

Cultural Values of Reog Ponorogo and Its Contribution to the Islamization in East Java, Indonesia

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Abstract:

Reog Ponorogo dance performance has an entertainment nuances also saves social values and the history of Islamization in Ponorogo. Historical figures such as Suryo Alam, Betoro Katong, Ki Ageng Merah, and Sunan Kalijaga who play a major role in the formation of the value structure of the Reog Ponorogo dance that is reflected in the dance movements. This paper discusses the interpretation of the values contained in Reog Ponorogo both the values of customs, culture, social, politics, and history of the transformation of the life of the old people towards the life of a new society. The method of analysis with Pierre F. Bourdieu's theory of social action to see that in behavior that is objectified by the Ponorogo community after being observed and conducting in-depth interviews shows that there is a dynamic relationship between the social behavior of the Ponorogo community and the values contained in Reog dance. On the other hand, the history of Ponorogo Islamization can also be read from the Reog Ponorogo dance. In the end, the Reog Ponorogo dance art became an accumulation of values, ranging from history, custom-culture, to social behavior that formed a dynamic, inclusive, and transformative society to openly develop, and always dialectic with the times.

Keywords: *Value Interpretation; Reog Ponorogo; Art of Social Dance; Ponorogo Islamization*

INTRODUCTION

Reog Ponorogo is an Indonesian cultural asset. In cultural studies, Reog includes ethnic dance or folk dance. Not all ethnic dances belong to folk dances. Folk dances are developed by people who represent the lives of certain communities from certain countries or regions. For example, ritual dances are not considered folk dances. Ritual dances are usually called "Religious Dance" because of their spiritual goals. Reog Ponorogo is an ethnic arts dance as well as folk dance (Dance, 2018).

Reog Ponorogo is a cultural art that is recognized by the United Nation Educational Scientific and Cultural Organization as one of the original performing arts. In general, art is one of the treasures of Javanese culture, which is full of high values (virtue). The Ponorogo community, with its Reog Ponorogo art is very proud of its artistry. The art of reog is also a source of inspiration so that the people of Ponorogo can give the highest appreciation to the arts. Reog's art development to date has shown encouraging

developments because Reog art has developed not only in Indonesia but throughout the world (Achmadi, 2014: 4-5).

In Indonesia, there are 94 folk dances. The most number of dances is in Bali, which is 19 dances and the least amount of dances is in Toraja, which is one Ma'badong dance (Forcinia, 2018). While in Java there are 13 dances which occupy the second largest number of dances, one of which is the Reog dance. All dances reflect ethnic values, local wisdom, and the spirit of national culture (Shay, 2006: 116). In Indonesia, there are more than 700 cultural groups, whose representations can be represented by their respective dances (Dance, 2018).

The art of Reog has become legendary and has become great since the people of Ponorogo are actively maintain this dance from the older generation handed down to the younger generation. Today, Reog art has expanded to all major cities in Indonesia in a result that in every year a national festival of Reog is held. Related to the weakening condition of the current nation's character because it has caused widespread corruption and various acts of violence, the values of Reog's art are expected to be reflected in building national character. The thoughts about the values of Reog art emerged when Bathara Katong built the Ponorogo community and made the art of reog as a medium to unite the people of Ponorogo (Achmadi, 2014: 6).

According to Mbah Bikan (2018), Reog as a folk dance has three major narratives. First, Reog is a form of internalization and formalization of values that developed in the Ponorogo community. Reog Ponorogo is a group art which includes: group leader (warok), giant figure dancer (barongan), mask dancer (tembem), horse dancer (jathil), klana dancer, and gamelan instruments (gong, kethuk, wooden trumpet, kendhang, and kempul). In the implementation of the Reog Ponorogo dance, the general culture and its cognitive and normative framework that determine people's perceptions in result to provide a source of meaning that is adequate value. At one time, these values met with extraordinary meaning problems and faced with the limits of existence as well as human essence (Van Der Lans, 1994: 208). However, gradually, the people of Ponorogo find a formal form of the value of their customs, cultural values, religion, and their socio-political system. This formal form is reflected in the art of Reog.

Second, Reog reflects the process of objectifying community values. Reog's art performances can be interpreted as a goal for the value system that applies to society. In other words, the people who watch Reog are watching themselves. Religious, social, and cultural values that have been established well in the embodied society in a concrete form of Reog's art performance.

The Reog show leads people to understand their values. Automatically, the Reog show cannot be removed from the long journey of the history of the Ponorogo community itself. Community value is still long historical accumulation that forms an identity. Thus, Reog was not merely an art but was born from a very long historical journey. Reog shows the transformative dynamic movement of a history of society. Old values slowly and gradually lead to the formation of new values.

Third, Reog Ponorogo became a medium of Islamization. Reog is a creative masterpiece of an archipelago ulama, which is Sunan Kalijaga. Reog, in its most formal form, was born in the era of the glory of Nusantara Muslims. However, an intellectual debate in the scientific environment about the interpretation of the art of Reog Ponorogo gave birth to two opposing sides. One side said, Reog has many versions. Each version reflects its values and functions. The other side rejected the first opinion by saying that

Reog could not be separated and anatomized like the body. Reog is a whole unit. Reog values must be displayed as they are.

The first side insisted the community could display the art performances of Reog Ponorogo in various versions and understand it in multiple meanings which also enabled it. On the contrary, the second side insisted that Reog Ponorogo in its present form is the perfect form. The old version has been replaced by a new, more complete version. The old version is not a case that exists separately from the old version. Instead, the latest version is a refiner from the old version (Bikan, 2018).

