

PHILOSOPHY OF THE *REYOG PONOROGO* EQUIPMENT

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Abstract. Interpretation of the meanings and symbols used in the *Reyog Ponorogo* equipment has several different meanings and differences of views in the society, players, community leaders and *warok*. The point of view, importance and approaches used in the interpretation and meaning are the reasons for the differences. Differences of interpretation on the *Reyog Ponorogo* equipment due to various interests can lead to eroded cultural values and threaten national integrity. The indications that lead to the erosion and erosion of values and meanings have begun to be felt by the society, for example, the writing of *REYOG* in *Barongan* is changed to *REOG* for the sake of development, the use of *Jathil* woman in the stage is considered far from the original meaning of the role of *Jathil* and the claim of ownership of *Reyog* art by other countries is a clear proof that there is a threat to national integrity. The difference between meaning and interpretation is the basis of this research to explore the philosophy of the *Reyog Ponorogo* art equipment. The specific target in this research is the compilation of a philosophy book of the *Reyog Ponorogo* art equipment. The technique of data analysis is descriptive qualitative through processes, induction-interpretation-conceptualization, field data will be analysed by refining rough empirical material into field report, simplification of data to achieve detailed information but already focused in original expression respondents (*indigenous concept*) as the appearance of its emic perspective, so that what the mind has hidden behind the story of the respondent (*interpretation*), and finally a concept, can be found. The concept of the purposes and meaning of the *Reyog* set from various perspectives has finally been summed up to be a philosophy of the *Reyog Ponorogo* art equipment.

Keywords: *Reyog* equipment, *Reyog*, philosophy of the *Reyog Ponorogo* equipment

DOI: <https://doi.org/10.3176/tr.2018.3.05>

1. Introduction

Cultural integration or a process of adjustment between different cultural elements so as to achieve a harmony of functions in community life, as an effort to maintain, preserve and develop regional potential in the era of globalization to be

urgent, it is fundamental to global issues and plagiarism efforts and claimed works of art and national culture by other countries. In 2007 efforts to claim and plagiarize the *Reyog Ponorogo* art done by the Malaysian state, the ownership claim by others is one indication of cultural erosion and threats to national integrity.

The erosion of culture due to the existence of threats to national integration in the case and existence of *Reyog Ponorogo* should be anticipated, both through legal efforts and strengthening the basic ownership of *Reyog Ponorogo* art, strengthening the base of ownership as proof of ownership (physical evidence), one of which is publication, book, and understanding the philosophy of the *Reyog Ponorogo* equipment in depth so that differences of meaning (interpretation and perception) in society, players, community leaders and *warok*, because different angles and various interests can be minimized.

2. Theory

2.1. Previous research

Ponorogo community has a sufficient ability to understand about *Reyog* art equipment, but the understanding of the philosophy or meaning that exists in the set is still lacking, this is because the source of information is not strong, there are many variations and different meanings (Wijayanto 2007).

Harsono Jusuf (2009) stated that the *Reyog Ponorogo* art equipment amounted to 17 “Reminiscent Prayers in a day amounted to 17 *Rokaat*”, the equipment is referred to in Jusuf (2009, Table 1).

According to *Ponorogo* regency government in the basic guidebook of *Ponorogo Reyog* art in the nation’s cultural performances explained about the *Reyog Ponorogo* art equipment, which includes:

2.1.1. *Barongan* or *Dhadak Merak*

Barongan is the most dominant dance equipment in the *Reyog Ponorogo* art, its parts include:

- Head of Tiger (*Caplokan*); made of wood frame *Dhadap*, bamboo and rattan covered with *Gembong* tiger skin.
- *Dhadak Merak*; the framework of bamboo and rattan as a place to set *Merak* (Peacock) feathers to describe a Peacock that is developing its feathers (*ngigel*), biting a string of beads (*tasbih*).
- Meaning which is implicit in beads, peacock, tiger head, *ngigel*, etc. It needs exploring in depth to get a clear picture of the true meaning of the symbols.

