

**REOG PONOROGO: A CASE STUDY OF
STRUCTURE IN KUMPULAN SRI WAHYUNI IN BATU
PAHAT**

NINA NASHRAH BINTI ABDUL JALAL

**CULTURAL CENTRE
UNIVERSITY OF MALAYA
KUALA LUMPUR**

2019

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**CULTURAL CENTRE
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**REOG PONOROGO: A CASE STUDY OF STRUCTURE IN KUMPULAN
SRI WAHYUNI IN BATU PAHAT.**

ABSTRACT

The research studies on Reog Ponorogo by Kumpulan Sri Wahyuni in Batu Pahat Johor. The aim of the study is to analyse the factors that contribute in the changes of the structure due to the process of acculturation on Reog Ponorogo by Kumpulan Sri Wahyuni and to study on its structures of Reog Ponorogo that is caused by the process of acculturation. The study is based on the theories of acculturation and has adopted a research design of qualitative research that uses the method of collecting data from reading materials and from the observations and interviews that were collected from Kumpulan Sri Wahyuni. The finding of this study reveals that the structures of Reog Ponorogo by Kumpulan Sri Wahyuni did undergo changes that are caused by the process of acculturation. The changes can be seen in the elements that have been discarded by the organization in order to conform to the norms of the society which involves the culture and the rules of Malaysia. The findings of the study should enable the readers and future researcher to have a better understanding on the performance of Reog Ponorogo and is expected to inspire the next researcher to conduct a deeper investigation on this performance from any elements in the structures and to inspire the next researcher to investigate the different styles of structures practiced by the practitioners of this performance either in Batu Pahat or in Selangor.

**REOG PONOROGO: KAJIAN KES STRUKTUR DALAM KUMPULAN SRI
WAHYUNI DI BATU PAHAT.**

ABSTRAK

Kajian ini mengkaji Reog Ponorogo oleh Kumpulan Sri Wahyuni di Batu Pahat, Johor. Tujuan kajian ini adalah untuk menganalisa faktor yang menyumbang kepada proses perubahan dalam struktur Reog Ponorogo oleh Kumpulan Sri Wahyuni kerana proses akulturasi yang telah terjadi. Kajian ini berdasarkan teori akulturasi dan telah mengaplikasikan kajian berbentuk kualitatif di mana pengkaji telah memperoleh maklumat melalui bahan bacaan lepas dan juga melalui pemerhatian serta temubual bersama Kumpulan Sri Wahyuni. Dapatan kajian ini menunjukkan struktur Reog Ponorogo yang telah mengalami perubahan yang diakibatkan dari proses akulturasi. Perubahan ini dapat dilihat dalam beberapa elemen di dalam struktu Reog Ponorogo yang telah tidak digunakan oleh Kumpulan Sri Wahyuni untuk mengikuti norma masyarakat yang merangkumi kebudayaan serta peraturan di Malaysia. Dapatan dari kajian ini juga diharapkan dapat membantu pembaca dan pengkaji untuk mempunyai pemahaman yang lebih baik mengenai persembahan Reog Ponorogo dan diharapkan untuk memberikan inspirasi kepada pengkaji seterusnya untuk mengkaji dengan lebih mendalam mengenai Reog Ponorogo dari perspektif lain yang terdapat di dalam struktur Reog Ponorogo dan untuk mengkaji jenis jenis struktur persembahan Reog Ponorogo yang dilakukan oleh pelbagai Kumpulan Reog Ponorogo yang tedapat di Batu Pahat atau di Selangor.

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TABLE OF CONTENTS

Abstract	iii
Abstrak	iv
Acknowledgements.....	v
Table of Contents.....	vi
List of Figures.....	ix
List of Tables.....	xi
List of Appendices.....	xii
CHAPTER 1: INTRODUCTION.....	1
1.1 Background Of The Study	1
1.2 Problem Statement	5
1.3 Research Objectives.....	5
1.4 Research Questions.....	6
1.5 Scope Of Research.....	6
1.6 Significance Of Research.....	7
1.7 Framework Of Dissertation.....	7
CHAPTER 2: LITERATURE REVIEW.....	8
2.1 History Of Reog Ponorogo.....	9
2.1.1 Reog Ponorogo Indonesia	9
2.1.2 Reog Ponorogo Malaysia	12
2.2. Acculturation.....	13
2.3 Banning On The Ritual Acts	15
2.4 Ritual Structures And Performance Strutcures	18

i.	The Nest By Richard Schechner	19
ii.	Ritual Performance By Mohd Kipli	19
 Chapter 3: Research Methodology		22
3.1	The Research Design	22
3.2	The Sample and the Questionnaire for Interview	22
3.3	Interview	24
3.4	The Research Schedule	25
3.5	Theoretical Explanation	25
 CHAPTER 4: DATA ANALYSIS AND FINDINGS		32
4.1	History On The Establishment Of Kumpulan Sri Wahyuni In Batu Pahat Johor .	32
4.2	The Board Members And Members Of Kumpulan Sri Wahyuni.....	34
4.3	The Structures Of Reog Ponorogo In Kumpulan Sri Wahyuni.....	39
4.3.1	Synopsis Of Reog Ponorogo By Kumpulan Sri Wahyuni	39
4.3.2	The Characters In Reog Ponorogo.....	44
4.3.3	Costumes And Props.....	52
4.3.4	Music And Musical Instruments.....	58
4.3.5	Choreography In Kumpulan Sri Wahyuni	67
4.3.6	The Performance Structures By Kumpulan Sri Wahyuni	73
a.	The Structure Analysis In Kumpulan Sri Wahyuni	74
i.	The Opening	74
ii	The Performance.....	74
iii.	The Closing	75
b.	Theoretical Explanation On The Ritual And Performance Structures.....	77

c. Discussion On The Performance Structures Of Kumpulan Sri Wahyuni..	78
4.4 Findings.....	80
CHAPTER 5: CONCLUSION	95
5.1 Summary Of The Study	95
5.2 Reccomendations And Suggestions For Future Research	98
5.3 Conclusion.....	98
References	100
Appendices	103

University of Malaya

LIST OF FIGURES

Figure 3.1: Concept of Acculturation	28
Figure 3.2: Types of Acculturation	28
Figure 3.3: Factors of Acculturation	29
Figure 3.4: Affinity and Homogeneity	30
Figure 3.5: Equation of Affinity and Homogeneity	30
Figure 3.6: Process of Acculturation in Between Kumpulan Sri Wahyuni and The Malay Culture To Form a New Structure in Reog Ponorogo	31
Figure 4.1: Board Members of Kumpulan Sri Wahyuni	35
Figure 4.2: The Ensemble Members.....	35
Figure 4.3: The Troupe Members	36
Figure 4.4: Image of Jathilan	45
Figure 4.5: Image of Warok	45
Figure 4.6: Image of Barongan	46
Figure 4.7: Image of Prabu Klono Sewandono	47
Figure 4.8: Image of Bujang Ganong	47
Figure 4.9: Compilation of Images of Jathilans In Full Costumes	52
Figure 4.10: Compilation of Images of Bujang Ganong In Full Costume.....	54
Figure 4.11: Image of the Barongan's Mask	55
Figure 4.12: Photograph of Full Instrument Set Used by Kumpulan Sri Wahyuni.....	62
Figure 4.13: Compilation of Images of Jathilans' Choreography	68
Figure 4.14: Compilation of Images of Bujang Ganong's Choreography	70
Figure 4.15: Compilation of Images of Barongan's Choreography(Kayang).....	72

Figure 4.16: The Process of Acculturation That Occurs In Kumpulan Sri Wahyuni 84

University of Malaya

LIST OF TABLES

Table 4.1: The Members of Kumpulan Sri Wahyuni Grouped by Race	37
Table 4.2: The Differences Of Characters Used In Reog Ponorogo By Kumpulan Sri Wahyuni	49
Table 4.3: Comparison Of Instruments Used By Original Reog Ponorogo And Kumpulan Sri Wahyuni.....	63
Table 4.4: The Process of Performance by Kumpulan Sri Wahyuni.....	76
Table 4.5: A Summary On The Changes Of Attribution In Reog Ponorogo By Kumpulan Sri Wahyuni.....	89

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LIST OF APPENDICES

Title	Page
Appendix 1 Process Of The Performance Structure , The Nest	103
Appendix 2 Process Of Ritual Structure	104
Appendix 3 Sheryl Phan's (2012) Diagram On The Function Of Reog Ponorogo	105
Appendix 4 Set Of Questionnaires	106
Appendix 5 Answer For The Questionnaire (Interview)	107
Appendix 6 Answers For The Questionnaire (Dancers/ Ensemble)	112
Appendix 7 Additional Photographs	130

CHAPTER ONE: INTRODUCTION

1.1 Background of the study

Reog Ponorogo or also known as Barongan in Malaysia is a traditional dance originated from the region of Ponorogo. It has been declared as a motto of the country of Ponorogo as per decreed by the former Ponorogo Regent, Drs. Markoem Singoimejo, M.M¹. and since then, people's recognition towards reog is raising. It has also been practiced and performed in other places outside Ponorogo. As a result of migration, Reog has been known in many places in Indonesia and outside of Indonesia which includes Malaysia. The attribution and customs of the Reog has undergone through changes and are subjected to the customs of its new place in which it has been migrated to (Sherly Phan, 2012).

In addition to Reog, this dance often found in Blora and Bali asides from Ponorogo, especially in the rural area (Eka Subakti, 2009). Reog also serves as a ritual performance that will be performed once a year. This dance will be performed in the region of Dusun Gluntungan Desa Banjarsari Kecamatan Kradenan Kabupaten Grobogan in the month of Sura. This ritual performance of Barongan is a prayer that is conducted by the practitioners in order to avoid any harm or calamity from be fallen up on them (Rina Versi Rusianni, 2006). Hence, this dance does not only being carried out for entertainment but is also a part of a ritual performance.

