

## Research Article

# Reyog Ponorogo National Festival as the Cultural Conservation Efforts and Character Education for the Younger Generation

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**Abstract:** National Festival Reyog Ponorogo is a staging of Reyogs at the Main Stage of City Square in Ponorogo involving participants from various regions in Indonesia. Reyog Ponorogo is one of traditional dances staged in four rounds which have noble values as life guidance. The purpose of this research is to identify the preservation efforts of Reyog toward character education for younger generationss. This research is a descriptive study which is a field study using tourism sociology approach. The data are collected by observation, interview, and documentation. The result of this research indicates that National Festival Reyog Ponorogo can preserve Reyog and develops the values of character education. It was showed by the increasing number of participants about 14% from the beginning of the implementation up to now. The values of character education contained are: faith, character, leadership, tolerance, patience and optimism. The inculcation of values in Reyog is expressed through stories during staging, instrumental accompanists, and dialogues. The submission of the values at schools can be done through extracurricular activities that mostly deal with the issue of the dance without discussing the philosophical and historical realms of Reyog. This research is expected to be a means to inculcate the philosophical and historical values of Reyog Ponorogo to the younger generationss through academic aspects.

**Keywords:** Reyog Ponorogo National Festival; Character Education; Values Character.

## INTRODUCTION

Reyog Ponorogo is one of the traditional arts from Ponorogo Regency, East Java which presents Jathil dance performance, Bujangganong, Klono Sewandono, Warok, and Dhadak Merak and accompanied by gamelan that can create attraction for every listeners (Riyadi, Mujahidin, & Tasrif, 2016). Reyog is originally a folk art that is held at a certain event, such as circumcision ceremony, wedding, clean village, and other folk parties (Hidayanto, 2012).

Reyog which was so *diuri-uri* by many people from the younger to the older previously, now, it is no longer in demand by viewers. It is because Reyog cannot be used properly and experienc a shift and decline. The younger generations are now increasingly reluctant to preserve the traditional arts of their ancestral relics. The younger generations have thought that if they present the traditional arts they will be called as young women/men who are not modern. The younger generations do not understand the significance of cultural values contained in traditional arts. Cultural values should be spectacle, order, and guidance (Efanur, 2015). In fact, now the younger generations only make the cultural heritage of the elderly as a spectacle.

The younger generationss in Ponorogo are reluctant to play Reyog due to several reasons among them: there are two kinds of Reyog that developed in Ponorogo region namely Reyog *Obyog* and Reyog Festival. Reyog *Obyog* dance is very different from Reyog Festival dance. The difference lies in Jathil dance. Jathil dance on Reyog Festival is characterized as

a dashing warrior as a horse, while Jathil dance on Reyog *Obyog* characterize flirtatious, its movements are graceful and its hip motions are seronok (Martono, 2012:42). Therefore, the younger generationss are reluctant to play Reyog because when they come to play Reyog then the public's thought becomes negative to him. Meanwhile, the government does not provide assistance to *Obyogan* because the government does not support its existence and but also can not prohibit it (Martono, 2012:41). Another reason is Reyog is considered outdated. The younger generations assume that Reyog is an old man and not suitable for young people living in the modern era. The mistake is not necessarily because of the thinking of the younger generations, but also because of the lack of inculcation of understanding by parents and government to the younger generations to continue the cultural heritage of the ancestors. Reyog as one of the ancestral heritage cultures contains some of the values contained in them such values as the values of maturity, spiritual, life, and performances. These values are contained in every movement, gamelan and instruments that exist in the performance of Reyog.

