

SYMBOLIC MEANING AND FUNCTION OF THE TRADITIONAL PERFORMING ARTS REOG PONOROGO

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Abstract

Reog Ponorogo is one of the many traditional arts and culture in Indonesia. Reog performance art in Ponorogo has several versions. Starting from the versions of Wengker, Batarakahtong, and Bantarangain. This research focused on the traditional performing art of Reog Ponorogo version of Bantarangain. This study aims to (1) analyze the symbolic meaning in Reog Ponorogo performing arts, and (2) Reog Ponorogo performing arts functions in the current era. This research is qualitative research that uses an ethnographic approach. The data collection techniques used were passive participant observation techniques and in-depth interviews with Ponorogo community leaders and cultural experts. Selection of research subjects using snowball sampling. The data obtained are validated by the method of triangulation of data and sources. The data were analyzed using Spradley model research methods which include domain analysis, taxonomic analysis, compensation analysis, and cultural theme analysis. The results of this study show that (1) the symbolic meaning of Reog Ponorogo's performance art is the unyielding struggle to get what is desired which is interpreted in the form of Prabu Klana Sewandono's light iring struggle when he wants to edit Dewi Songgolangit from Kediri. The symbolic meaning is interpreted through costumes, performances, and dance movements in the performing arts. (2) Following the development of the era, this performing art has the functions of (a) community entertainment, (b) providing various moral guidelines that are good for the people of Ponorogo and, (c) community integration. This traditional performing art is usually performed at village cleanup events, wedding celebrations, Islamic holidays, prayers, and welcoming guests.

Keywords: Symbolic Meaning and Function of Reog Ponorogo Performing Arts Bantarangain Version

INTRODUCTION

Indonesia is famous for its diversity of cultural richness (tohri, 2022). One part of the cultural scope that has a major influence in the country of Indonesia is the culture of traditional performing arts which can enrich culture and diversity and vary from one region to another (Pranata, 2021). Art is one part of regional culture or society that is global (Noor, 2019). One of the regional arts that contributes greatly is traditional arts related to the history and identity of a culture of its owner (Asrial et al, 2021). Traditional art is a characteristic that comes from districts or regions that have cultural values and are passed down from generation to generation. Culture as a symbol system is a reference and guideline for people's lives.

Traditional culture has special characteristics that are adapted to the condition of the community's background and the location of the community which is a biune unity that cannot be separated (Srawono, 2023). However, with the development of the times, traditional culture is increasingly abandoned by Javanese people who choose to carry out modern cultural traditions that are considered more practical, so that over time Javanese cultural values which were originally the principles of life of Javanese people also began to be abandoned (Susetyo, 2014). The existence of social changes in society makes performing arts less desirable. These social changes can be in the form of community life associations, as well as people's views of

life that concern social values that are factors in shifting traditional culture in the community (Purnamawati, 2022).

The erosion of local culture is caused by the perspective of people who consider western culture as a mecca for modernization. Lifestyle, way of thinking, and everything that western nations do is considered as something modern and has practicality (Rahaya, 2021). In the end, people who try to adapt to the times will face cultural conflicts and often forget their own culture (Sjøen, 2023). Another reason is the assumption that traditional performing arts are only for parents and seem outdated, so they are starting to be abandoned (Wibowo, 2019). This assumption is based on a lack of understanding related to the values of local wisdom contained in traditional performing arts (Gunara, 2017). The meaning of sacred traditional rituals and the values of Javanese local wisdom in traditional performing arts are also slowly fading away replaced by the interests of the government's tourism industry (Nugroho, 2019).

