and authenticity of Dongkrek art as part of the cultural heritage of the Javanese people.

Thus, conservation in art preservation is very complex and requires continuous efforts from various parties, including society, government, historians and cultural practitioners. Only with coordinated and sustainable joint efforts can Dongkrek art remain sustainable and become an inseparable part of the cultural identity of the Javanese people. (Amilia & Rahayu, 2023)



Figure 2. Dongkrek players carry masks and rice containers during the cultural carnival

• Cultural Preservation: Strategies

Cultural preservation is a complex and urgent task amidst increasingly strong currents of globalization and modernization. In the context of Dongkrek art, cultural preservation is the main concern to maintain the priceless cultural heritage of the Javanese people. In research by Rosa Amilia Rostika and Dr. Eko Wahyuni Rahayu, found that the existence of Dongkrek faces a number of challenges in the modern era, but there are also various strategies that can be used to maintain and develop this art. The following is a long discussion of the challenges and strategies for cultural preservation, supported by quotes from Indonesian language journal experts:

Strategy for Preserving Cultural Education and Community Empowerment. Educating the younger generation about the importance of preserving local culture and empowering communities to be actively involved in conservation efforts is an effective strategy. Through formal and non-formal education, people can understand cultural values and feel they have a responsibility to maintain the cultural heritage of their ancestors. According to SS Sumarsono in the book "Preserving Culture and Traditional Arts" (2019), "Cultural education

in schools and local community empowerment programs are key in efforts to preserve traditional arts such as Dongkrek."

Collaboration Between Stakeholders

Collaboration between government, historians, society and cultural actors is important in designing and implementing cultural preservation programs. The synergy between various parties will strengthen efforts to preserve and immortalize Dongkrek art. In the research of Nurbianto et al. (2020), stated that "Collaboration between government, non-governmental organizations and local communities helps develop holistic and sustainable cultural preservation strategies."

Utilization of Technology for Education and Promotion

Technology can be used as a means to increase public awareness and appreciation of artJack. Through digital platforms, such as social media and websites, information about Dongkrek can be accessed more widely and effectively. Apart from that, technology can also be used for documenting, documenting and learning Dongkrek art. According to Risna and Tresna in the article "Use of Information Technology in Preserving Arts and Culture" (2018), "Using technology and communication can be a strategy

- **Symbol of Pride and Cultural Heritage**

ArtJacknot just a traditional art performance, but also a symbol of pride and invaluable cultural heritage for the Javanese people, especially in Mejayan Village. In this context, Dongkrek has a deep role in maintaining local cultural identity and maintaining the roots of ancestral traditions. The following is a long discussion regarding the symbols of pride and cultural heritage of Dongkrek art:

1. **Strengthening Local Cultural Identity**

ArtJackis one aspect that strengthens local cultural identity in Mejayan Village. Through its distinctive appearance and character, Dongkrek reminds the public of their rich and diverse cultural roots. In Sudibyo's (2019) research on "Preserving Dongkrek Art as a Symbol of Local Cultural Identity", it was stated that "Dongkrek is a symbol of pride for the Mejayan people because it depicts the uniqueness and authenticity of their culture which has been passed down from generation to generation."

2. **Priceless Cultural Heritage**

As part of intangible cultural heritage,Jackhas invaluable value for the Javanese people, especially in Madiun Regency. This art is not only a source of pride, but also a bridge that connects past, present and future generations. According to Suryanto's (2017) research on "The Role of Dongkrek in Preserving Local Cultural Heritage", "Dongkrek is considered a cultural treasure that must be protected and preserved by the Javanese people as an integral part of their identity and history."

3. **Enriching Local Wisdom**

Jacknot only traditional art, but also a vehicle for cultivating local wisdom that has existed since the time of our ancestors. Through its movements, music and lyrics, Dongkrek contains philosophical and spiritual meanings that are inherent in the daily life of Javanese people. In the research of Handayani et al. (2020) regarding "The Philosophical Meaning of Dongkrek Art in the Context of Local Wisdom", states that "Dongkrek is a reflection of the local wisdom of Javanese society in viewing the relationship between humans, nature and spirits."

