



Fostering the values of nationalism and patriotism in Komunitas Dalang Muda Tulungagung (Pakudhatu) through the characterization of the Kumbakarna puppet in the play “Kumbakarna Gugur”

Ulung Dwi Santosa^{*1)}, Ajar Dirgantoro²⁾, M. Abdul Roziq Asrori³⁾

1. Pendidikan Pancasila dan Kewarganegaraan, Fakultas Sosial dan Humaniora, Universitas Bhinneka PGRI, Indonesia

Email address : ulungdwisantoso@gmail.com

2. Pendidikan Pancasila dan Kewarganegaraan, Fakultas Sosial dan Humaniora, Universitas Bhinneka PGRI, Indonesia

Email address : ajardirgantoro@gmail.com

3. Pendidikan Pancasila dan Kewarganegaraan, Fakultas Sosial dan Humaniora, Universitas Bhinneka PGRI, Indonesia

Email address : roziq@ubhi.ac.id

Abstract— This study aims to analyze how the character of Kumbakarna in the story of Kumbakarna Gugur can foster the values of nationalism and patriotism among dalang muda in Tulungagung. The method used in this study is qualitative, with data collection through in-depth interviews with dalang muda, puppet observers, and senior puppeteers. This study focuses on three problem formulations, namely: (1) how does the character of Kumbakarna reflect the values of nationalism and patriotism in the play Kumbakarna Gugur; (2) how relevant are the values contained in the play to efforts to foster nationalism and patriotism in the dalang muda community of Tulungagung; and (3) what challenges and opportunities are there in utilizing the character of Kumbakarna as a means of national education. The results of the study show that Kumbakarna, who is depicted as a figure willing to sacrifice for the country despite facing his brother, Ravana, exemplifies the spirit of nationalism. Values such as loyalty, sacrifice, and courage, as exemplified in Kumbakarna, are highly relevant to strengthening the spirit of nationalism and patriotism that we aim to instill in the younger generation. In addition, this play also functions as a tool to internalize the values of Pancasila through the art of wayang kulit performances. Although there are challenges in conveying moral messages to the younger generation who are increasingly distant from traditional culture, this study found that the potential of wayang as a medium for character and national education remains great. Thus, the character of Kumbakarna in the play Kumbakarna Gugur can serve as an effective means to foster nationalism, patriotism, and preserve the culture of wayang kulit among dalang muda.

Keywords— Nationalism-Patriotism, Dalang muda Community

I. INTRODUCTION

Di Amidst the rapid flow of globalization, the values of nationalism and patriotism currently face various challenges, especially among the younger generation. We can observe a decline in affection for one's own culture, a weakening awareness of national history, and a lack of appreciation for local cultural heritage, all issues that warrant serious attention. One effort to revive the values of nationalism and patriotism is through traditional arts and culture, such as puppetry. Wayang kulit, for example, serves not only as entertainment but also as an educational tool for morals and a sense of nationalism.

The development of a spirit of nationalism and patriotism among the younger generation is crucial in strengthening the nation's character and love for the homeland. This is especially relevant given Indonesia's rich, complex cultural, ethnic, racial, and religious diversity. Therefore, fostering nationalistic values in the younger generation is a crucial step in strengthening national unity. A 2023 survey by the East Java Central Statistics Agency (BPS) found that only 60% of youth in the province were actively involved in local cultural activities. This indicates a decline in interest in local culture, a crucial component in the formation of nationalism.

In shaping a national character that loves the homeland, education plays a vital role in instilling nationalistic values in the younger generation. Furthermore, social activities and direct experience in humanitarian action can also foster a sense of patriotism among them. One way to promote nationalism and patriotism is through the formation of communities or organizations that involve the younger generation.