Reyog Festival is shown once a year as one of the series of events Grebeg Suro in Ponorogo District event is known as the National Festival Reyog Ponorogo. National Festival Reyog Ponorogo began to be implemented since 1995 as one form of Ponorogo regency government attention to the tradional arts that has begun to shift from modern culture. Reyog Festival is followed by various art groups of Reyog scattered in the

archipelago. National Festival Reyog Ponorogo is a staging of Reyog Ponorogo art that is contested so as to prioritize the aesthetic element in Reyog Ponorogo performance and can bring a sense of interest for the audience. The festival performance is held on the main stage of city square in Ponorogo regency for a week at night which is a series of ways of Grebeg Suro. National Festival Reyog Ponorogo has become an annual agenda for local government of Ponorogo regency in addition to develop the field of cultural tourism as well as a vehicle for the development and preservation of culture, especially Reyog (Maryono, 2007). Presentation of Reyog Ponorogo in National Festival Reyog Ponorogo is one of the efforts to develop Reyog Ponorogo on the aspect of accompaniment and dance movement. The development of dance is adapted to the times but still guided in the provisions of the dance of Reyog Ponorogo.

Based on the explanation, the researchers chose the problem formulated in this research as follows: 1) What is the function of National Festival Reyog Ponorogo in an effort to preserve Reyog Ponorogo; and 2) how narrow are the values contained in Reyog Ponorogo with character education of the younger generations. There are several reasons that support the researchers' interest in conducting research on National Festival Reyog Ponorogo in Ponorogo regency such as Reyog contains the values of *kejawen yang adiluhung*, as spectacle and guidance; there are moral values contained such as fostering the soul of togetherness, binding of harmony, and can realize mutual cooperation.

## LITERATURE REVIEW

### Reyog Ponorogo

Reyog Ponorogo is a traditional art that depicts the strength and might of a figure who uses a mask decorated with peacock feathers. The mask is very large and heavy, so it requires tremendous power to play usually shrouded in mystical scent (Isyanti, 2007). Reyog has a moral message contained in every dance movement; one of its moral messages is to invite people to always try hard to fight for his desires in the right ways. Reyog was originally an emerging folk art, and developed in Ponorogo regency as an unstructured art form and its form is very simple. Reyog is originally played in open fields, in the form of procession in the streets, field, or in the village hall to commemorate major events, clean villages, *ruwatan*, Independence Day celebration, *ngunduh mantu*, or circumcision, campaign of candidates for a new headman or inauguration of the new headman, and/or welcome of the district officials who came to the village.

Reyog Ponorogo displayed in the form of four dances: Sendra dance that describes the journey of warriors from Ponorogo to Kediri Kingdom when they want to marry the daughter of King Kediri. The journeys of the soldiers from Ponorogo were led by a senopati named Bujangganong, on the way they were intercepted by Singobarong with his army and then there was a war between the two won by the soldiers of Ponorogo (Hartono, 1980). The story in the performance of Reyog

Ponorogo begins with Warok, Jathil, Bujangganong, Klono Sewandono dances and ends with Singo Barong dan Dhadhak Merak dances. Klono Sewandono is a king of Bantarangin Kingdom who plays and looks dashing and dignified, performing dance movements only in time of war and wear a mask characterized by a distinctly authoritative knight. Jathilan is played by a warrior-looking woman by riding a braided horse dancing with compact and agile movement. Bujangganong is a dancer with a dance depicting a young skilful figure who is deft, clever, witty, and magical. Warok is more visible as a guardian or retainer of the king Klono Sewandono, which consists of young warok and teacher (old warok). In the stage, young warok figure is depicted in the middle of practicing martial arts, has a stocky body with chest hair, mustache and bushy jambang, and sharp eyes. While the old warok is described as a young warok coach or supervisor who is depicted as a thin, white bearded, and walks with the help of a cane. Singo Barong is a lion-shaped head mask on which there are peacock feathers to resemble a giant fan that symbolizes a strong person (Hartono, 1980). Reyog Ponorogo in each play is able to captivate every audience and able to provide fresh entertainment and give positive guidance.

### Character Education

Character education is the development of embedding good habits in life so that it can generate awareness, high understanding, and concern and commitment to apply the virtues in everyday life (Ramadhan, 2014). Pillars of character education values include: religious, honest, tolerance, discipline, hard work, responsibility, etc. Indonesia has local wisdom owned by Indonesia has the potential to build the character of the nation and Indonesia identity (Anggraini & Kusniarti, 2015). The younger generation is less concerned with the potential of the region and considers the potential of the region to have no function or benefit. Local excellence-based education is expected to foster the aspirations and spirit of the younger generations to develop local potentials so that the region can grow rapidly in line with the demands of globalization and information era. Indonesia has a variety of local wisdom that has the potential to build the identity and character of the nation. Local wisdom has the function of shaping human beings to become wiser in living their lives.