The development of the current era has also begun to shift the early functions of traditional performing arts (Juniastuti et al., 2023). The entry of foreign culture into Indonesia clashes with local traditional culture so the function of traditional arts has shifted from what it should be. The majority of traditional cultures have a ritual function, suri tauladan. Traditional culture can also depict identity, but in current times, traditional culture is shifting into commercial activities and the level is shrinking depending on the needs of the local community (Fitriyani, 2021). Over time, Jaran Kencak's performing arts then developed into a means of entertainment with the replacement of players. First, Reog's performing arts *developed and modified into* Reog Obyog dances that were different from his pakem dances. The difference lies in the Jathil dancer, whereas in the dance Reog Obyog seems flirtatious and uses hip movements that are too vulgar. This makes the younger generation less interested in playing Reog Ponorogo performing arts. The rapid development of the times has also made the current generation more interested in learning popular cultural arts than learning traditional cultural arts (Lobo, 2022). The influence of modern cultural developments, especially modern dances such as hip-hop, causes the younger generation to sometimes ignore and abandon the importance of culture and tradition (Reyes, 2020).

The traditional performing arts of Reog Ponorogo in the process of its development also experienced various problems, especially those caused by the impact of globalization and the development of modern culture (Fadillah, 2023). Therefore, the study of traditional performing arts is very important and is expected to provide another perspective of the strategy, as well as the dynamics of local culture in responding to various challenges of globalization. On the other hand, a deep understanding of traditional performing arts through the symbolic meaning and function of performing arts can be one of the valuable cultural assets for the Indonesian nation and has an important value in maintaining national identity (Indrayuda, 2016). Understanding related to the values of local wisdom in the performing arts can also be conveyed to the younger generation as cultural heirs. The role of the younger generation in preserving Indonesian culture is a much-needed obligation (Nahak, 2019).

Traditional performing arts are requirements for local railfan values are local cultures that develop in the territory of Indonesia which are requirements for values and messages for the community (Pranata, 2021). Local cultural wisdom starts from values, and rules in the family, then develops in the community. Local cultural wisdom is the basic knowledge obtained from human life with nature. Each region has its own identity and local wisdom as a universal wisdom that is shared in common. Local wisdom is a characteristic that comes from districts or regions that have cultural values and are passed down from generation to generation (Asrial et al, 2021). Culture as a symbol system is a reference and guideline for life for society. The provision of meaning and values of local wisdom is transmitted through symbolic codes (Budy, 2017).

The nature of culture based on certain symbols can be learned, inherited, and adaptive. The values of local wisdom in performing arts as cultural products can be understood by the younger generation. This is because a culture is not only able to represent the identity of a group but also as a medium to form a visual of the group (Kondo, 2021). Symbolic meanings in a series of performances have meanings that are rarely understood by some people (Umazah, 2021). Teaching materials with the content of local wisdom in the form of Javanese cultural values can influence students in behaving and behaving towards their environment (Ambarwangi, 2014). Understanding the noble values of wisdom in an art can be seen in the form, color and form of Reog Ponorogo performance art (Sarwono, 2023).

The traditional performing art of Reog Ponorogo has various versions of folklore that make it up. There are generally three versions related to the origin of Reog Ponorogo. Starting from the Bantarangin version, the Batoro Katong version to the origin of the Ki ageng Kutu Suryo Alam version of Reog Ponorogo (Mustikarani, 2023). This version of Bantarangin tells the story of King Prabu Klono Sewandono who proposed to Dewi Songgo langit to be the most famous version (Idha, 2022). In this version, the art of Reog Ponorogo dance performance is presented in the war dance of the Kediri kingdom with the Ponorogo kingdom. The Bantarangin version of Reog Ponorogo presents five dancers including warok, jathil, ganongan, klana sewandono and the central figure of dadak merak or often known as singo barong Ponorogo. As a traditional Javanese art, the figures of Reog Ponorogo cannot be separated from cultural acculturation. In the art of Reog Ponorogo combines Hindu and Islamic culture (Kristanto, 2019). Cultural acculturation occurs due to the intersection between two cultures, both Javanese Hindu and Islamic culture (Yuliani, 2019). The entry of Islam into Indonesia made the acculturation process more and more common. New culture is not easy to enter and integrate with Javanese culture, it will experience a process of cultural acculturation (Laili, 2021). This process mostly occurs in community cultural traditions and traditional arts, one of which is Reog Ponorogo.