In Indonesia, this performance has been practiced and performed for two various occasions, which are '*Reog Festival*' and '*Reog Obyogan*'. *Reog Festival* is usually performed for formal occasions, while *Reog Obyogan* is performed for intimate

¹ To understand Reog and its history on its origins better, please refer to *A Comparison Study Between the Original Reog Ponorogo from East Java and Reog in Jetak Village, Central Java* by Sheryl Phan (2012), *Arts of Barongan* by Eka Subekti (2009), *Hubungan Kebudayaan Indonesia dan Malaysia: Sejarah dan Perkembangan Reog Ponorogo ke Batu Pahat, Johor* by Arik Dwijayanto (2014), *Topeng Reog Ponorogo Dalam Tinjauan Seni Tradisi* by Andi Farid Hidayanto (2012), *Reog: Unique Dance* by Muhammad Arief Budiman (2012) and *Struktur Dan Fungsi Pertunjukan Kesenian Barongan Dalam Upacara Ritual Pada Bulan Sura Di Dusun Gluntungan Desa Banjarsari Kecamatan Kradenan Kabupaten Grobogan* by Rina Veri Rusianni (2006).

settings such as wedding or circumcision ceremony (PM. Onny Prihantono, Listia Natadjaja & Deddy Setiawan, 2009).

According to Muhammad Arief Budiman (2012), the version of the synopsis of Reog or also known as Barongan comes in many versions. The most famous versions commonly shared in the society includes the story of Ki Ageng Kutu who is disappointed with the King of Majapahit, Prabu Brawijaya V. Another version is about King Sewandono from Jenggala Kingdom who wants to marry Princess Dewi Sanggalangit from Kediri Kingdom. It is widely believed that the former version is an ancient legend while the latter version was created by the government in hope to eliminate the negative sides of Reog. There are at least four versions of Reog Ponorogo which included the two aforementioned versions; the third version comes from the legend of Panji Prabu Kelana Sewandana of Bantarangin Kingdom that was looking for his princess. The fourth version was about the battle between the king of Bantarangin Kingdom and the King of Blitar Kingdom that wanted to marry the princess (Muhammad Arief Budiman, 2012).²

Reog is also found in Malaysia, which is mostly practiced in the district of Batu Pahat, Johor and outside of Johor. This art can also be found in Selangor, however it is mostly known and practiced by people in Johor, specifically in Batu Pahat. In the state of Malaysia, this art is often known by the name of „Barongan“. This is probably due to the fact that this traditional performance consists of the character of Barong as the character in it (Eka Subakti, 2009).

However, as stated in the aftersaid paragraph, the practice of Reog or Barongan is mostly conducted and well-known in Batu Pahat. This is probably because of the area in Batu Pahat, Johor is populated by most Java's descendants which is believed to be caused by the process of migration back in the 19th and 20th century. From the statistic

² Refer to the explanation in Chapter 4 for the history of Reog Ponorogo and its versions in detail.

that was drafted by Arik Dwijayanto (2017), the number of Javanese people populating in Batu Pahat, the number had increased from 12,955 in the year of 1921 to 38,644 in the year of 1931. Meanwhile, the numbers of Malay residents in Johor had increased from 14,783 people in 1921 to 19,808 in the year of 1931. This statistic was taken from the work of *Abdul Jalil Abdul Ghani in 'Sejarah Batu Pahat 1917-1942'*, in *Latihan Ilmiah, UKM, 1976* (Arik Dwijayanto, 2017)³.

From the interview that was conducted by Arik Dwijayanto (2017) with Miskon Karim on 14th June 2012 in *„Migrasi, Adaptasi dan Tradisi Komunitas Muslim Jawa di Semenanjung Melayu“*, the probability of the Javanese community to open a new village in Batu Pahat was high due to the rises in the numbers of the Javanese residents. Many villages in Parit Nipah Darat, Parit Raja and Batu Pahat was mainly started and opened by Javanese people who were originated from Ponorogo. They had migrated to Peninsular Malaysia in the year of 1911 and the majority of the residents of the village were from Ponorogo.

In addition, Kampung Bingan was opened by the aforementioned community in the year of 1929. The name of Kampung Bingan was taken from Bingan Bin Abu Kahar, the first person who opened the village.⁴ Hence, it was not a peculiar thing if the people were practicing the Indonesian traditional performances in their daily lives (Arik Dwijayanto, 2017). Due to the different culture, a process of integration and adaptation has occurred and had affected the style of the performance itself. The changes in the performance can be seen in its structures which may comprise the choreography, songs and the music (Mohd Kipli Abdul Rahman, 2013).

Another factor for the changes of the structure in the performance of Reog was because of the process of acculturation that occurs due to certain factors. The factors may include the cultural background, as well as religious beliefs.

³ Arik Dwijayanto. (2017). *Migrasi, Adaptasi Dan Tradisi Komunitas Muslim Jawa Di Semenanjung Melayu*. *Dialogia*. 15. 265. 10.21154/Dialogia.V15i2.1194.

⁴ Bingan Bin Abdul Kahar was the founder of „Kumpulan Sri Wahyuni“.

Kumpulan Sri Wahyuni or the former name was Kumpulan Setia Budi is one of the organizations in Batu Pahat Johor that practices the art of Reog Ponorogo. It was first established on 1935 by Bingan Bin Abdul Kahar. He is the great grandfather of Mohamad Bin Haji Marji who is currently the head of the organization now. It was told by Mohamad himself that, the village of Kampung Parit Bingan too was founded by Bingan and his friends, hence the name of the village was named after his name. According to Mohamad, it was his grandfather that had established the organization of Sri Wahyuni in the first place. This was also supported from the work of Arik Dwijayanto (2017) in an interview conducted by him with Miskon Ibrahim in 2012.

The purpose of establishing this group is to create a bond between the Javanese migrants in Batu Pahat with the local Malays that had been residing in that place. This organization does not only perform Reog Ponorogo but also other traditional performances, such as Kuda Kepang and Wayang Kulit (puppet theatre). According to Mohamad bin Haji Marji, all the instruments, props and costumes were obtained from Indonesia. The name of Sri Wahyuni was believed to derive from the word of „*Wahyu*“, which indicates „prophecy“ and is hoped to be able to live on to protect and preserve the traditional theatre (Mohamad bin Haji Marji, 2018).

This organization has been active and constantly performs at social events such as wedding ceremony and other formal occasion such as in a festival as a mean of entertainment. It is also stated that most of the practitioners and performers in this group are Malays and Javanese people from many ages. Another fact about this group as informed from the head of the organization, it is one the only group that has different structure in the performance of Reog as they do not use the characters of Warok unlike another organization such as Kumpulan Setia Budi which is also based in Batu Pahat. The organization of Sri Wahyuni is also using a different version of synopsis that

depicts the story of Reog, which is also different from other Reog Ponorogo's practitioners in Batu Pahat.⁵ (Mohamad bin Haji Marji, 2018)

The theory that will be used in this research is acculturation. Acculturation is defined by a result for the process of cultural and psychological change that takes place as a result of contact between cultural groups and their individual members. (Berry & Sebatier, 2010, as cited in Redfield, Linton & Heskovits, 1936). The process of acculturation is a term that represents on how there are influences from both parties on an art performance and how both parties reacted to it. This art performance can sometimes go through the process of acculturation in order to suit the style and the rules of both parties.

1.2 Problem Statement

The aesthetical value of Reog Ponorogo by Kumpulan Sri Wahyuni in Malaysia has gone through several changes in order to be able to adapt to its surrounding, culture and religious beliefs. This has made Reog Ponorogo in Malaysia to consist combination of culture between the original Reog Ponorogo in Indonesia and the version of Reog Ponorogo in Malaysia, specifically as per practiced by Kumpulan Sri Wahyuni. These changes can be seen in the structure of the performance itself, which have gone through the process of acculturation. Hence, the researcher will conduct a study on the structures of Reog Ponorogo by Kumpulan Sri Wahyuni.

1.3 Research Objectives

In this research, there are two objectives that have been designed and needed to be answered at the end of the study, which are;

⁵ The differences of the performance style is in the organization of Kumpulan Sri Wahyuni is in the form of its structures. This will be discussed further in Chapter 4.

- 1) To analyze the factors that contributes in the process of acculturation in the structures of Reog Ponorogo by Kumpulan Sri Wahyuni.
- 2) To study the structures of Reog Ponorogo by Kumpulan Sri Wahyuni on its structure that is caused by the process of acculturation.

1.4 Research Questions

This research is guided by the following questions;

- 1) How the acculturation happened in Reog Ponorogo by Kumpulan Sri Wahyuni?
- 2) What are the factors that contributed to the process of acculturation in the Reog Ponorogo by Kumpulan Sri Wahyuni?
- 3) What are the elements in the structures of Reog Ponorogo by Kumpulan Sri Wahyuni?

1.5 Scope Of Research

This research focuses on the history of Reog Ponorogo by Kumpulan Sri Wahyuni, which is located in Kampung Bingan, Batu Pahat. It analyses the structures of Reog Ponorogo practiced by Kumpulan Sri Wahyuni and this research is applying the theory of acculturation. The researcher is also determined to see how the process of acculturation takes place and the result of the process in its structures. The researcher has collected the information through the interview with the members of the organisation of Kumpulan Sri Wahyuni. The researcher has also examined the previous performances that had been performed by Kumpulan Sri Wahyuni.

1.6 Significance Of Research

This study attempts to provide the information and history of Reog Ponorogo by Kumpulan Sri Wahyuni over its structures. It also includes the brief information on the structures of the original Reog Ponorogo to enable the readers to see the structures of Reog Ponorogo by Kumpulan Sri Wahyuni and how the structure changes due to the process of acculturation. The finding is expected to enable people to have brief ideas on the history as well as the understanding on Reog Ponorogo by the organization of Sri Wahyuni due to the lack information of Reog Ponorogo in Malaysia. The findings of this research will be able to assist the future researchers to understand the aesthetical values and history of Reog Ponorogo by organization of Sri Wahyuni in Batu Pahat.

