

REPRESENTATION OF NATIONALISM IN THE KUBRO ART PERFORMED BY THE SEVEN ANGEL KUBRO ART GROUP

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ABSTRACT

The development of popular culture lately has an impact on local culture which is starting to be abandoned, especially by the younger generation. Like kesenian Kubro in Ngasinan Village, Purworejo, which was abandoned because there was no longer public enthusiasm for that art. Kubro in Ngasinan Village has been preserved again by Grup Kesenian Kubro Tujuh Bidadari by combining Kubro with dangdut rhythms to suit the tastes of the community. This effort is a big thing in preserving local culture. Especially with the involvement of children who are the nation's next generation in this effort. Thus, Kubro can be a representation of nationalism through regional arts that are adapted to the times without losing the

identity of the art. In this study, visual and non-visual signs that represent nationalism will be analyzed. The method used in this study is a qualitative descriptive method with a semiological approach. Based on the results of the analysis, there are representations of nationalism found in dance moves, the costumes of dancers, and Kubro's song lyrics in Purworejo Regency. Based on the results of the analysis, it is hoped that the main purpose of this art as an effort to preserve a local culture that represents nationalism as well as entertainment for the community can be fulfilled.

Keywords: nationalism; Kubro; semiotic approach

Introduction

The proliferation of foreign cultures in Indonesia, accompanied by rapid technological developments, has eroded the nationalist values of the younger generation. The decline in the nation's sense of nationalism can be observed from their diminishing appreciation for local culture, resulting in an inability to maintain the identity, integrity, prosperity, and strength of the nation. This phenomenon occurred with the Kubro art in Ngasinan Village, Purworejo, which once faced extinction due to the lack of community enthusiasm for the art form. However, the Kubro art in the village was preserved thanks to the awareness of a group of community members who sought to revive it.

Kubro in Ngasinan Village was revitalized by the Kubro Tujuh Bidadari Art Group by integrating Kubro art with *dangdut* rhythms to align with public tastes. This effort represents a significant step in the preservation of local culture, particularly with the involvement of children, who are the future generation of the nation. This demonstrates that Kubro art can serve as a representation of nationalism through regional art, adapted to contemporary developments without compromising the art form's inherent identity.

Nationalism is a perspective or doctrine that emphasizes loving one's nation and country by maintaining the nation's identity, integrity, prosperity, and strength (Nurhakim, 2019). Furthermore, nationalism can also be understood as an ideology aimed at fostering a sense of love for the nation and country based on an understanding of local culture (Aswasulasikin, Pujiani, & Hadi, 2020). Based on these definitions, the decline of nationalism among the younger generation can be observed from their diminishing affection for local culture, which results in their inability to preserve the nation's identity, integrity, prosperity, and strength. Essentially, nationalism can be observed through thought patterns, attitudes, and actions that demonstrate loyalty, care, and respect for the nation's language, environment, society, culture, economy, and politics. These manifestations can be expressed by providing appreciation, preserving wealth, and respecting cultural diversity (Aswasulasikin, Pujiani, & Hadi, 2020). Accordingly, nationalism can be reflected in everyday behavior, as it shapes individuals' actions to defend and protect the nation, one of which is through the preservation of local culture. This aligns with the function of local culture as a guide for attitudes and behavior within society.

Kubro art is a regional art form originating from Magelang Regency. This art is performed twice a year, namely during the months of Syawal and Ruwah. Kubro itself is an abbreviation of *kesenian ubahing badan lan rogo*, which means that this art form not only engages the physical body but also touches the spirit through its songs (Priani, 2014). Nahrowi (Priani, 2014) stated that Kubro art has existed since 1965. The art form began when an Islamic group called Pemuda Ansor created Kubro art with the aim of spreading Islam. In addition to serving as a medium for disseminating Islam, Kubro art also reflects the spirit of the Indonesian people in their struggle to expel colonial powers (Raiz & Bisri, 2018). Therefore, Kubro art can function both as entertainment and as guidance. It serves as entertainment because it provides enjoyment through its music, and as guidance because it contains Islamic teachings and the spirit of Diponegoro's troops in resisting Dutch colonial forces within its lyrics.