Research related to the traditional performing arts of Reog Ponorogo has also been conducted previously on the ritual function of Reog Ponorogo in society (Utari, 2019). In the study, it was found that Reog Ponorogo Art as a repellent of reinforcements. Research related to the history of the creation of Reog Ponorogo has also been carried out by obtaining the conclusions of three main characters of Reog Ponorogo, namely Kelono Sewandono, Putri Dewi Songgolangit and, King Singobarong (Suryanai, 2018). Meanwhile, the development of research that pays

attention to symbolic meanings is carried out to reveal the meaning behind statues and munumen in Ponorogo Regency. In the study, it was concluded that the statue in Ponorogo has philosophical values that can be used as material for local wisdom (Setiaji, 2018). A symbolic study has also been conducted by Ratnasari (2014) who examines the symbolic *meaning of makeup and clothing of warok characters which concludes that warok makeup is adjusted to the character and characteristics that should be possessed by humans in living life*

This study focused on analyzing the symbolic meaning and function of the Bantarangin version of Reog Ponorogo performance art with five dancers. The research conducted is more complex and related to the symbolic meaning and function of the implementation of the traditional performing art of Reog Ponorogo version of Bantarangin. The Bantarangin version was chosen due to various considerations. First, this semi-show is best known because there are still physical relics of the Bantarangin building as evidence to strengthen the history of the origin of Reog Ponorogo located in Badegan District, Sumoroto, Ponorogo (Utama, 2021). Second, the bantarangin version of Reog Ponorogo's performance is still rarely researched. In this version, the traditional performing art of Reog Ponorogo is more relaxed than other versions

Based on the results of the discussion above, researchers have many opportunities and opportunities to research symbolic meaning and function, especially in the traditional performing art of Reog Ponorogo. This is because previous researchers still left a lot of room that can be investigated further. There are several gaps found that include the symbolic meaning and function of Reog Ponorogo's art. Some researchers focus on symbolic meaning alone without regard to how the function can be passed on to younger generations. Therefore, research on the symbolic meaning and functions of Reog Ponorogo in ethnographic studies is very important to be carried out.

METHOD

This research focuses on the traditional performing art of Reog Ponorogo version of Bantarangin. This research was carried out in January-September 2023 to coincide with the 2023 National Grebeg Suro and Festival Reog Commemoration in Ponorogo. This research uses a qualitative paradigm because it is realistic with an ethnographic approach. Anthropology is a comparative discipline that seeks to reveal the complexity of the diversity of human understanding which includes human social life and the cultural life of its people (Saligmann, 2019). The object of study in this study is the traditional performing art of Reog Ponorogo version of Bantarangin. The study of language and culture carried out is not limited to visible material forms, but is also associated with the folklore that builds it (Ang, 2020). Therefore, this study aims to explain the symbolic meaning and function of Reog Ponorogo performing arts.

Data sources in the form of symbolic meanings and functions of Reog Ponorogo performing arts were taken directly at Ponorogo East Java Indonesia. Data collection used three methods, namely observation, documentation and interview. Observations were made during the performance in three sub-districts in Ponorogo Regency, namely in Kauman, Jenangan, and Sumoroto Districts as well as taking photos and recordings. In-depth interviews were conducted

with community leaders, Reog Ponorogo players and cultural experts. Data validation using triangulation of sources and methods. Data sources in the form of symbolic meanings and functions obtained through the traditional performing arts of Reog Ponorogo are compared with data sources obtained from different places but still within the area of Ponorogo Regency. Meanwhile, triangulation methods are carried out to validate data found in the field through observation methods validated by in-depth interview methods with cultural experts.

Data analysis in this study refers to the theory of ethnographic research strategy chosen because this approach is considered the most appropriate to examine a habit and way of human life. Ethnography is a description of the overall description of a culture (Spradley, 2007). Under the stages in qualitative research, data analysis with the Spradley model is used in this research starting from domain analysis, taxonomic analysis, componential analysis, and cultural theme analysis (Asipi, 2022).

