

Jatilan Dance In The Performance Reyog Ponorogo

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Abstract: Jatilan dancer on the show Reyog Ponorogo have the basics considerations are different from each other. Reyog Ponorogo dancers originally played by a group of men (gem; lacquers) riding piggyback become a symbol of the Majapahit kingdom's forces then played by beautiful women in order to attract tourists. The research aims to describe and analyze the dance jatilan in the past and present and to describe analyzed the values contained in the performances Reyog Jatilan Dance Ponorogo. This study used a qualitative approach with a focus on grounded theory study dance performances Reyog jatilan in Ponorogo Ponorogo dancers jatilan includes equipment, jatilan symbols and meanings dance dance jatilan and values contained in the Jatilan Dance performances Ponorogo Reyog. In order to get this research informants using purposive sampling method with elders jatilan dancers, the dancers jatilan. Data was collected by interview. The main instrument in this study is the researchers themselves with auxiliary instruments such as stationery, tape recorder camcorders camera. Model analysis of the data used in the study predicament is the analytical model developed Strauss and Corbin through the stages of open coding, axial coding and selective coding. The validity of research data conducted in a manner that meets the criteria of credibility, transferability and dependability, confirmability through triangulation theory / literature, tiangulasi triangulation of data and experts. Menungkap research results of several findings of dance performances Reyog Jatilan In Ponorogo 1). Various equipment used jatilan dance by dancers in performances Reyog Jatilan Ponorogo 2) jatilan Dancers performing various movements and patterns of floor 3) The symbols of supplies, clothing, motion ppagelaran Reyog prominent in Ponorogo, This research supports the theoretical implications of Koentjaraningrat cultural theory that says that the results of creative kebudayaan merupakan sense and human initiative has 7 most important element is the art, livelihood, ritual system, religious system of religion, education and language. As a practical implication is to guide relevant government or agency to take kesimpulan or policies to the problems arising regarding the jatilan particularly Reyog dance in general.

Keywords: Dance, Reyog

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I. INTRODUCTION

Indonesia is a country that is rich in culture, which lives from time to time to the present; there are various forms of culture that have so many Indonesian people. In East Java, in particular, one of the provinces in Indonesia that is rich in culture, which the people call the East Java culture. There are many types of East Javanese culture, one of which is famous is Reyog Ponorogo art. The history of art is colored a lot of stories that appeared around the origin circulating in the community. There are several versions of the story of the most famous is the story of the rebellion Ki Ageng Kutu or Ki Gede Ketut Suryo Ngalam Buddhist who led Kademangan Surukubeng which is the area of Majapahit Empire under the reign of King UB V (Purwowijoyo, 1985: 11). Ki Ageng Kutu enormous charisma and famous respected by opponents and respected people. Even the leader in another village every month to arrive to give tribute as a sign of loyalty to Ki Ageng Kutu. Ki Ageng Kutu is a servant of the kingdom during Kertabumi Bhre which is the last King of Majapahit and ruled on century 15th.

Because of his influence from the Chinese State, the King neglect of duty thus become very corrupt kingdom. The behavior of the king as it makes Ki Ageng Kutu are steadfast left the king and establish a college and taught martial arts, self-immunity science and science of perfection in the hope that young people can be the seed that weighs in the revival of the kingdom of Majapahit later. Aware of the army is too small against the royal troops Ki Ageng Kutu political message conveyed through the performing arts reyog whose significance as Bhre Kertabumi allusion to the King and his kingdom. Reyog performances Ki Ageng Kutu to be a way to build the local community resistance using traditional art reyog popularity.

In the show reyog displayed mask shaped head of a lion, known as the lion barong king of the jungle is a symbol to describe the King Bhre Kertabhumi and on it is plugged in peacock feathers that resemble a giant fan that symbolize the strong influence of his Chinese colleagues who manage the over all motion geraknya. Ki Ageng Kutu reyog popularity ultimately led to Bhre Kertabhumi take action and attack perguruanannya. Pemberontakan by Warok quickly resolved and universities are forbidden to continue the teaching of science Warok. However, students still continue Ki Ageng Kutu quietly. Furthermore, reyog art is still allowed to be staged but the story elect a new channel by adding characters from folklore that Klono Sewandono Ponorogo and Sri Genthayu.

