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

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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 a comedians. This mask is humourless, without the bottom lip. *Pateng Patra Jaya* (*Penthul*) white, tall dancers, while *Masra Patra Tholo* (*Temben*) 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* or *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 Reyog 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, Ombri tinarbuka sepi ing pamrih rame ing gawe, Girang gumiarg 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 fulfills 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), Caplokan (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 documenta-
tion. 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

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 _Nglandak_ (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_, _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. Soedijono 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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