There are previous research results that related to the topic of this research that was conducted by Riza Wulandari (2012) who wrote about the *Eksistensi Reog Ponorogo* in the Sumoroto Village Community. She understood Reog Ponorogo as local wisdom. With the theory of Symbolic Interactionism from George Herbert Mead and the theory of Social Action from Max Weber, Wulandari proves that for the people of the village of Sumoroto Reog has a deep symbolic meaning. The implementation of Reog performances must be preceded by ritual offerings, tomb pilgrimage, not wearing green clothes, and still maintain the mystical belief that Mirah villagers should not marry people from Golan village. The art of Reog for the people of Sumoroto becomes very spiritual (Wulandari, 2012).

Another finding conducted by Lisa Sulistyning Kencanasari (2009) was titled *Warok dalam Sejarah Kesenian Reog Ponorogo: Perspektif Eksistensialisme*. In this paper, Kencanasari sees Reog Ponorogo as one of the crucial elements of the arts, namely the existence of Warok. With an existentialist philosophical approach, Kencanasari sees Warok as a symbol of the ideal figure of a leader who sacrifices himself in the public interest, not for the sake of himself or his group. Sacrifice becomes important when King Majapahit did not appear to be in power before the influence of his queen from Campa. Warok struggles to restore the glory of the kingdom, unite the people, and fight their king. With the presence of Warok, Reog kept a historical record of political conflict in the inner palace circles (Kencanasari, 2009: 180).

A review written by Slamet Sujud P.J. (2007) about *Kajian Historis Legenda Reog Ponorogo*, saying that Reog Ponorogo is a series of folktale stories, which contain not only fictional but also historical elements. Slamet Sujud discovers factual-historical elements relating to the culture and value system of society comprised in Reog. Historical figures, events, and places are the basic ideas of Slamet's view, which he concludes concerning the kingdom of Wengker-Kediri (Sujud P.J., 2007: 41).

In contrast to the previous study, this article assumes that Reog not only saves historical values but also a system of social values within the Ponorogo community. Reading Reog is the same as reading the life, history, culture, and life philosophy of the Ponorogo community. The title of the social-religious value of the Reog Ponorogo dance in this research explains the aspects of the value system contained in Reog's art in its context as a representation of the community itself.

To understand the actions of the people of Ponorogo who codified their local values and translated them into an art form such as the Reog dance, researchers used Pierre Felix Bourdieu's theory of social action. For Bourdieu, social life is full of conflict. In Bourdieu's eyes, conflict is not just about economics as the main thesis of Marxism theory (Jenkins, 2014: 142) and (Bordieu, 1977). This study intends to analyze reog ponorogo and its contribution to Islamization in Ponorogo, East Java.

DISCUSSION

The Historical Context Emerges and The Meaning of Reog

Ponorogo is part of the district which located in the southwest of East Java Province, bordering the Central Java Province, flanked by Mount Lawu and Mount Wilis. Ponorogo was established in 1486 by Raden Katong (Regent I) who was a descendant of King Brawijaya V. Ponorogo before being ruled by Raden Katong, was a *kademangan* of Wengker and King Klana Sewandana and patih Klana Wijaya were known to be very powerful. After Wengker's kingdom was defeated by Airlangga, Wengker's royal history was finished. After two hundred years, there was *kademangan* Bantarangin which established by the descendants of Klana Wijaya, namely Ki Ageng Kutu Suryangalam, known for its incomparable magic. (Purwowijoyo, 1984: 32).

The history of the formation of Reog art reflects the conflict of interests, both political, religious, and cultural. Symbolic conflict developed by Bourdieu can be used to see that the Reog dance was born from value conflicts that occurred around Reog's art formation from beginning to end (Hesmondhalgh, 2006: 211-231). The process of formation was colored by the struggle for value system space and proceeded very tightly. Reog's art becomes an eyewitness as well as a realm for the struggle for domination of discourse and values.

For Bourdieu, in the cultural realm, the conflict manifests itself in art. Reog is an art that accommodates value conflicts that have occurred throughout the history of the Ponorogo community. Reog Arts reproduces awareness of the conflict of values. Therefore, it has a vital role as a 'historical monument' (Purwowijoyo, 1985: 11). For example, during the reign of Brawijaya V, the Ponorogo area was controlled by Senopati Suryo Alam. The Duke wanted to convey political criticism of the Mataram rulers in an elegant and not vulgar manner. Reog became Senopati Suryo Alam's choice to oppose Brawijaya V's political policies.

In history, it was understood that Prabu Brawijaya V was the ruler who was politically driven by Campa Princess. Some suggestions submitted by Suryo Alam were never accepted by the King. Suryo Alam's disappointment was conveyed by making a Reog dance, where the face of Barongan (tiger) decorated with Merak feathers (women) on his head was intended as a political idea that must be conveyed. A Peacock-haired tiger is a symbol of a king that controlled by a woman. The political message in the display of this art is the bright idea of Suryo Alam (Bikan, 2018).

The history of the Ponorogo community in formalizing their value system can be read through the concept of Bourdieu's cultural reproduction. The intersection of values as happened in Reog, transformative shifts, internalization and externalization of values and the process of adopting new forms can also be targeted with this cultural reproduction theory. Reog is not merely a performance of dance and art, but also a history of the struggle of the people who are looking for a format for identity and personality.

Bourdieu developed the field and habitus concept. The field is the setting background where the agent and their social position are located while habitus is the nature and tendency of agents, which perceives anything to happen in the surrounding environment. This theory is useful to direct the analysis to the explanation of the socio-historical setting of the Reog art formation, along with all the inherent values that surround it. Reog is inseparable from the historical space-time in which it was born and in the context of what Marxism functions (Jenkins, 2014: 66) and (Bordieu, 1984).

