

# The Social Innovation of the Prototype of Local Culture of Wayang Golek Reyog Ponorogo

Prihma Sinta Utami<sup>1\*</sup>, Sulton<sup>2</sup>, Betty Yulia Wulansari<sup>3</sup>

<sup>1</sup> Civic Education, Universitas Muhammadiyah Ponorogo

<sup>2</sup> Civic Education, Universitas Muhammadiyah Ponorogo

<sup>3</sup> Early Childhood Education, Universitas Muhammadiyah Ponorogo

\*Email: [prihma\\_utami@umpo.ac.id](mailto:prihma_utami@umpo.ac.id)

## ABSTRACT

The local culture of wayang golek (rod puppet) Reyog Ponorogo is one of the new innovations in the field of culture by collaborating between wayang golek and Reyog Ponorogo arts. This article aimed to describe and explain one of the social innovation efforts of the local culture of Reyog Ponorogo which is seen in the form of a prototype of wayang golek Reyog Ponorogo and to see the elements of social innovation formed from the development of wayang golek Reyog Ponorogo prototype. The method used in writing this article was the literature review method. The literature review was carried out by analyzing the study of articles, journals, book chapters, and related information. The results of the analysis of this article indicated that the new culture of wayang golek Reyog Ponorogo is one of the embodiments of social innovation that can be found in 5 social innovation approaches in terms of the novelty, the embodiment of ideas to implementation, the effectiveness, the social needs, and the increase of community capacity.

**Keywords:** *social innovation, local culture, rod puppet, Reyog Ponorogo.*

## 1. INTRODUCTION

Culture is one of the results of a series of processes in human life. Humans in this world have a way of life and a way to survive with the creativity that is in them. The instincts in humans with their primordial nature will affect their ability to live and develop. This is formed from creative forms known as culture. Culture is a framework that describes identity, such as local identity. Furthermore, local communities will express themselves to survive with their environment [1].

In community life, local culture is introduced and taught from generation to generation in the form of objects in order to maintain the continuity of life and harmony in society. Local cultural values contained in the social system of the community are necessary to be lived and passed down from one generation to the next to guide people's behavior patterns [2]. However, if you look at the realities of today's society, attention to local culture has begun to fade. The challenge in preserving local culture is getting tougher with the current globalization. Indonesia in particular has begun to be influenced by foreign culture so that local culture has begun to be marginalized and shifted to be replaced by more modern culture or art [3]. This phenomenon can also occur in one

of Indonesia's local cultures, namely the art of Reyog Ponorogo.

The art of Reyog Ponorogo is said to be very legendary since it has a long history and has been tested in all the challenges of the times. Reyog Ponorogo was born when Ponorogo was still a kingdom under the auspices of the Majapahit Kingdom, namely the Bantarangin Kingdom [4]. The story contained in the history of Reyog Ponorogo itself tells more about the story of the journey of King Klono Sewandono. However, the story of Prabu Klono Sewandono's journey is rarely known to the public. Most people just enjoy the Reyog Ponorogo dance and don't understand the storyline or understand the characters [5].

The community should understand the meaning of the appearance of each local culture in their environment. Local culture is no longer just a spectacle, but still introduces the values contained in it. This of course requires a willingness to change and always innovate so that the appearance of local culture such as Reyog Ponorogo does not seem monotonous. Taking from the theory put forward by Grice from the results of his literacy study, social innovation is no longer only

focusing on the process of change in social relations but can include transformations in society [6].

In this literacy study, the author used an approach from Grice's theory to examine social innovations developed from the local culture of Reyog Ponorogo. In his explanation, social innovation is a new solution in the form of products, services, models, markets, etc. that simultaneously meet social needs. This focused on new findings about wayang golek Reyog Ponorogo. The author wants to explore more about the social innovations found in the development of this culture.

**2. METHODS**

The method used in writing this article was a literature review. The literature review is a form of research that examines, criticizes, and synthesizes representative literature on a topic in an integrated manner to produce a new framework and perspective on a topic [5]. The articles used in this study include a collection of online databases including book chapters, science direct, proceedings and spingers that are searched using the article search service from Google Scholar and the Mendeley application program. The criteria in the article review process are as follows:

**3. DISCUSSION**

**3.1. The New Culture of Wayang Golek Reyog Ponorogo**

Local culture is the basis for a person in balancing life with nature and the environment in which he/she lives. This is related to culture in society that is a heritage that will be passed on and introduced to the next generation [7]. In the educational aspect, the cultural paradigm includes understanding the concepts of pluralism and multiculturalism which must introduce local culture as a treasure in the national culture. This should be a concern to continue to preserve the local culture of the region [8].