RESULT AND DISCUSSION

The Symbolic Meaning of Reog Ponorogo Traditional Performing Arts

Reog Ponorogo as part of a community culture undeniably has many meanings in it. Like the shape and form of the dancer, Reog Ponorogo has an *adiluhung* cultural symbolic meaning (Ambarwangi, 2014). Performing arts in culture are used as a medium of communication to pass on moral values (Fuadi, 2020) through symbolic meanings in them. In this study, Reog Ponorogo took the most complete version of Bantarangin by featuring five main characters in Reog Ponorogo performing arts. The characters in Reog Ponorogo art consist of *Singo Barong* (*dadak Merak*), *Kelana Sewandana*, *Bujangganong*, *Jathilan*, and *Warok* (Maryono, 2007).

Talking about the Reog Ponorogo dance performance art form is incomplete without involving the symbolic meaning behind the dance choreography form itself (Kinder, 2021). A traditional performing art generally contains information about symbols that are made to be communicated, in the order of human life personally, socially, and human relationships with the environment and God (Jazuli, 2021).

The symbolic meaning of Reog Ponorogo performance art as a whole can be concluded as a symbol of the unyielding struggle to get what is desired which is interpreted in the form of Prabu Klana Sewandono's light iring struggle when he wants to edit Dewi Songgolangit from Kediri. This meaning can be detailed in each play in the performance art of Reog Ponorogo with the fiber of property, costumes and dance movements performed. .

Warok Actress

Warok is an object of study that is semiotically interpreted as a community figure who has agile power, in the performing arts of Reog Ponorogo. *Warok* represents a valiant, authoritative, and highly knowledgeable figure who is a role model for the people of Ponorogo. At the traditional performance art stage of *Reog Ponorogo*, *warok* dance begins the performance. This show tells the story of a *powerful mandraguna hero from the Bantarangin region*.



Picture 1: Warok Reog Ponorogo clashing with other Warok.

Warok's play in the performing arts of Reog Ponorogo wears Wakhhutung clothes. This costume is in the form of *Kerowak and Buthung* for body coverings that have a deep black color. And equipped with gombor pants which are also black. Gombor *pants* on *Warok* have a meaning, *Nglongarake taste and loose atine*. Warok pants mean that a person should not have an irritable nature in living life. And have a broad sense of patience. The meaning is different from eating black which has always been an attractive color because of the antagonism inherent in it. The black color symbolizes death and grief and indicates the adverse effects of something on humanity (Mohizar, 2022). Warok also has a characteristic that uses white coloring rope. This coloring rope is the mainstay weapon of the warok *which reflects the personality* of the warok, if it is weak for the *rope, if it is stiff for the blow*. Babkan the end of this *warok dance* by demonstrating the movement of the magic choir that is swung while being lashed to the floor. Then, the rope is stretched horizontally which is likened to the rigid nature of *warok* when challenged by an opponent. However, it can also be limp or kind if they also do good to *the warok*.

Lakon Jathilan

The play *Jathil* Dancer is the object of semiotic study which is interpreted as a cavalry. *Jathil* is a representation as a knight who has a spirit of patriotism to serve the totality of his country. This is reflected in the storyline and energetic dance movements.



Figure 2: Jathil as cavalry in an attacking position

This dance contains the meaning of someone who has heroic traits and patriotism in life. This heroic nature must be manifested in the form of helping and mutual assistance among human beings. Meanwhile, patriotism must be manifested by always defending the truth. Although today Jathil dancers are danced by a woman, namuan does not diminish the patriotism and valor of the cavalry.



Figure 3: An example of a property interpreted as a war horse

The characteristic of jathil dancers in the performing arts of Reog Ponorogo is using eblek property. *Eblek* is an object interpreted as a war horse ridden by *Jathilan combat troops*. In the performance art of Reog Ponorogo, *Eblek* is made of woven bamboo and decorated like a war horse.

Made of woven duck easy to move, the main part of the horse's head as a place to control. *This eblek*, as one of the tools of *jathil players*, depicts hussars who are competing on the battlefield. Therefore, in her role the appearance of *the jathil* dancer moves very agile.