2.1.2. *Klana Sewandono* mask

Describing the figure of a handsome young king, a brave royal, *Bantarangin* (Ponorogo at the ancient time). It has a powerful heritage shaped *Pecut* (*Cemethi*)

called *Pecut Samandiman*. The shape of the *Klana Sewandono* mask, equipped with a crown attached to it, is made of wood with the base paint of a rather light red colour, the crown is made of buffalo leather that is hammered (carved) and daubed.

Samandiman Whip, a straight stick made of rattan, *Jebug* decorated from yellow-coloured thread as much as 5 or 7 *Jebug*. The length is 100 cm in all, divided into two parts, namely 20 cm for handles and 80 cm for *Cemethi* decorated with *Jebug*.

2.1.3. *Pujangganong* mask

This mask was similar to a gigantic face, long nose, bulging eyes, open mouth so that it seems to have big teeth, not fangs. His face was blood red, his hair was thick black covering the left-right temple, describing the figure of a skilful Young Dainty, strong-willed, witty and magical. Wood-making material, hair from cow tail feathers, on the left and right ends had straps that can be tied to the neck of the player.

2.1.4. *Patra Jaya* and *Patra Tholo* masks

Describes a figure of two servants representing small folk figures, which at the same time acted as comedians. This mask is humourless, without the bottom lip. *Pateng Patra Jaya (Penthul)* white, tall dancers, while *Masra Patra Tholo (Tembem)* with a black-brown face, short and fat dancers.

2.1.5. *Eblek (Jaranan)*

Ponorogo Jaranan has its own characteristics, the shape of his head resembles a horse, with agile movement, while the back (*panthat*) has no tail, the height of the front and rear is not much different. Material is made of fine woven bamboo, the round edges are fringed by bamboo as well. The basic white colour with a picture of Horse clothes motif is *Sarungan* (head section).

2.1.6. *Kendang*

Kendang in addition to functioning as a signal at the start of *gending* also serves as an accompaniment of dance movements and rhythm holders (controllers), as well as the tempo (fast slow) *gending*. *Kendang* material is round wood with a diameter of 30 cm up to 40 cm with length 80 cm to 90 cm. The wood is perforated from the tip (diameter 30 cm) to the base (40 cm diameter) to form a conical tube with wall thickness of 3 cm.

2.1.7. *Ketipung*

Ketipung serves as an enhancer of *rempeg*/rousing *gending*, how to beat it by hitting with a flexible battering device on the sidelines of *Kenong*'s second blow. *Ketipung* material is similar to *Kendang* only smaller (both diameter and length).

2.1.8. Trumpet

Trumpet barrelled *pelog* serves as a song bearer/melody and giver of the cue. The trumpet material of the Wood is inscribed resembling the Flute only on the front of the carved funnel shape and the back is given the whisker-whisker accessories of the Coconut Shell, the horn of a horn, only four holes, producing a distinctive shrill voice constantly.

2.1.9. Kempul

Kempul or Gong aligned *Slendro* serves as a Bass, beaten simultaneously with *Kenong* on a blow. Ginger *Kempul* is Brass, Iron or *Zeng* with a diameter of 100 cm.

2.1.10. Kethuk and Kenong

Kethuk and *Kenong* barrelled *Slendro* and spaced two interval tones (5-2), functioning as rhythmically beaten alternately with a rhythm that remained in accordance with tempo, *gending*. *Kenong* is beaten evenly accompanied by Gong (*Kempul*). Material maker is Brass, Iron or *Zeng*.

2.1.11. Angklung

Angklung serves as a rhythmic, consisting of 4 pieces of *Pelog* 2 pieces and *Slendro* barrelled 2 pieces, sounded as accompaniment on the sidelines *Kethuk* and *Kenong*. *Angklung* material made of Bamboo slashed with different sizes to produce different sounds, the contents of Bamboo incision for one *Angklung* is 3 pieces.

The 17 sets with 11 types of equipment, many contain noble values that have not been revealed clearly and have diverse meanings. Fundamental to the research that has been done, researchers feel the need to explore in depth about the philosophical meaning of the *Reyog Ponorogo* art equipment, through this research competing for the grant.