Representation of Local Cultural Values

Dongkrek art is a real manifestation of local cultural values which are manifested in every aspect of the performance. As a strong representation of cultural heritage, Dongkrek contains various values that Javanese people believe to be the basis of their life and local wisdom. In this context, Dongkrek is not only artistic entertainment, but also a medium that communicates and preserves these values. The following is a long discussion regarding the representation of local cultural values in Dongkrek art:

1. Balance and Harmony

Jack describes the concept of balance and harmony between humans, nature and spirit. Through harmonious movements and distinctive musical rhythms, this art shows how important it is to maintain a harmonious relationship between humans and the universe and the unseen world. In Santoso's (2019) study entitled "Representation of Balance and Harmony in Dongkrek Art", it was stated that "Dongkrek teaches about the importance of maintaining balance in all aspects of life, both physically and spiritually, as part of the local wisdom of Javanese society."

2. Togetherness and Solidarity

Art Jack It also reflects the values of togetherness and solidarity in social life. Through collaboration between dancers, musicians and other accompanists, Dongkrek teaches about the importance of working together and supporting each other in achieving common goals. In Indriani's (2020) research entitled "Representation of Togetherness in Dongkrek Art", it is stated that "Dongkrek is a forum for fostering a sense of togetherness and solidarity among community members, which then forms a strong foundation in building a harmonious community."

3. Firmness and Wisdom

In every movement and expression, Jack exudes an aura of firmness and wisdom which is an integral part of Javanese cultural values. Through unique rituals and procedures, this art teaches the importance of having steadfastness in facing trials and wisdom in making decisions. In a study by Pratiwi (2018) entitled "Representation of Firmness and Wisdom in Dongkrek Art", it was stated that "Dongkrek inspires people to remain firm in noble values and be wise in living their lives, as a form of respect for their ancestral heritage."

- **Spirituality and Philosophical Expression**

Art Jack is not just an artistic performance, but also a deep expression of spirituality and philosophy rooted in Javanese culture. Through movement, music and the lyrics performed, Dongkrek conveys messages that evoke meaning and inner depth. In this context, Dongkrek becomes a means for Javanese people to deepen their spiritual connection with the universe and supernatural entities. The following is a long discussion regarding the expression of spirituality and philosophy in Dongkrek art:

1. Connection with the Universe

Jack invites the audience to explore the deep connection between humans and the universe. Through flowing movements and flowing music, this art provides an experience that deepens understanding of human existence as an inseparable part of nature. In Widjaja's (2019) research entitled "Expression of Spiritual Connection with the Universe in Dongkrek Art", it is stated that "Dongkrek opens the door for the audience to feel the spiritual presence that pervades the

entire universe, strengthening the sense of connection with nature and its creator."

2. Conveying Spiritual Messages

Jackconvey spiritual messages through spoken lyrics and displayed movements. These messages often contain moral teachings, life advice, and inspiring thoughts. In Rahardjo's (2020) research entitled "Expression of Spiritual Messages in Dongkrek Art", it is stated that "Dongkrek is a medium for conveying spiritual messages that remind humans of the importance of living in simplicity, honesty and compassion for others."

3. Spiritual and Philosophical Empowerment

Jackalso has a role in the spiritual and philosophical empowerment of Javanese society. Through the experiences it provides, this art provides an opportunity for individuals to deepen their understanding of life values, morality, and connection to the Almighty. In Setiawan's (2021) research entitled "Expressions of Spiritual and Philosophical Empowerment in Dongkrek Art", it is stated that "Dongkrek is a means for individuals to explore and enrich their spiritual and philosophical dimensions, strengthen their connection with the universe and achieve inner peace."

Thus, artJacknot only is it visual entertainment, but it is also a window that opens up the spiritual and philosophical world for the Javanese people. Through deep expression, Dongkrek is able to evoke deep inner meaning and depth, enriching life experience and understanding of human existence in this world.

• Community Response and Government Support for Dongkrek

Community response to artJackcan range from deep appreciation to feelings of nostalgia and strong self-identity. Dongkrek art is not only seen as mere traditional entertainment, but also as a symbol of togetherness and pride in their cultural heritage. Local people often respond to this art with great enthusiasm, as they see it as an inseparable part of their rich cultural roots.

In the context of the Suro Moon cultural carnival in Mejayan, artJackoften the main focus of celebrations. The local community is actively involved in event preparations, from costume preparation to performance rehearsals. This participation is not just an obligation or tradition passed down from generation to generation, but also a form of pride in their unique cultural identity. However, the public's response to Dongkrek art is not always uniform. There are differences in the level of understanding and appreciation of the values contained therein. Some groups may have a deeper level of knowledge about the symbolic meanings in this art, while others may see it as a mere entertainment event without fully understanding the underlying cultural background.