A community or organization is a group of people or organisms that share similar characteristics and interact with each other. Communities can be formed based on geographic similarities, race, religion, hobbies, professions, or interests. A community is a social group consisting of several organisms that share a familiar environment, typically with similar interests and habitats. In the human context, individuals within a community may share common goals, beliefs, resources, preferences, needs, risks, and several other conditions. In Indonesia, wayang kulit (shadow puppetry) possesses a wealth of meaning and symbolism that can be utilized to convey moral and social messages, including the values of nationalism and patriotism. Within communities, particularly among the younger generation, there remains a limited interest in traditional Javanese arts and culture, notably the art of puppetry. The word "dalang" (puppet master) comes from the word "dalang," meaning a person in a performance or spectacle who moves puppets.

Wayang is a traditional performing art form that tells the stories of royal figures through puppetry. The stories depicted in wayang are derived from the famous epics, the Mahabharata and the Ramayana. Wayang performances are not only beautiful but also imbued with noble values for society [1]. Research on wayang has been conducted from



various perspectives and disciplines, and the results show a positive impact on the existence of wayang culture, particularly as a reflection of the human self. One study concluded that wayang can be a means of self-identity for its fans [2]. These findings encompass three themes: fans' interest in specific wayang characters, attempts to match their self-image to that of their idols, and the use of feelings as a bridge between themselves and the wayang characters. Therefore, it is essential to instill a love of wayang in the younger generation from childhood.

Watching a wayang performance can be likened to looking into a mirror. In a wayang kulit performance, our attention should not only be focused on the puppets themselves, but also on the messages hidden within the performance. Just as when looking into a mirror, we see not only the material but also what is reflected within it. When we watch wayang, we are essentially witnessing a reflection (or image) of ourselves. [3]. Therefore, it is crucial to explore and understand these values so that they can be integrated into efforts to strengthen character education among the younger generation. One example is Kumbakarna, a wayang character from the Ramayana era, who teaches us about instilling character in the next generation. Kumbakarna, despite his giant stature and intimidating face, actually possesses a heart filled with compassion for all the people of Alengka. He demonstrates a deep concern for the welfare of the community, prioritizing the community's interests above personal gain. Kumbakarna's attitude is worthy of emulation in the context of social and national life, as he reflects the high value of nationalism.

In this millennial era, we see diverse views on nationalism among society, some highly nationalistic and others less attentive to these values. This is due to the tendency of individuals to be more dominant in interactions within society and the state. [4]. The manifestation of youth nationalism towards the traditional art of wayang kulit is evident through their participation in preserving the art in their respective regions and in promoting wayang kulit as a form of nationalism rooted in local wisdom [5]. One of Kumbakarna's stories that should serve as an example of nationalism is the play "Kumbakarna Gugur." In this story, Kumbhakarna willingly sacrifices his life to defend his country from an attack by an army of monkeys. Although he is on the wrong side, namely, that of Ravana, Kumbakarna is not defending his brother. Kumbakarna is fighting for his homeland, which is being attacked by the forces of King Ramawijaya. Remembering his father and mother, as well as his ancestors who have given him a decent life in Alengka, Kumbakarna feels the need to protect the country he loves. He vows to defend his homeland to the last drop of blood.

Based on observations at Pakudhatu (Pakumpulan Dhalang Anom Tulungagung), approximately 50% of members still lack a sense of nationalism and patriotism. The lack of feeling is because, in every event, there are still many members who are not punctual. Additionally, with the development of the times, most young puppeteer members have not yet mastered/understood the characteristics of wayang itself (pakem). Some prioritize entertainment rather than the core of the story that will be presented at the event. Through this research, it is hoped to explore more deeply how traditional arts, such as Wayang Kulit, can serve as a source of inspiration and learning to foster positive character development among the younger generation. The introduction

of the Kumbakarna character in a more modern context can serve as the basis for developing character education programs that align with Indonesian cultural identity. In this way, the younger generation is expected to grow into academically intelligent individuals, while also possessing strong morals and character, in line with the noble values of our cultural heritage. The ultimate goal of this paper is for readers to assess the extent to which the portrayal of the Kumbhakarna character can enhance the values of nationalism and patriotism among today's young generation.

