



E-ISSN ON PROGRESS

Submitted date : 2026-03-26
Revised date : 2026-05-27
Accepted date : 2026-06-10

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

PANJI CULTURAL VALUES IN THE JARANAN JUR NGASINAN PERFORMANCE IN BLITAR

Diky Bima Putra ¹, Dr. Setyo Yanuartuti, M.Si

¹State University of Surabaya, Surabaya, Indonesia

²Unesa University, Surabaya, Indonesia

Email: dikybima.19037@mhs.unesa.ac.id

Abstract: The Jaranan Jur performance is a form of traditional art that has developed in several regions of Java, one of which is in the Blitar area, which depicts a combination of dance, music, and theatrical arts. In this context, Panji's cultural values have a very important role, especially in describing the values of heroism, courage, and loyalty. Panji, which is a legendary figure in Javanese folklore, is often interpreted in symbolic form in the performance of Jaranan Jur, both through the characters that appear and the messages contained in the stories that are shown. This research aims to delve deeper into how Panji's cultural values are adapted and translated in the Jaranan Jur performance, as well as how the performance functions as a medium to preserve and disseminate Javanese cultural values to the younger generation. With a qualitative approach, this study analyzes the elements of performance that reflect these values, as well as their impact on society and art actors. The results are expected to contribute to the understanding of the diversity of artistic expressions in the context of Javanese culture and the importance of preserving local cultural heritage.

Keywords: Cultural values, art forms, and art forms.

1. INTRODUCTION

This research uses a field research method or research with a qualitative field approach in the form of conducting a literature review to collect systematic, actual, and accurate information in accordance with the facts in the field. The object of the research is the cultural values of the banner in the art of jaranan jur ngasinan with the research location in Blitar, precisely in the Sukorejo area, Sutojayan district, Blitar Regency. The data sources used in this study are primary and secondary. Primary data sources can be obtained directly from the source to obtain data and answer questions from researchers. Meanwhile, secondary data sources are obtained through data collection carried out by researchers as support from primary data sources such as books, scientific magazines, archives, and other evidence in the form of documentation in the form of images or videos.

The data collection techniques used in this study were observation in the form of direct observation of the Jaranan Jur art performance and interviews with several art actors and community leaders involved in the art performance. In addition, to validate the validity and correctness of the information obtained, it is carried out by the source triangulation technique, namely by not only getting information from one person, triangulation techniques using several different data collection techniques such as observation, interviews, and literature studies, in addition to time triangulation by cross-checking data or information obtained at different times.

After that, the data and information that have been obtained will be compiled and organized systematically so that information can



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be easily understood by others. This can be done by reducing data by compiling and sorting the data so that it focuses more on the object of research, the second is the presentation of data that refers to a series of information that is arranged in detail to draw conclusions, and the last is the drawing of conclusions by re-evaluating all the information that has been obtained to ensure its correctness. So that a valid conclusion can be drawn according to the chosen topic, namely the Cultural Values of Panji in the Jaranan Jur ngasinan Performance in Blitar.

2. METHOD

This research uses a qualitative research method with a descriptive approach. The qualitative method was chosen because this study aims to understand and describe in depth the form of Sesaji Jawi art that develops in Wonosari Village, Wonosari District, Malang Regency. The descriptive approach is used to systematically describe the elements that form this art, especially the movement elements.

The object of this research is the Sesaji Jawi art performance presented by the people of Wonosari Village. Meanwhile, the research subjects include art performers such as dancers, musicians, creators or managers of the art, and community leaders who understand the history and development of Sesaji Jawi. The presence of these informants is important to obtain data related to the performance form and the meanings contained in the art.

Data collection techniques in this study were conducted through observation, interviews, and documentation. Observation was carried out by directly observing the Sesaji Jawi performance process to understand the structure and variety of movements. Interviews were conducted in depth with informants to obtain information regarding the history of the art, symbolic meanings, and the function of Sesaji Jawi in community life. Documentation techniques were also used to collect data in the form of photos, video recordings, and notes related to the performance.