The local culture of Reyog Ponorogo is one of the beauties of culture in which it contains moral strength and criticism of a power that cannot be accepted in the wider community [9]. The existence of Reyog Ponorogo has one characteristic as a cultural treasure of the nation that lifts from local character figures in the image of the royal leadership at that time. [10].

In analyzing the new culture of wayang golek Reyog Ponorogo as one of the social innovations for the development of the Reyog Ponorogo local culture, it can be seen in the following literature review table.

**Table 1.** Literature Review Data on Wayang Golek Reyog Ponorogo

Authors, Year	The Analyzed Partis
Sulton, Betty Yulia W, Prihma Sinta U, 2020	Wayang Golek Reyog Ponorogo
Sulton, Betty Yulia W, Prihma Sinta U, 2020	The Prototype of Wayang Golek Reyog Ponorogo Characters
Rido Kurnianto, 2016	The Characteristics of Reyog Ponorogo Figures
Achmadi, 2013 & 2014	The Concept of Prototype and Characteristics of Reyog Figures

This wayang golek Reyog Ponorogo culture is one of the new arts in the city of Ponorogo which is a blend or acculturation of West Java and East Java cultures. It is known that wayang golek is a wooden puppet in three dimensions. The word "golek" in Javanese is defined as "to seek" [11]. The culture of wayang golek or Reyog Ponorogo is the result of the development and modification of the two cultures which combines the typical West Javanese arts known as wayang golek and the East Javanese arts known as Reyog Ponorogo [5].

The Reyog Ponorogo culture is not only known in terms of the power of "occult" in Javanese terms. This culture is also known as the history of spiritual-religious journeys. Reyog Ponorogo began the historical journey from the Hindu era, the Islamic era, the Old Order era, the New Order era, and the Reform era. In the Islamic era, Raden Katong made Reyog a medium of da'wah to the people of Ponorogo, who at that time was still Hindu. After Raden Kathong defeated the King of Bantarangin, he then established Ponorogo as a regency area under the rule of the Demak Kingdom [4]. In the study of the moral values of Reyog Ponorogo culture, it also describes the value of the nation's character which is based on the values of Pancasila (The Indonesian Philosophy), which is shown by the strength of the characters in it. [12].

In addition to the description of spiritual values, the local culture of Reyog Ponorogo also explains the character values displayed in the description of the figures in it, including Prabu Klana Sewandana, Bujang Ganong, Dewi Songgolangit, etc. [13]. Achmadi also explained that the art of Reyog Ponorogo which is known as group art includes: group leader (warok), giant figures in the form of dancers (barongan), mask dancers (tembem), horse dancers (jathil), Klana dancers and equipped with musicians of gamelan [12].

The development of Reyog Ponorogo in the form of wayang golek Reyog Ponorogo itself can be seen from

the form or prototype aspect of the characters in Reyog Ponorogo culture. Each character in the Reyog culture is illustrated in the form of wayang golek that can be used or played with the concept of puppetry [14]. The descriptions in the characterizations of Reyog Ponorogo which are illustrated in the form of wayang golek include the following:



**Figure 1** The Prototype of Wayang Golek Reyog Ponorogo (source: [5] )

In the description of the prototype form of wayang golek Reyog Ponorogo above, it can be seen the difference in the form of the prototype with the previous Ponorogo Reyog characters. The depiction of the Reyog Ponorogo characters can be seen in the following picture.



**Figure 2** Reyog Ponorogo

If we look at the change in the form of the cultural prototype of Reyog Ponorogo into the form of wayang golek Reyog Ponorogo, it is modified and new innovations are made so that it is easy to use, especially in the learning process. It will be easier to introduce Reyog Ponorogo figures to the younger generation in the classroom in the form of hand puppets or wayang golek.