1.7 Framework Of The Dissertation

This research consisted of five chapters. The introduction provides the necessary overview of the study, and is followed by the second chapter which encloses literature review pertaining to the research. The third chapter discusses the methodological framework used in this research, while the fourth presents the analysis and discussion of the findings. The fifth, which is the final chapter summarizes the findings and discussion, highlights the implications of the study and suggests some recommendations.

CHAPTER TWO: LITERATURE REVIEW

In order to understand the traditional theatre of Reog Ponorogo, this chapter discusses on the history of the aforementioned subject in both countries, in order to distinguish the differences between the two regions. There are only a very few number of books that have been published by scholars and authors on Reog Ponorogo and acculturation. These books and past research include the work of Arik Dwijayanto, Andi Farid Hidayanto, Sherly Phan, Mohd Kipli Abdul Rahman and Rina Veri Rusianni.

The researcher has also used academic journals and past works as a secondary research. The articles and journals that have been found are mostly from Indonesia, while the numbers of past works on this topic in Malaysia are limited. One of the articles that have been used as the main references, include the work of Andi Farid Hidayanto, Arik Dwijayanto, Muhammad Arief Budiman and others.

Books that are discussing on the elements of performance and ritual have also been used by the researcher in order to explain on how the theatre in Batu Pahat by organization of Sri Wahyuni is indeed a traditional performance and not for rituals. These books include the books by Nur Afifah Vanitha Abdullah that has explained on the theory „The Nest“ proposed by Richard Schecner, and by Mohd Kipli Abdul Rahman.

This chapter is divided into a few subtopics, which discuss on the topics comprising the information on Reog Ponorogo in Indonesia, Malaysia, its history, and acculturation. These subtopics contain the informations that are considered as important through the process of analysing the structures in Reog Ponorogo by organization of Sri Wahyuni.

2.1 History of Reog Ponorogo

2.1.1 Reog Ponorogo Indonesia

In Rina Veri Rusianni's thesis entitled *„Struktur dan Fungsi Pertunjukan Kesenian Barongan Dalam Upacara Ritual Pada Bulan Sura Di Dusun Gluntungan Desa Banjarsari Kecamatan Kradenan Kabupaten Grobogan'* (2006), she discussed on the structures and its function as a ritual performance that will be staged once a year in the region of Dusun Gluntungan Desa Banjarsari Kecamatan Kradenan Kabupaten Grobogan in the month of Sura. According to Rina Veri Rusianni (2006), this ritual performance of Barongan is a way of praying that is performed by the practitioners in order to avoid any harm or calamity from befallen upon them. Hence this performance of Barongan in that region serves for ritualistic purposes that is performed every once a year in the region of Dusun Gluntungan Desa Banjarsari Kecamatan Kradenan Kabupaten Grobogan in the month of Sura (Rina Versi Rusianni, 2006).

In *„Topeng Reog Ponorogo Dalam Tinjauan Seni Tradisi'* by Andi Farid Hidayanto (2012), he argued that not every performer execute their performances by taking in the ritualistic elements of the *„topeng"* (mask) as a part of it. He suggested that the traditional performance of Reog Ponorogo as a form of entertainment but with the elements of magic included. This element can be found when the main performer use the head of the lion (mask) adorned with the peacock's feathers, accompanied by the other masked dancers with their *„Kuda Lumping"* (fake horses made out of wood). In his work, he has discussed on the characters and masks used by the performers in the performance.

However, in the past research conducted by Sheryl Phan , in a research entitled *A Comparison Study Between the Original Reok Ponorogo from East Java and Reog in Jetak Village, Central Java,* (2012), she discussed on the types of performance for Reog

Ponorogo and how it has undergone through a certain changes as a respond towards the process of acculturation. Through this research too, a detailed explanation over reog performance had been discussed. Sheryl Phan had conducted a research on finding the differences between the performance of Reog Ponorgo in East Java and Jetak Village. From the information provided, the research offers a better insight to researcher to understand on the structures of Reog Ponorogo.

In Indonesia, Reog or Barongan has been practiced and performed for two various occasions, and is called by the name of the occasions itself, which are '*Reog Festival*' and '*Reog Obyogan*'. *Reog Festival* is a performance for formal occasions, while *Reog Obyogan* is conducted for individual purposes such as wedding or circumcision ceremony (PM. Onny Prihantono, Listia Natadjaja & Deddy Setiawan, 2009).

Eka Subakti stated that in Indonesia, this dance can often be found in Blora and Bali asides from Ponorogo, especially in the rural area. This dance can also be found in parts of Johor as well as Selangor, but it is mostly practiced by people in Johor, specifically in Batu Pahat. In the state of Malaysia, this dance is often known by the name of '*Barongan*'. This is probably due to the fact that this traditional performance consists of the character of Barong as the character in it (Eka Subakti, 2009).

Reog Ponorogo or also known as Barongan is a traditional dance originated from the region of Ponorogo. It has been declared as a motto of the Ponorogo as per decreed by the former Ponorogo Regent, Drs. Markoem Singoimejo, M.M. and since then, people's recognition towards Reog increased. It has also been practiced and performend in other places outside Ponorogo. Due to migration, Reog has been known in many places inside Indonesia and outside of Indonesia (Sheryl Phan, 2012). The attribution and customs of the Reog has undergone several changes and are subjected to the customs of its new locality (Pristianto, 2007).

In *Hubungan Kebudayaan Indonesia dan Malaysia: Sejarah dan Perkembangan Reyog Ponorogo di Batu Pahat, Johor, Malaysia* (*The Relation Between Indonesia and Malaysia : History and Development of Reog Ponorogo in Batu Pahat, Johor, Malaysia*) (2014), Arik Dwijayanto discussed on the history of the coming of Reyog (Reog) Ponorogo in Batu Pahat during the 19th century, and its development of adaptation and assimilation in Batu Pahat. He claimed that the traditional dance originated from Ponorogo, Indonesia and provides the names of organizations that are still practicing and performing it. He had also listed out and explained briefly on the elements and the structures of the performance, including the changes that Reog Ponorogo had undergone throughout the time (Arik Dwijayanto, 2014).

In the work of Muhammad Arief Budiman (2012), *„Reog: Unique Dance*’, he stated that the versions of the Reog comes in many versions. The most famous version commonly shared in the society is about Ki Ageng Kutu who is disappointed with the King of Majapahit, Prabu Brawijaya V. Another version is about King Sewandono from Jenggala Kingdom, who wants to marry Princess Dewi Sanggalangit from Kediri Kingdom. According to Muhammad Arief Budiman, it is believed that the first version is an ancient legend while the latter version was created by the government in hope to eliminate the negative sides of Reog. There are at least four versions of Reog Ponorogo which included the two aforementioned versions; the third version comes from the legend of Panji which Prabu Kelana Sewandan of Bentarangin Kingdom was looking for his princess. While the fourth version was about the battle between the king of Bentarangin Kingdom and the King of Blitar Kingdom that wanted to marry the princess⁶ (Muhammad Arief Budiman, 2012).

In Malaysia the practice of Reog is mostly based in Batu Pahat due to the population of Javanese as they had migrated to the aforementioned territory in the 19th and 20th century. According to Arik Dwijayanto (2017), the number of Javanese people

⁶ Refer to the subtopic of *History of Reog Ponorogo* in the next subtopic in Chapter 4 for a better explanation on each version..

residing in Batu Pahat had increased from 12,955 in the year of 1921 to 38,644 in 1931. Meanwhile the numbers of Malay residents in Johor were 14,783 in 1921 and had increased to 19,808 in the year of 1931. The information has been retrieved by Arik in the work of *Abdul Jalil Abdul Ghani in 'Sejarah Batu Pahat 1917-1942'*, in *Latihan Ilmiah, UKM, 1976*.⁷ From the interview that was conducted by Arik Dwijayanto with Miskon Karim on 14th June 2012 in *„Migrasi, Adaptasi dan Tradisi Komunitas Muslim Jawa di Semenanjung Melayu“*, the chances of the Javanese community to open a new village in Batu Pahat was high due to the number of the migrants in Batu Pahat. Many villages in Parit Nipah Darat, Parit Raja, and Batu Pahat were opened by Javanese people that were originated from Ponorogo. They had migrated to Malaysia's peninsular in the year of 1911 and the majority of the residents of the village were from Ponorogo. However the village named Kampung Bingan was opened in the year of 1929. The name of Kampung Bingan was taken from the name of Bingan Bin Abu Kahar as the first person who opened the village.⁸ Hence, the performances of Javanese traditional performances that were carried out in Batu Pahat are not a peculiar thing (Arik Dwijayanto, 2017).

2.1.2 Reog Ponorogo Malaysia

In the book of *„Kearifan Tempatan: Pengalaman Nusantara Jilid 2 Meneliti Kosmologi dan Adat Istiadat“* by Mohd Kipli Abdul Rahman (2013), discusses on the performance of Reog Ponorogo. In his book, he has discussed on the origin of the performances, and other aspects and elements that can be found in it. Besides of that, Mohd Kipli Abdul Rahman stated that he believes that this performance is indeed a ritual and not a performance. This book is used in order to get the brief information on the history of it in Malaysia (Mohd Kipli Abdul Rahman, 2013).

⁷ Arik Dwijayanto (2017). *Migrasi, Adaptasi Dan Tradisi Komunitas Muslim Jawa Di Semenanjung Melayu*. Dialogia. 15. 265. 10.21154/dialogia.v15i2.1194.

⁸ Bingan Bin Abdul Kahar was the founder of „Kumpulan Sri Wahyuni“.