The data analysis technique used in this study follows a qualitative analysis model consisting of three stages: data reduction, data presentation, and conclusion drawing. Data reduction was conducted by selecting and simplifying the data obtained from observations, interviews, and documentation according to the research focus. Next, the data were presented in a systematic descriptive form to facilitate understanding of the research findings. The final stage was drawing conclusions by interpreting the analyzed data to obtain a comprehensive description of the form of Sesaji Jawi art.

Through this research method, it is expected that accurate and in-depth data regarding the structure and form of the Sesaji Jawi performance can be obtained, so that this study can contribute to the development of performing arts studies and the preservation of traditional arts in society.

3. RESULTS AND DISCUSSION

3.1 Results

Jaranan Jur Ngasinan is one of the jaranan in the Blitar Regency area, precisely in the Sukorejo area, Sutojayan District. There is only one of these jaranan in this region and its authenticity is still maintained. The art of Jaranan Jur comes from the name "Jaranan Ngasinan" which in 1921 the name "Jaranan Ngasinan" was changed to "Jaranan Jur". This naming is related to the folklore about the discovery of Gong Kyai Pradah who had disappeared and was transferred to the heritage studio using the jaranan procession which at that time the accompanying jaranan was Jaranan Jur. It is said that the loss of Gong Kyai Pradah's heirloom was found in Mbok Rondo Dapada's house and no one could lift it or move it. The name jaranan jur was obtained after Mbok Rondo Dadapan told his assistant to climb a coconut tree and pick the fruit and then fall straight down or honest. (Budi Santoso, interview, February 12, 2025).

Jaranan Jur Ngasinan itself is an art that involves dancing using "kuda kebraid" or "kuda lumping", which is generally made of woven bamboo which is shaped in such a way as to resemble a horse/horse and accompanied by gamelan music and distinctive magical attractions. According to Mbah Djuni, the elder pini who became the slacker, Jaranan Jur Ngasinan Sidomulyo was also referred to as Jaranan Ujar. The word Ujar, which in Indonesian is synonymous with vow, means a promise (to oneself) to do something if the intention is achieved. Jaranan Jur Ngasinan has a very unique habit, namely before performing the crew always greets together in a place where all the equipment or property needed in the show is present. The goal is to pray for the ancestors and ask for the safety prayers of all the crew during the show and after the show. In addition, Mr. Miskan (a grower) assisted by Mbah Putri-one of the relatives of Mr. Budi Santoso, the chairman of the association, also prepared uborampe such as offerings/offerings.

When viewed in terms of the story and characterization, all the dances performed by Jaranan Jur Ngasinan always depict the same story, namely the search for Dewi Sekar Taji who was lost from the Jenggala kingdom by the soldiers of the Jenggala Kingdom on the order of King Jenggala, Kediri. In Jaranan Jur Ngasinan, we can see the existence of unique characteristics in terms of the form of performance, music, movement, and symbolism contained in it. This jaranan is indeed rarely in demand by the public because the show is less attractive to young audiences.

3.1.1 The Background of the Story of Jur Singh

The beginning of the art of jaranan jur Ngasinan developed from the jaranan jur which has been descended from generation to generation. Jaranan Jur Ngasinan is adapted from the art of Javanese jaranan Tulungagung which has been studied and developed by the people of Ngasinan Hamlet since the past until now its authenticity is still maintained. On the other hand, there are myths and history related to Jaranan Jur Ngasinan. From the historical relationship between the heritage of Gong Kyai Pradah and Mbok Rondo Ndadapan which is attached to the art of Jaranan Jur Ngasinan. Mbok Rondo Dapada's relationship with the arrival of a daughter, he felt very happy, because he did not have children. And he did not know that the one who came

was Kediri's daughter named Dewi Sekartaji, the daughter of Prabu Lembu Amiluhur, the Jenggolo Palace.

In addition, Jaranan Jur Ngasinan also has a relationship with the history of Lohdoyong. The Lodoyong area is grieving the loss of Gong Kyai Pradah's heirloom. Finally, Wedono told the Demang to look for the lost heirloom. One day Mbok Rondo Dadapan told his assistant to climb a coconut tree and pick the fruit, but what happened, the coconut did not fall into place. But instead jumping to the side with a dishonest position, the maid was curious, finally she looked down, it turned out that what was seen was the peak/plencu of Gong Kyai Pradah's heirloom. Wedono and the Demang heard the news, they immediately came to pick him up. However, no one can beat him. There is an elder who is given wangsit or guidance through a dream. In his dream, Gong Kyai Pradah can be brought or taken to the studio on the condition that he must be accompanied by the procession of Jaranan Jur Ngasinan. From this comes the name Jaranan Jur which comes from the word njujur/honest.

