

CHARACTER EDUCATION IN THE *REYOG* ART OF *PONOROGO* AND A TEACHING STRATEGY OF ETHNOLINGUISTIC

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Abstract

The *Reyog* art is an original theater from *Ponorogo* which will be full of noble values *adi luhung* (Virtue) heritage from ancestors. As the result of the masterpiece creation, *Reyog* has symbols, codes, sign which appear an implicit or explicit meaning. To reveal those values, it uses ethnolinguistic method approachment to know the meaning so that it was known as noble values contained in *Reyog* art which can be used as a strategy to build character education through the arts and culture based on local wisdoms.

Keywords: character education, reyog, ethnolinguistic

INTRODUCTION

Character Education as an effort to overcome delinquency that was promoted by the government through education. This is in response to the erosion of the nation's cultural values, ethics and moral degradation is life. Various strategies is developed and carried out in order to produce a young generation has good characters, noble, independent, competent and skilled in facing the challenges in the global era.

One such effort, with art based on local wisdom is expected more animating learners because it has indirectly come together and get to know about the area of origin, and the origin of a local knowledge that is expected to face challenges in the global era. One of the art that is loaded with local knowledge of an area is reyog art. This art was born and developed in Ponorogo society since *Majapahit* era.

Reyog art as a means of propaganda at that time, where the king of *Majapahit Prabu Brawijaya V* in his administration was more dominated by the queen so that its policies are influenced by his wife. This is then made *Ki Ageng Kutu* strongly opposed to these policies by creating an art which is an allusion to the manifesto *Prabu Brawijaya V* with the symbols of the tiger as the king of the jungle which is subject to the beauty of the peacock.

The symbolism is reflected in the arts in the form of a combination of two animals *reyog* tiger with a peacock. The long journey has ingrained in Ponorogonese people's minds. Because in the story, there are values implicitly or explicitly delivered to the audience, that *reyog* art have positive values as whole of all aspects surrounding. Positive values can form the soul, character and an ideology rooted in the soul.

Various elements in reyog art have high value as a cultural philosophy contained in the *adiluhur* cultural symbols owned. Symbols are rarely known by the general public because the symbol is only known by its adherents who are engaged in the reyog arts. To express the cultural symbols used ethnolinguistic approach to know the meaning and significance of symbols contained in reyog art so it is found what values are there in the arts *reyog*.

From the value that needs to be developed in the young generation that has character, ones through the reyog art. Given the path of art as a strategic effort to attract teenagers. Departing from the above description, it can be formulated (1) What are the values contained in symbols reyog through ethnolinguistic reviews? (2) How does the strategy to build younger generation characters through teaching ethnolinguistic?

Ethnolinguistic terminology is a science about the language associated with the ethnic element or cultural issues and community residents of a region in the world with the purpose of obtaining a comparative understanding of the particulars of history and the process of evolution and spread of the culture of mankind on earth. (Imam, 2013: 14). Based on this theory, ethnolinguistic used in this research to examine the concerning language stored in the culture contained in reyog art, so that it can be seen the values contained in a culture, it's about the *reyog Ponorogo*.

RESEARCH METHODS

The study is in terms of Samarin (1988: 15), Priest (2013: 109) is classified as a field linguistic research because the data is found directly from the speakers. This is a qualitative research data, meaning that is not a number, but the form of the statement of contents, nature, characteristics or circumstances something (Ahims-Shry, 2011: 9). Data is obtained from key informants (Key person) that is *Warok* figures, and *reyog* artists. Thus data collection is done by (1) Viewing Method and (2) conversation method (Sudaryanto, 1993: 133-139)

RESULTS AND DISCUSSION

Values of Character Education in the Reyog arts.