The official version of Reyog Ponorogo storyline is the story of King Ponorogo who intend applying for daughter Kediri Yellow Goddess Ragin but amid the journey he was intercepted by King Singabarong of Kediri. Singabarong king's army consists of a peacock and lion. While from the kingdom of King Ponorogo Bujang Anom Kelono and his Deputy were escorted by Warok (men dressed in black in the dance) and Warok this deadly black magic. The whole dance is a dance battle between Kediri kingdom and the kingdom of Ponorogo and pitted black magic between them. According Malinowsky in Satriani (2008: 19) explains that in the social life of the system interrelated with other systems. Malinowsky said that in society there are various functions that are interconnected. Reyog a social dance that reveals inter-relationship between men and women so that what is said Malinowsky that in social life there is interconnectedness role, whether the role of leaders in society or association roles of men and women in social and family life. According appendices are part of the role of the main tasks to be executed someone in management, polapenilaian that is expected to accompany a status, a part or function of a person in the group, the functions expected of a person, or be characteristic of that in him. So the social role is part of the overall functioning of society. social role contains a number of predetermined patterns of behavior, social roles carried out by individuals or groups, in social roles contained typical expectations of society, the social role there is a certain distinctive style.

In the show there are two genres Reyog Ponorogo dancers who each have a role in these performances. Male dancers have the duty and responsibility to be played, as well as female dancers also memilikitugas and responsibilities. Between men and women can not be separated from one another. Without the role of male dancers performing reyog unattractive for display and vice versa without the role of women dancers show reyog also less attractive for the audience.

Regarding the dancers on the show reyog jatilan of traditional and modern Reyog Ponorogo have the basics considerations are different from each other. Dancer jatilan on the performances of Reyog traditional Ponorogo played by a group of men (gemblak) riding piggyback become a symbol of forces in the kingdom of Majapahit into contrast ratio dengankekuatan Warok who was behind the mask of red clown who became a symbol for Ki Ageng Kutu alone and sustain singobarong heavy mask that reaches over 50 kg just by using his teeth. While the performances of modern Reyog jatilan Ponorogo dancers played by young women. One reason is because it is difficult to find and tradition gemblak maintain gemblak increasingly decaying.

This study aims to transform and describe and analyze dance performances Reyog jatilan in Ponorogo and to describe and analyze the factors that led to the development of dance performances Reyog jatilan in Ponorogo.

II. LITERATURE REVIEW

understanding Art

According to Alexander Baum Garton says art is beauty and art is a positive goal to make the audience feel the happiness. According to Aristotle art is a form of expression and appearance never deviate from reality and art is imitating nature. According to Ki Hajar Dewantara art is the result of the beauty that can propel a wonderful feeling of the people who see therefore human actions can influence and can lead to feelings of beautiful art. Similarly, the art of dance, which is derived from the arts and dance. Art is anything that contains elements of beauty. Dance is a rhythmic movement of the limbs and beautiful. So understanding the art of dance is an expression of the human soul that is expressed in the forms of rhythmic motion and lovely containing artistic value. Another opinion says that dance is the expression of the human soul that is expressed in the form of gestures is refined through aesthetics.

Traditional Art Forms

In general, traditional art collective has signs of its creators very strong. In addition, the creators of art in its creation pattern that is based on patterns of community life supporters who strong. According to Koentjaraningrat (1985: 24) traditional arts as a cultural heritage formed through a long journey by generations of community supporters in each region,

Function of Traditional Arts

According Koentjoroningrat (1995: 52) function is an act that is beneficial and useful for alifesociety, the existence of something that has significance in social life. Said function always shows the effect on something else, what we call a function that does not stand alone but rather in a certain relationship acquire significance and meaning.

Reyog

Reyog is one area of the cultural arts in Indonesia is still very thick with things mystical and powerful mysticism. There are severalreyogversions of popular stories in the community about their origin and Warok reyog. The most popular story is about rebellion of Ki Ageng Kutu a royal servant at the time of the last king of Majapahit Bhre Kertabumi ruling in the XV century. Ki Ageng Kutu wrath strong influence of the wife of the king of Majapahit derived from China. In addition it is also caused by the wrath of the king in a corrupt government.

