

Conference Paper

Wayang Golek Reog Ponorogo: The Acculturation of Indonesian Culture As Patriotism Character Education Learning Medium to Early Age Children

Sulton, Betty Yulia Wulansari, and Prihma Sinta Utami

Universitas Muhammadiyah Ponorogo, Ponorogo

Abstract

Indonesian society deals with a decline of patriotism. Foreign culture comes in with Access 4.0 influencing young generation rapidly. People start leaving traditional arts as an eastern cultural heritage. One of the examples is that many people do not know the legendary story of the origin of Reog Ponorogo but the dance. Early childhood education is one of the important agents to preserve Indonesia's cultural heritage. One of them is done through Wayang Golek Reog Ponorogo. Wayang golek is an acculturation of West Java and East Java cultures. It comes from Priangan arts in West Java, whereas here, wayang golek is created with the legend of the origin of Reog Ponorogo. Containing authentic Indonesian arts, Wayang Golek Reog Ponorogo provides an advantage as a Learning Medium of Patriotism Character Education. This medium has two functions of character education, namely (1) the introduction of Indonesian cultural arts, namely Wayang Golek Reog Ponorogo as one of Indonesia's wealth and (2) the developed manuscript story contains many character values that can be interpreted by the audience. This medium is expected to be one of the learning media innovations for early childhood in increasing patriotism of Indonesian people.

Keywords: Wayang Golek Reog Ponorogo, patriotism, early age children, culture

Corresponding Author:

Sulton

sulton@umpo.ac.id

Received: 17 February 2020

Accepted: 20 February 2020

Published: 27 February 2020

Publishing services provided by
Knowledge E

© Sulton et al. This article is distributed under the terms of the [Creative Commons Attribution License](#), which permits unrestricted use and redistribution provided that the original author and source are credited.

Selection and Peer-review under the responsibility of the Isolec Conference Committee.

1. Introduction

Indonesia is a country that has a rich diversity of cultures and customs. Each region has a unique and diverse characteristic of traditional culture. One of them is Ponorogo Regency, East Java Province. This district has a traditional dance, the Reyog Ponorogo Dance which is already popular in the world. This dance is one of the Indonesian cultural icons, especially Ponorogo Regency. This dance is a colossal dance that recounts the struggle of Prabu Klono Sewandono to propose Dewi Sanggalangit.

The story of Prabu Klono Sewandono's journey is rarely known by the public. People who enjoy this dance usually only know and enjoy Reog Ponorogo dance. They only

 OPEN ACCESS

know *Dadak Merak* (the big heavy mask of lion's head crowned with peacock) as Reog Ponorogo supported by Bujang Ganong, Warok, Prabu Klono Sewandono, and Jaran Jatil. The results of interviews conducted by the researchers randomly to 46 kindergartens, elementary, junior and senior school students in Ponorogo by showing the picture of Reog Ponorogo performance, obtained 90% of children called Reog Ponorogo as *Dadak Merak*. In fact, according to Budi Satrio (2019) from Reog Ponorogo Foundation, it is stated that Reog Ponorogo was a colossal dance of one unit consisting of all figures.

This community's lack of comprehension, especially children and teenagers in Ponorogo, shows that the folklore behind Reog Ponorogo has begun to fade. Some interviewers also said that when they dance they are only limited to knowing the character being played and in which position they dance. It is different for schools that often attend Reog Mini Ponorogo National Festival for elementary/middle school students and Reog Ponorogo National Festival for high school students/public. They understand the storyline because in the festival they are required to dance colossal dances. However, if this dance is danced not at the festival, usually Reog Ponorogo dance does not have a storyline.

The onslaught of technology that is growing, also makes children and teenagers prefer gadget technology that is very simple to use than reading folklore. Of the 46 children interviewed randomly both in kindergarten, elementary school, junior high school, senior high school, 34 children preferred to use gadgets to join Reog's extracurricular activities. Thus, the researchers aimed to preserve the Folklore of Reog Ponorogo origin through acculturation of Sundanese culture in West Java, namely wayang golek (rod puppets).