Kubro art has been adapted in various regions around Magelang, such as Yogyakarta, Temanggung, Wonosobo, and Purworejo (Ristanto, 2021). Based on interviews with Mr. Agus, the founder of the Kubro Tujuh Bidadari Art Group, the group he established represents a revitalization of the Kubro Art Group in Ngasinan Village during the 1980s. At that time, many art enthusiasts from Ngasinan Village traveled to Magelang to learn Kubro art. After returning to Ngasinan Village, these art enthusiasts often held Kubro performances in Purworejo and Wonosobo. However, the group eventually disbanded as the local community lost interest in Kubro art. In 2019, Mr. Agus revived Kubro art with a new lineup, predominantly composed of children. To attract public interest, the Kubro Tujuh Bidadari Art Group integrated Kubro art with *dangdut* rhythms tailored to audience preferences. This fusion is known as Brodut (*Kubro dangdut*). The initiative undertaken by Mr. Agus represents a significant effort in preserving local culture, especially by involving children, the future generation of the nation. Thus, Kubro art can serve as a representation of nationalism through regional art adapted to contemporary times without losing its essential identity.

According to Saussure (Kusuma & Nurhayati, 2017), semiotics is the study of the role of signs in social life, including their structure, types, typologies, and relationships in social usage. A sign forms the basis of language and consists of two elements: the sound image as the signifier and the concept as the signified. The signifier is material, while the signified represents the mental aspect of the sign (Hasyim, 2014). Semiotics, also referred to as semiology, fundamentally shares the same purpose. The term semiology refers to the Saussurean tradition, while semiotics follows the Peircean tradition; thus, both terms are interchangeable in analyzing signs in social life. One structuralist who applied and developed Saussurean semiology is Roland Barthes. According to Barthes, the system of meaning consists of denotative and connotative meanings (Ardiansyah & Iyubenu, 2017). Denotative meaning is direct, referring to the specific meaning contained in a sign, essentially representing the image of the signified, whereas connotation refers to the feelings or thoughts evoked in the speaker (author) and the listener (reader) (Ria, 2020). In other words, denotation represents primary meaning, while connotation represents secondary meaning. Both can undergo an expansion of meaning, and the expansion of connotation can develop into myths and ideologies (Ardiansyah & Iyubenu, 2017).

Research related to the representation of nationalism includes the study conducted by Hans (2015) in his journal article entitled *Representation of Nationalist Attitudes in Indonesian Cinema (A Study of the Role of Modern Mass Communication in the Film "Darah dan Doa")*. This study discusses the representation of nationalism in film using Metz's semiotic analysis through the lens of communication roles. Hans' research concluded that film serves as an effective communication medium in delivering nationalist education to the public. The difference between Hans' study and this research lies in the research object. Hans' research object was film, whereas this study focuses on regional art. Furthermore, although both studies employ a semiotic approach, Hans used Metz's semiotic analysis, while this study applies Roland Barthes' semiotic analysis.

Another study related to Kubro art was conducted by Dwi Priani in the journal article entitled *Forms and Symbolic Meanings of Kubro Art in Bangsri Village, Kajoran District, Magelang Regency* (Priani, 2014). Although both Priani's study and this research focus on Kubro art, Priani analyzed Kubro art in Magelang, while this study examines Kubro art in Purworejo, which is an adaptation of the Kubro art from Magelang. Additionally, Priani's research describes the

forms and symbolic meanings of Kubro art in general, from pre-performance to post-performance, but the forms and symbolic meanings were only mentioned without detailed description. In contrast, this study explains how Kubro art can represent nationalism and analyzes it using Roland Barthes' semiotic approach.