Jaranan Jur Ngasinan itself has existed and has been established since 1921. It used to be only called Jaranan Jur because it came from the area of Ngasinan so it was named Jaranan Jur Ngasinan but as time went by and was preserved, it was added with the name of Paguyupan Jaranan Jur Ngasinan Sido Mulyo. Since its inception, there has been no proper management or organizational data such as chairman, deputy, secretary, treasurer, and members. It is only entrusted to the gambuh craftsman or elder in the art of Jaranan Jur Ngasinan. The names of gambuh builders that have been recorded in the Jaranan Jur group are as follows:

- | | |
|--------------------------------|--------------------|
| 1. Squirrelly | : 1921- 1942 |
| 2. Come On Down With The Reins | : Year 1942- 1953 |
| 3. Squirrelly | : Year 1953- 1978 |
| 4. Mbah Harjo Dugel | : Year 1978 - 1986 |
| 5. São Paulo, Sã | : Year 1986 - 1997 |
| 6. Mr. Miskan | : Year 1997- 2021 |
| 7. Squirrelly | : 2021- present |

3.2 Discussion

Jaranan Jur Ngasinan is one of the jaranan in the Blitar Regency area, precisely in the Sukorejo area, Sutojayan District. There is only one of these jaranan in this region and its authenticity is still maintained. The art of Jaranan Jur comes from the name "Jaranan Ngasinan" which in 1921 the name "Jaranan Ngasinan" was changed to "Jaranan Jur". This naming is related to the folklore about the discovery of Gong Kyai Pradah who had disappeared and was transferred to the heritage studio using the jaranan procession which at that time the accompanying jaranan was Jaranan Jur. It is said that the loss of Gong Kyai Pradah's heirloom was found in Mbok Rondo Dapada's house and no one could lift it or move it. The name jaranan jur was obtained after Mbok Rondo Dadapan told his assistant to climb a coconut tree and pick the fruit and then fall straight down or honest. (Budi Santoso, interview, February 12, 2025).

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attractions. According to Mbah Djuni, the elder pini who became the slacker, Jaranan Jur Ngasinan Sidomulyo was also referred to as Jaranan Ujar. The word Ujar, which in Indonesian is synonymous with vow, means a promise (to oneself) to do something if the intention is achieved. Jaranan Jur Ngasinan has a very unique habit, namely before performing the crew always greets together in a place where all the equipment or property needed in the show is present. The goal is to pray for the ancestors and ask for the safety prayers of all the crew during the show and after the show. In addition, Mr. Miskan (a grower) assisted by Mbah Putri-one of the relatives of Mr. Budi Santoso, the chairman of the association, also prepared uborampe such as offerings/offerings.

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Culture that has become a daily tradition in the community life of the members and actors of Jaranan Jur Ngasinan art in the Sukorejo area from farming, gardening, and farming in accordance with the agrarian area in mapping their area. This also affects the lifestyle of the Jaranan Jur Ngasinan art actors, most of whom are farmers and garden workers. This pattern of life is the same as the simple pennant life that is populated by farming, gardening, and farming. Panji's life itself dares to leave luxury in order to be able to populate and cover up the true identity that comes from the upper class like Dewi Sekartaji in the story in the art of Jaranan Jur Ngasinan.

3.2.1 The Story of Panji in the Jaranan Jur Ngasinan Show

In the performance of jaranan jur ngasinan the story of the banner is used as a reference for the order of the performance and as an explanatory plot for each scene of the jaranan jur ngasinan dance starting from the line of the jaranan 6 to the closing dance of the jaranan 6 / piggy bank war. The story of the pennant that was taken for the jaranan jur ngasinin the story of Dewi Sekartaji who disappeared from the Kingdom of Kediri (Jenggala). At the beginning, the queen of Jenggala/Kediri, named Lembu Amilihur, told her soldiers to look for her missing daughter. Then 6 soldiers departed on horseback to look for Dewi Sekartaji but to no avail. Finally, the Queen held a competition for anyone who could find her daughter, who would be rewarded with the land of the Jenggolo kingdom as much as it was. Finally, there was a patih named Tameng Gito who entered the palace without permission and was disrespectful, finally Patih Jenggolo was angry. There was a war between the Patih Tameng Gito and Putut Jonggo Lelono. This happened because the Tameng Gito patih entered the Palace without permission and was disrespectful, making Putut Jonggo Lelono angry, so the two fought each other's strengths.