The term of 'character' as fighting power system includes thrust, momentum, and vitality, and contains values that formed the moral virtues in man. There are strong and weak human being. A strong humans will always improve themselves even when they face a pressure. Humans tend to be resigned with weak character (fate) of self-existing conditions. The condition of Indonesian by *Koentjaraningrat* have more weak character, as it has underestimated the quality of the properties, poor work ethic, no shame, like breaks, insecure, and undisciplined. The problem now is how to keep Indonesian people to have a strong character. (Achmadi, 2012)

In an effort to tackling the above problems, it needed a solution to build the community to have a value of good character, especially in the younger generation because they are the reflection of the nation's future. One such effort with cultural arts *reyog*, *Reyog* is a ballet which consists of a combination of several elements such as dancers, instrument, and traditional musical instruments. As a folk art, reyog is able to attract broad public interest, it is not uncommon artistry which is widely used in various parties for various purposes. Among them are political interests to dupe the masses, proven history records this art is always used as a media campaign in every election.

Beside its use for political purposes, *reyog* strategies also have a role in education, especially as the planting design character education through arts and culture. *Reyog* is very effectively used as a medium for cultivation of character in young people, considering this art stores the values contained in all aspects of this original art *Ponorogo*. These values, either generally known in the plural society, as well as hidden within the meaning of symbols that need to be excavated and revealed for the benefit of

the world of education so useful in the development of character education for the wider community in general, and young people in particular.

The values of the characters in the reyog arts have much hidden characters meaning in symbols that reflect the *adiluhur* value, *piwulang becik* or good teaching and local wisdom. These values can be explored Based on the semiotic approach. Semiotics in anthropological linguistics essentially means the application of the concepts of semiotics in the study of culture, or the notion that culture is itself a semiotic sign. Semiotic key concept in itself is a sign. (Masinambow, 2001: 24) Referring to the concept, this study uses a semiotic approach to figure out the concept behind the symbols in art reyog will be full of signs hidden value.

A sign is anything that can significantly replace something else. A Sign is everything in which can be taken as Significantly substituting for something else. Something else that does not have to actually exist or be somewhere (Eco, 1979: 7) as an example of wood as merely timber becomes meaningless, however, if the wood is cut crosswise resembles a cross, then the timber is not merely wood but is a symbol of a particular religion.

Neither is happening in the arts reyog, there are values that are stored in the signs needed to be interpreted and classified several categories as follows:

Religiosity value, are values that reflect the nature and behavior in accordance with the guidance contained in the religion as a symbol of art reyog as follows:

First, the classification in the form of musical instruments. The instruments are:

- *Kendang* are interpreted as meaning of *Qoda'a* brake means as human self-control. The drum in the percussion sounds when dang, dang, dang, which means immediately in doing good.
- *Ketipung* associated with *katifun* meaningful reply means any act big or small must have replies. This is in accordance with the word of God in the Al Zalzalah 7-8 that says whoever is doing good weighing *zarrah*, surely he would see return. So anyone who has done badness weighing *zarrah*, surely he would see return.
- *Kenong*, interpreted from Arabic *Qona'a* which means accepting one's fate means everything has been an effort by humans, God determines and as a servant advisable to put up with all the provisions of God. Kenong also has a rhythm sound Nang, ning, nong, thoughtfully. *Nang* mean *ana* (exist), *ning* means clear, *nong* means *plong* (understand), and *nung* means *dumunung* (conscious). That is after the man was exist and then to think clearly with a clear heart, it can be understood that *dumunung* (aware) that there must exist who created that is the Supreme creator Allah.
- *Kethuk*, from Arabic *Kothok* which means a lot wrong and forget. Therefore, we are always remembered to always repent. *Kethuk*, produce rhythm sound *Thuk* means *manthuk* (agree or fits).
- *Trompet*, which is derived from Arabic meaning *Shuwurun* or warning. Which has a meaning of warning that tomorrow there is the day of resurrection. Therefore do well in life as natural eternal capital stock.
- *Seruling* means *eling* (remember). Remember to making life. Remember that life on earth is not long. Remember that there are eternal and happy days can only be achieved with deeds as much as possible. *Sak beja-bejane wong kang lali, isih bejo wong kang iling lan waspada*.

- *Angklung* from Arabic *Anqul* means the transition, move or switch from the bad to the good stuff. The latter is Gong, which sounded at the last time, means 'finished', sounds *gung* means the Supreme Court.