In this context, Bourdieu uses the concept of fields and habitus to negate the conflict between subjectivity and objectivity between phenomenology versus structuralism. On the contrary, Bourdieu proposes that anything consists of two stages. The first stage is scientific research, and the second stage is subjective analysis. Reog as 'social media' in internalizing people's ideal values can also be 'media publications' or externalizing these values. Reog participated in influencing, forming, and directing awareness and social systems of the Ponorogo community (F. Lane, 2000: 92).

Given so many elements and factors that can be used by social agents in shaping their idealism, Bourdieu developed the concept of capital and symbols (Cattani, 2014: 417-447). These two concepts, for Bourdieu, are the most essential sources of power. Reog's art can be regarded as a medium used by Suryo Alam, who do not dare to criticize Brawijaya V's leadership in a vulgar way, even though the government system led by the King is in big trouble. The dominance of women (empress) behind the politics of the kingdom made Senopati Suryo Alam upset. By considering the social status as senopati and the long distance between Ponorogo and the center of Majapahit, encouraged Senopati Suryo Alam to use Reog's art as a media of criticism. The capital and symbolic capital of Surya Alam in creating Reog is the main reason for the creation of Reog art itself (Wacquant, 2006: 7).

In the next historical stage, cultural capital in the form of Islamic teachings and values also complements the value system of Reog art. Sunan Kalijaga can give a new color to Reog, which was previously filled with a Hindu-Buddhist value system. Sunan Kalijaga also injects new historical dynamics into Reog's art, which is different from the historical and political dynamics which previously in the pre-Islamic era. Reog is no longer a media of criticism but as a unifying media and da'wah. Therefore, Bourdieu's concept of language is needed. For Bourdieu, language is not merely a method of communication but also a mechanism of power. Reog becomes a political language as well as a community media of power interests (Jenkins, 2014: 172).

Reog, as a language, plays a role as a mechanism of power since Reog presents itself as a symbol and sign. Here, the symbolic language played by Reog's art can be said to play a major role in conveying its message. Therefore, the language of Reog in the historical period of the Suryo Alam era under the rule of Brawijaya V differs significantly from the language of Reog after entering a new history, namely the period of Islam under the auspices of Sunan Kalijaga's preaching.

The Reog is an artwork. According to the book entitled *Buku Pedoman Seni Reog Ponorogo* (2004), Reog art was formed to store long historical values. Ponorogo reog art stories have several versions. First, Klana Sewandana, King of the Bantarangin kingdom, propose the daughter of King Kediri, Dewi Sanggalangit. One of the marriage conditions is to make a new model of gamelan and tiger-headed man. The gamelan was the forerunner of reog art when it was called gumbung. Secondly, Ki Ageng Kutu as king's servant of Brawijaya V chose to leave Majapahit, because Brawijaya V could not control the kingdom and was more controlled by his wife. In the Wengker area, Ki Ageng Kutu established the Surukubeng hermitage to train young people to practice *kanuragan* with *barongan* games. Barongan is an allusion to Raja Brawijaya V which made Ki Ageng Kutu is considered to be *mbalelo* or rebellion. Brawijaya V has a difficult to conquer Surukubeng, which made Raden Katong was sent to conquer it and succeed. Finally, Raden Katong was given the land of Wengker.

Third, before Raden Katong ruled Wengker, Ki Ageng Kutu created a barongan which became the game of the warok. After Ki Ageng Kutu was defeated by Raden

Katong, Raden Katong considers it necessary to preserve barongan as a media for Islamic propagation. Barongan, which was once owned by the warok, is now owned by the Ponorogo community and renamed Reog. The word 'reog' comes from the word 'riyokun' means khusnul khatima in means that the struggle of Raden Katong and his friends are expected to be a struggle that is blessed by God.

Reog Ponorogo stories are related to: 1) The struggle of Raden Katong as the first carrier of Islam, so now Ponorogo is known as a variety of traditional and modern Islamic boarding schools, especially the modern Gontor boarding school, 2) The establishment of Ponorogo city when Raden Katong is the first duke, since Raden Katong was the founder of the city of Ponorogo, 3) Efforts to preserve and develop the legendary art of reog and become the pride of the Ponorogo community, both in their area and the Ponorogo people in the overseas.

The development of Reog art began with the kingdom of Wengker. It was stated by Purwowijoyo, arguing that about four and a half centuries ago before the name Ponorogo there was *Kademangan* Surukubeng, Kutu Village, Jetis Subdistrict which used to be the power of Majapahit. The ruler was named Ki Demang Gedhe Ketut Suryangalam. He is a Buddhist, had a large tall body with lots of hair on the chest, black skin, sadistic wide-eyed, courageous, rich in knowledge of empowerment, great influence, and a powerful teacher. The second development was in the days of Raden Katong after becoming the First Regent with the title Bathara Katong using Reog art to be used as a media to gather mass (da'wah). The role of pastry in Reog's art at Bathara Katong's time was replaced by a jathil dancer who described a soldier practicing war.

The development of Reog art in the colonial period by the Dutch and Japanese was limited, such as gathering mass. Reog's art development in the old order era, which was around the 1960s, was very rapid since the arts were used by political parties to gather mass. Towards 1965, several art organizations emerged, such as BREN (Barisan Reog Nasional) established by the Indonesian National Party. CAKRA (Reog Religion Branch) was founded by Nahdhatul Ulama. In the New Order era (after the G-30-PKI) Reog associations are only BREN and CAKRA. In the 1970s Reog mini arts were formed to preserve reog art through education. In 1977, INTI was established (Insan Takwa Illahi), a Reog art association (formed by GOLKAR) with the task of securing the election. In 1995, Reog art obtained a copyright and patent certificate from the Indonesian Ministry of Justice Number 013195 April 12, 1995.