3. Review of related literature

Reyog Art was born in the *Saka* 900, the background of a story about the journey of King, *Kelana Sewandana*, King of *Bantarangin* Kingdom who was looking for his empress. Together with the hussars, and the faithful governor, *Bujangganong*. Finally, his ideal girl had been found, *Dewi Sanggalangit*, princess of *Kediri*. But the princess set a requirement for *prabu* to create a new art first before she received the love of the King. So that's where the *Reyog* art was created.

The form of *Reyog* is actually an allusion to the meaning that the King is represented by the head of the Tiger, already driven or heavily influenced by his empress symbolized by the Peacock (Purwowijoyo 1971).

Reog's own writing was originally from *Reyog*, whose letters represented the first letter of the words in the song, *macapat Pocung* which read: *Roso kidung/ Engwang suhim adiluhung/Yang Widhi/Olah kridaning Gusti/Gelar kersaning Kang Maha*. The replacement of *Reyog* into *Reog* that was devoted to 'benefit of development' at that time could cause a polemic.

Regent of Ponorogo, *Markum Singodimejo* that trigger the name of *Reog* translated into *Resik iku agawe rough, Endah katon neat sinawang edipeni, Omber tinarbuka sepi ing pamrih rame ing gawe, Girang gumirang ngudi ayem tentrem lan raharja*. (Zamzam Fauzannafi 2005).

The plot of *Reyog* staging is *Warok*, then *Jatilan*, *Bujangganong*, *Kelana Sewandana*, then *Barongan* or *Dhadak Merak* at the end. When one of the above elements is in action, other elements move or dance even though they are not prominent. Modern *Reyog* is usually performed at several events such as weddings, circumcisions and national holidays. *Reyog Ponorogo*'s art consists of several series of 2 to 3 opening dances. The first dance is usually performed by 6 to 8 courageous men in black, polished red. The dancers portray a brave lion figure. Next is a dance performed by 6 to 8 girls riding horses.

In traditional *Reyog*, this dancer is usually played by a male dressed as a woman. This dance is called *jaran kepang* dance, which must be distinguished by other dance art that is lumping horse dance. Other opening dances usually present a dance by a small child who provided a funny scene.

The opening dance is resumed to show the core scenes whose contents depend on the conditions in which the art of *Reyog* is displayed. If it is related to the marriage then the show is a romance scene. For the celebration of circumcision, it is usually a story of warriors. Scenes in *Reyog* art usually do not follow a well-organized scenario. There is always an interaction between the player and *dalang* (usually the leader of the troupe) and sometimes with the audience. Sometimes a performing player can be replaced by another player when the player is exhausted. What is more important in *Reyog* art performance is to satisfy the audience.

The last scene is a barong lion, where the dancers wear a lion-shaped head mask with a crown made of peacock feathers. The mask can be 50 up to 60 kg. This heavy mask is brought by dancers with teeth. The ability to bring this mask is also believed to be accomplished by spiritual practice such as fasting and asceticism.

The *Reyog Ponorogo* art performance as a work of art, it must always be associated with the audience, as works of art in general. As George Santayana writes, the quality of beauty in an object that after being absorbed by humans can lead to satisfaction or joy. The aesthetic value is divided into *extrinsic* and *intrinsic* values, objective and subjective values, *goodness* and *ugliness values*. Furthermore, *The Liang Gie* reveals that beauty is a quality attached to a work of art/objects, which after being absorbed sensuously can lead to pleasure or aesthetic satisfaction in mania (Tim Dosen Estetika 2000). Artwork and lovers become inseparable things that cannot be ignored by the creator and owner of the artwork. The art connoisseurs will be grateful if it causes pleasure.

Nursilah (2001:24) writes that “aesthetic works of art are works that can create a sense of pleasure for the audience who observes a work of art. These objects are derived from the work of man and God’s creation.”

Having the title given to this *Ponorogo* regency as “*Kota Reyog*” clearly indicates the city is buzzing with the activities of art and culture. Based on the data, it turns out that *Reyog*’s own art in a quantitative manner fulfils quite spectacular amount, all villages in *Ponorogo* area of 303 villages have the tools of *Reyog* art, most government agencies, schools and universities, and non-government institutions *Ponorogo* also has the *Reyog Ponorogo* equipment (Ponorogo Dalam Angka 2006/2007).