Reog Ponorogo Rod Puppet was inspired by Sundanese puppet show. The Sundanese art was made with figures from Reog Ponorogo. Rod puppets of Reog Ponorogo is expected to be one of the cultures that can preserve Indonesian culture that can be staged to attract the interest of patriotism through society Culture Love since early childhood.

2. Discussion

2.1. Acculturation of Culture in West Java and in East Java in Reog Ponorogo, Sundanese Rod Puppet, West Java

Rod Puppets performance comes from West Java. According to Nurgiyantoro (2011), rod puppets are puppets made of wood in three-dimensional shapes. "Golek" is a Javanese language which means searching. The meaning of the word in the art performance of Wayang Golek is that the viewers are expected to be able to find out for themselves the values contained in the art performance of rod puppets.

Rod puppets according to Permana (2018) has several types, namely wayang golek cepak, wayang golek purwa, and modern wayang golek. Wayang golek cepak is a puppet that tells a legend or developing folklore in Cirebon, West Java. Secondly, the Purwa puppet show is a puppet performed to tell the Mahabarata and Ramayana using Sundanese Language. Third, the modern puppet show is a modified rod puppet that uses electricity or special tricks to attract its viewers. For example, rod puppets can smoke, can bleed, or the body is flexible because it uses pears.

In addition to the three types above, rod puppets develop into other regions. According to Sukistono (2013), rod puppets in Central Java include wayang golek Menak, wayang golek purwa, wayang golek Wacana Winardi, wayang golek babad stories, and Panji. Wayang Golek Menak is a rod puppet taking the stories from Serat Menak. Wayang Golek Purwa is from the books of Mahabarata and Ramayana. Wayang Golek Wacana Winardi takes the story using the Old Testament Book, while the others are in accordance with the local story of a particular area.

Regarding the development of the rod puppets, the authors developed rod puppets from the local story of Reog Ponorogo Legends, East Java. This is expected to enrich Indonesian culture and preserve local folklore in East Java.

2.2. Wayang Golek Reog Ponorogo

Reyog Ponorogo is a traditional art in the form of a colossal dance that tells the struggle of Prabu Klono Sewandono of the Kingdom of Bantarangin who wanted to propose Princess Songgolangit from the Kingdom of Kediri. This dance is one of the Indonesian Cultural Heritage which has been legalized by UNESCO.

Based on the results of the FGD with several figures from Reog Ponorogo Foundation and Ponorogo Tourism Office in April 2019, there are several versions of the story about the origin of this dance. Shodiq Pristiwanto, S.Sn (2019) states that the Reog Ponorogo version of Ki Ageng Kutu was a dance used to insinuate Raja Kertabhumi from Majapahit.

Dadak Merak displayed with a lion's head is a picture of a king's power, while peacock fan series is a Chinese influence in Majapahit Kingdom. Jatil dancers as an army of graceful white horses were played to insinuate weak royal forces helpless against enemy attacks.

Another version was highlighted by Rido Kurnianto, M.Ag. from Reog Ponorogo Foundation. Reog Ponorogo art was originally a traditional ceremony to expel evil spirits in Ponorogo area or often known as *Bersih Desa*. The community symbolizes the sweeping of peacock feathers in Reog Ponorogo dance as a "riyeg-riyeg" broom to the left and right. "Riyeg-riyeg" itself means vibrating or swaying which means it can sweep away evil spirits in their environment. That's why it's called Reog because it comes from the words *riyeg-riyeg*.

The next version is the Bantarangin version. This version is a version of legend or folklore that develops in Ponorogo area. This story is now developing in Reog Ponorogo National Festival Colossal Dance Performance (FNRP) held by the regional government of Ponorogo every year in the series of Grebeg Suro events. This story tells the story of Prabu Kelono Sewandono's journey. According to Shodiq Pristiwanto S.Sn (2019), this story also develops in several versions. One of them is the following story.