Bujangganong

Pujangga anom or often referred to as *Bujang ganong* is the object of study that is interpreted as the warlord of the Kingdom of Bantarangin. *Footman* in Indonesian is a symbol of a young unmarried man, while *Ganong* has the meaning of young. So Bujang Ganong in performing arts is defined as an energetic young male character.

Bujang ganong represented as an energetic, agile, and acrobatic commander who substantially contains noble value as a patih who is full of dedication and responsibility in managing the strategy of royal management.

The play *Bujang ganong* in the reog Ponorogo performance art is performed with dance movements that reflect a dexterous and acrobatic attitude that invites a lot of public attention. *Bujangganong* dance figures contain symbolic meanings in the form of values of love for the homeland and nationalism.



Figure 4: Bujang Ganong dancer

The play of Raja Prabu Klanasewandana's patih in his dance also wears a mask with characteristics that the community will eat symbolically. Basically, Bujang Ganong mask is red which is a symbol of loyalty to courage, and virtue in navigating life. At the mouth of Bujang Ganong's mask, radiant teeth are visible, not fangs as created today. The distinctive features of this mask are red in color, high nose, and bulging eyes. Bulging eyes are a symbol of precision and vigilance. Bujang Ganong's mask also has long hair and seems to cover his face to the bottom. This type of mask is similar to the Tumenggung Mask Dance which has a rather light red base color, wide-eyed eyes, and has a thick mustache connoted as a depiction that has a brave, authoritative, decisive and complete nature, in this case dare is meant to be brave in the good not dare in the realm of evil (Rosiana, 2021).



Figure 5: Bujangganong dancer mask

On the top of the head of Bujang Ganong's mask there are striking beads. In general, these beads are golden and red. The beads are a symbol of obedience to the Creator. In another sense, the beads on the coconut mask of Bujang Ganong are interpreted to have extraordinary spiritual meaning. In addition to having spiritual meaning, the beads are also a reminder to stay focused on one particular goal.

The Klanasewandono

Klanasewandana acts as a king of the Bantarangin Kingdom. King *Klanasewandana* represents as a leader who is mighty, decisive, wise, religious and powerful mandraguna. *Klanasewandana* in its dance always uses a *gaman* called *pecut samandiman* by having five *sequin jabung*. Meaningfully, *gaman* represents *the gengamane of faith*. In religious teachings, a leader must have strong faith and five *saquin moults*. It is a representation of the pillars of Islam consisting of shahada, prayer, fasting, zakat, and hajj. Leadership based on the pillars of Islam will bring justice and prosperity to society. Dance movements in performing arts have many meanings implied in them. (Ratnaningrum, 2011).



Figure 6: Klanasewandono

The character of a wise leader is also emphasized by the mask used by the Klanasewandono. The *Klanasewandana* mask represents the figure of a wise and charismatic king. The Klanasewandana mask is dominated by red which is a symbol of courage and wisdom. In certain parts, *the Klanasewandan* mask is also dominated by gold which is a symbol of the majesty of a king. At the top, the mask also has a symbol of the king's crown which emphasizes that the figure of Klanasewandono as a symbol of a leader of a group or Kingdom. Property is one of the most important supporting elements used in a dance performance, and of course property is adjusted to the needs of dance performance (Firdhausa, 2023) Basically, dance property can also be used to present beauty in the form of dance performance and also convey messages through properties designed by dance performance artists (Smith, 2020).

Singobarong

The *Singobarong figure* in the performing arts of Reog Ponorogo is interpreted as the king of the forest called *Singabarong*. The figure of *Singobarong* represents the meaning of toughness, courage, and greatness of a ruler in a Kingdom. *Barongan* is one of the important components in *Reog* performance art which depicts a King *Singabarong*, the ruler of Lodaya Kingdom who is famous for his extraordinary toughness and magic.



Picture 7: Singobarong people

The *Singobarong character* also represents a symbol of two contrasting characters, namely between a tiger and a peacock. The tiger has strong physical strength and is known as the king of the jungle. Therefore, he is highly respected among wilderness dwellers. Meanwhile, peacocks are symbolic of beauty, weak flutter, and have a strong allure towards other animals.