Furthermore, in 1997, the first FRN (National Reog Festival) was held, the aim of which was to improve the welfare of the community and develop the art of reog to be more national. In 2000 a permanent stage of art was created at Ponorogo Square for an art-cultural stage. The FRN implementation is carried out together with Grebeg Suro or Islamic New Year. In the Reformation period, Reog art was raised with new passion and enthusiasm, which is beside the annual program; it also held every month on a full moon. Until now, Reog Ponorogo art consists of two types, namely Reog stage and Reog obyogan. In this case, Reog Pentas is a reog art which is staged in the FRN and the full moon stage (the stage is in the square). Reog obyogan is a reog art that lives in the countryside (performing in the courtyard or on the road) (Achmadi, 2014: 10-11).

On another story, Reog was originally called Barongan. The name Barongan is the language used by Demang Ki Ageng Kutu Suryongalam to criticize Prabhu Majapahit Brawijaya V's (Bhree Kertabumi) power. At that time, the society recognized that criticism of a subordinate in a vulgar way to the superior was not easy. This ethical moral value that

embraced firmly the by society is the background of Suryo Alam or Suryongalam to think of creating Reog as a polite media of criticism. Reog art is drawn into the realm of politics and not merely to entertain the people. Barongan (Reog) is a media of satire criticism of weak rulers. Barongan is a symbol of a king, where the peacock riding the barong is a symbol of the beautiful woman in power (Team of Composers of the Book of Art Reog Ponorogo, 2006: 4).

Demang Suryo Alam and his soldiers and followers are formalizing the form of criticism in the dimensions of Reog art. Demang Suryo Alam internalized himself over the political, national, and state situation, under Prabu Bhree Kertabumi's authority, which he considered weak. Barong decorated with Merak feathers was intended as Prabu Bhree Kertabumi who was under control of Empress Campa. Suryo Alam's dislike aspect and his resistance were conveyed through the creation of new art, Barongan (Purwowijoto, 1985: 25).

History continues. The socio-political context also changes. A different atmosphere occurred during the reign of Batara Katong, which was different from what happened during the time of Bhree Kertabumi. Batara Katong is not a king figure controlled by the Empress. Automatically, there has been a break or crack of history and socio-political context. Therefore, new figures emerged in the history of Majapahit-Ponorogo, which is Ki Ageng Mirah, one of the loyal companions of Batara Katong. Changes in historical flows also influence the meaning and use of Barongan (Reog) (Purwowijoto, 1985: 14).

Ki Ageng Mirah uses the art media of Reog or Barongan as a unifying media of the nation, not a media critic of power. Barongan became a medium of communication between the authorities and the people. Therefore, all critical information that the authorities want to convey to the people can be done by performing Barongan or Reog art performances. The treatment of Ki Ageng Mirah on Reog is a marker for a big jump from one historical period to the next historical period (Reog Ponorogo Book Art Compilation Team, 2006: 4-5).

When this Reog historical break occurred, Ki Ageng Mirah was demanded to affirm Reog's differences in his era with Reog in the previous period. Ki Ageng Mirah created a new set of value systems, which he then wrote in the legend of the formation of the Kingdom of Bantar Angin, which was led by a King named Klana Sewandana, a king who was in love. The creation of a new saga by Ki Ageng Mirah is nothing but a consequence of the play of symbolic capital with individual political goals (Reog's Book Art Compilation Team, 2006: 4-5).

The Sage of Raja Klana Sewandana tells the story of a king from Ponorogo who fell in love with a queen from the Kingdom of Kediri, named Dewi Songgo Langit. Then the queen understood that King Klana was her brother, so he refused to be favored and married. The refusal was conveyed politely to avoid casualty-fighting. Dewi Songgo Langit put forward strange conditions. First, King Klana Sewandana must create a show that will be attended by a crowded public. This show must be different from what has already been there. Second, the trip from Ponorogo to Kediri must be traveled through an underground tunnel (Bikan, 2018).

Before the terms of the marriage were submitted, word had spread that King Klana Sewandana had brought all senopati and his troops to Kediri. Arriving in Blitar, Raja Klana had to face a war against King Blitar, namely Singo Ludoyo. The entire army of King Klana was defeated and forced the king himself to intervene. King Klana Sewandana was forced

to use his whip as his flagship weapon. It was the whip that was able to defeat Singo Ludoyo, King Blitar (Bikan, 2018).

The story above is a set of value systems that were deliberately created and reproduced by Ki Ageng Mirah who wanted to convey the message that Ponorogo and Kediri were two independent kingdoms of brothers. It doesn't need to be put together in a marriage bond. Meanwhile, the real enemy of these two kingdoms is the kingdom of Blitar. Another meaning that Ki Ageng Mirah wants to convey to the people through Barongan or Reog performing arts is the commitment of a human child to realize his great aspirations, which must be done with his own hands, without giving them to others (Hartono, 2018)

K.H. Hartono said the purpose of the story of King Klana Sewandana was to describe the three stages of human existential awareness. First, the stage of desire. Everyone has desires and ideals, including the desire of Klana Sewandana to marry Dewi Sangga Langit. Second, the stage of manifesting the desire. Fighting is a necessity because a mere desire is not enough to make it happen. It is symbolized by the defeat of King Klana's army in the hands of King Blitar, Singo Ludoyo. Third, the results stage. The results can be of two kinds; succeed or fail. However, new successes and failures can be seen after the struggle (Hartono, 2018).

Polite criticism, struggle, brotherhood, and all the values above are summarized in a Reog art show. Reog's performance became a very effective ruler's media to maintain communication between the Majapahit rulers and their people, especially in the Ponorogo region. At the same time, the techniques of the ruler in maintaining his influence as an extraordinary step, which is to make art as a media. Reog describes the values of the locality that will be built in the past and need to be passed on to future generations (Hartono, 2018).