The fact is that today there is no guarantee that the existence of local wisdom can be passed from one generation to another. Local wisdom has been eroded over time due to globalization and modernization. The local wisdom that should serve as a guide for good deeds will become extinct and only become a history (Anggraini & Kusniarti, 2015). The younger generations have started to behave individually because they are accustomed to modern facilities, in response to these concerns, it is vital that local wisdom be reintroduced to learners.

Afrudin (2001:2) in his research entitled "Reyog: Aesthetic Values and its Effects on Arts in General" explains that Reyog Ponorogo is a traditional artefact of ancestor inherited from

the succeeding generation of the next generation, in which the exist contains invalidical, philosophical, religious and educative values. So the existence of Reyog Ponorogo needs to be preserved. Isyanti (2007: 264-265) in his research entitled "The Performance of Reyog Ponorogo As Tourism Assets". Getting that result, the performance art of Reog Ponorogo as well as other traditional art is one of the old art forms of relics, so Reyog performance has a big role in the formation of today's culture and the future. This condition is of course very important to be maintained, given the many traditional art that began to be abandoned the owners. Efforts to preserve Reyog Ponorogo cannot be done by the artists only, but there must be intervention of the local government. The existence of Reyog Ponorogo must be supported by various facilities and infrastructures, so that the art of this tradition can still be enjoyed by the wider community. The creativity of the players is of course a mainstay, so that the tradition of Reyog Ponorogo will be favored by the community, so that the end of this art can be displayed to the tourists as one of the cultural assets are taken into account.

Maryono's research (2007:168) "Reyog Packaging As a Superior Tourism Asset Ponorogo Regency". The results were as follows: Reyog Ponorogo in the packaging was one of the attractions of art tourism in the effort of cultural preservation and as the support of tourism development. Increasing the quality and quantity of Reyog Festival should continue to be pursued, so that participants from the outside regions of Ponorogo regency were increasingly interested and challenged to attend the festival. Halini made the show of Reyog in the festival event more vibrant and prestigious and could penetrate the increasingly tight global market. The next research entitled "Axiologist Reyog Ponorogo Relevance with Developing Nation's Character" conducted by Achmadi (2014:4), the result showed that Reyog Ponorogo wais a genuine cultural part of Ponorogo. The values in Reyog Ponorogo could be used as a source of inspiration and could contribute to the formation of the nation's character. Anggraini's and Kusniarti's (2015:89) research entitled "The Insertion of Local Wisdom into Instructional Materials of Indonesian Language for 10th Grade Students in Senior High School". Getting the results that the use of textbooks based on local wisdom could provide a vast experience as well as a strong character planting. Instructional activities in schools consist of a process to sharpen the skills, skills of students and to build the character of learners so as to be able to face challenges in the era of globalization. Ambarwangi's and Suharto's research (2014: 37) entitled "Reog As Means Of Student's Appreciation And Creation In Arts And Culture Based On The Local Wisdom" showed that Reyog Ponorogo was expected to be used for one of the subjects and could also be used as an addition to the inculcating of positive values for the guidelines of life and building the character of the learners.