In „*Seni Reog Ponorogo Kumpulan Setia Budi Sebagai Sebuah Persembahan*“, by Muhammad Fareez Bin Ahmad Salihin (2017), he argued the function of Reog Ponorogo by Kumpulan Setia Budi as a performance, which is contradicted with the research conducted by Mohd Kipli Abdul Rahman. This research has been used as a guidance to gain a better insight on the styles of performance’s structures.

2.2 Acculturation

According to J.W. Powel in the journal work of Muhammad Arifin (2017), „*Analisis Akulturasi Budaya dan Kepercayaan Tradisional Masyarakat Aceh Menurut Perspektif Pemikiran Islam*’, acculturation is a product that involves a long contact between two cultures and could happen through certain phases which include: colonization, war, infiltration, as well as migration. In addition it could happen from the clashes between two cultures, ecology, demography as well as modification. The process of acculturation can happen in two ways, which are „*penetration pasifique*“ which is the passive way and „*penetration violente*“ for the aggressive way.

Haslina Binti Abu Bakar (2006), cited from Yinger, 1985 and Czinkota and Ronkainen, (2002), acculturation occurs when an individual learns the culture of others and adapts it into his own cultures. It is a process of changes that would occur when another groups with different culture submerged into another group which is more intensive (Ember et al...1900; Helman, 1990, Hall,2002). Haviland, (1990) also claimed that the process of acculturation will happen when another group has entered another group and has made changes in its cultures. Haslina Binti Abu Bakar (2006) also cited from John (2005), stating that the term of acculturation has always been used by anthropologist to explain a situation in which a dominant group is overpowering the weaker group. Hence the acculturation is a vast cultural process in the context of relation amongst the many groups in society.

In 'Teori- Teori Adaptasi Budaya' by Lusia Savitri Setyo Utami (2015), it discussed on the theories of the intercultural adaptation, cited from Berry (1987) and Oberg (1960), acculturation is a process of a new culture being adopted and adapted in terms of its values and its norms. It is a process of the mixture of two different groups merging into one with their own values and norms merging to become one in order to continue its functions in a form of structure which combines the two or becoming a whole new form of identity. It is claimed that the process of acculturation takes its changes in both physically and psychologically. (Lusia Savitri Utami, 2015)

Acculturation is defined by a result for the process of cultural and psychological changes that takes place as a result of contact between cultural groups and their individual members. (Cited from Berry Sebatier, Redfield, Linton, & Heskovits, 1936). The process of acculturation represents on the influences from both parties on an art performance and the reactions. It can sometimes go through the process of acculturation or adaptation in order to suit the style and the rules of both parties.

According to Berry (1980), he had suggested that there are strategies frameworks of the process of acculturation. It is based on the distinction between orientations towards ones' own group and those towards other group. It can be responded to by using attitudinal dimensions, ranging from negative to positive orientation to the two issues delineated below. There are also factors and attitudes that needed to be considered before the process of acculturation completed its process, which are assimilation, integration, separation and marginalization. According to Berry, it can fall in any one of the concept. All these attitudes concerned with the cultural traditions, language spoken, social activities, marriage and friends. All these attitudes and factors have their own tolls on the process of acculturation to take its place.

According to Mahdi Mustafa (2013) in *Strategi Komunikasi Muhammadiyah Terhadap Akulturasi Budaya Islam dan Budaya Lokasi di Desa Somagede Kabupaten*

Banyumas Jawa Tengah, he stated that the factor of acculturation may vary as it depends on the individual before and after the migration, including the places of the new society that has accepted the tradition or is still new to the tradition. Besides from that the acculturation theories do need other factors for it to be completed. These factors play major roles in order to allow the process of transformation of different cultures to take place. These factors are *affinity* and *homogeneity*. Affinity is a process where an art or a culture is being absorbed by another group. Meanwhile homogeneity happened when a new style or structure is performed due to the similarities of the tradition. After that only the process of acculturation can be completed.

2.3 Banning On The Ritual Acts

In the article of *The Search For The Middle Path : Islam And The Traditional Malay Performing Arts* oleh Ab.Aziz Shuaib, Raja Iskandar Raja Halid, discussed on how in the year of 1991, PAS, (*Party Islam Se-Malaysia*) or also known as Malaysian Islamic Party has banned and came out with a fatwa (which is a ruling on a point of Islamic law given by a recognized authority) that had declared any performance that carried or include ritualistic elements in it as forbidden and illegal as it is not in line with the Islamic teaching. Johor has also commanded the same rule despite of the fact that this rule might contribute to heritage's loss.

However in the research of *A Comparison Study Between the Original Reog Ponorogo from East Java and Reog in Jetak Village, Central Java* by Sheryl Phan, (2012), she discussed on how Reog contained elements of incantation and beliefs to conduct the ritualistic activity. In addition, she also explained on how the original structure of Reog Ponorogo was performed as a mean to „heal“ and to show gratification and will be conducted during full moon.

In *Strengthening Islamic Cultural Heritage of the Malays in Malaysia's Post Global Society*, by Farok Zakaria (2011), it discussed on the act that is in par with teaching of Islam. It also discussed on the causes for the decline in traditional theatre that carries out ritual performance is because of the notable principles in Islamic's beliefs. According to the work, this has made the gap between the way of life and culture to be perished which resulted in a negative response amongst certain individual who carries highly the dignity and values in culture and traditions. This has urged the authority to not let the custom of traditions to be perished and forgotten as it is believed that it would not cause one to be infidel. For this case with the modern way of thinking which claimed to be a critical thinking that separated the thought of beliefs and cultures have spurred up the idea of how this belief should not be one of the causes for the traditions to extinct. This ideology has been propagated by the adults especially amongst the younger generation (Farok Zakaria, 2011).

In the paper of *New Straits Times*, (1995/1996), the article discussed on the prohibition of the traditional theatrical play; Mak Yong by Nik Mustapha Nik Loding, (State Culture, Arts and Tourism Committee Chairman). According to Nik Mustapha Nik Loding, the play is seen as „unislamic“ because it involves both men and women as the performers. It is believed that this act does not conforming to the guidelines of the Islamic beliefs. Hence the performance is forbid from being staged to the society. He also added that Wayang Kulit (shadow puppet theatre) can only be performed if the ritualistic element has been fully discarded by the practitioners.

In another article entitled ‚*Haram Baca Mantera Ketika Persembahan*‘ by *Sinar Harian* (November 12th, 2013), any performance that includes any recitation of enchantment is against the Islamic beliefs. It is believed this enchantment can lead to possession amongst the player and audience which is believed to be fatal.

In another article of “*Ulek Mayang Ada Unsur Mistik*” in Sinar Harian (2013), The Deputy Director of Jabatan Kebudayaan dan Kesenian Negara, Terengganu, Zahari Mat stated that according to the history of the Ulek Mayang, it involves the elements of ritual and worshipping. He also added that the ritual is still being carried out whether the practitioners are aware or not. According to him, the ritual should not be carried out without proper research on the location of the staging and every performer should at least have been mentally and emotional prepared for the unknown. Prayers too should be carried out in order to avoid any unwanted event.

In „*Octoberfest ‘Halal’, Tapi Reog Pula Haram*’ (Octoberfest is acceptable. But reog is forbidden) published by Malaysia Kini (9th October, 2017) is an article written from the perspective of a Javanese that feels devastated over the banning of its traditional performance. This happened after the government of Johor has ordained that traditional performances such as Kuda Kepang and Reog to be forbidden. One of the fatwa stated; “*Permainan kuda pepang sama ada tarian biasa atau dramatari atau tarian gelanggang adalah haram kerana ia bercanggah dengan akidah, syariah dan akhlak Islamiah.*” The translation for the direct quote means that a kuda kepang dance and another traditional theatre is considered to be forbidden only because it clashes with the beliefs and ideology of morals according to the Islamic teaching. And in the year of 2011, a protest over the banning has been conducted in Kota Ponorogo, Indonesia.

Another article by Malaysia Kini, (20th September 2017), explained on how Kelantan is still adhering to its law on banning the play of Mak Yong from being staged in Kelantan, however is acceptable to be staged at another country. This decision was declared by the Deputy Minister, Datuk Mohd Amar Nik Abdullah. The decision has been backfired by the PBB, Karima Bennoune which argued that instead of banning it, the authority should have given a proper explanation and carried out a thorough research especially from the aesthetical values and its histories.

In a blog of SosCili, the writer has explained on how the traditional performance has been banned by PAS (a party in Malaysia that holds power in Kelantan in the year 1991). The justification over the banning of any traditional performances is all rooted in the same reason, for containing the elements of ritualistic that are against the teaching of Islam. However, Unesco has taken Mak Yong as one of the intangible heritage in the year of 2005.

From the newspaper, the information regarding on the prohibition of the ritual performance have been obtained. Most of the informations were published in newspapers around the year of 1995, 1996 up to the current year, which is 2017.

2.4 Ritual Structures And Performing Structures

In order to understand whether this organization has changed in its structures on whether it still serves for ritual or performance, it is necessary to understand the structures of both ritual structures and performance structures. This research will first explain on the theories of *'The Nest'* by Richard Schechner followed with *'Ritual Structures'* by Mohd Kipli Abdul Rahman. Researcher has drafted two set of tables to show the process of the concepts of *'The Nest'* by Richard Schechner and *'The Ritual Structure'* by Mohd Kipli Abdul Rahman and can be referred in Appendix 1 and in Appendix 2. The tables were designed based on researcher's own understanding to enable the readers to understand the process of the two theories.

In the book of *'Persembahan Bangsawan di Sarawak'*, by Nur Afifah Vanitha Abdullah (2011), she has explained briefly on *'The Nest'* by Richard Schechner. In her book, she stated that according to Schechner (1985), performance theory can be used to study the performing arts including a ritual performance. The concepts of *'The Nest'* include three main processes which are gathering, performing and dispersing.