### 3.2. The Social Innovation of the New Culture of Wayang Golek Reyog Ponorogo

The new culture of wayang golek Reyog Ponorogo as it is known brings new nuances and new innovations in the development of Reyog Ponorogo art. The development of Reyog Ponorogo art in the form of wayang golek is packaged with educational goals, which is to continue to introduce the younger generation, especially to children, about their love for local culture [15]. The sense of love and introduction to local culture has now begun to fade in society so that social innovations presented in the arts in society are felt to be very necessary to protect local culture from extinction. In

discussing the context of social innovation in this wayang golek Reyog Ponorogo, the author conducted a literature review analysis with the following data:

**Table 2** Literature Review Data on Social Innovation

Authors, Year	The Analyzed Part
Giovany Cajaiba-Santana, 2014	The concept of social innovation
Julie Caulier-Grice, Anna Davies, Robert Patrick&Will Norman, 2021	The definition of social innovation, the main element of social innovation
Sergey Mikhailovich Vasin, Leyla Ayvarovna Gamidullaeva, Tamara Kerimovna Rostovskaya, 2017	The benefits of social innovation
Jane Farmer, Karen Carlisle.,at al, 2018	The implementation of social innovation

Social innovation is present in the history of human life as a result of the manifestation of its creative capacity and as a result of human efforts to develop responses to their needs to improve the quality of life. Simms stated that "Civilization is the result of human innovation" [16]. Social innovation describes the process of social change and the transformation of society as a whole both in its role as civil society, changes in the economy, and social inclusion [6].

Social innovation itself provides many benefits for the community, including increasing the level of trust in the government, improving the decision-making process in the authority, the emergence of a new social norm, value, and practice in society [17]. Social innovation itself arises from the adaptation of existing ideas. The innovation arises because of a combination of knowledge from the local context, self-experience, and exemplary examples. In the process of sustaining this social innovation, it is necessary to have support from policymakers to be implemented [18]. The components of social innovation developed in the form of a new culture of wayang golek Reyog Ponorogo can be seen in the following description:

#### 3.2.1. The Social Innovation of the New Culture of Wayang Golek Reyog Ponorogo in terms of Novelty

Social innovation is said to be a form of development or new solutions such as developing products, services,

making it easier to use in the learning process in the classroom [14].

The Prototype of Wayang Golek Reyog Ponorogo Characters	The Prototype of Reyog Ponorogo Characters
WAROK	
	
KLANA SEWANDANA	
	
source: [19]	

models, etc. simultaneously to meet social needs. It also relates to better use of assets and resources. [6].

**Table 3** The Differences of the Prototype Innovation Form of Wayang Golek Reyog Ponorogo Characters

In the context of social innovation, it does not have to be all or completely original or unique. However, in this social innovation, something new is needed in some ways that are shown both from various sectors that exist for both the market and the users. This novelty is necessary to highlight [6].

The embodiment of novelty or novelty in the social innovation of the new culture of wayang golek Reyog Ponorogo is seen in terms of changing the form of the prototypes of the Reyog Ponorogo characters in the depiction of the wayang golek form. The change of the form in question is in the appearance of its use. In the development of wayang golek Reyog Ponorogo, it is packaged to be played by using hand like a puppet,

If seen in the embodiment of the Reyog Ponorogo prototype above, visually, there is not much difference between the original form and the form of the new innovation. It is related to Caulier's theory of novelty in social innovation that the form of the wayang golek Reyog Ponorogo is not entirely original, but there is a development of several new elements to make it easier to use in the market, especially in the world of education to be used during the learning process in the classroom.

*3.2.2. The New Social Innovation of the New Culture of Wayang Golek Reyog Ponorogo from the Realization of the Ideas to the Implementation*

Innovation in this finding is an idea that is new or better than a product. Social innovation is the implementation of ideas formed from the novelty. The novelty can be said to be a social innovation if it is disseminated and known by a large audience [6].

In this case, wayang golek Reyog Ponorogo is said to have made innovations in this term. The idea of modifying West Javanese culture with East Javanese culture from wayang golek and Reyog Ponorogo has been implemented in a new form of art. The inventor or researcher has implemented this realization by conducting FGD activities with several related parties such as the Ponorogo education office, the Ponorogo tourism office, the Reyog Ponorogo Foundation, and several PAUD teachers in Ponorogo to introduce the new culture to the Tourism Office, Education Office and Reyog Ponorogo Foundation [5].

In addition to this FGD activity, the development of wayang golek Reyog Ponorogo has also disseminated information, especially to PAUD teachers in Ponorogo. Dissemination of this information was carried out with the masterminding training for PAUD teachers which was carried out with teacher representatives in each Ponorogo PAUD school. In this activity, previous researchers were also trained in the use of wayang golek Reyog Ponorogo and training from wayang golek Reyog Ponorogo story script. In addition, PAUD teachers were also taught in the use of musical accompaniment instruments in performing wayang golek [20].