Dance

Dance is an expression of the human soul that is transformed by the imagination and given form through the medium of motion so that a form of motion symbolic as an expression of the creator (Hawkins: 1990, 2). Problems dance as an expression of subjective expression was also expressed by La Meri, here the expression is more altered the proportions to form an objective. On the other hand expressed by Sudarsono (2010), dance is an expression of the human soul that is expressed through the beautiful rhythmic motion. Furthermore, the structure and pattern of movement over rhythmic. Portion groove groove limb movement synchronized with the sound of music or the sound of gamelan. In governed by rhythm consistent with the intent and purpose dance (Soeryodiningrat, 1986).

Jatilan

Jatilan is a dance drama featuring the gallantry of a soldier on the battlefield on horseback imitations made of woven bamboo or animal skin while wielding a sword lacks musical instruments drums, boning, saron, kempul, trumpet and ketipung.

Cultural theory

Culture has an important position and role in human life. In the daily life of people might not deal with the results of culture, both directly and indirectly. Every day people see, using even sometimes destructive results of cultures. Culture includes all of whom obtained or learned by humans as citizens from nature and society it (Soekanto, 1982: 24). He also explained that culture consists of everything that is learned from the patterns of normative recognition encompassing ways or patterns of thinking, feeling, and acting. Someone who is researching a particular culture will be attracted by the cultural objects such as houses, clothing, bridges, communications equipment, and ways of farming, the social system, language, art, religion and so forth. Someone sociologist inevitably also have to pay attention to these things but he would pay attention to the patterns recognitioni.e. behaviors that arise from the dynamic of the social interaction.

Social Interaction Theory

In human life among individuals with each other, between groups with each other and between individuals and groups in meeting their needs do through social interaction. In the social interaction of individuals, groups have different interests and needs. If the interests and needs are the same then the interaction becomes conducive otherwise if interests and needs are different then led to social friction in these interactions. Therefore, according to Bonner social interaction is a relationship between two or more individuals of influence, change or improve the behavior of other individuals or vice versa (Santoso, 1983: 15).

Symbolic interactionism theory

Symbolic Interaction is an American born sociologist flow of psychology tradition. That the imagination of human beings is the fact that a solid community serves as a reality of the world subjectively, but by no means objective facts are ignored. Human action is filled with the interpretation and understanding of each other and each action are aligned as a social structure. Blumer in Poloma (1984: 267) refer to this phenomenon as a collective action or social organization. Each action runs in the form of procession and procession actions relating to other people. People involved in joint actions which constitute the social structure. Blumer says that social processes in the life of the group that creates and destroys the rules. And not the rules that create and destroy the life of the group. Fungsiionalis the structuralists emphasize that human beings are products of each community. While the symbolic interactionism say that the social structure is the result of human interaction. In other words, the norms of the functionalist structuralists do not determine individual behavior for the individual to act in harmony for the sake of support norms or rules of conduct.

III. RESEARCH METHOD

Research approach

The approach is a way of approaching things so that the work culture as meaning the structure can be revealed clearly. Another term that is considered to have parallels with approaches such as: approach, perspective, point of departure, dimensions and glasses. The approach is the treatment of the object as a standpoint of ethics, or otherwise as viewpoint EMIC (Ratna, 2010). This research approach uses a qualitative approach is a form of research that aims to give a picture of a society or a particular group of people or a picture of symptoms or a relationship between two or more symptoms (Atherton and Klemmack, 1982). Qualitative view of the social reality in this case is seen as a holistic, complex, dynamic, and full of meaning and thought patterns inductive.

Research focus

The focus of the research is as follows:

1) Dance performances Reyog jatilan in Ponorogo with the indicator as follows:

a) Implementing dance jatilan

b) The symbols dance performances Reyog jatilan in Ponorogo

c) The meaning in dance performances Reyog jatilan in Ponorogo.

2) Factors that led to the development of dance jatilan with the following indicators:

a) Internal Factors

b) external factors.

Data analysis technique

1) open Coding

Data analysis techniques used in this qualitative research is a data analysis technique according to Strauss and Juliet Corb with steps - steps as follows: At this stage, the researchers tried to obtain a variation of as much data as possible with regard to dance jatilan Reyog Ponorogo and the values contained in it , Open coding These include detailing the form of activities to collect all the information related to the dance culture Reyog Ponorogo and values contained in it, check out the form of activity examine and classify the types of dance jatilan Reyog Ponorogo, compare that activity to compare the types of dance jatilan Reyog Ponorogo, the values contained, mengkonseptualisai contains activities to explain the concepts included in the dance culture jatilan,

2) Axial Coding

Results obtained from open coding phase was reorganized based on the categories to be developed towards propositions. At this stage, the relationship between the categorical analysis.