I. The Nest by Richard Schechner

The Nest consists of three stages, which are gathering, performing and dispersing. The „*Gathering*’ is a process that will be conducted before the staging or performance being held. It is a process where all the activities by both of the performers and spectators are being carried out before the performance starts. In terms of the performers it could be the performers to be preparing themselves as the characters or a process where they will take time to be prepared mentally for the characters that they will play.

For the second stage, which is the „*Performing*’; is the process where the performance has started and the performers are about to perform to the audiences. This performance will include all types of activities that suits for the types of the performance itself. As an example it may include movements, dances and speeches by the actors. The last part of the process that has been suggested by Schechner is „*Dispersing*’. It is the process when the performance has ended and it started when the spectators leave the hall. It is also suggested that a performance will include training or rehearsals by the performers prior before the date of the performance.

A table to show the explanation on the process of The Nest has been constructed by the researcher to have a better understanding on how the process works and can be referred in the appendix 1.⁹

II. Ritual Structure by Mohd Kipli Abdul Rahman

The ritual structure by Mohd Kipli Abdul Rahman has also been grouped under the three stages, which are before performance, during performance and after performance.¹⁰ Each of this group will have its own activities that needed to be conducted during the specific stages. These activities include Sajen (offerings of the

⁹ Refer to table in Appendix 1 which has been drafted by researcher in order to have a better understanding on how the process of „Performance Structures” is being executed.

¹⁰ Refer to table in Appendix 2 which has been drafted by researcher in order to have a better understanding on how the process of „Ritual Structure” is being executed.

meals), *Upacara Buka Panggung* (A ritual act that will be conducted by the Shaman or the leader of the organization in order to bless the stage), and *Upacara Tutup Panggung* (a ritual act conducted by the shaman or the head of the organization as a mean of to end the performance).

*Sajen*¹¹ is a type of offering, it is an act that requires them to prepare certain food before they start the ritual. *Sajen* comprises a banana, *sekapur sirih*,¹² needle and black thread, *bubur merah*, *bubur putih*¹³, a coconut and a plate of uncooked rice and all this must be put in a tray. *Upacara Buka Panggung* is the second stage which is the part where the ritual will be starting. Shaman or the leader of the group will recite some incantations and „*semah*“ (an act of blowing out air from ones mouth) to bless the whole stage and hall. *Upacara Tutup Panggung* is the last step in the structure. It will be conducted at the end of the ritual performances. The shaman or the leader will be reciting the incantation to end the performance. This step is a way of showing gratitude or thanking the spirits for not causing any troubles during the performance. Another addition is that, a ritual theatre will always include „*trance*“ in which the performers will be in their semi-conscious state or fully possessed by the spirit that has entered their body.

In the ritualistic attribution of Reog Ponorogo that has been listed out by Sherly Phan (2012), it includes the incantation that is being recited for different purposes such as for the strength as well as for healing purposes. She also added that in the original play of Reog, it is being performed for showing gratification or for entertainment asides from being conducted in purpose to visit the cemetery or certain location and places.

¹¹ Refer to *Kearifan Tempatan : Pengalaman Nusantara: Jilid 2 Meneliti Kosmologi dan Adat Istiadat Barongan Johor: Signifikasi dalam Konteks Masyarakat Kini* by Mohd Kipli Abdul Rahman (2009).

¹² Sekapur Sirih is a betel leaf served with (kapur) lime (which looks like white soft chalk) and areca nut.

¹³ A sweet porridge made out from red beans or beans or can also be made from glutinous rice which will be added with palm sugar that will make the porridge to be in red colour, and with regular sugar which will make the sweet porridge to be in white colour.

The attribution in Reog Ponorogo is drafted per accord to the understanding of the researcher over the work of Sheryl Phan (2012) and can be referred in the appendix 3.¹⁴

This chapter has attempted a comprehensive review of some of the major studies and research in the field of Reog Ponorogo, the theory of Acculturation as well as some other information and theories that are related to the studies of the structure in Reog Ponorogo by Kumpulan Sri Wahyuni. Having the benefits of previous research, this study hopes to gain more insight on how the process of acculturation has its impact in the structures of Reog Ponorogo by Kumpulan Sri Wahyuni.

¹⁴ Refer to Appendix 3 to see the attribution of Reog ponorogo as per explained by Sheryl Phan (2012) for better clarification.

CHAPTER THREE: RESEARCH METHODOLOGY

This chapter discusses on the research instruments and the process conducted to obtain data to answer research questions. The study seeks to explore the structures of Reog Ponorogo by the organization of Sri Wahyuni that had undergone changes that is influenced by the process of acculturation, and how it has changed the structures of the performance. The chapter also discusses on the research design, the selection of members of Kumpulan Sri Wahyuni for interview, the research schedule and a the research process conducted by the researcher.

3.1 The Research Design

The researcher has opted to utilize qualitative approaches as the methodology of this research. It involves the reading of the related books and past journals or works in the field of Reog Ponorogo. This step is crucial in order to understand the origins and function of this traditional performance as well as to understand the structures of performance in Reog Ponorogo. It is also necessary as it helps the researcher to be able to analyse the performing structures by the organization of Sri Wahyuni from the perspective of acculturation. The researcher also analyses the structures from the data that had been obtained through the interview, personal observation and past video recordings.

3.2 The Sample And The Questionnaire For Interview

In order to answer the objectives of this research, interviews were conducted with the leader (President) of Sri Wahyuni, Mohamad bin Haji Marji, as well as the other selected members of the organization. This is a crucial step that needs to be executed thoroughly and practically in order to get a reliable source and answer for this research. Photographs will be taken as a part of references and data. Researcher will

analyse and collect the data from past recorded performances as well as collecting the profile of the performers of the organization.

For the interview, the researcher had designed two different set of questions used purposely to gain the answers for the research, from the perspective of the Organization's President and the Members.¹⁵ The questions asked revolve around the history of the establishment of the organization, which include the structures and the function that it serves. Prior for the perspective of Acculturation in the perspective of toleration and relationship, the race of the members was also included as a part of questions. This is necessary for researcher to be able to study the acceptance of the culture amongst the two different groups of Malay and Javanese people. The answers for the questionnaires are compiled in the appendix.

The questions that were drafted for the president of the organization were drafted into two sections, Part A and Part B. For part A, the questions revolve around the background of the organization, such as the year of the establishment, and the founder of the organization. Other questions in this part include, the reasons for the establishment of the organization, as well as the functions of the performances, whether for entertainment or ritual, as well as other traditional performances that are still practiced by this group.

The symbolical meaning behind the name chosen, the process of obtaining the props and costumes and musical instruments were also included. The profile of the members of the organization which comprises the organizational board members was also included too.

For Part B, it focused more on the structures and the principles of Reog Ponorogo by Kumpulan Sri Wahyuni. The set of questions for this part included the depicted story utilized for the performance, the structure in the performance practiced by this group. Other questions include the changes that have been made in the structures

¹⁵ Refer to Appendix 4 for the set of questionnaire for the interview.

of the Reog Ponorogo practiced by the organization of Sri Wahyuni and the rationales behind the changes. The preparation before performing was also being asked in order for the researcher to be able to understand whether this organization still practiced the original structures of the Reog Ponorogo, which revolves around the ritualistic act in term of its preparation and the way the organization handles their props or costumes, even the trance part for the player or if they have adapted any new style which is influenced by the Islamic practices. Questions that involve on the process of rehearsal, choreography, costumes and musical instruments are also included.

Meanwhile, the question for the other members which comprises the dancers and the ensembles revolves around their profile and the reasons over their participation in the organization. The profile for the members include their name, roles and their race, meanwhile for their participation include the reasons and the duration of participation. Questions like the process of rehearsal and dance movements as well as costumes and musical instruments will also be asked to the members and the ensembles.

All of the information gained from the interview are gathered and analysed qualitatively as supports for the research. It will also be supported by the past research from the data and information gathered from the past research and books.

3.3 Interview

Another instrument used for collecting data and findings is interview (see Appendix 4) conducted with the leader, Mohamad bin Haji Marji, and the other members of the group which comprised the ensembles which comprises at least seven people including Mohamad bin Haji Marji and the dancers approximately ten people.

The data obtained from the interviews were further analysed in the Chapter 4. Interviewing is an important step for the researcher to check the accuracy or verify or refute the impressions gained through observations. The purpose of the interviewing is

to find out what is on the mind of the subjects, what they think or how they feel about the task (Fraenkel and Wallen, 2003).

The interviewees were interviewed in groups in order to gain data and their perception over their intention or reason for their participation in this organization. This interview session was held after their performance, which was on the third session after the interview with the leader of the organization was conducted. The process of interviewing lasted around 30 minutes as the question structures were only focusing on their races and the reasons of the participation. During the interview session, the researcher took notes and the pictures of the interviewees in their respected clothes / props.

3.4 The Research Schedule

The researcher did the first two interviews to be on 17th April 2018 and 5th January 2019 personally with the leader of Kumpulan Sri Wahyuni, Mohamad bin Haji Marji. The researcher has used both days to collect data related to the topics of the research and to have an overview of the props and masks used by the organization as well as looking at the old recordings of the videos on their past performances. The other interview was conducted on the 7th February 2019, in order to observe the performance by Kumpulan Sri Wahyuni in a wedding ceremony.

3.5 Theoretical Explanation

In order to understand whether the performance have changed its structures after the migration, this topic will explain briefly on acculturation by taking the theories as per proposed by John W. Berry (2003).

Acculturation is defined by a result for the process of cultural and psychological change that takes place as a result of contact between cultural groups and their

individual members (John W. Berry (2003), cited in Redfield, Linton, Heskovits, 1936). The process of acculturation is a term that represents how influences from both parties on an art performance and how both parties reacted to it. This art performance can sometimes go through the process of acculturation or adaptation in order to suit the style and the rules of both parties.