Long story short, Raden Panji Inu Kertapati with Panji Asmoro Bangun saw two people fighting, the two of them came to approach

and break up their fight and were told that Dewi Sekartaji had disappeared. Finally, the two of them agreed to go looking for Dewi Sekartaji. In one area, there is a long dry season and famine. Then the Singo Barong came out of its nest (forest) and entered the countryside with the aim of foraging and robbing the villagers. But what happened, Singo Barong faced the Jenggolo soldiers, and a big war ensued. The Singo Barong lost, the Jenggolo warriors continued their journey to search for the missing Dewi Sekartaji.

Furthermore, Kolo Srenggi who was topo ngrame and fell asleep under the sembja tree and dreamed of seeing Dewi Sekartaji. From there, Kolo Srenggi finally became compulsive with Dewi Sekartaji. Even though what was coveted was a titihan horse belonging to Jenggolo soldiers. Then there was a war between Kolo Srenggi and his dog, Kolo Srenggi finally lost. In the search for Dewi Sekartaji, it turned out that she was cared for and cared for by Mbok Rondo Ndadapan. She felt very happy because she had no children and finally the arrival of a beautiful child. Mbok Rondo Ndadapan did not know that the person who came was actually Galuh Candra Kirana or Dewi Sekartaji, the son of Prabu Lembu Amiluhur, king of Jenggala, the kingdom of Kediri.

NO	SCENE	MEANING
1	Six-Track Running Track	In this scene, this show has the meaning of mutual cooperation between jenggolo soldiers to find the whereabouts of Dewi Sekartaji. In this context, it is in accordance with what the people of Sukorejo Village do to help each other as tolerance between residents regardless of social status and caste by considering the people of Sukorejo Village as equal. In addition, the members of the Jaranan Jur Ngasinan arts also instilled a culture of mutual cooperation when going to perform and after the performance. Such as the preparation of the tools used on the stage and others.
2	Horse 2 (Jagoan)	This scene heralds Patih Tameng Gito's war with Putut Jonggo Lelono. This war occurred because Patih Tameng Gito entered the Jenggolo Palace with no excuse and disrespect. The strength of these two patih clashed with each other. In this case, the meaning taken is that everything must be done well, if entering any place, you must excuse yourself and with polite behavior so as not to get into trouble. According to what is exemplified by the people of Sukorejo Village, starting from village officials to residents in their respective neighborhoods. As for what is guarded by the community and members of Jaranan Jur Ngasinan, namely by giving permission or excuse to the authorities and permission to the village ancestors such as punden and so on.
3	The 2nd Jaranan 2	In this jaranan scene, the Panji Inu Kertapati and the Panji Gunung Sari which are full of a

		sense of peace are breaking up the war that occurred between Patih Tameng Gito and Patih Putut Jonggo Lelono. From this storyline, it has a full meaning with a sense of peace in accordance with the daily life of the people in Sukorejo Village, so that it causes a high sense of loyalty, flock, and solidarity to fellow villagers or residents outside Sukorejo Village. In Jaranan Jur, reconciliation is very well maintained, as when there are no riots that interfere with the running of the performance, such as the current art of jaranan which is crowded with stages.
4	A Lion Is Being Hunted Down	This row of barongan singo is a symbol of the expulsion of the wrath in the form of cunning crimes committed by the barong singo. The eradication of this wrathful crime was carried out by the soldiers of jenggolo who had a strong spirit and were based on honesty. From the description of this scene, it is in line with what the people of Sukorejo Village do in daily community life which upholds the values of honesty and kindness. Not only that, all residents also work hand in hand to maintain peace and security in Sukorejo Village and in their respective home environments such as night watches and so on.
5	A row of horses, piggy banks, kirik'an, and literate thetek	The last scene in the Jaranan Jur Ngasinan Show depicts Kolo Srenggi's desire to have Dewi Sekartaji. However, this was impossible because Kolo Srenggi was facing soldiers from Jenggolo. So from the explanation of the story, it has the meaning that excessive desire will not be good for oneself can actually cause problems. In accordance with what is used as a guideline by the community in Sukorejo Village, if they have a desire for something, they must look at the situation and conditions by considering several aspects. This also affects the lives of the members of Jaranan Jur Ngasinan who have a desire to preserve their ancestral culture through the art of Jaranan without changing or reducing the dignity or spirit of Jaranan Jur Ngasinan.