Based on the existing literature, previous studies have primarily examined nationalism through media such as films or have described the general symbolic forms of Kubro art without exploring how these symbols construct nationalist meaning. Therefore, this study fills the gap by focusing on the representation of nationalism in Kubro art performed by the Kubro Tujuh Bidadari Art Group in Purworejo Regency. By employing Roland Barthes' semiotic approach, this research aims to analyze both visual and non-visual signs to reveal how local art revitalization embodies and reconstructs nationalist values in contemporary Indonesia.

Methods

The method employed in this study is a qualitative descriptive approach. Qualitative research is used to examine objects in their natural conditions, with results emphasizing meaning rather than generalization. Additionally, this method is utilized to explain reality through descriptive explanations in the form of sentences (Kusuma & Nurhayati, 2017). This study employs a qualitative descriptive method because it aims to describe the denotative and connotative meanings of each sign present in Kubro art as performed by the Kubro Tujuh Bidadari Art Group in Purworejo Regency, and subsequently explain the myths and ideologies contained therein.

The researcher uses a semiotic approach referring to Roland Barthes' theory, as it provides a framework suitable for research in the field of cultural studies. The signs analyzed in this study are visual and non-visual signs representing nationalism in Kubro art as performed by the Kubro Tujuh Bidadari Art Group in Purworejo Regency. The visual signs examined are focused on the dance movements and costumes worn by the Kubro dancers during the performance. Meanwhile, the non-visual signs observed in Kubro art consist of the Kubro song lyrics, which represent nationalism. Through the analysis, the overall meaning will be interpreted to identify the representation of nationalism in Kubro art.

Data collection in this study was conducted using content analysis. This type of analysis can be applied to examine all forms of communication (Sembiring, 2022). Data collection was also carried out through direct observation of the research objects, including videos and photos of Kubro performances, as well as interviews with the founder of the Kubro Tujuh Bidadari Art Group in Ngasinan Village, Purworejo Regency. Based on the observations and interviews, various elements of the performance and song lyrics will be analyzed to identify aspects that represent nationalism.

Results

In Kubro art, there are visual and non-visual signs that represent nationalism. As previously explained, Kubro art depicts the struggle of Diponegoro's troops against Dutch colonial forces. Consequently, Kubro art is strongly imbued with nationalist signs. The following is an analysis of the visual and non-visual signs that represent nationalism in Kubro art as performed by the Kubro Tujuh Bidadari Art Group in Purworejo.

Visual Signs

The visual signs observed in Kubro art focus on the dance movements performed by the dancers of the Kubro Tujuh Bidadari Art Group in Purworejo. In addition, the costumes worn by the dancers also constitute visual signs to be examined. In this study, the representation of nationalism can be identified through the connotative meanings of these visual signs. The following is an analysis of the visual signs representing nationalism.

Dance Movements

The opening segment of the Kubro performance begins with a vocal greeting directed at the audience. After one verse of the song is sung, the observable sign at this stage is the dancers entering one by one, wearing complete costumes. Before stepping onto the stage, one dancer bows toward the stage and the audience as a gesture of respect. The denotative meaning of this movement is that the dancers are showing respect to the audience. Its connotative meaning conveys that society must mutually respect one another to strengthen unity and prevent division, which can lead to national instability.

The next sign observable in this opening segment is the dancers moving around the stage or performance area in an orderly manner, followed by a line of dancers behind them. The dancers enter sequentially, forming a row before creating a front-to-back formation. The denotative meaning of this movement is that the dancers perform *lampah rampak* (synchronized walking). Its connotative meaning symbolizes Prince Diponegoro's soldiers uniting to amass

strength against colonial forces. Today, unity is not only required in warfare but must always be practiced to maintain the integrity of the Republic of Indonesia as an expression of love for the homeland.