John W. Berry suggested that there are strategies frameworks of the process of acculturation (2003). It is based on the distinction between orientations towards ones' own group and those towards other group. It can be responded by using attitudinal dimensions, ranging from negative to positive orientation to the two issues delineated below.

There are also factors and attitudes that needed to be considered before the process of acculturation completed its process, which are assimilation, integration, separation and marginalization. According to John W. Berry (2003), it can fall in any one of the concept. All these attitudes concerned with the cultural traditions, language spoken, social activities, marriage and friends. All these attitudes and factors have their own tolls on the process of acculturation to take its place.

From the work of Muhammad Arifin (2017), he has explained on the concept of acculturation from the perspective of J.W. Powel. It is explained that the concept of acculturation may be the product of few factors which includes:

- I. Colonization
- II. War
- III. Infiltration
- IV. Migration

He also added that, there are also changes that were initiated from another factors such as:

- i. Clashes between two cultures

- ii. Ecology
- iii. Demography
- iv. Modification

There are also two types of the acculturation process that have been described in the work of Muhammad Ariffin, which are the passive and aggressive ways. The passive way is referred under the name of *„Penetration Pasifique’* while the aggressive way is known as *„Penetration Violente’*. In the passive way, which is *„Penetration Pasifique’*, there should not be any conflict in between the cultures and the product of the process should consist the elements and the styles of both cultures, which will lead to the product of either acculturation-assimilation or synthesis. Meanwhile, in the aggressive way, this is will contradict the passive way. This is due to the fact that it involves the dominating style which is the product of war and conquering. For this process, the stronger culture would dominate the weak culture.

Researcher have summarized the explanation in the aforementioned paragraph in the forms of diagram for better understanding. Refer to Figure 3.1 and Figure 3.2.



Figure 3.1: Concept of Acculturation
 (Source: Muhammad Ariffin, 2017)

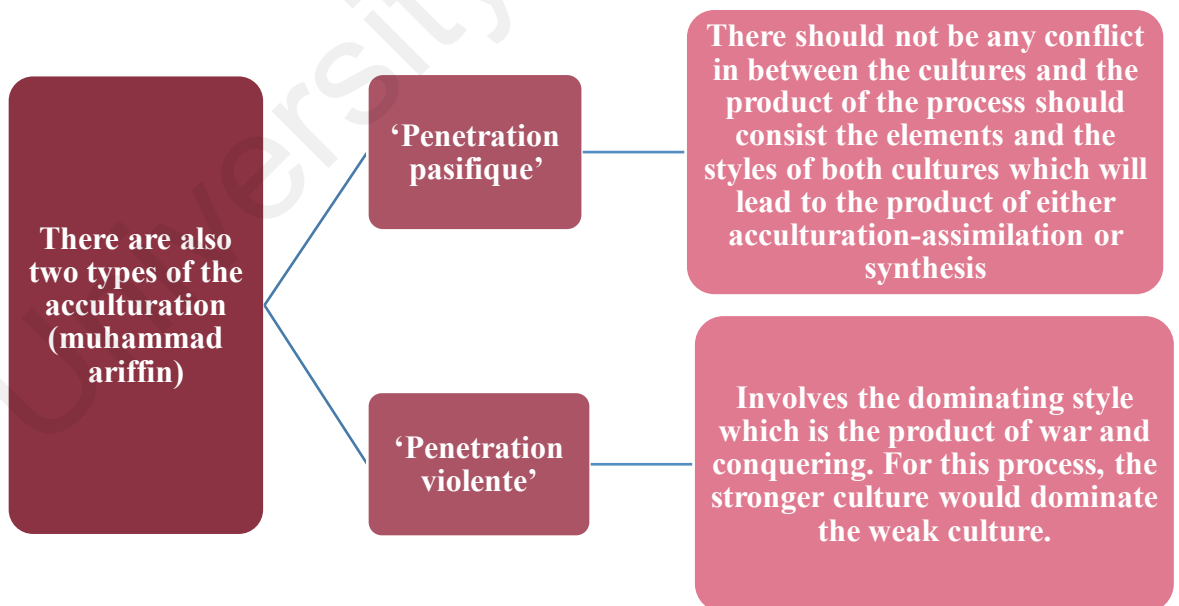


Figure 3.2: Types of Acculturation
 (Source: Muhammad Ariffin, 2017)

According to Mahdi Mustaffa (2013) , he stated that the factor of acculturation may vary as it depends on the individual before and after the migration as well as the places of the new society that has accepted the tradition or is still new to the tradition.

These factors included:

- I. The similarities between the original arts (immigrant) and the culture of the new society
- II. The time / ages during the migration
- III. Educational level
- IV. Toleration
- V. Personal causes such as relationship and toleration.
- VI. The knowledge of the arts before the migration

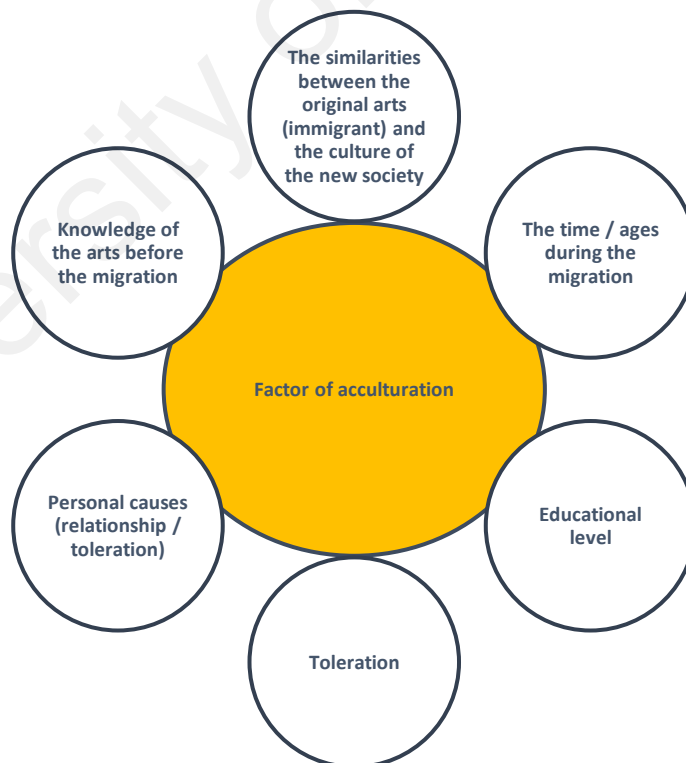


Figure 3.3: Factors of Acculturation
(Source: Mahdi Mustaffa,2013)

In addition, Mahdi Mustafa (2013) has also explained that the acculturation does need other factors for it to be completed. These factors are important and play major roles in order to allow the process of transformation of different cultures to take place. These factors are *affinity* and *homogeneity*. Affinity is a process where an art or a culture is being absorbed by another group. Meanwhile, homogeneity would happen when a new style or structure is performed due to the similarities of the tradition. According to him, that is the way for the process of acculturation can complete. These two factors can be shown in a form of equation as the figure 4 and 5 below¹⁶:

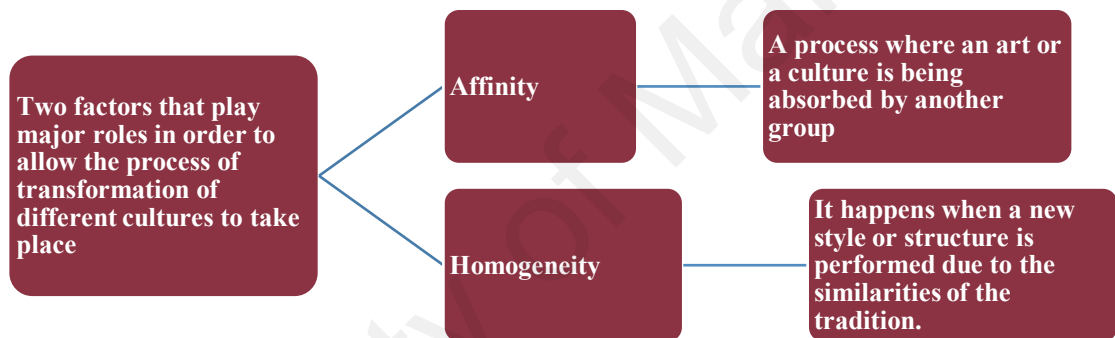


Figure 3.4: Affinity and Homogeneity
(Source: Mahdi Mustafa,2013)

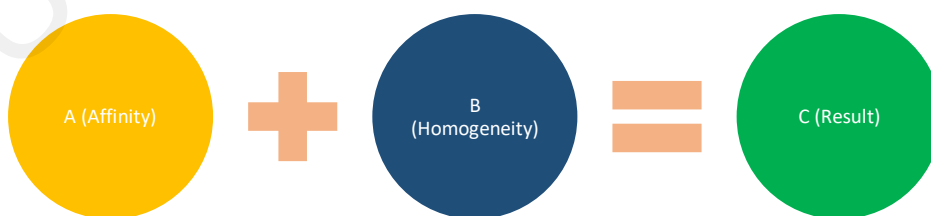


Figure 3.5: Equation of Affinity and Homogeneity
(Source: Mahdi Mustafa,2013)

¹⁶ Note: Figure 3.4 and 3.5 above were designed based on the understanding of researcher on the topic.

A in the equation represents the *affinity* and B represents the *homogeneity*. It could also represent the idea of how the process of acculturation from two different cultures when interacted together will equate to the product of its own styles which will carry the cultures of (most of the times) both sides.

From this equation, the researcher has decided to carry out the research by referring to the same formula in obtaining findings for the objectives that have been drafted out. Similar with the formula proposed by Mahdi Mustaffa, the researcher has replaced the equation as A to be carrying the traditions of Javanese from Indonesia, while B represented the environment and the culture of Malaysia, which will equate to C, which is the product of the interaction between the subject of Malaysia that time and the Javanese people. Hence throughout this formula, the analysis on the changes of the structures in Reog Ponorogo by Kumpulan Sri Wahyuni can be obtained.