3.2.2 Values in Jaranan Jur Ngasinan

The art of Jaranan Jur Ngasinan in his performance cannot be separated from the aesthetic value and beauty of his dance movements, music, and accompanying songs. However, it also contains religious values, cultural values, and social values that can be used as a spirit or guideline in life in a social environment both implicitly and explicitly. In this case, the art of Jaranan Jur Ngasinan is one of the arts that is able to make the actors and members of the jaranan art become individuals who are full of awareness of the importance of respecting the culture of ancestral heritage that has been preserved and nurtured for generations until now. In accordance with the

meaning of the name "Jur" which means "Honest" in the behavior and words that are done.

3.2.2.1. Religious Values

Jaranan Jur Ngasinan is not only a traditional art exhibition but also a medium that contains religious values. Apart from being a traditional art form, Jaranan Jur Ngasinan is a medium that has a deep theological meaning. Through its ceremonies and performances, this art raises the values of solidarity, honesty, respect for ancestors, and the meaning of life. The preservation and preservation of religious principles in the life of the people of Blitar is an important function of Jaranan Jur as a living cultural heritage. This is the basis for all players and members of the arts to avoid negative things such as committing immorality or consuming liquor.

The spiritual value in the art of Jaranan Jur Ngasinan which connects the community with the ancestors through ritual is integral in every customary procession as a form of respect and request for blessings. In addition, the variety of Jaranan Jur Ngasinan dance movements also symbolizes struggle and courage. Not only a variety of dance movements, music and songs are a means of prayer and noble speech make the atmosphere sacred that gives a religious impression to the audience.

3.2.2.2. Cultural Values

The art of jaranan has become a local identity as a traditional culture. As well as the art of Jaranan Jur Ngasinan that exists and develops precisely in the Sukorejo village area, Sutojayan District, Blitar Regency. Strong historical roots are the foundation in the art of jaranan related to events that occurred as traces of the past, ranging from the legend and period of the Islamic Mataram Kingdom to the Gong Kyai Pradah Heritage. Cultural values from the past that have been maintained until now in Jaranan Jur Ngasinan are still widely practiced such as the spirit of mutual cooperation in community life. This is shown by the enthusiasm of the anggot when they are going to perform jaranan. For this reason, Jaranan Jur Ngasinan made the principle that the art of jaranan is not to earn income or be commercialized so that this spirit of mutual cooperation becomes an approach to each individual.

Through his performance, Jaranan Jur Ngasinan provides education about stories of heroism, struggle, and morality so that they can be used as views, especially for the younger generation who are full of periods of searching for identity in addition to getting entertainment.

3.2.2.3. Social Values

The traditional art of jaranan does hypnotize many people, especially millennials or young people. This is a forum or place for expression and connecting friendships to increase brotherhood. Providing knowledge that humans cannot be alone because they are social creatures who need togetherness. Jaranan Jur Ngasinan involves many people ranging from dancers, musicians, elders to the audience. This diversity strengthens solidarity and brotherhood between residents, especially residents in the Jaranan Jur environment. The activities of the ariasan association every month to all members become a medium of communication and social interaction through this relationship between individuals can become

closer and more flexible if facing a problem in the organization. Not only in social gatherings, training process activities or other activities can provide more experience to its members.

The performance of Jaranan Jur Ngasinan is also a tool to unite the community with jaranan activities that involve all levels of society without differences in caste and religion, all sayuk nyawiji together to appreciate the art of jaranan. This makes it easy for everyone to join it but still follow the rules and procedures that have been agreed since the beginning of the emergence of Jaranan Jur Ngasinan.