In traditional performing arts, Reog Ponorogo has certain characteristics and symbolic meanings in the costumes used by the dancers. Singobarong characters use typical costumes in the form of kimplong clothes or red shirts without sleeves. The costume used by this singobarong figure is a symbol that *the rider* must have a brave nature and be ready to stand by under any circumstances. The second characteristic of the costume used by the next Singobarong character is gombyong pants. These pants have a black base color and have a white color, which serves to cover the legs with yellow and red *gombyog* decorations or red and yellow tassels. The color of Bamyong's pants has its own meaning, namely *kolor pitih* symbol of *mutmainah* lust, the color of *hitaam* lust *alwamah*, red lust *anger* and yellow lust *sufiyah*.

Basically, fashion has become the talk and desire of many people as consumers (Petrenko, 2015). In the world of clothing, fashion models can reflect differences, identities and existing norm values (Brydges & Hrac, 2018). Regional clothing is very easy to read and recognize because it reflects the characteristics of the area (Godart, 2018). In general, regional clothing is also very influential in the use of cultural arts. One of the cultural arts in one area is traditional performing arts. So fashion style is symbolically self-expression (Thornquist, 2018). Simply put, clothing fashion style can be said to be a person's body image and characteristics (Zancu, 2019).

Reog Ponorogo Performing Arts Functions

Traditional performing arts as one of the cultural heritage also has its own function (Wahyu, 2013). Traditional performing arts have various functions in society, in addition to entertainment as well as suritauladan and social integration. Even at the beginning since its appearance, traditional performances have been precisely as religious means (Utami, 2011). Therefore, it can be said that traditional performances are able to become archives of storing the noble values of local wisdom (Wirawan, et al 2020). With the content of these various values, traditional performing arts serve as a guide and moral messenger for the community that owns them (Seha, 2014).

This performing art has the function to provide a moral guidance that is good for the people of Ponorogo in terms of leadership. This performance art provides an overview of how a leader should carry out his duties. Besides having to have scientific integrity, through characters *Klanasewardana* an oemipin described must also have personality integrity. The scientific integrity performed through this dance manifests itself in figures *Klanasewardana* As a powerful king of Mandraguna so that he deserves to be a leader. As a leader, *Klanasewardana* In the dance, he always uses a gaman called pecut *samandiman* which has five sayet moults that also have symbolic meals about religion.

Meaningfully, pecut *samandiman* as a *Klanasewardana gaman* is a representation of gengamane iman. That is, a leader must have strong faith and five jabung sayet representations of the pillars of Islam consisting of shahada, prayer, fasting, zakat, and hajj. Leadership based on the pillars of Islam will bring justice and prosperity to society. The value of leadership is also reflected in the art of Dhangga Dance. This dance depicts the position of the dancers where one person in front functions as a leader (Rahmah, 2020). The position of *Klanasewardono* who is at the front in the attack against Singo Barong can also be used as a form of wise leader role model. The leader's dance movements in general are indeed at the forefront of leading other dancers (Nismawati, 2021).

The performing arts function of Reog Ponorogo as suritauladan norma is also performed during the play *Warok*, *Bujang Ganong* and *Jathil* working together to help *Klanasewardono* to fight *Singobarong*. Until finally they were able to defeat *Singobarong* who was said to want to control the Bantarangain Kingdom. This form of cooperation can be applied in people's social life. The concept of cooperation can be applied by the Ponorogo community to improve living standards (Butler, 2016). Suritauladan norms displayed in performing arts can also be used as a poendidikan of community ethics (Lestari, 2013). Gotong-royong can be viewed as a value system that is behind a habit of helping each other (Hariyanto, 2022). The spirit of mutual assistance in Ponorogo is also based on the view that humans do not live alone but live together with others.