The commands used in Kubro performances to arrange the formation include traditional marching cues, such as *siap grak*, *lencang depan grak*, and *tegak grak*. The observable sign at this stage is the dancers moving according to the given instructions. The denotative meaning of this movement is that the dancers are performing marching movements according to commands, while its connotative meaning is that soldiers must obey their leaders. Additionally, this movement illustrates the cohesion and solidarity of soldiers as they carry out tasks assigned by their commanders, reflecting loyalty and obedience in fulfilling responsibilities.

The next movement is the main segment. The observable signs in this part are the dancers facing each other and performing a series of movements, such as blocking, kicking, and striking. After facing each other, the dancers return to face the audience, raising their hands and rotating their wrists (*kukel*). These sequences are repeated until the song concludes. The denotative meaning of these signs is that the dancers perform paired movements, including *lampah tiga* and *orog-orog*, in synchronized form. The connotative meaning represents soldiers who are vigilant against colonial attacks aimed at seizing the homeland. They protect and assist one another in resisting invaders because the struggle will fail if conducted in isolation. Furthermore, these movements depict the courage and spirit of soldiers in repelling colonizers. To fight for and safeguard national independence, bravery equal to or greater than the enemy must be exhibited. Fear only leads to defeat, even before the battle begins.

Finally, the closing segment. The observable sign in this part is all dancers exiting the stage sequentially, stamping their feet together in unison. The denotative meaning is that the dancers perform *lampah rampak*, the same movement observed during the initial entry onto the stage or performance area.

The connotative meaning of this movement is that soldiers who go to war together should return together. It implies that in battle, the hope is to minimize casualties. Even if soldiers fall, they will be respectfully returned and honored. This also reflects the camaraderie and loyalty shared among soldiers during combat.

Costumes

The makeup of dancers in the Kubro Tujuh Bidadari Art Group is relatively simple. There are no strict regulations regarding the makeup for the dancers. Moreover, the costumes they wear are far from luxurious or extravagant. The costumes are the creative work of the Kubro Tujuh Bidadari Art Group itself. According to Mr. Agus (founder of the Kubro Tujuh Bidadari Art Group), the dancers' costumes are made using funds obtained from their performances. The costumes are crafted from simple materials, yet attention is paid to the harmonious combination of colors that complement the dance performance. Nevertheless, the costumes must still be able to represent the messages or meanings intended to be conveyed through Kubro art.

The visual signs observable from the Kubro dancers' costumes are divided into four parts: the head, body, hands, and feet. For the head, the dancers wear accessories such as sunglasses and red berets. For the body, the dancers wear black t-shirts covered by vests. Male dancers wear shorts, while female dancers wear long pants, which are then covered with batik cloth. For the hands, the dancers wear white gloves, and for the feet, they wear socks and shoes. Each Kubro art group has its own creative costume design, but the accessories worn are consistent across groups. Based on these visual signs, the denotative meaning is that the costumes are the creation of the Kubro Tujuh Bidadari Art Group.

The connotative meaning of the red beret is bravery. This is because berets are associated with military attire, and the color red symbolizes courage, derived from the Indonesian national flag. Additionally, the accessories they wear depict the protective gear worn by soldiers during combat, highlighting their resilience and valor on the battlefield. For the body, the use of black t-shirts and vests connotes simplicity while still reflecting the identity of Indonesian soldiers. The black t-shirt symbolizes simplicity, as t-shirts can be worn by individuals from various backgrounds. Furthermore, black is a versatile color that can be paired with any other, symbolizing a soldier's ability to blend in with different people. The vest represents identity, as vests are commonly used to signify membership in a community. In this context, the identity being conveyed is that of an Indonesian soldier. The batik cloth connotes national identity, as batik is an original Indonesian product that is a source of national pride. White gloves symbolize self-protection and purity of heart. This implies that soldiers must protect themselves while fighting for their country, and that purity of heart signifies that war should not be used as a pretext for unnecessary killing, let alone to conquer other nations.

