

THE REALIZATION OF EDUCATION AND TOLERANCE IN THE FRAME OF DIVERSITY THROUGH REOG PONOROGO FESTIVAL

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ABSTRAK

Rumusan masalah pada penelitian ini yaitu mengapa Festival Nasional Reog Ponorogo dalam sebuah tradisi budaya Kabupaten Ponorogo dapat dijadikan sebagai edukasi dan pencipta toleransi untuk mewujudkan persatuan keBhinekaan dalam negeri. Alasan peneliti melakukan penelitian ini karena masih minimnya penelitian mengenai Festival Nasional Reog Ponorogo di kota kami. Selain itu, peneliti ingin melestarikan tradisi budaya di Ponorogo yang sudah ada sejak jaman dahulu salah satunya Festival Nasional Reog. Tujuan dari penelitian ini yaitu untuk mengetahui tentang Festival Nasional Reog Ponorogo sebuah tradisi budaya Kabupaten Ponorogo sebagai edukasi dan pencipta toleransi untuk mewujudkan persatuan KeBhinekaan dalam negeri. Landasan teori yang peneliti gunakan pada penelitian ini yaitu mengenai Reog Ponorogo dan Festival Nasional Reog karena dua topik ini relevan dengan penelitian kami. Metode penulisan kami yaitu metode kualitaitif dengan sumber data terdiri dari data primer dan sekunder. Metode pengumpulan data terdiri dari studi literature, wawancara, dan dokumentasi. Instrumen pengumpulan data kami menggunakan daftar wawancara dan pedoman dokumentasi. Sedangkan metode dan teknik analisis data yang kami gunakan yaitu kualitatif. Hasil dari penelitian kami adalah Festival Nasional Reog Ponorogo yang rutin diselenggarakan setiap 1 Suro selain digunakan untuk melestarikan kesenian Reog Ponorogo ternyata memberikan nilai positif di masyarakat antara lain sebagai edukasi dan pencipta toleransi

Kata Kunci: *Realization of Education, Realization of Tolerance, Reog Ponorogo as Tolerance*

ABSTRACT

The formulation of the problem was why the Ponorogo Reog National Festival in a cultural tradition of Ponorogo Regency can be used as education and tolerance to realize the unity of domestic diversity. The reason the researcher did this research is because there is still a lack of research on the National Festival of Reog Ponorogo in our city. In addition, the researcher wants the cultural traditions in Ponorogo that have existed since time immemorial, one of which is the Reog National Festival. The purpose of this study is to find out about the Reog Ponorogo National Festival, a cultural tradition of Ponorogo Regency as an education and creator of tolerance to realize the unity of Diversity in the country. The theoretical basis that the researcher uses in this research is about Reog Ponorogo and the Reog National Festival because these two topics are relevant to our research. Our writing method is a qualitative method with data sources consisting of primary and secondary data. Data collection methods consist of literature study, interviews, and documentation. Our data collection instruments used interview lists and documentation guidelines. While the methods and techniques of data analysis that we use are qualitative. The result of our research is that the National Festival of Reog Ponorogo which is routinely held every 1 Suro other than the one used for the research turns out to provide positive values in the community, including education and tolerance.

Keywords: *Realization of Education, Realization of Tolerance, Reog Ponorogo as Tolerance*

A. INTRODUCTION

Reog is an art originating from East Java, historically from Ponorogo City (Kustopo, 2008). Reog Ponorogo is already well-known to the international scene and is one of the arts that is registered as a UNESCO cultural heritage. Reyog Ponorogo is often performed in various activities such as weddings, 17 August events, Islamic New Year celebrations, Reyog National Festival and so on. The various activities that caught a lot of enthusiasm from the public were the Reog National Festival.

The Reog National Festival is a regular festival held every 1 *Suro* or 1 *Muharram* in Ponorogo as one of the processions of the Islamic New Year celebration (Kurniawan, 2021; Yursima & Bahrudin, 2020). The Reyog Ponorogo dance is quite unique and has its own peculiarities where this dance is performed by dancers who have different

roles, including *jathilan*, *warok enom*, *dhadak peacock*, *bujang galong*, *clana rentandana*, and *warok tuwek*. From the various actors in Reyog Ponorogo, each of them has different movements, costumes, and *make-up* (Pratama, et al., 2020; Rohmawati; 2020; Prasetyo, et al., 2021). Moreover, the role of the *dhadak peacock* with *barongan* its large is quite attractive to small children because of its agile movement with a lion and peacock headdress on it.