During the Dutch colonialism until the Japan reign, Reog Ponorogo experienced a drastic deterioration. The colonial side suspected every form of the association because it was feared that there would be an intensive dialogue between the elite and the people. This dialogue allowed all forms of resistance to colonial rule. Some societies which forced themselves to perform Reog were forcibly dissolved and banned based on colonial decisions. The existence of Reog art was interpreted as a symbol of resistance to colonial power (Reog Ponorogo Art Book Compilation Team, 2006: 5).

Reog Ponorogo came back after Indonesia was an independent country on August 17, 1945. Some communities such as Barisan Reog Nasional (BREN), Reog Religion Arts Branch (CAKRA), Barisan Reog Ponorogo (BRP), and Islamic Reog Arts (KRIS) re-appeared to the public. The Indonesian Communist Party was also involved in enlivening the art of Reog. After the PKI was dissolved, this PKI Reog upbringing was given strict guidance under the New Order regime (Reog Ponorogo Book Art Compilation Team, 2006: 5).

On November 24, 1992. Local Government II Ponorogo, located in Pendopo Agung Ponorogo District, it was made joint reference. It was Basic Guidelines for Ponorogo Reog Art in the National Culture Stage. Reog had found a bit of his formal format. People who read the basic guidelines which were inaugurated by the Ponorogo Regency Government were able to find a more authoritative source of agreed value.

In this case, the change of regime gives significant effect toward how each generation expresses the value demands of living together (Hagevi, 2017: 450). Local values, religion, history, have been neatly and tightly formulated. Thus, a basic guideline is formed to become a joint grip. The process of self-internalization and comprehensive

meaning began to manifest, and it crystallized in the performance of the Reog dance art (the Reog Book Art Compilation Team Ponorogo, 2006: 26).

Objectification and The Problem of Reog Value

According to Achmadi (2014: 12-17) from value, Reog has some meaning. The first is religion including the value of da'wah, sustainability, trust and magical values. Da'wah or preaching value is found in gamelan of reog used as da'wah media when Bathara Katong issued Islam to the people of Ponorogo who still adhered to the Hindu. Gamelan reog which was once called gumbung was used by the kingdom of Wengker to accompany in war training. This Bathara Katong method is like the method of da'wah used by walisongo in Islamizing Javanese land with the wayang purwa media. Saksono said that there is an eksteren factor or 'awamilil khariijyah, that is, from the character of Islamic teachings broadcast by Walisongo (Bathara Katong), many of whom are not Muslims who have a merger and conformity to those who are not authentic Indonesian origin. Islamic festivals are now also widely used in reog arts to create crowds and effectively gather people. The value of da'wah is also seen on the merjan necklace (prayer beads) added to the peacock's beak which symbolizes the teachings of Islam.

Furthermore, it is value of sustainability. This value was revealed since Bathara Katong's attempt to conquer Ki Ageng Kutu with a cultural approach. The preservation effort has been still carried out by the Ponorogo Second Level Regional Government as a continuation effort. These efforts include: the Babad Ponorogo book (volume 1-VIII) written by Purwowijoyo which is used as a history book for Ponorogo, writing books titled *Hari Jadi Kota Ponorogo (Bathara Katong Bapak-e Wong Ponorogo)*, *Pedoman Dasar Kesenian Reog Ponorogo dalam Pentas Budaya Bangsa*, *Ponorogo dari Waktu ke Waktu*, holding culture ceremony such as pilgrimage to Bathara Katong's grave, Grebeg Suro, national reog festival, and full moon stage. Ponorogo reog art patented: N0. 03195, April 12, 1995.

The belief value is belief that something that is believed is truly or real; the term for a religious system in Indonesia which is not one of the five official religions. Belief or religion according to Endraswara that religion has two meanings, religion is a belief based on revelation, because religion cannot be reached by the power of thought especially its truth and religion are sought in the broad sense that includes variations in worship, spiritual, and a number of living practices that have mixed with culture for example, magic, astrology, worship of objects or animals, superstition, etc. This value is revealed in offerings that have become a tradition when the reog show will begin. The purpose of offerings is to avoid interference from people or supernatural beings or spirits. The offerings are performed in front of the *barongan* and *dhanyang* village places.

The last value was magical value. The magic term according to Frazer suggests all systems of behavior and human attitudes to achieve a purpose by mastering and using the powers and supernatural rules existing in nature. Something certain is believed to be able to cause magical powers and can master the surrounding environment including the mind and human behavior. Fauzannafi argued about the magical practice in Bogor art that until the 1990s Reog's art performances were still carried out mainly in reog obyogan (rural reog). This value is revealed in the giving of the element of magical power into the art of Reog especially *barongan* or *pembarong*. This magical element is intended to increase the power of *pembarong* as well as to create an attraction (aura) for the reog group.

Second, it is spiritual including values of culture, beauty, moral, art, symbolic and superiority. In this case, the cultural value includes a total number and organization of

social inheritance accepted as a meaning influenced by the character and history of a nation's life. An important element in the core of culture is values. Cultural values are assumptions about the desired condition or vice versa, the presumption of what is good and bad, what must be done and avoided. This value was revealed that reog art contains the values of noble Javanese, as a spectacle and guidance. Reog art is a traditional Ponorogo art-culture. Thus, Reog art is a representation and a source of value for the Ponorogo community.