Nonvisual Signs

The nonvisual signs observed in Kubro art consist of the lyrics of Kubro songs performed by the Kubro Tujuh Bidadari Art Group. In Kubro performances, many songs are performed according to agreements made prior to the performance. As mentioned in the introduction, the Kubro Tujuh Bidadari Art Group combines traditional Kubro music with dangdut

rhythms, creating what is called *Kubro Dangdut* (Brodut). This approach aims to attract public interest in Kubro art. Dangdut was chosen because it is a musical genre indigenous to Indonesia. Thus, Brodut can represent patriotism through regional art.

In this study, the nonvisual signs focus on the lyrics of Kubro songs that represent nationalism. The lyrics performed by the Kubro Tujuh Bidadari Art Group were interpreted using the *Bausastra Jawa* dictionary by W.J.S. Purwadarminta, which were then translated into Indonesian (Lestari, 2002). The representation of nationalism in the lyrics can be identified through the connotative meanings of the nonvisual signs. The following is an analysis of nonvisual signs representing nationalism.

Table 1. Iki Tanah Jawa

No.	Verse	Lyrics (Nonvisual Sign)	Translation
1	First	Iki tanah jawa wis kondang gek jaman kuna Negara Jawa tanah kang sugih opo opo Bangsa kita suwe dijajah deneng walanda Bangsa kulit putih kang ora ngerti tata Bangsa londo, kang ora ngerti tata Bangsa Londo iku ra ngerti dasare tata susila Mula para kanca aja pada mbalela	This land of Java has been famous since ancient times The land of Java is rich in everything Our nation was long colonized by the Dutch The white-skinned people who do not know the rules The Dutch, who do not know the rules The Dutch do not understand the basic principles of ethics Therefore, friends, do not behave badly

The denotative meaning of the first verse of the song *Iki Tanah Jawa* in Table 1 tells the story of the fertile land of Java. In the past, Java was colonized by the Dutch, a white-skinned people. Additionally, the song conveys a message urging friends not to behave badly. The connotative meaning of the song portrays Java as a land rich in natural resources. This wealth was one of the reasons why the Dutch colonized Java—to gain control over its natural abundance. In the song, the Dutch are depicted as white-skinned people, referring to their physical appearance. Furthermore, the Dutch are portrayed as a people who do not know the rules or ethical principles. Every nation has its own rules and values; thus, the lyrics suggest that the Dutch violated the ethical standards and values existing in Java. Finally, the verse concludes with the message advising friends not to behave badly. Here, “friends” refers to the audience watching the Kubro performance, or more broadly, to the Indonesian people. The admonition not to behave badly serves as guidance for individuals to act virtuously and not to emulate the actions of past colonizers.

Table 2. Year '45

No.	Verse	Lyrics (Nonvisual Sign)	Translation
1	First	Tahun 45 bangsa kita wus merdeka Pancasila dasare negara Ilang rekasane kari mulyane Iki kemerdekaan direbut kanthi rekasa Susah payah anggone ngusir walanda Tahun 45 bangsa kita jaga jaga Nganti akhir jamane negara kita supaya teteo anggone merdeka	In 1945, our nation achieved independence Pancasila is the foundation of the state Suffering disappeared, leaving only dignity This independence was hard-won Through great effort in expelling the Dutch In 1945, our nation remains vigilant To ensure that our country remains independent until the end of time
2	Second	Ayo setyo muda kita urip jaman merdeka Kudu bisa nulis sarta maca Ngudi saben dina karo guru apa kanca Aja babar pisan setyo muda gembelengan Pethenthengan ora ngerti tata karma Kudu ngerti dasare tata susila	Come on, young people, we live in an era of freedom We must be able to write and read Study every day with teachers or friends Young people must not be completely ignorant Standing with hands on hips, unaware of manners They must know the principles of ethical conduct