## **METHODOLOGY**

This research was a descriptive study which was a field study using tourism sociology approach. The data were collected by

observation, interview and documentation. The method used in this research was a method of historical research that had several steps including: heuristics, criticism, interpretation, and historiography. The heuristic stage was the first step done by the researchers in this research. At the heuristic stage, the researchers sought to collect and found historical sources in the form of primary and secondary sources related to the topic to be discussed (Sjamsuddin, 2012). Successful sources included: interview, basic guidelines of Reyog, photos of festivals, articles of interest, books on prospects and strategies of Ponorogo in the future perspective, books on Reyog Ponorogo. The researchers did the observation directly to Ponorogo district when they held National Festival Reyog Ponorogo by Government Tourism Office and Rayog Foundation to get the data related to the execution of the festival. While as for indirect observation, it was done by watching either videos or pictures of performing Reyog Ponorogo National Festival. The researchers did several interviews with the interviewees to get the data that could be properly accounted for. Before conducting interviews, firstly, the researchers made an interview draft which was intended to allow the process of interviewing in order to be focused on the problems. The interview process was carried out by the researchers with the interviewee related to the background of Reyog Ponorogo National Festival, the implementation, and the way to convey the values in Reyog to the public.

Interviewing was done to some people who participated in the implementation of the festival and those who enjoyed the festival such as administrators of Reyog, Government Tourism Office, local humanists, and society. After collecting those historical sources based on their own categorized, the next stage was verifying and criticizing. The researchers' critical stage was to test the validity of the authenticity of the source (authenticity) was done through external criticism and internal criticism (Abdurahman, 2007). External criticism was conducted by the researchers by looking at and analyzing in detail the literature that had been obtained previously. The researchers then did external criticism by looking and analyzing in detail some sources that had been obtained in the previous stage. The application of this external criticism was by looking at the background of the resource person, the education of the resource person, the relationship of the resource persons with the research place and the task of the resource person. External point was also done on book cover, book year, book title, book research background and author of book. In addition to external criticism, the researchers also conducted internal criticism by reading, studying, understanding, sorting and carefully reviewing historical sources related to Reyog Ponorogo National Festival.

The third stage in this research was interpretation. Interpretation of the histories who were often referred to also in the analysis of history. In this case, it was the phenomenon used by the researchers, the analysis and the synthesis. The analysis phase was done by describing each content of the sessions and the synthesis stage is executed by unifying various sources that had been obtained so that it become the

information that could really be accounted for (Kuntowijoyo, 2013). In the process of interpretation of history, the researchers must strive to understand the factors that caused events. At this stage, the researchers tried to analyze the data obtained, then compare with other sources. The researchers did the decomposition of the data obtained from various sources, and then connected it into a logical unity. The facts obtained by the researchers then arranged chronologically so as to form factual and rational facts based on aspects that would be studied by the researchers.

The final step in the history of history was historiography. In the case of scientific research, the result of the research of history should be able to provide a clear picture of the research process from the beginning (planning phase) to the end or the conclusion (Abdurahman, 2007). In the historiography stage, the researchers attempted to assemble historical facts obtained from the three steps described above and attempted to reconstruct the imagination by writing historical facts into historical stories so that they become chronological, logical, and systematic. Presentation of research result was forming historical story in the form of scientific paper systematically.

## **RESULT AND DISCUSSION**

### **1) The function of National Festival Reyog Ponorogo in an effort of preserving Reyog Ponorogo**

National Festival Reyog Ponorogo began to be organized by the Government of Ponorogo regency in 1995. The beginning of the implementation of National Reyog Festival based on the implementation of the: the 1945 Constitution article 31, Law No. 5 of 1974 on the principal of Regional Government, the decision of the Regent Head Ponorogo II Region No. 63 year 1987 No. 130 year 1987 about tourism team of second level region of Ponorogo, decision of regent of head of second level Ponorogo dated February 28, 1995 Number: 430/9 / 417.14 / 1995 about organizing and organizing celebration of Grebeg Suro year 1995 In Ponorogo district.

The implementation of National Festival Reyog Ponorogo had several objectives such as: first, as one effort to maintain, preserve, and promote Reyog Ponorogo as Khasanah Cultural Areas in supporting National Culture. Second, it was as a means for developing of Reyog Ponorogo to fulfill the demand of National Culture development in the globalization and modernization eras without leaving the traditional characteristics of the sacred. Third, it was to improve the function of regional arts as an antidote to the entry of foreign culture which was not in accordance with the noble values of Indonesian Nation. Fourth, it was as one of the factors developing the positive creativity of artists in creating art creations that were more directed and quality. Fifth, it was to improve the economy of Ponorogo people as a multiplier effect of the implementation of Grebeg Suro, and to support tourism in Ponorogo regency (FNRN, 2017:1). As one of the efforts to maintain, preserve, and promote Reyog Ponorogo National Festival, Reyog Ponorogo had tried to invite people

outside the district of Ponorogo to play Reyog Ponorogo. Then it competed in Reyog Ponorogo National Festival.