Adi luhung moral guidance in terms of ethics in terms of studying should be reflected in the polah bowo of the *young Warok* movement when carrying out worship movements as a form of student respect for teachers. This is a form of noble civilization of *Warok students* in seeking the pleasure of a teacher. From the substance of the meaning of this dance movement, it can be

concluded that an elderly warok who is described as a teacher teaches knowledge in the form of student character education. Adab studied a *young Warok* who respected the teacher was the key to studying. This *Warok* character teaches the wider community about educational wisdom how the ethics of studying must be accompanied by attitude, enthusiasm, hard work, and intelligence.

The Bantarangain version of Reog Ponorogo performance art also serves as community integration. This interaction is reflected in the process of this performing arts being carried out. This can be seen during the Grebeg Suro ceremony or Reog Ponorogo National Festival, where local people gather in Ponorogo square to help each other succeed in activities that become a common event. The function of integration of Reog Ponorogo performing arts can also be seen when the community together and gotong-royong visit and clean the leluhur punden. Punden is one of the sacred places by the people of Ponorogo. Which is still related to the great figures of the Art of Engagement reog Ponorogo. In *Punden* Bantarangin or Ponorogo square, all local people regardless of their respective faith backgrounds gather together. This activity can be said to be an integration process, where Reog Ponorogo Performance Art can unite the community even if only to gather together without any disputes and disputes even though they come from different faith backgrounds. So that art can be a unifying tool for multiethnic communities as conveyed by (Sedyawati 2006), one of the functions of performing arts is to strengthen social integration.

The role of art as social integration can be formed through several ways of performing arts as a means of entertainment for the community (Nurdiyana, 2022). Reog Ponorogo Performing Arts was originally only for its purposes, such as the earth alms tradition, village clean tradition, and lamporan (tolak bala) tradition, then shifted into a performance industry held for the benefit of tourism (Titimangsa, 2014). The shift of traditional art as a ritual into entertainment in order to continue to exist and become a reference for local governments in their efforts to develop and preserve Performing Arts Traditional performing arts (Jazuli, 2020). Reog Ponorogo is a Javanese performing art in which there are elements, which include dance, drama and music. Reog's performance art is presented in the form of a ballet dance, a dramatic dance that has no dialogue. But in today's digital era, the existence of traditional performing arts is endangered. This is because such a young generation is not interested in this art (Lazuardi, 2020). So in the performing arts given a new touch in the form of attractions to cause laughter. Bujang Ganong's appearance usually occasionally also teases other players (Oliasari, 2022). Performing arts styles that contain humor and fun will be more easily accepted by the younger generation (Heras, 2020).

CONCLUSIONS

The traditional performance art of Reog Ponorogo Bantharangin version as a symbol of the unyielding struggle to get what is wanted. The symbol of the struggle that does not break surrender is interpreted in the form of the struggle of Prabu Klana Sewandono when he wants to edit Dewi Songgolangit from Kediri. These symbolic meanings are reflected in the characters of Reog Ponorogo players who are reinforced by aspects attached to them. Such as costumes,

props, and dance movements performed in the Bantarangin version of Reog Ponorogo performance art.

The existence of this performing art in the middle of the community has a function as community entertainment which is usually displayed at wedding celebrations, Islamic holidays, prayers, and welcoming guests. This traditional performing art also serves to provide suritauladan various moral guidance that is good for the people of Ponorogo. The moral demands are in the form of leadership, mutual cooperation, and polite manners in studying. The value is reflected in the aspect of the performer's dance movements and the properties used.

This performance art also serves as a community integration. This interaction is reflected in the process of this performing arts being carried out. As a tool of integration of the Ponorogo community because during the Grebeg Suro ceremony or the Reog National Festival the local community gathers in Ponorogo square there is also in Punden which is one of the sacred places by the Ponorogo community. In *the Bantarangin punden* or Ponorogo square, all local people regardless of their respective faith backgrounds. Just to gather with all the local people who come from different faith backgrounds. For the people of East Java, especially Ponorogo Regency, performing arts are quite dominant in influencing society. Therefore, the traditional performing arts of Reog Ponorogo need to be defended from the threat of extinction.

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