3) selective Coding

At this stage is the process of checking which categories are the core and its relation to other categories. This category is found through comparison of relationships between categories, using a model paradigm then examine the relationship category and ultimately lead to the conclusion that later became general design.

IV. DISCUSSION

Dance performances Reyog Jatilan in Ponorogo

1) Implementing dance jatilan

Jatilan dance is an integral part of the art Reyog Ponorogo. The mention of the Reyog Ponorogo is intended as a differentiator with other jatilan dance. Dances depicting horsemen have emerged as part of the culture reyog. Because dance is basically done by the dancers, both the first status and non gemblak. That's why in the early history of the dancers jatilan reyog were male. Since it does standardization or standardization reyog by the government in 1993 and began waning gemblak culture, dancers jatilan replaced by a female dancer. However, the changing role of the male becomes female dancer reyog jatilan is characterized by moments of show performances by the central government in Jakarta (Jakarta Fair event) in 1984. So that the art reyog seem colossal and more attractive, the number of dancers jatilan reproduced. For the easiest way to replace jatilan male dancer to be a woman.

2) Symbol-Symbols dance jatilan:

Reyog Art Ponorogo dance especially jatilan many symbols that look of motion of dance, fashion and property form, form makeup, dance accompaniment jatilan form. These symbols make appearance jatilan dancer becomes more interesting to watch people with gentle style. Jatilan dance that is part of reyog as well as an art and is one of the elements of culture by Koentjaraningrat. In jatilan dance dancers perform symbolic actions that have meaning as brave soldiers. The interaction of these symbols embodied in cosmetology, dressmaking and dance jatilan agile, nimble and spirited. The changing role of the dancer, according to a former gemblak interviewed, changing makeup of the "pretty boy" or "beautiful man" to

"valiant woman" or "the woman handsome". This proved a sex change favored the audience with motion jatilan dancer capable of masculine when displaying motion exercises of horsemen of war, but also the feminine at the same time, due to be graceful that contrasted with the greatness of the powerful Warokpembarangnyamandraguna and dancers. Appearance cosmetology, fashion and motion dancer jatilan a major concern reyog owners, government and community leaders.

3) Dance meaning Jatilan

Dance like motion language constitute means of human expression that is used as a universal communication medium can be enjoyed by anyone at any time. Thus the body has the role and function of the language of the motion to obtain the meaning of the movement. Dance also has a cadence or rhythm. No movement can be enjoyed through the appreciation of taste with a certain rhythm appreciation. Thus we can say that the dance movements are all members of the body are in harmony with the music, arranged by the rhythm consistent with the intent and purpose in the dance. Not unlike dance Jatilan that is part of Reyog also uses motion-run movement the whole body in harmony with the music and regulated by the rhythm. The dancers jatilan feel and understand that this dance is a part of the culture reyog. Although many of the young dancers, also the dancers bujanganong not understand the historical background of this dance. This lack of understanding will certainly reduce the appreciation of the dancer jatilan expression. In terms reyog, less how about it dancers. The senior dancers or former dancers also stated that the dancers jatilan currently under-appreciate its role in the roles of the other dancers, like Bujanganong, Klana Sewandana or sudden Merak. The result is less good expression and does not dazzle the audience. The senior dancers or former dancers also stated that the dancers jatilan currently under-appreciate its role in the roles of the other dancers, like Bujanganong, Klana Sewandana or sudden Merak. The result is less good expression and does not dazzle the audience. The senior dancers or former dancers also stated that the dancers jatilan currently under-appreciate its role in the roles of the other dancers, like Bujanganong, Klana Sewandana or sudden Merak. The result is less good expression and does not dazzle the audience.

At this time, the phenomenon of the players 'pay' can be found on the dancer jathil, Bujang Ganong, Kelana Sewandana, and Lion Barong. Satu only role that motion more slowly shift towards professionalism is the cast warok. Barangkali it relates to less popular Warok role in local community assessment. Among these roles, the cast jathil (dancer jatilan) that have the greatest opportunity to become a professional. Usually teenagers jathil female dancers were flawless and berpostur large, flexible, smiling and swaying boldly in public, mostly men likely to show more often, ditanggap or 'Dimon' groups reyog village.

