



# Education Values in Mask of *Reyog* Ponorogo Indonesia

Muhammad Lukman Syafii<sup>1</sup>, Ghulam Asrofi Buntoro,<sup>2</sup> Alip Sugianto<sup>3,\*</sup>

<sup>1,2,3</sup>Universitas Muhammadiyah Ponorogo

\*Corresponding author. Email: [sugiantoalip@gmail.com](mailto:sugiantoalip@gmail.com)

## ABSTRACT

Mask *reyog* Ponorogo is fusion from various element like head tiger , bird peacock and other ornaments that have meaning and function each. However sadly Public many have n't understand meaning and function that . For uncover meaning the used semiotic theory that studies signs language. Method in study this is descriptive qualitative. Data obtained from informant, then and interpreted into the classification. Result there is a number of element like *krakab*, bird, tiger, prayer beads. The symbol have score education Among other score religious education, patriotism, education social and score education aesthetic value the need preserved and introduced through track formal education, non-formal and informal so could shape character students .

**Keywords:** Values, Education, Mask, *Reyog*, Ponorogo

## 1. INTRODUCTION

Ponorogo district, located in East Java, Indonesia, is a region with a rich history and unique cultural heritage. The district is known for its traditional art forms, including the *Reyog* art, which originated from the region in the 16th century. The art involves performers wearing ornate costumes and a large, intricate mask called a *singa barong*. The *Reyog* art is often performed at various cultural events and festivals in Ponorogo, and has become a symbol of the district's identity.

*Reyog* is not just a simple art. *Reyog* Ponorogo has a lot of local wisdom that is contained in various aspects, both devices, stories, traditional clothes, and traditional songs. One that contains the value of local wisdom is the origin story of the Ponorogo *Reyog art*.

The story of *Reyog* Ponorogo has two versions. The first version is *etan kali*, the second version is *kulon kali*. *Etan kali* version is the story of Ki Ageng Kutu and the *Kulon Kali version* with Bantarangin. Apart from the two versions, it is clear that this art has many values to be conveyed to the audience, because this art is a spectacle that brings guidance or *piwulang becik* to the wider community.

*Reyog* art contains numerous values that can positively impact its audience, both implicitly and explicitly. These positive values can shape one's character, ideology, and soul, especially if one

understands the elements that exist within the art form. Despite its potential to inspire, the high cultural value of *Reyog* art is not widely known to the general public. Only those involved in *Reyog* art are privy to the values embedded within it.

Various elements within *Reyog* art possess a high cultural value. However, these values are rarely known by those who do not engage with the art form. By promoting awareness and understanding of the positive values of *Reyog* art, it is possible to enrich the experiences of those who encounter it. Additionally, those who practice and perform *Reyog* art can help preserve its cultural value by ensuring that the values embedded within it continue to be passed on to future generations.

One of these values is found in musical instruments in the art of *reyog*, such as *kenong*, *gong*, *slompret* and others. The device is part of a sign or symbol that reflects the meaning of a sign, so it is interesting to study through semiotics so that the results can be used as a reinforcement of the value of art-based education which in turn needs to be instilled in the younger generation so that they have good values in life.

Previous studies that examined the relationship between *Reyog art* and education were as follows: Increasing Early Childhood Character Values through *Reyog* Ponorogo Art [1], Educational Values in *Reyog* Ponorogo Art [2]. From research before they not yet

study score education in mask *reyog*, good from side theory nor object study. So that study this have up date. Departing from this description, the purpose of this article study is as follows (1) What are the elements contained in this article? in a mask *reyog* Ponorogo (2) Value education what only there is in mask *reyog* Ponorogo and how is the strategy for inculcating educational values that.