Below is the new equation of $A + B = C$ that has been drafted by researcher which was inspired by the work of Mahdi Mustaffa (2013).



Figure 3.6: Process Of Acculturation In Between Kumpulan Sri Wahyuni And The Malay Culture To Form A New Structure In Reog Ponorogo (Source: Researcher, 2019)

CHAPTER FOUR: DATA ANALYSIS AND FINDINGS

This chapter analyses the data and information elicited from the interview and observation, as well as from the data obtained from the information gained from the selected readings and previous researches. This chapter is divided into a few subtopics which comprise the structures and the analysis for the findings discussed respectively in each subtopic. This chapter is set to explore and find answers for the objectives of this research which are analysing the factors that contribute in the process of acculturation in the structures of Reog Ponorogo by Kumpulan Sri Wahyuni and to study the structures of Reog Ponorogo by Kumpulan Sri Wahyuni on its structure that is caused by the process of acculturation.

This chapter also explains the history of the establishment of the group Kumpulan Sri Wahyuni and the structures of its performance which will include the study on the characters used in Kumpulan Sri Wahyuni, the costumes, music, and the performing structures of the group.

It also analyses the factors and possible reasons for the performance structures to undergo changes that is caused by acculturation and how it has changed the structures in Kumpulan Sri Wahyuni as per listed out in the objectives of the research.

4.1 History On The Establishment Of Kumpulan Sri Wahyuni In Batu Pahat Johor.

Kumpulan Sri Wahyuni (henceforth be referred to as Sri Wahyuni) was first established in 1935 by Bingan Bin Abdul Kahar under the name of Setia Budi. However, the name was changed by Mohamad bin Haji Marji (henceforth to be referred to as Mohamad) as the name “Setia Budi” was later used by another group that is also performing Reog or Barongan in the district. The name was changed to “Sri Wahyuni”. Hence the group is now known as Sri Wahyuni.

The name of Wahyuni is derived from the word „*Wahyu*“, which means prophecy. The changes of the group’s name is hoped to be able to live on to protect and preserve the traditional theatre (Mohamad, 2018).

The late Bingan Bin Abdul Kahar was the great grandfather of Mohamad. The establishment of this group is to create a bond between the Javanese people who migrated to Batu Pahat and the local Malay people who had been residing in Batu Pahat.

Another contribution from the late Bingan includes the establishment of this organization which has been involving the other Javanese people who were residing there back then. As per aforementioned, the organization was named under the name of Setia Budi until the name was used by another group.

This organization does not only perform Reog Ponorogo but is also active in other traditional theatres, which are Kuda Kepang and Wayang Kulit (puppet theatre). This group has been active since its first establishment. According to Mohamad (2018), all the instruments, props and costumes had been obtained from Indonesia.

This organization has been active and often performs for social events which especially during wedding ceremony. According to Mohamad, the performers in Kumpulan Sri Wahyuni are Javanese descendants and Malay people. There are at least 20 members in the organization of Sri Wahyuni. Divided into ensemble and dancers, there are 15 members that are involved in the dance and music department while the other 5 members are in-charge as the stagehands. The stagehands are responsible in transporting the props and musical instruments. The age of the members of this group varies from the age range of 14 to 55 years old.

According to the history, the migration of the Javanese and other people were at peak during the colonialism by the British in Tanah Melayu (The Malay Peninsular). This was in lieu to the idea of the British people that were encouraging the mass

migration of foreigners in order to be able to hire more foreigners to be working in their plantations. The migration from the Javanese to Johor especially in Batu Pahat and Muar in the state of Johor was at peak in the 19th century. Recently, the Javanese migrants and descendants in Batu Pahat are still practicing the traditional Javanese customs as that is a sign of appreciation towards their culture. However, the customs and values in their traditional culture have gone through changes due to acculturation (Arik Dwijayanto, 2017).

This is similar with the history of the establishment of the organization that had been obtained throughout the interview that was conducted with the President of the organization (Kumpulan Sri Wahyuni). As it was told by Mohamad during the interview on the 5th December 2018, the organization itself was established in the 19th century in hope to connect the bond between the people and the local as well as to preserve their culture.

4.2 The Board Members And Members Of Kumpulan Sri Wahyuni.

This organization is run by the family members and non-family members. Sri Wahyuni is now being led by Mohamad as the President (leader), meanwhile Vice President is Fadhilan Bin Kausar, the son in law of Mohamad. The secretary and the assistant to secretary are Fatihazinmaulin Bin Mohamad, Enni Mariam. Other committee members of the organization are Fauzi Rosnan and Mohd Hamzah. The researcher has designed a chart (Figure 4.1) to show the board members for the organization, while Figure 4.2 and 4.3 are the tables designed for the performers and the ensembles.

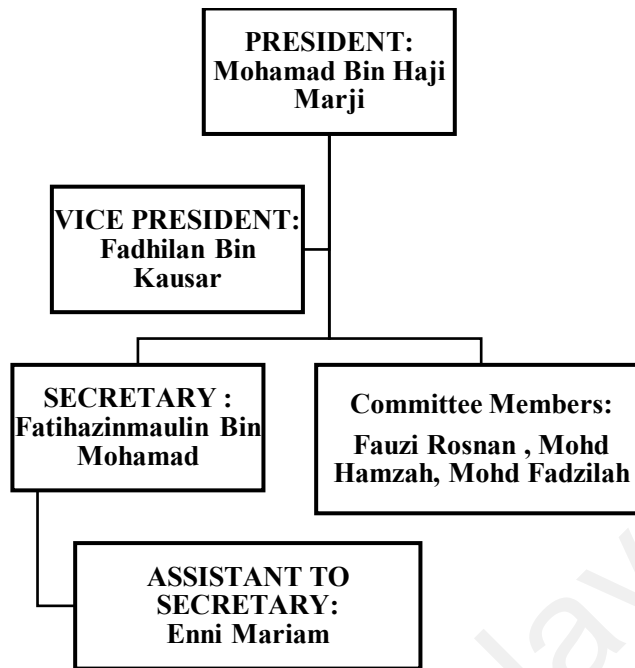


Figure 4.1: Board Members of Kumpulan Sri Wahyuni
(Source: Mohamad bin Haji Marji, 2018)

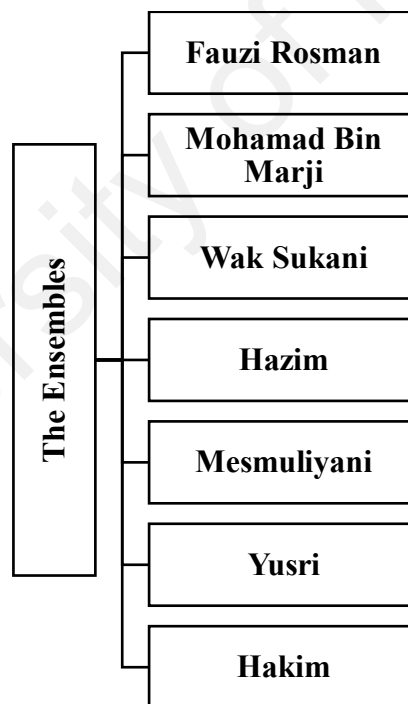


Figure 4.2: The Ensemble Members
(Source: Mohamad bin Haji Marji, 2018)

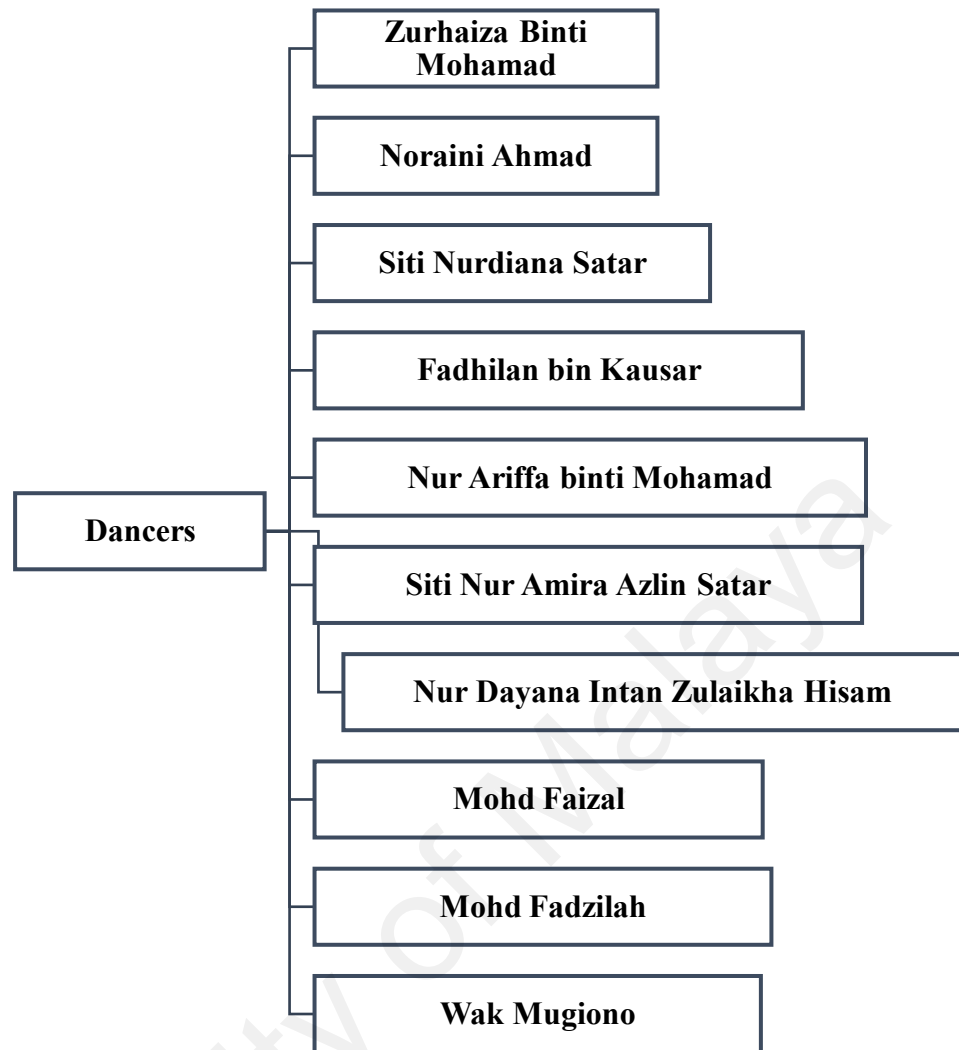


Figure 4.3: The Troupe Members
 (Source: Mohamad bin Haji Marji, 2018)

Most of the members of the group are amongst the new generation as they do not longer carry the Javanese names and have adapted to the name of Malay. This might be due to the fact that most members of the organization are born from either mixed of Javanese and Malay or are indeed a pure Javanese. However there are still members that are pure Javanese and Malay. Throughout the interview that had been conducted, the races of the members have been identified, and the table below have been designed in order to see the race of the members in the organization.