Furthermore, it is beauty value. The term of 'beauty' is generally the situation is pleasing to look, beautiful, good. Beauty means the characteristics of beauty and kindness. Understanding of beauty is considered as one type of value, such as the value associated with everything included in the sense of beauty called aesthetic value. This beauty value is revealed in: (1) dance movements (*warok, jathil, pujangganong, and barongan*); (2) fashion (black, red, yellow and white); (3) cosmetology (especially the make-up of *jathil dan ganongan* dancers); (4) arrangement of the gamelan reog (*gendhing kebogiro, gendhing panaragan, gendhing sampak, gendhing patrajarayan, gendhing objog*).

Some morals mean customs. Moral is concerned with deeper layers of the human person, in the meaning concerned with interests deeper than the law. Some of the moral values revealed are: togetherness, bonding of harmony and being able to get together, realizing mutual cooperation, reog teachings: *ojo dumeh, ojo gumun, ojo pangling*, avoiding *mo-limo* (liquor, playing woman, eating, gambling, and steal). While the value of art is a process of creating something beautiful, useful or surprising by the mind with the help of human physical abilities. That is, art as a skill to make valuable works (in terms of subtlety, beauty); works created with extraordinary expertise such as dance, painting, carving. Art has many types, such as: art, culture, art, art of suffering, drama, painting, pure art, sculpture, art-stage, literature, sound art, instrumental arts, vocal, art, and art-dance. This art value was revealed that the art of reog as a cultural product of the people of Ponorogo. Rog art as a stage or stage art developed through an annual festival and procession.

Then symbolic value which is from the Greek word *symbolos* meaning a sign or characteristic tells something to someone. Humans in their life are always associated with symbols associated with everyday life. This symbolic value revealed that in art Reog symbolizes Klana Sewandana applying for Dewi Sanggalangit. Dhadhak Merak symbolizes the Ki Ageng Kutu satire towards Raja Brawijaya V. The warok figure symbolizes: exuberant, exemplary, brave, strong, authoritative, ready to sacrifice, and a knight's soul. Jathil figures symbolize soldiers ready to fight. The Barongan figure symbolizes King Singobarong of the Lodaya kingdom.

The further value is superiority value, the term of superiority is advantages or *daya linuwih*. Cultural traditions reveal that the power of *daya linuwih* usually comes from the occult realm, *kanuragan* knowledge, or certain objects that are made as heirlooms (kris, spears, rings or carnelian, and other mystical objects). The knowledge of *kanuragan* or *daya linuwih* comes and goes. It can't be fully mastered with the result that if needed often the knowledge does not function, because it is not reliable then in the world of mysticism the science of *kanuragan* is considered a kind of children's play. The value of superiority is revealed that reog art must have magic warok, and possession of *kanuragan* knowledge in warok (*daya linuwih*). Reog art players have the knowledge of *kanuragan* or *daya linuwih* which is useful in providing extra charm or strength so that the players and players get extra strength.

The third is life including values of hero, justice, and prosperity. The value of heroism means having courage and sacrifice in defense of truth or others for example, big heroes like Mahapatih Gajah Mada. The greatness of Gajah Mada is not in the descendants of the king, but Gajah Mada has a big name because of his noble life ideals, working hard for the realization of the Palapa Oath which was once spoken before the king and the people of Majapahit (Nasrudin, 2008: 43). This heroic value was revealed that Reog's art had heroic characters, such as warok figures. The warok term by the Ponorogo community was regarded as a public figure who had several advantages. The advantages of having a lot of knowledge, possessing magic/*kanuragan* knowledge, being willing to sacrifice, guardian, selfless work, and *wira'i*.

The justice value. The term of 'justice' means impartial. Fair implementation within the scope of citizenship or community life that every citizen has the right and obligation to create social justice. For this reason, the development of noble deeds is needed as a reflection of behavior and atmosphere of family and mutual cooperation, thus a balance of rights and obligations is needed. It becomes the ultimate destination of Reog art. The art of reog (especially the warok) has a life mission. The term 'fair/justice' means that it is impartial or biased. The application of justice in society and nationhood is the fulfillment of rights and obligations. Fulfillment of human rights and obligations according to the nature of human nature is as an individual being, as a social being, and as a creature of God. The fulfillment of these rights and obligations is expected to have balance and harmony in life both outwardly and inwardly.

Prosperity value means the condition of security; safety; tranquility; life safety; prosperity. Welfare/prosperity is closely related to economic aspects. Reog's art from the 1990s has turned into an art industry. The shift in values that swept the art world towards the economic aspect underwent a change in orientation, especially in the arts and culture. This is because many people who are involved in reog art must fulfill the necessities of life. Thus, the term 'response' appears. At present, any art has changed itself by emphasizing economic aspects. This welfare value was revealed that Reog's art contained aspects of well-being with terms: herbal medicine, bills and responses. This welfare value means a peaceful, prosperous, and safe life, but that value is more dominant in the economic aspect. The orientation of the economic aspects in reog art is different. it is currently more directed at selling value so that the art industry emerges, all of that is to increase welfare of '*konco reog*'.

Forth is art because it is an art shown the benefits to be watched or enjoyed by fans or connoisseurs. A dance work is a unity, harmony, and accuracy of these idioms. Reog art contains idioms, such as in the reog objogan the idioms are motion, story, theme, fashion, musical accompaniment, etc. Value of this show it was revealed that Reog's arts had two types of performances, namely performances on stage (reog show) performances and performances not on the stage (reog *objogan*).

In the history, Reog show is used to reveal the values of criticism of the ruler. Critics which did not get a serious response, given how strong the influence of Princess Campa in dominating Brawijaya V's politics, encouraged Senopati Suryo Alam to create the Reog dance. In its development, the Reog show was used to unite the people, suspected of being a potential resistance to colonialism, and in the era of independence, Reog was used to voice political interests, including politics that had the ideology of the PKI, Islam and Nationalists. All of these stages in the eyes of Bourdieu's theory of social action are called objectification or externalization of values (Sujud. P.P, 2007: 48).