The *Reyog Ponorogo* equipment which includes *Dhadak Merak* (*Barongan*), *Caplok* (Tiger Head), *Ganongan Mask*, *Kelono Sewandono Mask*, *Kepang Jaranan*, musical instruments (*Gong*, *Angklung*, *Kendang*, *Trumpet* and *Kempul*) and other accessories (each of the characters, *olor* (big cord), *Pecut* (*Cemeti*), is the main part in *Reyog Ponorogo* art performances which each have a deep meaning, the philosophy on the set has some difference of meaning (*interpretation and perception*) among society, and *warok*, because of various ways of view, various interests, this becomes anxiety elder (figure) *Ponorogo*, *Ponorogo* community in general and academic world. One of the other outcomes of the research is to explore the root of the existing problems, with the hope that the results of research can be used as a reference about the philosophy of *Reyog Ponorogo* by the younger generation (short-term) and future generations (long-term).

The consequence of a popularity of a culture, art, and other works are the occurrences of piracy or plagiarism, this is seen in the efforts of craftsmen outside *Ponorogo* who changed the style, shape, and design from the original with a variety of reasons, and in November 2007 the people of *Ponorogo* in particular and the people of Indonesia were generally shocked by the claim of Malaysia State that *Barongan* Dance (similar to the art of *Reyog Ponorogo*) belonged to the State of Malaysia, this makes the fear of loss of *Reyog art* in *Ponorogo* in his homeland and the loss of meaning, the role and philosophy of '*grip*' *Reyog Ponorogo* Art Equipment in the future.

4. Research methods

The location of this research was conducted in *Ponorogo* Regency, involving elders, *Reyog* figures, community, academics, practitioners, related offices and *Reyog* communities in *Ponorogo*. The primary data sources will be explored through the *Reyog* elders, *Reyog* players, community leaders and *warok* (swordsmen – sworn champion in *Ponorogo* or *Reyog* figures) who still exist, while as a secondary data source (supporters), academics, craftsmen and competent parties in *Reyog Ponorogo* research are examined through *Reyog* community, and from the service Tourism and related agencies in *Ponorogo*.

Determination of informants was done through *snowball* technique. Techniques of collecting data were through observation, in-depth interviews, and documentation. The observation was used to explore data about various views about the symbols and meaning of *Reyog equipment* used in performing from various elements and components of society as described above.

In-depth interviews were used to extract data about various views and opinions about the meaning that existed in the *Reyog Ponorogo* equipment, which underlies the view from various aspects, according to the subject space and time. The qualitative approach referred to Max Weber's notion that the subject of research is not social phenomena, but rather trying to understand the meanings contained in the actions of individuals that encourage the realization of such social phenomena (Istibsyaroh 2004:14, in Kurnianto Rido 2006).

Data analysis technique in this research was qualitative descriptive through the process of induction-interpretation-conceptualization. The process of analysis in this study has begun since the researchers set the focus of the problem and the location of the research, and then become intensive when down to the field. The data in the field notes were analysed by reworking rough empirical materials into field reports. The analysis process moves from the beginning of data collection, working simultaneously, increasingly complex, but simultaneously leading to the process of hypotheses and up to the point there is another new information (Hamidi 2004).

5. Results and discussion

5.1. Overview of research

This research involved 5 informants, namely; H. Muhammad Sokerto (Mbah Sisok), H. Achmad Tobroni Torejo (Mbah Tobron), Misdi (mbah Mesdi Ndoweh), Eko Yudho, Soemarto (Mbah Marto), and Bikan.

Mbah Sisok is an elder of *Ponorogo*, *Reyog* player, and Craftsman of *Ponorogo Reyog* sets since 1970, living on *Jl. Raden Patah no. 18 Kauman, Sumoroto, Ponorogo*. Mbah Tobron is a highly respected elder of *Ponorogo* because he was the founder of *Kesenian Reyog Islam (KRIS)* in 1964, as a form of resistance to the *Reyog Ponorogo* art claim belonging to the Indonesian Communist Party under the name *Barisan Reyog Ponorogo (BRP)*, Mbah Tobron lived in *Maron Village, Kecamatan Kauman Ponorogo*. Mbah Misdi was the elder of *Ponorogo*, in his youth as well as a player of *Reyog Ponorogo*, living on *Jl. Larasati no. 27 Surodikraman Ponorogo*.