Factors Leading to Development of Dance Jatilan

1) Internal factors

Implementation and development dance jatilan can be said to be very good. Because reyog this dance is realized is part of growth and development of the art of Ponorogo Reyog hereditary and across generations. Being a dancer jatilan is a pride in every dancer in every studio. Reyog first invited to make the citizens gathered for the free entertainment. Watching reyog obyok in villages. Reyog considered very effective for gathering people, especially during the election campaign or the election so that when the moment of the local elections, reyog will be held in many places and is supported by various funds contestant or political party. Jatilan dance evolve internally as a part of preserving the art of folk culture, i.e. Reyog Roxburgh.

2) External factors

The most powerful factor behind the development of the dance capable jatilan reyog is very conducive situation outside the reyog. In other words, the external factor is the determining factor sustainability. Because according to a public figure, Warok reyog which has the character like reyog antiquity is not there anymore. Warok and dancers today solely arts groups, who serves as the group dance show entertainment for the masses. The government is committed to preserve the cultural arts reyog, not just dance jatilan, through the title race and festival annually held in Ponorogo. Reyog dance festival was also carried out on a national scale. The participants came from various provinces in Indonesia, such as Jakarta, Bogor, South and East Kalimantan, and others. In recent years, the festival was also attended by community reyog abroad, such as Korea, Japan and Taiwan. External factors supporting the development of dance jatilan is their massive local government support, through its policies and programs, as well as the blessing of community and religious leaders in Ponorogo.

V. CONCLUSION

1) Implementing Jatilan Reyog Dance Ponorogo

Reyog jatilan Ponorogo dance is a dance in pairs which become an integral part of a performance of reyog. Jatilan dancer is one role in Ponorogo Reyog art, in addition to the role of other dancers like Prabu Klana Sewandana, Bujanganong, sudden Peacock and Warok itself. Jatilan is a dance drama featuring the gallantry of a soldier on the battlefield on horseback imitations made of woven bamboo or animal skin while wielding a

sword lacks musical instruments drums, boning, saron, kempul, trumpet and ketipung. This dance is performed six people wearing knee-length pants, batik cloth subordinates, shirt or long sleeve shirts, stagen, belts buckled, shoulder sling (serempang) and fabric headband (udheng) and ear ornaments (sumping). Dress dancer striking pair that uses a similar uniform by using a mask, there gendoruwo, barong that appears when soldier to go to war with the aim to disrupt. This dance priority theme of struggle valiant warrior on the battlefield on horseback and armed with swords.

Dance jatilan contained in reyog obyok held in the countryside, and Reyog or reyog festival that was held for the race. Jatilan dancer played by women since 1984, when the mass reyog held in Jakarta at the invitation of the government. Jatilan dancer played by women's set is also driven by social change, with the waning of the Warok gemblak culture. Jatilan male dancer first in general is gemblak, but not all dancers jatilan is gemblak. Dance jatilan have symbols expressed through cosmetology, fashion and dance movement. The symbol reflects the agility, courage and valor of a soldier riding. But besides displaying masculine side warriors, jatilan dancers also display the graceful feminine side as a contrast to the magic and greatness sudden Peacock and Bujangganong. Jatilan dance has deep meaning at first as the existence and supernatural presence Warok gemblak. At this moment a magical and mystical significance of these dancers has turned into a dance entertainment folk audience satisfaction and beauty (aesthetics) dances.

2) Factors That Cause Dance Development Jatilan

Jatilan dance sustainability is supported by many in the community Ponorogo. In addition reyog community stakeholders in the various districts and villages, dances jatilan supported by the government and public figures. The support is realized in the form of grants, the development of the art facility and enter Reyog reyog as extracurricular activities at various levels of schooling. Jatilan dancers cast changes from male to be a woman, is the result of socio-cultural changes and government efforts. But the female dancers are preferred and attractive for spectators reyog. Jatilan dance is the main attraction of art Reyog Ponorogo. The main factors supporting preservation and Reyog Ponorogo dance jatilan still predominantly held by government policies and programs, both locally and nationally.

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