One day, there lived a king from the Kingdom of Bantarangin. He was named Prabu Kelono Sewandono. Prabu Kelono Sewandono was a handsome king. He ruled the Kingdom of Bantarangin wisely. While commanding the Kingdom of Bantarangin, he was accompanied by the younger brother who became his vice regent. The vice regent name was Pujanganom.

One day, Prabu Kelono Sewandono wanted to propose Dewi Songgolangit Putri from Raja Sri Gethayu, Kediri Kingdom. That said, there was no beauty such Dewi Songgolangit's beauty. The King Kelono Sewandono who heard about her beauty wanted to bring the Goddess to the Kingdom of Bantarangin as Consort so that the Kingdom of Bantarangin had a successor.

Prabu Kelono Sewandono also expressed his desire to his younger brother. Patih Pujanganom supported the wishes of his brother. Patih Pujanganom then sent a letter to King Kediri that soon Prabu Klono Sewandono would go to Kediri to propose to his daughter.

In the Kingdom of Kediri, King Sri Gethayu received a letter from the Kingdom of Bantarangin. The King then called his daughter. Unexpectedly, the Goddess rejected Prabu Klono Sewandono's proposal. Dewi Songgolangit told her father that she would not marry. However, the King still persuaded his daughter. He told his daughter that Raja Klono Sewandono was a very powerful King of Mandraguna. He must have conquered the kingdom of Kediri when Dewi Songgolangit refused.

Dewi Songgolangit was frantic. She felt that she did not deserve the proposal of Raja Kelana Sewandana. She was a princess who could not pass on offsprings. So she asked for the help of Singo Barong, the ruler of the Lodaya Kediri Forest who was powerful in guarding the border to block the entourage from the Kingdom of Bantarangin.

The anticipated day has arrived. Prabu Klono Sewandono left for Kediri Kingdom. He was escorted by Patih Pujanganom, several advisory warok, and white horse cavalry. The entourage of Prabu Klono Sewandono arrived at the Lodaya Forest. It was only until midway that the group was confronted by Singobarong. The battle of Prabu Klono Sewandono and Singobarong was inevitable. Several times the King got a scratch on his face by Singobarong which caused his face to be damaged. Prabu Klono Sewandono then used a Samandiman whip as the final presentation which finally made Singo Barong surrender to Prabu Klono Sewandono.

Prabu Klono Sewandono was sad, even though he won the battle with Singo Barong, his face has now been broken. Patih Pujanganom approached him. He gave encouragement to his brother so as not to despair. Patih Pujanganom then gave the Kencana Mask which he used to cover his bad face to his brother. He gave it up for the sake of the success of his brother to propose Dewi Songgolangit. Prabu Klono Sewandono cried and hugged his brother. He then used the Kencana Mask given by his younger brother.

Suddenly, the thunder blared when Prabu Klono Sewandono wore his mask. The voice of Brahmana Ki Ageng Lawu, the teacher of Patih Pujanganom, called for his voice. He said that if Patih Pujanganom mask was given to someone else, then the mask would blend with the person's face and cannot be removed because the mask should not be given to someone else.

Prabu Klono Sewandono who heard this apologized to his younger brother. But the younger brother was sincere if the mask was given by his brother. Then, they proceeded to the Kingdom of Kediri. Prabu Klono Sewandono departed with Patih Pujanganom, warok, white cavalry and accompanied by Singo Barong.

The victory of Prabu Klono Sewandono was heard by Dewi Songgolangit. Before the procession of the King Bantarangin arrived, Dewi Songgolangit fled to the Seloman-gleng Cave. Not finding Dewi Songgolangit upset Prabu Klono Sewandono. He then whipped the Samandinan whip into the land so that it formed the Brantas River which divides Kediri.

Prabu Klono Sewandono's convoy was later known as Reog Ponorogo. Reog Ponorogo consists of Prabu Klono Sewandono, Pujang Anom or Bujang Ganong, Warok, and Jaran Jatil. Reog Ponorogo is then known in all parts of the world.