## 2. THEORETICAL FRAMEWORK

Semiotics in anthropological linguistics is the application of semiotic concepts in the study of culture. It posits that culture itself is a semiotic system where signs, the main concept in semiotics, arise from an association between the signified and the signifier [3]. A sign is the unity of a form of signifier with an idea or signified. It can be anything that significantly replaces something else, even if that something else does not actually exist [4]. For example, wood as wood alone becomes meaningless, but if it is cut crosswise like a cross, then it becomes a symbol of a certain religion. According to Pierce [5], a sign consists of three components: the representamen, which is the form that states a sign or sign vehicle equivalent to a marker (signifier); the interpretant, which is the meaning that comes from the sign or meaning made by someone, equivalent to signified; and the object, which is something that is outside the sign that serves as a reference [6].

Overall, semiotics emphasizes the importance of signs and symbols in understanding culture. By analyzing the relationships between signs and their meanings, we can gain a deeper understanding of the cultural systems that shape our worldviews and behaviors.

## 3. METHODS

Research in Samarin's terms is classified as field linguistic research because the data are found directly from the speakers [7]. This research data is qualitative, meaning that it is not in the form of numbers, but in the form of a statement of the content, nature, characteristics or state of something [8] Data were obtained from key informants, namely *warok* figures, and *reyog artists*. So the data collection is done by (1) listening method and (2) speaking method [9].

## 4. RESULT AND DISCUSSION

### 4.1 *Reyog* Ponorogo Mask Component Form

*Reyog Ponorogo* mask has several elements that are related to one another. These elements are an integral part that cannot be separated which includes:

First, this tiger's head is a representation of the king of the jungle who is famous for his fierce, brave, high cruising range and excellent physical strength. This tiger head depicts the King of Majapahit, Prabu Brawijaya V, who is the ruler of the forest by having various powers

Second, the peacock is an animal that is interpreted as a bird that is famous for its charming beauty through the sheen of its feathers. The peacock in the *reyog* Ponorogo mask represents the empress of Prabu Brawijaya V who is famous for his beauty.

Third, tasbih seeds are interpreted as a tool to calculate the number of dhikr numbers. This tasbih seed is located in the beak of the peacock or the peacock is pecking at the tasbih seed. Tasbih seeds represent a symbol of obedience or submission to Religion.

Fourth, the Pancasila logo is interpreted as a symbol of the symbol of the Indonesian state. The Pancasila logo represents that this art as an art form is original from the Unitary State of the Republic of Indonesia (NKRI) which is subject to the state ideology of Pancasila.

Fifth, *krakab* is interpreted as a covering for *reyog* Ponorogo players. This *krakab* represents that one should not convey the ugliness of others, must be closed, buried and used for oneself.

Sixth, the name of the association is interpreted as the identity of the *reyog* community in Ponorogo, for example *Simo Budi Utomo*. This name represents one of the important factors in the *reyog* community, not limited to identity but broader than that, as it contains the meaning, hopes and aspirations of the *reyog* community in Ponorogo.

### 4.2 The Value of Education in the Mask *Reyog* Ponorogo

*Reyog* mask reflecting the values contained in it, this is certainly very interesting to be used for educational purposes, especially as a design for character education through cultural arts. *Reyog* art is a powerful tool for instilling character education in younger generations due to its inherent values. These values, which are both overt and symbolic, can be explored and utilized to promote character development in educational settings.

*Reyog's* roots in traditional Ponorogo culture make it a valuable addition to character education programs for communities at large, especially for younger generations seeking to connect with their cultural heritage..

Reyog masks contain hidden symbols that reflect noble values, piwulang becik, and local wisdom, which can be analyzed using a semiotic approach. Semiotics is the study of signs in culture and the main concept is a sign [3]. With this in mind, a semiotic approach can be used to uncover the values stored in the symbols of the reyog masks, which are full of signs that carry meaning. Several values can be described as following :

*First*, the value of religious education is a moral value that is in line with religious orders, for example those that are reflected in the symbol of *tasbih* as effort remind man for always *dzikir*. Besides that for example also there is in term *krakab* who has meaning that fellow man don't each other indulgence shame his brother alone, so appear integration between Public on the contrary if fellow human indulgence shame will appear hostility.