In the externalization stage, Reog appeared as art that succeeded in going through a long process of history, accumulating religious, political, ideological and educative values while at the same time answering academic problems about the fictional story of Ki Ageng Mirah entitled Klana Sawendana. In the academic sphere, the love story of Klana Sawendana who struggling desperately to prove his love for Dewi Songgo Langit as a historical fact that really happened, or purely fictional. The externalization process in the perspective of Bourdieu's theory cannot be separated from the previous process, namely internalization, and therefore it is very possible that the story is a historical fact (Kencanasari, 2009: 1).

Public beliefs about the accuracy of the Klana Sawendana story can be justified. The suitability of the theme in the Reog dance with local values which from the beginning was inherent and strongly attached in people's life experiences was the main reason. Externalization or objectification is a re-verbalization regarding what has been inherent in society and becomes a mental fact or mental facts of the society (Tim Penyusun Buku Kesenian Reog Ponorogo, 2006: 26).

This interpretation model of Bourdieu will overcome the uncertainty of thinking as reflected in the study of Slamet Sujud. The structuralism approach faces Sujud with ambiguous conclusions as a consequence of his approach. Sujud stated, for example, a character in Reog named Kelana Sewanda could be identified with Raja Haji Wengker. By reason, that King of Kediri named Airlangga in historical records was hostile to King Haji Wengker who always rebelled.

While Dewi Songgo Langit is identified with the daughter of Airlangga named Sri Sanggramawijaya. However, Sujud was skeptical of his conclusions, opening the door to another interpretation named Raja Sri Jayawarsa Digjaya Sastraprabhu. This king is a member of the family of King Daha (Kadiri) who ruled in the area of lungguh in the Wengker (Ponorogo) region. As a result, the story displayed by the Reog dance is a historical fact.

In this objectification stage, new values appear. Bourdieu said the inner dimension or habitus is affected by the dimension of birth or field but also influences it. At this stage, Reog experienced the development of meaning. It can be concluded that Kencanasari can be accepted as one of the models for interpreting the value of Warok.

In addition to the story about Warok, another example of values that are undergoing an externalization process is the word Reog itself. Originally, Reog art was named Barongan. However, during the reign of Batara Katong, who received much guidance from Sunan Kalijaga, Barongan was renamed as *Rijyuq*, which originate from Arabic. Literally, the word "*Rijyuq*" means *kbusnul kbotimah*, namely *baguse pungkasane* (the end of a good life). Because to follow the pronunciation of Javanese tongue, the word "*Rijyuq*" was pronounced as Reog.

The contribution of Sunan Kalijaga in externalizing the values of Reog so it looks more Islamic is by completing the Reog performance itself. Before the era of Sunan Kalijaga, the performance of Reog without being accompanied by other tools. Since the period of Islam, under the direction of Sunan Kalijaga, the Reog performance was equipped with other musical instruments such as *Ketipung*, *Kempul*, *Angklung*, *Kenong*, and *Kendang*. For the sake of incorporating Islamic values into the art of Reog, Sunan Kalijaga added these musical instruments and interpreted them with Islamic meanings.

Ketipung originally from the word *Katijun* which means burden, shoulder, or also help. *Kempul* comes from the word *Kajulun* which means security, responsibility. *Angklung*

originally from the root word *Anqulu*, which means: I migrate, move. *Kenong* comes from the root of *Qonanga*, which means: accepting, spacious, grateful. *Kendang* originally from the root of the word *Qada'a*, which means: decision, control (Tim Penyusun Buku Kesenian Reog Ponorogo, 2006: 27).

Sunan Kalijaga participates in the process of externalizing the values contained in Reog. The increase in the musical instruments of the Reog performance marked the birth of a new spirit in the history of the Ponorogo people. This spirit of the new age is not sufficient to make Reog as a media of criticism to the authorities but also the media of da'wah that invites people to do other good things.

In this new, more Islamic era, Reog contains values such as responsibility for the burden mandated to be fulfilled, the spirit of migration or emigration which makes oneself as human who succeeded in mutating from evil to goodness, possessing noble qualities such as sincerity, gratitude, acceptance, broadminded, and attached themselves to the control of religious teachings. Reog represents the values conveyed by Sunan Kalijaga, and these values manifest in the form of musical instruments in Reog, such as *Ketipung*, *Kendang*, *Angklung*, *Kenong*, etc.

Given that the externalization stage of these values is not value-free, as Islamic expressions that appear during the era of Sunan Kalijaga, then in the following historical stages, Reog also changed course. Various ideologies can easily be attached to the art of Reog. Not only Islamic ideology, Nationalist and Communist ideologies are also attached to Reog. This fact provides a reason why the author team of the guide book of Reog Ponorogo Art saw that during the period of Indonesian independence, Reog entered the political dimension. When entered into the political dimension, Reog accepted the presence of various ideologies such as Islam, Nationalists, and Communists.

Ideological Transformation in the History of Reog

The values contained in Reog undergo a transformation process from time to time, according to the dimensions of space and time that surround it. Reog serves as a critique of power in the era of Brawijaya V, then changes as a unifier of the people and rulers during Batoro Katong, Ki Ageng Merah, and Sunan Kalijaga. Reog also switched the function as media of Islamic da'wah, and at the time of Indonesian independence as a mouthpiece of major ideologies such as nationalism or communism. The history of Reog is a history of the transformation of values.