The Government of Ponorogo regency made National Festival Reyog Ponorogo one of the arena to compete creativity for the Reyog Ponorogo's masters throughout Indonesia. So that Reyog Ponorogo remained sustainable in the midst of the development of the era then the Government tried to accommodate the groups of Reyog Ponorogo scattered outside the district of Ponorogo, and then could be met in a national-class competition with fight over the President of the Republic of Indonesia trophy. The efforts of the Government of Ponorogo regency began by searching for participants of National Festival Reyog Ponorogo from various regions, promoting Reyog Ponorogo National Festival, and serving wholeheartedly the Reyog's contingent groups coming from various regions. Other efforts undertaken by the Government through the Department of Tourism was by way of conveying the information related to the implementation, although it was only the implementation signs had not been directly given technical guidance because technical guidance would be given after the Decree of the Regent.

The implementation of National Festival Reyog Ponorogo also had a goal to develop the creativity of the artists Reyog Ponorogo and increased the interest of young people to come to play Reyog Ponorogo. To achieve that goal, the effort was done by giving freedom to all participants of National Festival Reyog Ponorogo to work on the concept of appearance. This was done by the committee so that the dance format that would be displayed by the participants of National Festival Reyog Ponorogo would be different from the other participants. It's just that all gamelan related, costumes, and figures involved must be in accordance with the basic guidebook of Reyog Ponorogo which had been distributed to each Reyog's group that followed in Reyog Ponorogo National Festival. National Festival Reyog Ponorogo was expected to be able to mobilize various sectors of community life such as increasing the income of artists making the eye injury or typical food maker of Ponorogo regency. Other impacts could also be felt by the owners of the hospitality industry, restaurants, rental services, and so forth. The implementation of National Festival Reyog Ponorogo was also expected to promote tourist attractions in Ponorogo district.

### **2) Values in Reyog that can be used as a form of character education for the younger generations**

Reyog Ponorogo had historical, religious, and philosophical values that were valuable and could be used as guidance or life guidance to counter the entry of foreign culture. Reyog consisted of several components including a set of gamelan, Dhadhak Merak, and other dancers. Religious values of Reyog delivered through a set of gamelan used in staging Reyog, containing a message or value to invite people to always trust the power of the Almighty. Then, the next component is Dhadhak Merak which was a combination of three souls namely human, tiger, and peacock which meant that was not superficial; meant that the highest human power was in the

king symbolized by the tiger, while for the peacock was justified as God's pet that was so grand for religious activities. But then, the three components contained one meaning that as high as any person should keep in mind that the Almighty is a vertical meaning for its horizontal meaning, we knew that Dhadhak Merak was the union of three souls, even though the differences could be unified. When all differences could be put together, it would create harmony meaning we might disagree but we remained one in order to be harmonious and could achieve balance (interview with Mr. Hari, 05 April 2017). The globalization era had had a tremendous impact in various aspects of community life was no exception to the art aspects. The development of technology and the increasingly modern era made people more reluctant to preserve the traditional arts that should be the identity of each nation's national culture. As one of the owners of outstanding local arts, Ponorogo wanted arts can be made one attempt to ward off the entry of foreign culture in the current era of globalization. Reyog Ponorogo had noble values that could be used as life guidance and as one of the antidote to the entry of foreign culture. The noble values contained among them were in the story of Reyog Ponorogo, instrument accompaniment, characterization, and dialogue.