The denotative meaning of the first verse of the song *Tahun 45* in Table 2 tells the story of Indonesia's independence in 1945. Furthermore, the first verse explains Pancasila as the foundation of the state and the independence that was hard-won from colonial powers. At the end of the first verse, there is a message urging the preservation of independence. The connotative meaning of the first verse portrays the Indonesian people's struggle for independence, marked by sacrifices of wealth, energy, and emotion over hundreds of years. This struggle ultimately bore fruit with independence in 1945, with Pancasila as the state's foundation. The lyrics "suffering disappeared, leaving only dignity" connotatively mean that with the expulsion of colonizers and the achievement of independence, Indonesia was freed from suffering and became a free nation. Implicitly, this also reflects that during the colonial era, the lives of the Indonesian people were very difficult. Additionally, the phrase "hard-won" in the first verse signifies the difficulty of Indonesia's struggle against the colonizers. The final lyrics, which continue the previous lines, connotatively convey a message to future generations to safeguard independence until the end of time, implying that Indonesia must never be colonized again.

The denotative meaning of the second verse of the song *Tahun 45* in Table 2 is an invitation for young people to learn to write and read together with teachers or peers. It urges that young people must not remain ignorant, especially regarding manners. The connotative meaning of the second verse conveys a message to the youth living in the era of independence that they must continue and uphold independence by consistently learning and expanding their knowledge. The lyric "must be able to write and read" emphasizes that the younger generation must attend school, relating to government regulations on 12 years of compulsory education. The lyric "study every day with teachers or friends" connotes that learning should take place daily, not only at school with teachers but also anywhere, anytime, and with anyone. Here, the connotation of "study" is not limited to formal schooling but includes learning any knowledge available in life. The following lyrics highlight the importance of learning to prevent youth from being ignorant or lacking insight. A generation without insight can lead to the decline of a nation and make it easily controlled by other countries. In addition to insight, the song conveys that young people must also uphold manners and ethical conduct. Therefore, the youth must respect and apply the norms and values prevailing in society.

Table 3. Pemuda Junjung

No.	Verse	Lyrics (Nonvisual Sign)	Translation
1	First	Hai pemuda junjung tanah airku Republik Indonesia, negara mulia Undang undang dasar tahun 45 Membawa rakyatnya ke arah Bahagia	Hail, young people, uphold my homeland, the Republic of Indonesia, the noble state with the 1945 Constitution Leading its people toward happiness
2	Second	Sedulurku kabeh lan poro sutrisno Sejatine kubro iseh wulangane Pendidikan kito tumrap kang luhur Lahir dan batine kanggo nuso Bongso	All my faithful brothers and sisters Indeed, Kubro still contains teachings Noble education For the birth and soul of the nation and country

The denotative meaning of the first verse of the song *Pemuda Junjung* in Table 3 is an invitation for young people to uphold the homeland and the 1945 Constitution. The connotative meaning of the first verse conveys a message that the younger generation must possess patriotism. Furthermore, the lyrics *Republic of Indonesia, the noble state* carry a connotative meaning that Indonesia is a nation of virtue and dignity. Therefore, the future generation must demonstrate good behavior and avoid tarnishing the nation's reputation. In addition, the younger generation must understand and comply with all laws and regulations in Indonesia. These laws and regulations are enshrined in the 1945 Constitution, which serves as the source of all legal authority in the country. It is hoped that love for the homeland and adherence to the law will lead the Indonesian people to live in peace and prosperity.

The denotative meaning of the second verse of the song *Pemuda Junjung* in Table 3 is an explanation that Kubro art contains teachings and noble education about the nation and country. The connotative meaning of the song is that the performers of Kubro art aim to convey to the audience, or more broadly to all Indonesians loyal to their country, the importance of preserving Kubro art because it contains noble values. The word *Saudaraku* (my brothers and sisters) in the first line connotes that all Indonesian people must cultivate a sense of fraternity. Furthermore, the lyrics *indeed, Kubro still contains teachings* and *noble education* carry the connotative meaning that Kubro art embodies

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virtuous values that every citizen should possess to create a peaceful and prosperous society. The lyrics *for the birth and soul of the nation and country* connotatively signify that love for the homeland is not only expressed outwardly but must also be ingrained in the heart. Therefore, it is hoped that the younger generation will preserve Kubro art, which is rich in moral values, as a manifestation of patriotism.