Reog Ponorogo art is rich in philosophical values that are present in the form of statues, gates, and other visual elements (Dhika et al., 2018; Utari & Prasetiawan, 2019). In the art of Reog Ponorogo, which presents an image in the minds of the people, it indirectly becomes an education for the value of the philosophy of life. In addition, through the Reog National Festival which is regularly held, the public

also gets education about the history of Reog and the meaning in it and as a creator of tolerance in the community. Based on the above background, the researcher is interested in conducting a research entitled "The Realization of Education and Tolerance Creation through the National Festival of Reog Ponorogo in the Frame of Diversity".

The formulation of the problem in this research is why the Reog Ponorogo National Festival in a cultural tradition of Ponorogo Regency can be used as education and the creator of tolerance to realize the unity of national diversity? While the purpose of this research is to know about the National Festival of Reog Ponorogo, a cultural tradition of Ponorogo Regency as an education and creator of tolerance to realize the unity of Diversity in the country.

The benefits obtained from this research consist of theoretical and practical benefits. The theoretical benefit is to know about the Reog Ponorogo National Festival, a cultural tradition of Ponorogo Regency as an education and creator of tolerance to realize the unity of Diversity in the country. In addition, practical benefits include the results of this research can be used as a scientific reference library for further writing who wants to do writing related to similar topics and the results of this writing can be used as input, information, and archives for the District Office of Culture, Tourism, Youth and Sports. Ponorogo.

Theoretical Review

Reog Ponorogo

Since his birth in 1235 AD, the art of Reog Ponorogo has developed in its growth.

Reog dance basically imitates the story of King Bantar Angin when he proposed to the daughter of the King of Kediri, Dewi Songgo Langit. But ended in failure (Soemarto, 2014 :14)

Reog Ponorogo dance consists of several actors such as *jathilan*, *warok enom*, *dhadak merak*, *bujang ganong*, *clana rentandana*, and *warok tuwek*. Reog Ponorogo has become a tourism icon in Ponorogo because it is not only known by local tourists but also internationally. Even some schools, from Elementary School (SD) to Senior High School (SMA) have required Reog as a compulsory subject at school, so it's not just an extracurricular. Reog Ponorogo comes from the conditions that Dewi Songgolangit asked when Prabu Sewandana wanted to propose to him. He asked for two-headed animals, namely a lion and a peacock. From there emerged Reog with a human body with the head of a tiger and a peacock (Writing Team, 2020: 2).

Gamelan instruments in this dance accompaniment consist of flutes, ketipung, kethuk, kenong, kempul, gongs, drums and angklung. Starting from small children to adults, they are always busy watching this dance at several events, including *Grebeg Suro*, weddings, 17 August events, the Reog National Festival, and many other activities. The dancers in the Reog Ponorogo dance are also equipped with costumes when dancing according to their respective actors. *The make up* used also adjusts to the role of each dancer.

Figure 1
Penari Jathil



Sumber: Disbudpora Kabupaten Ponorog

Figure 2
Penari Warok Enom



Sumber: Disbudpora Kabupaten Ponorog

Figure 3
Penari Dhadak Merak



Sumber: Disbudpora Kabupaten Ponorog

Reog . National Festival

The National Reog Festival is an annual event organized by the Department of Culture, Tourism, Youth and Sports of Ponorogo Regency to enliven the event *Grebeg Suro* which falls on 1 *Suro* or 1

Muharram (Wulansari & Utami, 2020; Arianti, 2021). The National Reog Festival itself was enlivened not only by native dancers from Ponorogo Regency but also outside of Ponorogo as followed by Malang, Jember, Surabaya, Balikpapan, Wonogiri, Gunung Kidul and many others. This event is held at night and is a complement to the series of *Grebeg Suro* in Ponorogo. To enliven this event, the Department of Culture, Tourism, Youth, and Sports of Ponorogo Regency also invited a number of government officials such as the regent and deputy, members of the Regency DPRD, the Department of Tourism and Culture of East Java Province and many others.