*Second*, the value of patriotism education, as reflected in the *Pancasila* which symbolizes love homeland and culture of the nation. *Pancasila* this also as representation that art this respect values superb nation .

*Third*, value education social. As reflected in identity association *reyog*, identity name as marker association in weave relation social between group association so that easy each other know one with another.

*Fourth*, the value of aesthetic education is reflected in the two contrasting animals between a tiger and a peacock which symbolizes the combination of strength and beauty so that it becomes an extraordinary attraction called *Reyog* Ponorogo.

#### **4.3 Strategy for Implementation of Educational Values on Masks *Reyog* Ponorogo**

The Reyog mask embodies values that hold significant potential for character-building through cultural arts, and these values should be instilled not only in Reyog artists but also in society as a whole, given the strategic role of art in education. There are several ways and strategies to cultivate a character based on Reyog art, including formal, non-formal, and informal education.

Firstly, formal education can preserve the values represented by the symbols in Reyog masks by

integrating them into extracurricular activities in schools based on the local wisdom of Reyog art. This will enable students to develop a deeper understanding of the art and its spirit and encourage them to become more passionate in animating the art.

Secondly, non-formal education can preserve the values of Reyog art through dance studios and dance communities that emphasize the development of dance skills.

Finally, informal education can effectively spread the values of community-based Reyog arts by utilizing associations that are born and grow in villages. The close proximity of these associations to society allows for an effective target for planting the values of Reyog art.

#### **ACKNOWLEDGMENTS**

The research was entirely funded by the Directorate of Research and Community Service (DRPM) of the Ministry of Education, Culture, Research and Technology of the republic of Indonesia through the higher Education Applied Research Grant Program (PTUPT) Number 149/VI.4/PN/2022 dated May 2, 2022. And all those who have helped the success of this research, may Allah reward you with a better reply.

#### **REFERENCES**

- [1] Kristiana, D. (2017). Improving Early Childhood Character Values Through Art Reyog Ponorogo. *Indria: Scientific Journal of Preschool and Early School Education* , 12-27.
- [2] Lestari, RK (2015). Educational Values in the Art of Reyog Ponorogo. *El Harakah*, 241-258.
- [3] Masinambow. (2001). *Semiotics: Studying Signs in Artifacts*. Jakarta: Language Center.
- [4] Eco, U. (1979). *A Theory of Semiotics*. America: Indiana University Press.
- [5] Rickman, H. (1967). *Understanding and The Human Studies*. London: Heinemann Education Books Limited.
- [6] Saragih, A. (2011). *Language Semitics*. Medan: Postgraduate State University of Medan.

- [7] Baehaqi, I. (2013). *Ethnolinguistics Theoretical and Practical Studies*. Surakarta: The media horizon.
- [8] Putra, SA (2011). *Paradigm, Epistemology and Ethnography in Anthropology*. Surabaya: Department of Anthropology Unair.
- [9] Sudaryanto. (1993). *Methods and Various Techniques of Language Analysis Introduction to Linguistic Research on Cultural Vehicles*. Yogyakarta: Duta Wacana University.

**Open Access** This chapter is licensed under the terms of the Creative Commons Attribution-NonCommercial 4.0 International License (<http://creativecommons.org/licenses/by-nc/4.0/>), which permits any noncommercial use, sharing, adaptation, distribution and reproduction in any medium or format, as long as you give appropriate credit to the original author(s) and the source, provide a link to the Creative Commons license and indicate if changes were made.

The images or other third party material in this chapter are included in the chapter's Creative Commons license, unless indicated otherwise in a credit line to the material. If material is not included in the chapter's Creative Commons license and your intended use is not permitted by statutory regulation or exceeds the permitted use, you will need to obtain permission directly from the copyright holder.