Second, the classification in the form of property dance. Property dance is an equipment contained in reyog art that reflect cultural values contained therein. The property are as follows.

- Peacock, a symbol of beauty and perfection. The philosophy of these symbols is, that human should behave with courtesy so harmoniously relate with all people.
- Head of Tiger, is a symbol of strength and power. These characters in order to make people do not behave *adigang, adiguna, adiguno*.
- Beads, contained in the peacock beak is a symbol of dhikr that is form of submission and obedience to God Almighty.
- *Kolor Seto*, is the weapon of the *Warok* long time ago. *Kolor* is interpreted as *waktu ojo di olor-olor*. The meaning of philosophy in order to save a time owned can be used in virtue that give the benefit so will not be a losers human being as Allah says in Surat al Asr. *Kolor Seto* typically used to associate with the belt of *othok* into two parts stuck down with the sense to keep a good relationship with Allah (*hablum minnalloh*) and to maintain good relationships with humans (*hablun minannaas*)
- *Samandiman* whip, is a weapon of King *Klonosuwandono* in the war against *Singo Barong* drama. *Samandiman* whip consists of two strands of rope that means Quran and Sunnah. The meaning of these whip, a Leaders should always have a 'weapon' grip which is based on the Qur'an and Sunnah in life.
- Veil, serves as a cover *barongan* means that a human should not talk about others badness. These chracters should be as self reformation because essentially no man is sinless.

Third, the classification is based on aspects of dance. *Reyog* art is as traditional art describe the figures in it, which are involved in folklore. The dances include:

- *Dhadak Merak* Dance, inside the *Dhadak Merak* there are two symbols into a single symbol of beauty and strength of a peacock with a tiger's head. Both of these symbols have a sense of cooperation, unity and mutual assistance in terms of virtue.
- *Klonosuwandono* dance is a symbol of a mighty king leadership of the *Bantarangin* kingdom. *Klonasuwandono* King have a lethal weapon or *gaman 'genggamane iman'* named *Samandiman* whip. It means that leader must keep up to God's commands in the Qur'an and Sunnah.
- *Bujangganong* dance, in the view as the duke who have the witty, attractive, cunning impression, is a symbol of responsibility and trust although it is hard, it must be passed happily and excited.
- *Jathilan* dance, symbolize patriotism attitude, an overview of the cavalry of the *Bantarangin* kingdom. Patriotism must be constructed in the spirit of the community to defend the '*Amar makruf nahi munkar*'.
- *Warokan* dance, interpreted as *waro'i* which means keeping people from doing *syubat*, prudence or maintaining purity. *Warok* is a figure that can emulate, and chivalrous.

Fourth, classification is based *petangan* numbers figures into an interpretation related to code as a sign in the reyog art. Trust associated with these figures is reflected in several aspects of the reyog art figures related to the number, they are as below:

- The number 1 contained in the sticks of old *Warok*, old *Warok* is a *reyog* community leader who is in its appearance always carry a stick. Stick serves as a "*gondelan*" means a *Warok* must have strong hold namely religion.
- The number 5 contained in a number of *Warok* buttons of five grains, nor contained in *jarik* which has a number of five pleat means *Jarik* used as feet *bebet* and *wiru limo* interpret that people should always walk and understand five pillars of Islam (the Creed, Prayer, Fasting, zakat and Hajj)
- The number 7 is the symbol of *pitu* means *pitulungan* Allah (God's help) the sanctity of the number seven is in the *reyog* art reflected in *samandiman* whip which has seven *jabung*, The elements of dancers are 7 *Dhadak Merak*, *Klanasuwandana*, *Bujangganong*, *Warok*, *Jathil*, *Potro tholo* and *potro tembem*. As well as the number of instrumen there are seven kinds of musical instruments including *seruling*, *kethuk*, *kenong*, *kempul*, *kendang*, *ketipung*, and *angklung*. The number 7 becomes a number which is full of mystery, especially for the people of Ponorogo and Java in general.
- The number 17 present in an amount of numbers *slendro* gamelan tones that have numbers which, when summed 1,2,3,5,6 is 17, it is also presented in an amount totaling 17 Ponorogo *Reyog* equipment which means that the obligatory of prayers a day are 17 raka 'at, should not be abandoned.