Mbah Marto is an elder of *Ponorogo* and a retired teacher (PNS) at SMPN 1 *Ponorogo*. Martoh Marto's work is widely used as a reference in the writing of books, research, articles, and historical search of *Ponorogo*, with his books, namely *Ponorogo dari Waktu ke Waktu* (2008), *Melihat Ponorogo Lebih Dekat* (2009), and *Menelusuri Perjalanan Reyog Ponorogo* (2014), he is active as a writer in the Javanese magazine "*Penyebar Semangat*" on social, cultural and

literary (1988-2013). Mbah Marto lives on *Jl. Anilo no. 45 Pakunden Ponorogo*. Mbah Bikan is an elder of *Ponorogo*, a *Reyog Ponorogo* player in his youth where he stayed in *RT. 1, RW. 1, Dusun Suru Desa Plunturan, Pulung Ponorogo*.

5.2. Barongan philosophy or *Dhadak Merak*

5.2.1. *Bantar Angin* version

Dhadak Merak was *Bebono* from *Dewi Songgo Langit* to *Kelono Sewandono* who would marry her, which was a show that had never existed before. *Kelono Sewandono* who wanted to marry *Dewi Songgo Langit* ends with a failure because *Dewi Songgo Langit* runs away. *Dewi Songgo Langit* knows when King *Kelono Sewandono* is his own cousin, he does not want to marry, therefore he proposes *bebono* (requirements) that are difficult to fulfil, namely; 1) unprecedented performances of the earth, 2) bringing the animals of the forest, and 3) the journey from *Bantar Angin* to *Kediri* must be by *Nglindak* (through a tunnel).

Kelono Sewandono assisted by his very magic governor is *Bujang Ganong* or *Pujangga Anom* with a weapon, *Whip Samandiman*, trying to fulfil *bebono*, by creating the desired performance of *Dewi Songgo Langit*. Initially, the show was just a horse-riding troupe, accompanied by a typical gamelan of *Gong, Ketipung, Kendang*, trumpet, *Kempul, Kenong* and *Anglung*, on the way to *Kediri* intercepted by *Simo Barong* (big tiger) who headed to the peacock which always pecked the fleas. In battle, *Kelono Sewandono* lost, but thanks to the help of *Bujang Ganong's* governor who lent *Whip, Samandiman, Simo Barong* was defeated and cursed *Tigers* and *Peacocks* that settled on his head into one body that cannot be separated again.

5.2.2. *Kutu Suryongalam* version

Dhadak Merak is the meaning of satire from *Ki Ageng Kutu Suryongalam* (*Wengker* kingdom) to *Prabu Brawijaya V* (*Mojopahit*). *Prabu Brawijaya V* in carrying out his government is always influenced by his Consort, namely *Puteri Campa* from China. The head of the tiger symbolizes King *Brawijaya V*, and the peacock symbolizes *Puteri Campa*. In all things the princesses were more powerful in the policy-making, then made a *Reyog* art that was shaped as the head of the tiger of the forest ruler, but wherever it goes it is always under the control of the beautiful bird, *Peacock*.

5.2.3. *Batoro Katong*

Peacock with a blooming tail (*ngigel*) with pecking *Mutiara* necklace symbolizes *Batoro Katong* carrying *tasbih* (Islamic teachings), while the *Tiger* head symbolizes *Ki Ageng Kutu Suryongalam* as a king in *Wengker*.

5.2.4. *Soedjijono* version

The fame of the failure of the struggle of the people of the kingdom of *Wengker* in defending the attacks of the *Erlangga* army in 1035M, 200 years later

the year 1235M (1157 *Saka* year) was made a warning against the resistance of the people of *Wengker*, which is described in the form of *Reyog* (*Barongan* and *Dhadak Merak*) figures. *Reyog*'s character is known as *memet menyab*. The discourse *memet* when read will read *macan galak nyunggi merak*, meaning Tiger has the properties of * 7 (seven), *Galak* has nature * 5 (five), *Nyunggi* has properties * 1 (one), and Peacock has the properties * 1 (one). From the sentence the figures in 1157 *Saka* year are composed.

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