Indirectly, the Reog National Festival which is regularly held in Ponorogo is an effort to preserve cultural traditions, educate about traditions and culture and create tolerance in realizing unity. Considering that this cultural tradition has existed since ancient times and we as the nation's next generation have an obligation to maintain, care for and preserve so that it is not eroded by the progress of the times or taken by other countries, especially with the presence of the *dhadak peacock*, it is enough to attract the interest of the audience and as the uniqueness of Reog Ponorogo.

The *dhadak peacock (barongan)* player is a player as a lion whose head is seized by a peacock and is always followed by a baron. As if as the hind legs of a lion (Mujab, 2016: 23). Elements of cultural tourism that can attract tourists include: Language; Public; Handycrafts; Food; Music and Arts; History; Ways of working; Religion; Building Architecture; Education System (Supriono, 2020: 71).

From the points above, it is related to the Reyog National Festival, which is the first for the community. Where the surrounding community is always enthusiastic and regularly participates in the Reyog National Festival. The second is handicrafts where the properties used in the National Reyog Festival are the results of community crafts such as the *dhadak peacock*. The third is music and art where the music in the dance is special and includes the original local arts of Ponorogo. Fourth, namely history, by holding the National Reyog Festival, it has indirectly become a real step in preserving history so it needs to be maintained.

B. METHOD

Qualitative is research that produces several findings that cannot be achieved using statistical procedures or other methods of quantitative (measurement) (I Made Laut, 2020: 6). In this study, the researcher used a qualitative method because it was relevant to the study which discussed the Reog Ponorogo National Festival. In this qualitative study, the researcher describes the results of the research sentence by sentence which are sourced from the results of literature studies, interviews, and related documentation results.

There are two types of data used by researchers, namely primary data and secondary data. Primary data is data that researchers get directly from this study such as the results of interviews conducted with Mbah Kotrek. The second is secondary data where secondary data is data that researchers get from other parties such as through literature studies related to studies relevant to this research. The literature study that we

did was quite supportive in obtaining data that we did not get at the time of the interview.

Interviews were conducted with resource person Mbah Kotrek as an art activist for Reog Ponorogo who since childhood has loved and been directly involved in the preservation of Reog Ponorogo. During the interview, the researcher asked questions about the Reog National Festival and its preservation in Ponorogo.

Figure 4
Mbah Kotrek as Resource Person



Source: *Personal Documentation*

Documentation that we do is documenting photos or documents relevant to our research which is expected from the documentation to support researchers in obtaining more accurate information so that research results can be conveyed in detail.

The researchers used data collection Instruments, for instance

a. List of Interview Questions The instrument of data collection is in the form of a list of interview questions that will be asked to Mbah Kotrek as the art activist of Reog Ponorogo in Wengker Earth. The list of questions contains topics about the Reog

National Festival in Ponorogo and its preservation.

Table 1

Table of Interview List

No.	Questions	Answers
1.	How long has Mbah Kotrek been an activist for Reog art this?	
2.	If other than the FNRP event, usually Ponorogo is crowded for what kind of event, Ms.	
3.	According to Mbah Kotrek, why is there a Reog performance every full moon in Ponorogo Regency, mbah?	
4.	Then with the Reog performance on the full moon, the Reog Ponorogo National Festival can be used as an education and a creator of tolerance to realize the unity of Diversity in this country, Ms.	
5.	Maybe there is a message from Mbah Kotrek to the community or us as students to maintain this original Ponorogo culture?	

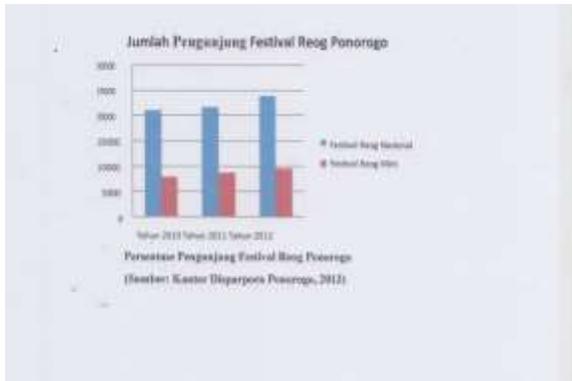
Technique analyzing data was carried out by the researcher include data reduction (summarizing the main things), data presentation (presenting data in narrative form), and verification (drawing conclusions from the research conducted). In this study the researcher summarizes the main things related to Reog Ponorogo and the Reog Ponorogo National Festival. Furthermore, from the data we present in the form of a narrative and draw conclusions at the end of the study.