Figure 3.1 The performance of jaranan jur ngasinan in the village cleaning event in Sukorejo village was crowded with people from various walks of life (doc. (2025)

3.2.3 The Relationship of Panji Culture with the Jaranan Jur Ngasinan Show

The art of Jaranan Jur Ngasinan in Blitar is an expression of the high moral standards of Panji culture. In addition to providing entertainment, Jaranan Jur teaches and protects the Panji culture as an important component of the cultural identity of the people of East Java through stories, dances, and symbolic performances. With this, the agrarian culture becomes the main foundation in the art of Jaranan Jur Ngasinan as well as the banner culture carried out by the community as a daily activity. In the plot of the show, the history of the banner and the story of the banner are many and become the basis of the show. The various movements adapt the movements of a farmer who is cultivating, gardening, and raising livestock. The daily activities that have become culture until now make the art of Jaranan Jur Ngasinan very simple and popular so that there are not many meaningful updates in the performance. The symbols in the reference refer to the form of a story of Dewi Sekartaji who disappeared from the Jenggolo Kingdom to Dewi Sekartaji when she was adopted as a child by Mbok Rondo Dhadapan.

CONCLUSSION

Jaranan Jur Ngasinan is a traditional art typical of Sukorejo Village, Sutojayan District, Blitar Regency, which has existed since 1921. In 1949, this art was renamed Jaranan Jur, which comes from the word "jur" which means honest, reflecting the moral values upheld by the performers. This art has a dual function as entertainment and ritual. In addition to being a spectacle, Jaranan Jur is also used in various

sacred ceremonies, such as the Siraman Gong Kyai Pradah ritual which is held twice a year at Lodayo Square. This ritual is believed to bring blessings to the local community. Symbolically, Jaranan Jur contains a deep meaning of dance movements, clothing, and props used to dance in performances have a philosophy related to the cultural values of the local community. For example, the use of oborampi sesaofferi symbolizes gratitude to God Almighty and the hope of prayer and very noble ideals. This is the religious and spiritual value of this art. Not only in the offerings but also in every scene from the beginning of the performance, it also contains very meaningful cultural values.

With all the historical, religious, spiritual, social, and cultural values contained in it, Jaranan Jur Ngasinan is not only an art performance, but also a reflection of the identity and identity of the people in Blitar Regency which must be preserved and worthy of pride because with the cultural values in it can provide a role model and guideline for community life, especially the residents of Sukorejo Village. Blitar Regency.

In 2024, Jaranan Jur Ngasinan will be officially designated as an Intangible Cultural Heritage (WBTB) by the Ministry of Tourism and Creative Economy. This recognition is an important milestone in efforts to preserve traditional arts in the midst of globalization and modernization . With all the historical, spiritual, and cultural values contained in it, Jaranan Jur Ngasinan is not only an art performance, but also a reflection of the identity and identity of the people of Blitar that should be preserved and proud of.

AUTHOR'S CONTRIBUTION

Diky Bima Putra as a researcher designed the writing of this article from scratch. Collecting, analyzing, and compiling the results of the discussion to draw conclusions from the beginning to the end of writing this article. Syaiful Qadar Basri, S.Pd, M.Hum as a supervisor as well as supervision to ensure the accuracy and validity of the data obtained by the researcher for analysis. Dr. Enie Wahyuning Handayani, M.Si as the editor and revise the manuscript and ensure the accuracy of writing and clarity of language delivery in the discussion of the research.

ACKNOWLEDGEMENTS

My deepest gratitude to all parties who have provided support in the process of preparing this article. Thank you to the State University of Surabaya, Faculty of Languages and Arts, Sendratasik Education Study Program for providing the opportunity to research and write this article. Not forgetting that the author also gave his appreciation to Dr. Setyo Yanuartuti, M.Si as the supervisor who helped to improve the writing of this article. The support from family, colleagues, and all parties who cannot be mentioned one by one is also very meaningful and provides motivation during the writing process. I would also like to express my gratitude to the art group Jaranan Jur Ngasinan Sido Mulyo in Sukorejo Village, Blitar Regency who have been willing to be the subject of this research.

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