Delivering of such values could not take place without the existence of cooperation between the organizers, artists or culturists, and the community. The noble values contained in Reyog Ponorogo so as not to fade in this day and age should be conveyed to the younger generations who in fact were the successor to the leadership of the nation. Delivering of values in Reyog Ponorogo could be showed through technical talk-meeting held by the committee of Reyog Ponorogo National Festival. The committee tried to make a little bit about the meaning of each Reyog's equipment such as gamelan, whip held by Prabu Klono Sewandono, and others. Participants who followed technical meetings including dance stylist, music stylist, and person in charge of each group, after which the committee hoped from some people who followed the technical meeting would be socialized what they got to the other participants. After the participants had understood, then they would also have an obligation to spread information they got from the people in their respective areas, meant that participants were not only adept at Reyog Ponorogo dancing, but also able to explain the meaning contained in Reyog (interview with Mr. Bambang Wibisono, 05 April 2017). Reyog had the values contained therein such as: Dhadhak Merak has a charm of beauty is very impressive and has the meaning of goodness, herein lies the value of the noble is contained. Kendhang has a meaning that human beings must be good at controlling the lust so as not to fall into the things that are less good. Ketipung teaches to humans to always be careful in every action, because all our actions will be accounted for later and received a decent reply. Kenong contains the meaning that humans must always be patient and grateful in life.

Kethuk has the meaning that as good as any man will still have sin so immediately repent when doing wrong or sin.

Angklung, man must always emigrate from bad deeds to good deeds means to teach us all to always introspect ourselves always fix ourselves to become a better person. Trumpet invites people to always remember if our life in this world is only temporary. Samandiman whip has five jebug there is also a total of seven meaning contained in that in our lives should always honor of Shari'ah or guided on the pillars of Islam for the Moslems and seven or in Javanese pitu have understanding that we live always need help of Allah The Almighty.

Variety of dances in Reyog Ponorogo also described the properties that could be used as follows: Warok Dance contains values such as if we become a highly knowledgeable person must always work and achievement to build civilization of the nation. Jathil dance, the substance of the value contained therein is about a patriotic attitude depicted with a dance movement that is always alert and agile. Bujangganong has a variety of dance moves are funny, a lot of act and always make a sensation is a symbol that life in the world is not always running in accordance with our wishes always full of obstacles and obstacles but we must face it with patience and do not get too drifting in the problem. Klono Sewandono Dance contains the value of leadership about how a leader should be wise so as to create prosperity and prosperity of the nation and the state.

If it was related to character education according to the Ministry of National Education Research and Curriculum Center Development, there were 18 values of cultural and character education of the nation that must be possessed by learners such as: Religious, Honest, Tolerance, Discipline, Hard Work, Creative, Self, Democratic, Curious, Spirit of Nationality, Appreciate Achievement, Friendship / Communicative, Love of Peace, Love Reading, Caring for the Environment, Caring for Social and Responsibility. Reyog Ponorogo through stories, gamelan, and dance movements could serve as one of the media to instill character education among young people. Character education contained in Reyog Ponorogo among others related to the issue of religiosity taught through the Reyog's gamelan. Hard work, democracy, nationalism, peace, and responsibility were taught through the variety of dance moves and equipments used by each of the characters in Reyog's performance.

## **CONCLUSION**

National Festival Reyog Ponorogo can serve as an alternative to preserve Reyog Ponorogo. National Festival Reyog Ponorogo presented traditional art performances packed in modern models following the times, so traditional art that is originally considered outdated can be enjoyed in a modern way. Performing Reyog Ponorogo in the form of competition that assesses the aesthetics in dancing and making accompaniment can be enjoyed by people in the current era of globalization. Reyog Ponorogo has noble values that can be used as a guide for life, so it needs to do the socialization related values contained in Reyog Ponorogo so that people can understand it. Various efforts made to instill these values are related to making Reyog Ponorogo as a subject matter in

school. The younger generations now no longer understand the importance of ancestral heritage culture, therefore, the younger generations who are the embryo of the nation's leaders need to have good characters in accordance with the nation's culture. The inculcating of these characters must begin at an early age, so it will be embedded in the younger generations strongly.

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