The art of Reog Ponorogo- after experiencing a process of transformation of values - is more open and developed by adopting Islamic teachings. Reog became a media of Islamization. The elements in Reog started to accept Islamic values. The person who spread the first Islamic teachings in Ponorogo region was Raden Kathong or Bathara Kathong. In history, Raden Patah from the Islamic Kingdom of Demak sent Raden Kathong whom accompanied by Patih Seloaji to open land in the former kingdom of Wengker (Multazam, 2016: 34).

Arriving at the Wengker area, Raden Kathong and Patih Seloaji were welcomed by Ki Ageng Mirah who was already a Muslim but had not massively preached Islamic teaching. The slow spread of Islam was caused by Ki Ageng Mirah's respect to Hindu-Buddhist figure, Ki Honggolono, who lived in Golan Village, a village west of Desat Mirah. In addition to Ki Honggolono, there is another important figure who is still a follower of Hindu-Buddhist religion, namely Ki Ageng Kutu, who serves Demang in Kademangan Surukubeng (Multazam, 2016: 36).

The root of the conflict between Ki Ageng Mirah from Mirah Village and Ki Honggolono from Golan village became a historical setting for the formation of the value of the Reog dance. This hostility, based on a study conducted by Wulandari (2012), which is still felt today. This is proven by one of the conditions that must be met before the performance of Reog Ponorogo. Namely, the Reog performers from Golan village cannot marry people from the Mirah village, for the good of Golan village. Reog dance becomes a social issue, which is full of conflicts of interest and historical conflicts (Wulandari, 2012: VI).

In the Islamic period, the Islamic Reog was far more developed than during the Hindu-Buddhist period. This development is a form of transformation of Reog itself. In the period before Islam, the set equipment of Reog art was still simple, only a few *tetabuhan* and *barongan*, namely the head of barong Singo Ludoyo decorated with peacock feathers. After entering the Islamic period, Reog experienced amazing progress; changing functions as well as increasing musical instruments.

Asmoro Achmadi (2013) cited an explanation of the book entitled Basic Guidelines of Reog Ponorogo Art (Pedoman Dasar Kesenian Reog Ponorogo) by Daksono and Kardi about the types of additional equipment since the Islamic period, as follows: first, the character which previously played by handsome men and they dressed up like women as 'klangenan' warok and currently gemblakan is replaced with a jathil dancer (braid horse dancer) whose players are female. This jathil dancer is like a warrior who is practicing war. Second, prayer beads or Merjan. On top of *dbadbak merak (barongan)*, there is a peacock feather that is pecking at merjan or prayer beads. This means that prayer beads are objects that are often used for Dhikr or remembrance. Third, the Reog Laras Slendro gamelan has numbers: 1, 2, 3, 4, 5, 6, the total is 17. Number 17 symbolizes that the obligatory rakaat prayer is 17 (Achmadi, 2013: 117).

Islamic terminology also began to enter quietly into the art of Reog. This Islamic terminology is disguised and adapted to the pronunciation of the Javanese tongue. It can be seen from the names of the tools as follows: 1) Reog or *reyog* originates from the Arabic language *riyaqun* which means *khusnul khatimah* (a good end). This word symbolizes that the whole journey of human life even though there are many sins, then when you have realized and repented will finally find *Husnul Khatimah*, 2) *Kendhang* is Reog art equipment derived from Arabic *qada'a* which means brake, 3) Warok which is the central character in the art of Reog originally come from the Arabic word "*wirai*" meaning caution, 4) *Ketipung* is one of the gamelan instruments of the Reog art derived from Arabic *katifun* which means respond, 5) *Kenong* is one of the gamelan instruments of Reog art derived from the Arabic language *qona'a* which means accept destiny, 6) *Kethuk* is one of the gamelan instruments of Reog art originates from Khothok Arabic which means a lot of mistakes, 7) Trumpets are one of the gamelan instruments of Reog art derived from Arabic word "*shuwarun*" which means warning, 8) Angklung is one of the gamelan equipment of Reog art originally from the Arabic language "*Anqul*" which means transition. The meaning of the term *anqul* is that humans in their lives are expected to migrate from bad things to good things, 9) *Udbeng* is the headgear of Reog art players originating from the Arabic *ud`u* which means inviting or advocating 10) *Penadon* is the clothing of reog art players. The word comes from Arabic which means *fanadun*, meaning weak, 11) *Koloran* is clothing accessories for Reog art players (warok) (Achmadi, 2013: 118-119).

The open and dynamic transformative-ideological nature of Reog is very inherent and cannot be removed. Not only the form of transformation of Hindu-Buddhist values

into Islamic values, the history of Reog during the Dutch and Japanese colonies also explained how the colonial parties feared of Reog's function as a media of rebellion. The dynamic nature of Reog is open to all types of ideology. Reog even accepted the values of communism, such as Reog which joined the Institute for the People's Culture (LEKRA), nationalism such as BREN (National Reog Ranks) and BRP (Reog Ponorogo Ranks), as well as Islam, especially from Nahdatul Ulama (NU) who founded KRIS (Islamic Reog Arts) and CAKRA (Islamic Reog Arts Branch). (Achmadi, 2013: 190).

CONCLUSION

The people of Ponorogo, as the creator of Reog art, is an open society. The socio-historical facts that they have to contain a set of amazing values. Reog is a material form of cultural products and codifies their values. In the art of Reog, it is fully illustrated all the values that the people of Ponorogo have, whether historical, sociological and ideological as well as religious. Reog as a miniature order of the Ponorogo people itself. The creation of Reog art is a society effort to codify their values in a more material format. Reog is not a stagnant, but dynamic and progressive item. From the beginning to its current form, Reog experienced rapid development, both the value and the musical instruments. A dynamic Reog is a marker language to explain that Ponorogo people as the creator of Reog is a dynamic, inclusive and transformative society namely people who do not accept the existence of a single system, but always open to change, develop, and dialectic with the times.

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