C. RESULTS AND DISCUSSION

Realization of Education and Tolerance Creation through the Reog Ponorogo National Festival in the Frame of Diversity

Reog Ponorogo National Festival (FNRP) is an event an annual event held by the Ponorogo Regency Government, in this case the Ponorogo Regency Culture, Tourism, Youth, and Sports Department. At the Ponorogo National Reog Festival (FNRP) is a Reog festival with adults participating in high school (SMA), colleges and universities. high, as well as the local reog contingent of Ponorogo and outside Ponorogo even the international Reog contingent. The name FNRP is a new name, previously the name was the National Reog Festival or FRN, this name was changed because those who participated in the Reog festival were not only from Indonesia but also from abroad. In 2016 the international Reog contingent that followed was from Korea, while in 2017 the country that followed was Japan. Not only the dancers who were enthusiastic in enlivening this FNRP, but the enthusiasm of the audience was also very large, from the 2013 Ponorogo Disparpora data, it showed that visitors from 2010-2012 continued to increase.

Diagram 1
Number of Visitors of the Reog Ponorogo
Festival 2010-2012



Source: *Disparpora Ponorogo Regency*

From the data on the percentage of visitors above, it can be said that the community is very happy to see Ponorogo's annual event, namely the FNRP. Educating the public about Reog Ponorogo is quite easy because if the audience is enthusiastic about seeing the Reog festival, of course it has shown that they love this ancestral culture, coupled with the reading of a short legend about Reog by the Reog festival master of ceremonies (Pak Marga). which is organized and adds to Reog's insight to the community (Kotrek, 2018).

As for the teenagers themselves, they not only have received education, but they have preserved the Reog culture. Because the FNRP is also attended by various schools, of course the players in the FNRP are teenagers who are still in school. Therefore, the FNRP must continue to be carried out so that it is always an education for teenagers and the community and of course to continue to preserve this unique art of the Wengker Earth.

Besides being able to be used as a vehicle for education, the implementation of this FNRP also describes the tolerant behavior of the Ponorogo community. It is proven that every year the FNRP always runs well and there is no chaos between the players and the audience. Because in the FNRP, all Reog contingents who will perform must bring their own supporters, and each Reog contingent also brings different Reog festival dance models, this difference can be seen because in each Reog contingent's performance the music rhythm and movement must be different. However, this difference does not mean a problem, but the difference shows that each Reog contingent has creativity, the best winner in FNRP is creativity in presenting the Reog festival.

In 2017, the overall winner of FNRP was won by Reyog Brawijaya, Universitas Brawijaya, Malang. The university, which is often called UB, was able to attract judges to be the best in the 2017 Reog Ponorogo National Festival. In addition to selecting the overall winner and the best presenter from 1 to 10, the Ponorogo Regency Government also gave special awards to the Reog contingent who were always consistent in participating in the FNRP every year.

After the general champion was announced, there was no chaos or disapproval from the Reog contingents and their supporters. This shows that the implementation of the FNRP has benefits and lessons. The benefit that can be taken is that with the FNRP, people's love for the art of Reog continues to grow, besides that, education can add insight to the audience.

The lesson that can be taken and implemented in life is tolerance. From the implementation of the FNRP, everyone, both contingent supporters and non-supporters or just watching, has shown tolerance between each other, because between all the spectators it does not cause chaos. So, with that tolerance, unity can be realized in Diversity in Indonesia. This finding is in line with Syafutra, S., Montessori, M., & Suhono, S. (2021) showed that tolerance makes an harmony life of social life in their daily interaction. Thus, the motto of the Indonesian people, namely "Bhinneka Tunggal Ika" which has different meanings but remains one, can be realized through an art, culture, and tradition.