II. RESEARCH METHODE

This study employs a descriptive, qualitative research approach with an ethnographic orientation. The primary objective is to explore in depth how the values of nationalism and patriotism are instilled through the characterization of Kumbakarna in the play "Kumbakarna Gugur" within the young puppeteer community of Tulungagung. An ethnographic approach is highly relevant because it allows researchers to understand the culture, values, and social interactions within the context of wayang performances, a cultural heritage rich in symbolism and moral narratives. Researchers will engage directly through participant observation, in-depth interviews, and analysis of existing social practices and cultural symbols, thus exploring the meaning behind the actions and beliefs of the young puppeteer community.

The research procedure is divided into five main stages, starting from problem identification to evaluation. The data collection process involves three primary phases: pre-fieldwork, the fieldwork, and data analysis and report preparation. The pre-fieldwork stage includes developing a design, determining locations and informants, and obtaining permits. During the fieldwork, researchers conduct observations of research subjects, conduct in-depth interviews, and collect data. After data collection, analysis was performed through data reduction, data presentation, and conclusion drawing, followed by data validation to ensure the validity and reliability of the findings.

The research subjects consisted of five young puppeteers, two puppeteer figures/elders, and two wayang observers/audience members in the Tulungagung young puppeteer community. This research was conducted at the Pakudhatu Secretariat (Pakumpulan Dhalang Anom Tulungagung) in Gempolan Village, Pakel, Tulungagung Regency, from January to May 2025. The research instruments employed included participant observation, in-depth interviews with 15 key informants, documentary studies (play scripts, recordings, archives), and literature reviews related to nationalism and traditional arts. This combination of instruments aimed to collect comprehensive and in-depth data, providing a holistic understanding of the internalization of nationalist and patriotic values through the art of Kumbhakarna puppetry.

III. RESULTS AND DISCUSSION

This research took place at the Secretariat of the Tulungagung Young Puppeteers Community in Gempolan Village, Pakel District, Tulungagung Regency, East Java. This non-profit community was chosen because of its vital role as a spearhead for the preservation of wayang kulit (shadow puppetry) among Tulungagung's younger generation, its



official support from the Tulungagung Culture and Tourism Office, and its high-achieving membership at the national level. Although only established on June 1, 2024, its involvement in wayang kulit performances makes it a highly relevant medium for observing and analyzing the growth of patriotism through traditional arts. Led by Tito Tirta Wicahyo and with a vision of channeling artistic talent and creativity in the millennial era, this community actively accommodates young artists, strengthens family ties, and fosters connections with stakeholders, thus offering a rich research context for understanding the role of puppetry in shaping the national identity of the younger generation.

This research, based on interviews and document analysis, found that the character of Kumbakarna in the play "Kumbakarna Gugur" significantly reflects and fosters values of nationalism and patriotism. Kumbakarna is depicted as a figure willing to sacrifice for his country, Alengka, despite holding different views from Ravana, demonstrating loyalty to the homeland above personal interests and misguided leaders, as well as wisdom in his actions (Aryo Nugroho, Muhammad Ferdan Tauladan, Yoga Pramana Putra). Senior puppeteers Ki Budi Plandang Sujarwo and Ki Keskik Sukasdi emphasize Kumbakarna as a special figure with high nationalism, even included in the Serat Tripama by Mangkunegara IV as an example of upholding the truth. These values, including love of the homeland [6], Kumbakarna exemplified the character of a leader, an ideal figure who taught moral values. Kumbakarna's exemplary conduct will serve as a role model for future leaders in this country [7], and the struggle for the integrity of the nation, is very relevant to forming the patriotic character of the younger generation [8]. Therefore, this wayang performance is considered an adequate alternative medium for educating and shaping the nationalist and patriotic character of the younger generation.