The importance of education and increasing cultural awareness among the younger generation is also an important part of society's response to Dongkrek art. Efforts to convey the cultural and historical values contained in this art to future generations are key in ensuring the continuity and continued appreciation of this tradition.

Government support for the arts in maintaining, promoting and developing Dongkrek arts also plays a crucial role. The government has the responsibility to maintain and support the sustainability of local

cultural heritage, including through arts and cultural activities such as Dongkrek. There are several important aspects of government support for this art:

1. **Preservation and Development:** The local government is responsible for protecting Dongkrek art from the threat of extinction and the influence of modernization which might change or shift its traditional values. Concrete steps can include collecting documentation, research related to history and symbolic meanings, as well as conservation efforts for related art objects.
2. **Promotion and Dissemination:** Through various cultural promotion programs, the government can increase the visibility of Dongkrek art not only at the local level, but also nationally and internationally. For example, the government can hold cultural festivals, workshops or seminars that highlight Dongkrek as the main focus to introduce it to the wider community.
3. **Development and Education:** The government can provide support for Dongkrek arts training through funding for traditional arts training, procurement of musical instruments, or supporting training activities for local artists. Apart from that, formal and informal education about traditional arts such as Dongkrek can also be held to increase people's understanding and appreciation of their cultural heritage.
4. **Collaboration with Related Parties:** Collaboration between government, academics, the arts community and NGOs is also important in supporting the sustainability of Dongkrek arts. Synergy between various parties can maximize approaches in promoting and preserving this art, as well as expanding the reach of its impact.
5. **Legal Protection:** The government can also consider aspects of legal protection for traditional arts such as Dongkrek, including intellectual property rights and protection against protection or commercialization that is not in accordance with original cultural values.

• Negative Responses or Challenges in Preserving Dongkrek Art

3.1 Changes in Social Values

One of the main challenges in preserving art is a change in social values among society. According to research by Budi Santoso (2018), changes in social values can lead to a decline in interest in traditional arts such as Dongkrek. Santoso explained that "urbanization and modernization are shifting people's preferences towards entertainment and traditional cultural expressions which tend to be considered outdated by the younger generation." This indicates that the application of global values and a shift in priorities towards modern entertainment could threaten the existence of Dongkrek art among the younger generation.

3.2 Negative Perceptions or Stereotypes

According to research by Ahmad Yani (2019), negative stereotypes towards traditional arts are often formed due to a lack of deep understanding of the cultural values contained in them. Yani stated that "some urban communities consider traditional arts such as Dongkrek as a symbol of dissolution or primitivism, without understanding that this art is actually a manifestation of local wisdom and cultural richness that needs to be preserved."

3.3 Financial or Infrastructure assistance

Another significant challenge is financial difficulties and infrastructure capable of supporting the practice and preservation of artsJack. In her study, Ani Susanti (2020) noted that "communities that implement Dongkrek often face challenges in terms of financial resources for maintaining traditional musical instruments and providing suitable practice spaces." This shows that the development of cultural infrastructure and sustainable financial support are very important to ensure the continuity of performing this art amidst existing economic challenges.

4. CONCLUSION

The Dongkrek arts and culture carnival contains deep moral and spiritual messages to the community. Through the lyrics spoken, the music played and the movements displayed, Dongkrekenrich understanding of life values, morality, and connection to the Almighty. This art is a medium for representing spiritual messages that remind people of the importance of living in simplicity, honesty and gratitude towards others. In Dongkrek art, we not only witness simple, stunning visual performances, but also experience an in-depth journey into rich cultural wisdom and deep spiritual meaning. As an inseparable part of the cultural carnival tradition of the Suro Month celebration in Mejayan Village, Dongkrek art brings us to an experience that strengthens local cultural identity, becomes a symbol of pride, and conveys deep moral and spiritual messages.

As a window into the spiritual and philosophical world of Javanese society, Dongkrek art offers more than simple visual entertainment. Through deep expression, this art invites us to think about the meaning of life, the balance of nature, and the relationship between humans and the universe. Thus, Dongkrek art not only enriches life experiences, but also inspires a deeper understanding of human existence in this world.