Myth and Ideology

The myth in Kubro art, as performed by the Kubro Tujuh Bidadari Art Group, is constructed based on the denotative and connotative meanings of visual and nonvisual signs in Kubro art. The myth conveys that Indonesia has a younger generation that is brave, humble, loyal, knowledgeable, and patriotic. The ideology communicated through Kubro art performed by the Kubro Tujuh Bidadari Art Group is that Indonesia is a strong, virtuous, and dignified nation. This ideology is conveyed implicitly through repeated expressions in the performance, making it feel natural. Moreover, the representation of the third principle of Pancasila, "*The Unity of Indonesia*," is evident in both the dance movements and song lyrics. As citizens, we must maintain unity to prevent division. Such attitudes of unity and solidarity are essential to implement in daily life as a strong foundation for preserving national integrity. Love for the homeland and awareness in defending the country against foreign attacks are manifestations of nationalism. Therefore, the repeated performance of *lampah tiga* and *orog-orog* movements emphasizes that the struggle for independence and the preservation of the nation is not only a task of the pre-independence era but must be continuously carried out by both older and younger generations.

Conclusion

Kubro art is a regional art form originating from Magelang that has been adapted in various surrounding areas, one of which is carried out by the Kubro Tujuh Bidadari Art Group in Ngasinan Village, Bener District, Purworejo. The Kubro art revitalized by the Kubro Tujuh Bidadari Art Group is a combination of traditional Kubro with *dangdut* rhythms, known as Kubro Dangdut (Brodut). This effort demonstrates that Kubro art can serve as a representation of nationalism through regional art that is adapted to contemporary developments without losing its original identity.

The representation of nationalism in Kubro art performed by the Kubro Tujuh Bidadari Art Group was analyzed through visual and nonvisual signs using a qualitative descriptive method with a semiotic approach. Based on the analysis, the visual signs observed from dance movements and costumes can represent nationalism in the form of unity, love for the homeland, loyalty, courage, and pride in domestic products. Furthermore, the nonvisual signs, in the form of Kubro song lyrics, can represent nationalism by conveying messages to the younger generation to preserve and actively contribute to independence by expanding knowledge and understanding, as well as respecting and applying the nation's noble norms and values. Additionally, the representation of nationalism is also implied in the myths and ideology present in the Kubro performances by the Kubro Tujuh Bidadari Art Group.

Although Kubro art contains the noble cultural values of the nation, the fact that this art form once disappeared due to a lack of public enthusiasm cannot be ignored. This disappearance reflects a broader challenge in Indonesia's cultural sustainability, where traditional arts risk extinction when cultural transmission is not supported by systematic preservation policies. Therefore, the revival of Kubro art by the Kubro Tujuh Bidadari Art Group signifies not only a local cultural initiative but also a model for cultural resilience that should inform cultural preservation policy at the regional and national levels. The integration of traditional elements with modern artistic expressions demonstrates an effective strategy for engaging younger generations in cultural continuity.

To ensure the long-term sustainability of such local arts, collaboration among stakeholders is essential. The government needs to develop cultural preservation programs that provide funding, training, and promotional platforms for local art groups. Schools can incorporate traditional arts into their extracurricular and character education curricula to foster early appreciation of local culture. Likewise, cultural institutions and community organizations should facilitate documentation, digital archiving, and performance exchanges to strengthen public participation in cultural heritage preservation. Support from these stakeholders will not only prevent cultural extinction but also reinforce nationalism through the living practice of local arts such as Kubro.

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