*3.2.3. The Social Innovation of the New Culture of Wayang Golek Reyog Ponorogo in Terms of the Effectiveness*

A social innovation must be effective and be a measurable solution. This is about quality, level of user satisfaction, level of adoption, and level of social welfare. This requires innovators to find ways to capture and articulate impacts on target groups [6]. Furthermore, it is in terms of effectiveness and meeting social needs concerning solutions that can be measured and user satisfaction. In this case, the new culture of wayang golek



Reyog Ponorogo has been applied and utilized in the world of education, especially in early childhood education. In its development, the effectiveness of the use was aimed at early childhood teachers as learning media in the classroom. In addition, this embodiment was also developed with musical accompaniment instruments so that teachers can use them for the process of performing wayang golek in the classroom [20].

### *3.2.4. The Social Innovation of the New Culture of Wayang Golek Reyog Ponorogo in Terms of Completing Social Needs*

One of the distinguishing features of social innovation is that it is designed to meet social needs. The results that are built often lead to a lot of discussion and debate [6]. The results of the existing discussions make an innovation to meet social needs in society in accordance with the existing reality.

The existence of the development of wayang golek Reyog Ponorogo is one of the strategies in responding to the challenges of educational innovation. The introduction of local culture that should be introduced to students from an early age, must be conducted to introduce local culture in an interesting and fun way. The use of Reyog Ponorogo as a whole in performances is very difficult to bring to the classroom. By implementing this new innovation, wayang golek Reyog Ponorogo makes it easier for teachers to bring this concept of local culture into the classroom. In addition, the teacher can be the main actor and regulator of the story in its use in the classroom.

### *3.2.5. The Social Innovation of the New Culture of Wayang Golek Reyog Ponorogo in Terms of Increasing the Community Capacity to Act*

The process of social innovation can increase people's capacity to act by creating new roles, developing assets, and using assets and resources [6]. With the new culture of wayang golek Reyog Ponorogo, many people are involved in the use of new art. In the previous implementation, this can be seen in terms of education involving PAUD teachers to be involved in training activities for performing wayang and the use of the accompaniment of the wayang golek musical instrument developed [20].

When viewed in terms of the theoretical studies expressed by Caulier previously, the existence of wayang golek Reyog Ponorogo is included in the concept of developing local cultural assets or using existing assets and resources. In addition, according to the theory of social innovation, the existence of this new culture also creates a role for the community. In the previous study, this role was raised in the world of education by involving the teacher as an actor or the main player in its implementation. In the classroom, the teachers here were

trained to be able to play wayang golek Reyog Ponorogo and use the accompanying musical instruments by using audio [20]. With this activity, of course, the community or teachers have their own capacity to be able to use their role in the world of education. It is hoped that this role can also be felt by other communities which can be developed in terms of the socio-economic community.

## **4. CONCLUSION**

Local culture is an asset in preserving the original culture, and therefore it still exists in the national and even international cultural arena. There needs to be an effort to maintain the existence of the original culture so that it does not become extinct and is displaced by the current global culture. Social innovation is one of the strategies in preserving local culture so that it remains known by the wider community and also the younger generation. The development of Reyog Ponorogo local culture into new cultural innovation, namely wayang golek Reyog Ponorogo is a blend of West Javanese culture, namely wayang golek with East Javanese culture, namely Reyog Ponorogo. In the analysis in terms of the prototype of wayang golek Reyog Ponorogo, it is a manifestation of social innovation by looking at the 5 main aspects developed, including 1) novelty, packaging of wayang golek Reyog Ponorogo by not leaving the original Reyog element but being developed in the form of a prototype and the transition of its function into a wooden hand puppet; 2) the realization of the idea into implementation, developing wayang golek Reyog Ponorogo and disseminating through relevant agencies as well as training for teachers as targets; 3) the effectiveness, embodying wayang golek Reyog Ponorogo as a new strategy in the world of education and as a medium of education in the classroom about local culture; 4) the fulfillment of the social needs, developing wayang golek Reyog Ponorogo to meet educational needs to easily introduce local Reyog Ponorogo culture into the classroom; 5) the increase of the community's capacity to act, developing wayang golek as a new invasion to improve community activities, especially PAUD teachers in an effort to play the role of the mastermind used in the learning process.

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