The character of Kumbakarna in the play "Kumbakarna Gugur" is a strong representation of the values of nationalism and patriotism, marked by sincere loyalty to the homeland, courage to sacrifice, and rejection of wrong leaders. He prioritizes the safety of the nation above personal relationships, demonstrating a total commitment to upholding the nation's honor and wisdom in facing moral dilemmas (Aryo Nugroho, Muhammad Ferdan Tauladan, Yoga Pramana Putra). Senior puppeteers Ki Budi Plandang Sujarwo and Ki Keskik Sukasdi also emphasized Kumbakarna's strong nationalism, and he was even considered a role model in the Serat Tripama by Mangkunegara IV for his steadfast adherence to truth and goodness for the sake of the nation and its people.

The values embodied in this play are highly relevant for fostering a spirit of patriotism among Indonesian youth. Kumbakarna is a symbol of steadfastness, moral integrity, and adherence to truth, teaching that being a patriot is not just about taking up arms, but also defending the nation's noble values in everyday life, such as honesty, responsibility, and cooperation. Therefore, the "Kumbakarna Gugur" puppet performance serves as an effective medium for character education, bridging tradition and modernity to instill national awareness and the values of Pancasila. Understanding figures like Kumbakarna is relevant amidst the challenges of globalized identity, helping the younger generation become principled, resilient, and patriotic individuals. [9],[10].

The play "Kumbakarna Gugur" is highly relevant in fostering the values of nationalism and patriotism, particularly within the Tulungagung Young Puppeteers Community. The character of Kumbakarna, despite his giant form, embodies the spirit of sacrifice, loyalty to the homeland, and the courage to defend truth above personal interests or loyalty to a wrong leader (Wahyu Fajar Giri, Wisnu Kurniawan, Aditya Kurniawan, Yoga Pramana Putra). Senior puppeteers Ki Budi Plandang Sujarwo and Ki Keskik Sukasdi, S.Sn, also emphasized that Kumbakarna is a symbol of a principled knight who is willing to sacrifice himself for the sake of the nation's justice and righteousness, rather than supporting Ravana's wrath. Key moments, such as Kumbakarna's farewell scene with Ravana, explicitly convey a profound national message, making him an important role model for the younger generation. Therefore, this wayang performance, when packaged with scenes of nationalism and patriotism, is very effective as a means of character education to foster love for the homeland and a spirit of national defense among young people. The play Kumbakarna Gugur is very relevant as a medium for instilling the values of nationalism and patriotism, especially for the younger generation. The character of Kumbakarna is depicted as a hero with a big soul, willing to sacrifice to protect his country, Alengka, even though his views do not align with those of his older brother, Rahwana (Wahyu Fajar Giri, Wisnu Kurniawan, Aditya Kurniawan, Yoga Pramana Putra). This represents loyalty to the country and truth, not to wrong leaders, as well as courage and selfless sacrifice (Ki Budi Plandang Sujarwo, Ki Keskik Sukasdi, S.Sn.). This strong moral message, in line with previous research, is crucial for developing a character that loves their homeland and is willing to make sacrifices. [11],[12].

Kumbakarna's strength lies not only in his physical appearance but also in his moral maturity and steadfast principles, making him a role model for the younger generation amidst challenges to national identity brought about by globalization. Shadow puppetry, through this story, can be an effective means of teaching the values of loyalty and courage, and strengthening national identity when presented adaptively and in a communicative manner. The revitalization of this traditional art, through collaboration between the government, educational institutions, and cultural communities, can make figures like Kumbakarna role models in character education, fostering individuals with integrity, national insight, and a genuine spirit of national defense.