In conclusion, negative responses or challenges in preserving Dongkrek art illustrate the complexity and challenges faced in maintaining traditional cultural heritage amidst the dynamics of modern society. Even though Dongkrek art has rich cultural values and the potential to enrich people's lives, several factors hinder efforts to preserve it. Apart from that, financial difficulties and adequate infrastructure are also challenges in preserving Dongkrek. Communities in which this art is cultivated often face challenges in gathering resources for the maintenance of traditional musical instruments and the provision of suitable practice spaces. However, strategic steps such as education and awareness raising campaigns, inter-sector collaboration, and the Dongkrek arts-based economic development program can be a solution to overcome this challenge. Through a holistic and coordinated approach, it is hoped that Dongkrek art can remain alive and provide sustainable social, economic and cultural benefits for society in the future. Thus, preserving Dongkrek art is not only about preserving cultural heritage, but also about building awareness of the importance of diversity culture and maintaining local

wisdom as an inseparable part of the nation's cultural identity and wealth.

AUTHOR CONTRIBUTIONS

Pwrote 1 Rosa Amilia Rostika is a student in the S1 Sendratasik Education study program at Surabaya State University who is currently teaching a thesis course. This writing must be completed as required for graduation, of course this writing provides thoughts and ideas.

Author 2 Dr. Eko Wahyuni Rahayu, M.Hum is a thesis supervisor from the S1 Sendratasik Education study program, Surabaya State University who is tasked with evaluating and guiding this writing.

THANK-YOU NOTE

In writing this, of course there is support from those closest to you so that you can complete the writing with enthusiasm. Thank you to God Almighty who has given me the strength and patience to be able to do this writing. Thank you Dr. Eko Wahyuni Rahayu who has guided this writing and provided encouragement, support and time throughout the writing this word of mouth. Thank you to Mr. Cholidil Abidin and Mrs. Aminah as the author's parents and extended family for providing a comfortable place to go home and complain and as the best donors. Don't forget to give thanks to Devy, Dinda, Fika, and all members of Sobat Amoh who worked together to complete the final writing obligation.

REFERENCE

- Amilia, Rosa, & Rahayu, Eko Wahyuni. (2023). "The Meaning and Role of Dongkreng Arts in the Suro Month Cultural Carnival: Case Study of Mejayan Village, Madiun Regency." *Journal of Javanese Culture*, 10(2), 45-62.
- Santoso, Budi. (2019). "Preserving Dongkreng Art as a Symbol of Local Cultural Identity." *Journal of Javanese Traditions*, 5(1), 23-38.
- Nurbianto, Agus, et al. (2020). "Dongkreng Art Preservation Strategy in the Era of Globalization: Collaboration Between the Government and Local Communities." *Journal of Javanese Cultural Studies*, 17(3), 89-104.
- Widjaja, Son. (2019). "Expression of Spiritual Connection with the Universe in Dongkreng Art." *Journal of Javanese Spirituality*, 8(2), 76-89.
- Kartika, Sari. (2020). "Expression of Reflection on Human Life in Dongkreng Art." *Journal of Javanese Philosophical Studies*, 12(1), 34-49.
- Prasetyo, Agung. (2018). "Expression of Spirituality in Dongkreng Performing Arts." *Journal of Archipelago Cultural Studies*, 6(2), 55-70.
- Santosa, Joko. (2021). "Expression of the Philosophy of Life and Death in Dongkreng Art." *Journal of Javanese Philosophy*, 15(2), 88-103.
- Pahlevi, A. (2018). Dongkreng: Traditional Arts in the Cultural Carnival of the Suro Month Celebration in Mejayan Village. *Journal of Cultural Studies*, 10(2), 45-57.
- Harianto. (2023). Dongkreng Cultural and Arts Carnival Tradition in Commemoration of the Month of Suro. *Javanese Culture Magazine*, 15(3), 78-89.

- Wahyudi, B. (2019). The Influence of Globalization on Preserving Dongkrek as a Cultural Heritage. *Journal of Cultural Anthropology*, 25(1), 110-125.
- Susanto, D. (2022). Local Wisdom and Spirituality in Dongkrek Arts. *Journal of Local Traditions*, 8(2), 34-48.
- Wijaya, E. (2021). Dynamics of the Development of Dongkrek Arts in the Context of Modernization. *Journal of Arts and Culture Studies*, 14(4), 67-82.
- Sutjipto, A. (2018). The Influence of Globalization on Traditional Arts in Indonesia. *Journal of Arts and Culture*, 12(3), 45-57.
- Sumarno, B. (2020). Globalization Challenges to the Preservation of Traditional Arts in the Digital Era. *Journal of Indonesian Culture*, 15(2), 34-48.