The story version above is a folklore that develops as a festival performance. Some performances in villages often feature singo barong dances rather than the essence of their folk tales. For this reason, the story is then displayed in the form of rod puppets performance that we call Reog Ponorogo Rod Puppets. This puppet is a combination of Sundanese West Java art that is displayed with Reog Ponorogo East Java figures. This acculturation is expected to add to the diversity of cultures in Indonesia.

2.3. The Essence of Characteristics of Patriotism in Reog Ponorogo Rod Puppets Performance for Early Childhood

2.3.1. Character Values in Folklore of Reog Ponorogo Rod Puppets

The story of Prabu Klono Sewandono's struggle in proposing Dewi Songgolangit has the character values of patriotism that can be conveyed to early childhood. The essence of the character values is as follows.

The first is Prabu Klono Sewandono as the royal leader. He ruled the Kingdom of Bantarangin wisely. We can introduce the value of wisdom to early childhood when they become leaders. The Bantarangin people felt peaceful led by Prabu Klono Sewandono. This means that as a leader or leader in a group we must make the members we lead peaceful.

Second, Patih Pujang Anom gave encouragement so that Prabu Klono Sewandono did not despair when his face was damaged after fighting. This value can be introduced to early childhood so as not to quickly despair when experiencing obstacles in achieving ideals. Prabu Klono Sewandono aspired to give offspring for the Kingdom of Bantarangin. Children can be introduced in an effort to reach their dreams, so they must be taken seriously to achieve them.

Third is Patih Pujang Anom's sincerity in giving his mask for the benefit of others. This value can be introduced that sincerity in giving something leads to tighter friendship or kinship. If that is achieved in a group or nation, with strong unity through mutual help, it will help strengthen the kinship in the nation.

2.4. The Value of Patriotism Characters in the Development of the Reog Ponorogo Rod Puppets Prototype

Reog Ponorogo as a new art resulting from the acculturation of West Java and East Java is expected to enrich the nation's culture. This patriotism can be shown first,

the introduction of the form of Reog Ponorogo Rod Puppets is expected to foster the community patriotism from an early age. Early childhood is introduced to local folklore that needs to be preserved, namely "the Legend of Reog Ponorogo", and secondly, this patriotism is introduced to a variety of new cultures, namely the form of the Reog Ponorogo Rod Puppets prototype.

3. Conclusion

The conclusion of this article is how to use the Reog Ponorogo Rod Puppets to increase patriotism since early childhood. The patriotism which can be developed is:

First, the story values of Reog Ponorogo Rod Puppets Legend can be introduced since early childhood such as wise, enthusiastic, and sincere that support the establishment of a peaceful country.

Second, the introduction of prototypes and Reog Ponorogo Legend story as a medium for children to love Indonesian folklore and three-dimensional Indonesian cultural art works.

References

- [1] Nurgiyantoro, Burhan. (2011). Wayang dan Pengembangan Karakter Bangsa. Jurnal Pendidikan Karakter Tahun I Volume I. downloaded dated July, 28th 2019 from <https://journal.uny.ac.id/index.php/jpka/article/view/1314/1092>
- [2] Permana, Rifqi. (2018). Perlindungan Hukum Produsen dan Pelaku Seni Wayang Golek dihubungkan dengan Undang-Undang No 28 Tahun 2014 tentang Hak Cipta. Skripsi: Universitas Pasundan. downloaded dated July, 28th 2019 from <http://repository.unpas.ac.id/39146/1/H.{%}20BAB{%}20III.pdf>
- [3] Sukistono, Dewanto. (2013). Wayang Golek Menak Yogyakarta: Bentuk dan Struktur Pertunjukan. Disertasi: Universitas Gadjah Mada. downloaded dated July, 28th 2019 from 2019 dari <http://etd.repository.ugm.ac.id/downloadfile/63913/potongan/S3-2013-261519-chapter1.pdf>