Young puppeteers in Tulungagung face significant challenges in instilling the values of nationalism and patriotism through shadow puppetry, primarily due to a lack of in-depth understanding of Kumbakarna's character philosophy, a lack of engaging learning media, the dominance of contemporary pop culture that diminishes the appeal of wayang, and difficulties understanding the language of classical puppetry (Tito Tirta Wicahyo, Aryo Nugroho). Ki Budi Plandang Sujarwo and Ki Keskik Sukasdi, S.Sn. Added that wayang must compete with a variety of new media. However, the character of Kumbakarna presents significant opportunities, as it symbolizes resilience, sacrifice, and loyalty to the nation. To overcome these obstacles, young puppeteers need to adapt traditional stories to modern styles, utilize digital media (M Ferdan Tauladan, Wahyu Fajar Giri, Wisnu Kurniawan), create engaging new works, and deepen their understanding of the philosophical values of wayang (Ki



Budi Plandang Sujarwo, Ki Kesdik Sukasdi, S.Sn.). Senior puppeteers emphasized the importance of continuous learning, active community participation, and open discussion to maintain the quality and relevance of wayang in the modern era.

Young puppeteers in Tulungagung face significant challenges in instilling nationalism and patriotism through wayang kulit. The main challenges are a lack of in-depth understanding of the philosophy of the Kumbakarna character, a lack of engaging learning media, and the dominance of modern pop culture, which is shifting the younger generation's interest away from traditional arts and the language of classical puppetry (Tito Tirta Wicahyo, Aryo Nugroho). Previous research supports the notion that modern culture poses a significant obstacle [13]. Senior puppeteers Ki Budi Plandang Sujarwo and Ki Kesdik Sukasdi, S.Sn., also highlighted the need for wayang to compete with new media, as well as the internal challenges faced by young puppeteers in deepening their knowledge of puppetry and the external challenges faced by rapid technological advancements. Furthermore, Kumbakarna's initial image as a giant can be misunderstood, and the lack of popular references makes it difficult to access as an educational resource.

Nevertheless, the character of Kumbakarna presents significant potential as an educational medium for promoting the values of nationalism and patriotism, as he embodies resilience, sacrifice, and loyalty to the nation. Young puppeteers can integrate these values into the play "Kumbakarna Gugur" without neglecting traditional conventions, presenting varied stories, and presenting more engaging performances (M Ferdan Tauladan, Wahyu Fajar Giri, Wisnu Kurniawan). The use of digital technology also presents a significant opportunity to reach young audiences and create new works relevant to the current context. [14],[15],[16]. Young puppeteers need to continue exploring the philosophical values of wayang through various versions of the story (Ki Budi Plandang Sujarwo) and to engage actively with the community through discussions with credible sources (Ki Kesdik Sukasdi, S.Sn.). Through the adaptation of storytelling strategies, the utilization of technology, and a deeper exploration of philosophy, wayang and characters like Kumbhakarna can play a significant role in strengthening the spirit of nationalism among young people [17],[18].

IV. CONCLUSION AND SUGGESTION

This study concludes that the play "Kumbakarna Gugur" effectively depicts and fosters the values of nationalism and patriotism through the character of Kumbakarna, who demonstrates exceptional loyalty to the nation of Alengka despite his differing views from those of Rahwana. Kumbakarna is willing to sacrifice for the good of the country, placing the nation's interests above personal loyalties and misguided leaders, reflecting the nation's fighting spirit and unity. Although young puppeteers in Tulungagung face challenges such as a lack of philosophical understanding, the dominance of pop culture, and the difficulty of using classical language, this figure still offers significant opportunities. Kumbakarna's character, reflecting resilience and sacrifice, can serve as inspiration, encouraging young puppeteers to innovate and present performances in a modern way without

abandoning traditional values to appeal to the younger generation.

Based on these findings, it is recommended that young puppeteers innovate in their wayang presentations, utilizing technology and interactive visual elements, and implementing creative approaches such as dialogue with the audience to increase their relevance and effectiveness. They can also act as agents of change through workshops or discussions that educate on national values. For government and cultural institutions, it is essential to provide funding support and encourage collaboration between senior and junior puppeteers to pass on knowledge while fostering innovation. Finally, for researchers and academics, further studies are needed on the impact of shadow puppets in shaping the nation's character, particularly in terms of nationalism and patriotism, as well as the development of educational materials that integrate traditional arts into formal and non-formal education curricula.

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