Patriotism value reflected in the character of the *Warok* dance. *Warok* is interpreted as *waro'i* which means keeping people from doing *syubat*, prudence or maintaining purity. *Warok* is a figure that can emulate, and chivalrous. In ancient times *Warok* is a local hero in defending the country from colonialism. Many heroic events of *Warok* in the history were noted during the Dutch occupation, which forced people to do cultivation.

Personality value. The value is reflected in the symbols of *dhadak merak* dance property. *Dhadak merak* is a combination of two symbols of animals, they are tigers and peacocks. Tiger is a figure of jungle king who has the power, strength and toughness. While the peacock is a symbol of beauty. So from both of these symbols combined into a human characteristic properties must have a strong personality, unyielding, tough by the beauty of the "norm" in the beauty of relationships among humans, so they do not behave *adigang*, *adigung*, *lan adiguno*.

Social Value. This value is reflected in traditional clothes symbol of Ponorogonese *Warok* that have a predominance of three colors: black, red and white. The purpose of the third symbol is the black color as a symbol of eternity and calmness. The red color is a symbol of holding on to be right. While the white color used in the shirt is a symbol of the sacred intention. In the use of custom *Warok* clothing, both left and right arms which are always rolled up shows the meaning of helpfulness. So from the aspect of *Warok* custom clothes can be concluded that the man must have a spirit of mutual helping, mutual assistance and bold in terms of virtue based on sacred intention *lillahitaala*.

Education values. This value is present in all aspects of the *reyog* art, reflected in the stories of historical *reyog* art, aspects surrounding the value of *piwulang becik* as a spectacle that brings guidance to the public.

Aesthetic value. Aesthetic value or the value of beauty can not be denied that *reyog* has a tremendous charm, reflecting contained in dance attractions, combined with the

accompaniment of traditional Javanese songs, make the rhythm becomes more beautiful. Harmonization in *reyog* art, has a philosophy of cooperation in goodness.

Ethnolinguistics Teaching strategies based on Local Wisdom in Reyog Art

The values contained in *reyog* art is very strategic in order to form the character of the nation through arts and culture. Values in *reyog* art is a "spirit" that need to be imbued with the perpetrators of *reyog* artists and society in general. Given the highly strategic art as a medium of propaganda in the delivery *adiluhur* value to the community, then there are several ways and strategies are integrated in the planting of character-based arts and *reyog* culture as follows:

1. Through Formal Education. Values contained in the *reyog* symbols should be preserved through formal education in schools through extracurricular activities based on local wisdom of *reyog* art, so that the spirit in the arts become more passionate in raising student in animating artistic ethos.
2. Through Non-Formal Education. Through non-formal education in the conservation values of *reyog* art through non-formal education as a dance studio, the dance community, extra school institutions (*LES*) based dance, skills and so on.
3. Through Informal Education. Due to the *reyog* art born and grow up in villages in the form of community then this is very strategic to the spread of the values contained in *reyog* arts-based community. So that the target of planting artistic value of *reyog* art is very effective, considering that this art is close to the community.

CONCLUSION

In *reyog* art is full of precious noble values, *piwulang becik*, and local wisdom that can be used as a medium of propaganda in an attempt cultivation of character education. Values in the symbol is revealed through ethnolinguistic approach so that it can be seen the value contained in *reyog* art, these values include: the value of religiosity, the value of patriotism, the value of personality, education values, and social values.

This value is very strategic in internalizing within the community in several ways, namely through the Formal school, through extracurricular activities in schools with an integrated system in the curriculum that blends theory and practice. In addition to formal education is also very suitable through non-formal education in the *grim-grim* dance, as well as through informal education community through the *reyog* community spread to all villages.

The strategy, may contribute the development character education through the arts and culture, as well as conservation efforts as a cultural *reyog* arts. So that the younger generation are skilled and have a good character, which is hopefully then brought into a religious civilized society.

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