Differences between cultures are differences in the principles of interpretation of life, not about the subtleties of aristocratic behavior, the peculiarities of biological races, or the process of evolutionary growth. Each culture standardizes and preserves what it considers the most valuable from generation to generation, in its own way (Bambang, 2019; Angraini, et al., 2022). From the quote above, it can be concluded that from the various cultural differences that exist, what must be done by the next generation is to preserve it because it is part of the frame of Diversity.

Table 2
Interview Results

No.	Questions	Answers
1.	How long has Mbah Kotrek been an activist for Reog art this?	When asked how long or when I can't say for sure, I have loved this Reog since I was a child, because my father was a warok in

Ponorogo. If you estimate the length of the year is about 50 years.

2. If other than the FNRP event, usually Ponorogo is crowded for what kind of event, Ms. Ponorogo is always busy, man, but the busiest is usually when it's full moon, every full moon there must be Reog performances and dances that are usually scheduled from various sub-districts in Ponorogo, and other cultural events will also be crowded.
3. According to Mbah Kotrek, why is there a Reog performance every full moon in Ponorogo Regency, mbah? Yes, of course, to preserve Reog's culture, if Reog is shown in Grebeg Suro only, later if there is Sing Delok, Reog will be confused about the delok nyandi. Wong, during the full moon performance, you can see a lot of Reog. So the point is that there is a Reog performance on a full moon, yes to preserve the Reog culture itself.
4. Then with the Reog performance on the full moon, the Reog Ponorogo National Festival can be used as an education and a creator of tolerance to realize the unity of Diversity in this country, Ms. Yes it is automatic. Only in the full moon that appeared, their children looked enthusiastic in dancing Reog Ponorogo. Especially when the FNRP has become an educational material for teenagers of the same age and the community, it's not just for education, it can even be said to be cultural conservationists, there's also a contingent from high school. This Reog is to remain sustainable and not to be reclaimed by other countries, besides that of course it can also be used as education through the legend of Reog Ponorogo

which is usually read by Mas Marga (the annual MC of FRM and FRNP). After all, for tolerance, it's definitely tolerance, bro, every contingent that appears must bring supporters, but until yesterday's Reog festival there were no brawls. Kabeh Podo gets along well and greets each other. The Reog players themselves, even though they have different characters, but if you stay in harmony, you never struggle (fight). From these two things, we can conclude for ourselves that the FNRP is not only an education, but also a creator of tolerance, so that if tolerance is created, it is certain that the unity of cultural diversity exists in this country

5. Maybe there is a message from Mbah Kotrek to the community or us. as a student to maintain the original culture of Ponorogo? My message is one, be a generation that loves this ancestral culture, "let's go kabeh podo understand caritane Reog ben lek enek wong takok dance with reog crew dewe iso replied, true Reog follows culture ne crew dewe ngger, kamangko iku let's tresnani and jogo Reog supoyo stay sustainable and ojolali with your culture, you are dewe, i.e. tolerance". He added.

D. CONCLUSION

From the above discussion it can be formulated that the National Festival reog Ponorogo in a cultural tradition Ponorogo can be used as an educational and creator of tolerance to realize the unity of diversity in the country because at the time of reading the legend briefly reog by the master of ceremonies festival reog (Mr. clan) it has been organized education and added Reog's

insight to the community. As for the teenagers themselves, they not only have received education, but they have preserved the Reog culture. Because the FNRP is also attended by various schools, of course the players in the FNRP are teenagers who are still in school. Therefore, the FNRP must continue to be carried out so that it is always an education for teenagers and the community and of course to continue to preserve this unique art of the Wengker Earth.

Besides being able to be used as a vehicle for education, the implementation of this FNRP also describes the tolerant behavior of the Ponorogo community. It is proven that every year the FNRP always runs well and there is no chaos between the players and the audience. Because in the FNRP all the Reog contingents who will perform must bring their own supporters, and also each Reog contingent also brings different Reog festival dance models, the difference is visible because in each performance the Reog contingent the music rhythm and movement must be different. However, this difference does not mean a problem, but the difference shows that each Reog contingent has creativity, the best winner in FNRP is creativity in presenting the Reog festival.

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