**Table 4.1: The Members Of Kumpulan Sri Wahyuni Grouped By Race
(Source: Mohamad Bin Haji Marji, 2018)**

Race	Javanese	Javanese + Malay	Malay
Name	Mr. Mohamad Bin Haji Marji	Fauzi Rosman	Siti Nur Amira Azlin Binti Aris
	Wak Mugiano (a pure Javanese from Ponrogo)	Hazim	Siti Nur Diana Satar
	Wak Sukani	Yusri	Nur Dayana Intan Zulaikha Hisam
	Mesmulyani	Hakim	Mohd Fadzilah
		Zurhaiza Binti Mohamad	
		Nur Ariffa Binti Mohamad	
		Mohd Faizal	

The involvements of the members have started in their teen years out of the passion and appreciation towards the culture. The most active members will be regarded as the professional performers by Mohammad hence gaining his trust to perform. According to Mohamad, a new member might make a mistake during performance. Hence the new members would be required to attend more rehearsal before being regarded as professional performers. This is the same towards the members of ensemble. Often, Mohamad will become one of the ensemble troupes.

The involvement of the Malay people in Sri Wahyuni to continue the Javanese's culture indicated the relationship that has been formed between the Javanese people and Malay people. The relation might have bloomed since the migration of the Javanese. The form of relationship that has been formed also indicates the toleration and acceptance between the two cultures. Besides from that, the other factor that might contribute to such relation is the similarities shared between these two countries.

The elements and structures of Reog Ponorogo by Sri Wahyuni that will be discussed will be divided into few categories, which are the depicted synopsis of the play, costumes, choreography, musical instrument and music as well as the performance structure. These data will be analysed in the next chapter based on the research question and the objectives of this research. The data and information was obtained from the interview with Mohamad on 17th April 2018 and on 5th January 2019.

From Table 4.1, the members of the group include the people from different races. This is another concept that had been mentioned in Chapter 3 which described the factors that could cause the process of acculturation to occur. In this case, the relationship between the people of the different race may be created out of the passion towards the arts, yet the biggest factor that contributes to this scene is the toleration and relationship between all the types of races there. Without the unity of toleration amongst them, a relation cannot be created. This is another way to show that there is indeed a bond between the people of the different races.

It is also another way to indicate that, unity had been established between the Javanese migrants and the local Malay in Batu Pahat back then. Hence the relationship between the people of the different race is indeed strong up to this day. This is also proven by the involvement of the Malay members in the group to perform the culture of the Javanese.

From the board members of Sri Wahyuni, it could be concluded that the unity and cooperation between the Javanese people and Malay are strongly shown. Despite of the culture to be originated from Ponorogo and containing the elements of Javanese, the Malay people have seemed to be accepting the culture as their part of precious culture. This is proven by the performance of Javanese traditional performances in their ceremonies such as the wedding ceremony. Hence the participation from the Malay people too has made them to become one of the board members too. As the group

members are mainly joined by the relatives and friends, the people of pure Malay and the mixed of Javanese and Malay too have relation with the president of the club. This could fall under the *'Relationship'* factor that has also been listed in many factors that contribute to the process of acculturation. In another way of looking at this situation, it falls under the *'pasifique penetration'*, which is a process that happens without violence or enforcement, and from a good intention of accepting the differences from both sides of the Javanese people and the Malay.

4.3 The Structures Of Reog Ponorogo In Kumpulan Sri Wahyuni

In this subtopic, it explains the elements in the structures of Reog Ponorogo by Kumpulan Sri Wahyuni and discusses on how it has been affected with the process of acculturation.

4.3.1 Synopsis Of Reog Ponorogo By Kumpulan Sri Wahyuni

As aforementioned, there are many versions of the synopsis of the Reog Ponorogo, and there are at least four versions of Reog Ponorogo that is very well-known by society (Muhammad Arief Budiman, 2012).

The first version is about Prabu Klono Sewandono from Bentarangi Kingdom who wanted to marry Dewi Songgolangit from the Kingdom of Kediri. However, there was also another individual who wanted to marry Dewi Songgolangit and is known as Singo Lodro from a Kingdom named Blitar. During Klono Sewandono's journey to Kediri, he was obstructed by Singo Lodro which ends up with a battle between them. Klono Sewandono had won the battle and had taken Singo Lodro to Kediri accompanied by Gamelan music and beautiful girls who were riding the horses. Singo Lodro then became the spectacle and is presented to Dewi Songgolangit. The scene was

becoming more interesting as there were peacocks feathers attached to the head. That is how Reog was believed to be born.

Another version is about the story of Prabu Kelana Sewandana of Bentaranging Kingdom who was looking for a princess. With horse troops and his loyal general, Bujang Ganong, he has searched for the princess everywhere. Eventually he chose a bride, who happened to be Princess Dewi Sanggalangit from the Kingdom of Kediri. However, the princess has set a rule in which he was required to create a new performance art for him to be accepted by the Princess. Thus, Kelana Sewandono created the Reog.

The third version comes from the legend of Panji Prabu Kelana Sewandana of Bentaranging Kingdom who was rejected by the princess of Kediri Kingdom. She asked Kelana Sewanodono to move the whole jungle into the castle as a dowry. In order to be able to fulfill the requirement, Sewandono must conquer the King of the Jungle, Singo Barong or also known as Dadak Merak. The task was difficult that it had victimized the other characters which includes Waroks, Soldiers and generals of Jenggala. Sewandono then has used his magical weapon that resembles the whip, known as Samandiman to defeat Singo Barong.

The fourth version is about Demang Ki Ageng Kutu Suyyonggolana that has criticized the King of Majapahit, Prabu Brawijaya V that was controlled by the queen. Thus Ki Ageng created Barongan which was made out of the skin of Javanese Tiger which is ridden by a peacock. The tiger symbolized the King while the peacock symbolized the queen who has been controlling the king. For safety, Ki Ageng protected Barongan with trained army consists of powerful Warok troop (Muhammad Arief Budiman, 2012).

Despite of the many versions that revolve around the establishment of this dance, Sri Wahyuni believes that Reog Ponorogo derived from the story of Ki Ageng.

The famous depiction is the story about the rebel named Ki Ageng Kutu, the servant of Majapahit Kingdom and it is said that the king has bad attitude and is unfair. Dissatisfied with his king's attitude, Ki Ageng then left the castle and invited many young people to join him to learn about mystical and self-defence in order to strive against the cruel kingdom. The message that he wanted to deliver to the kingdom is portrayed by Reog performance as allusion to kingdom. Barong (the lion's mask) is the symbol of the Kertabumi, the King and the peacock feather tails which is on top of the lion's head symbolizes the China's country who also hold up their life. There is also a character named Jathilan which is acted by a dancer who is called as Gemblak which symbolize as Majapahit's soldier. Warok is the character that represents or symbolizes Ki Ageng.

However in Malaysia, it depicts a story of the days of the Prophet Sulayman when the animals can talk. Allegedly, a tiger was seen by a peacock which was developing its tail. When it saw the tiger, the peacock jumped onto the tiger's head, and both continued to dance. Suddenly, a saviour named Garong and the procession accompanying the Princess who was riding past in the area and saw the animals dancing, the horse warrior and went down from his horse and beast danced together before. This dance continues to be in Batu Pahat, Johor and Selangor.¹⁷

Despite of the fact that they still believe in the original story of Reog Ponorogo which was about Ki Ageng, Sri Wahyuni has changed the story of the play as they do not want to be considered as not respecting the constitutional monarchy system that is practiced by the citizens in Tanah Melayu back then. Hence in the play they have discarded the character of Warok which represented the character of Ki Ageng who was the leader to go against the King (Barong) because the king was unfair and cruel to his citizen.

¹⁷ This information has been taken from the official website of JKKN , <http://www.jkkn.gov.my/en/barongan-dance-0>

Based on the decision and the changes that they have made, it can be perceived that they have considered the cultures and etiquette that have been practiced by the Malay people. It is also due to the fact that the establishment of this organization is to create bond between the Javanese and the Malay people who have been residing in the place. The willingness to let go of one of the important criteria in the performance itself probably was caused and triggered by the passion they had during that time to be able to practice their culture without creating a misconception and misunderstanding from the Malay people back then.

There are a lot of versions from the internet sources and past research on the variety of story that depicted the story of Reog. However, the most well-known version is about the story of Ki Ageng, the rebel who collected the young man to be made into army to go against the unjust King. However, as have been collected and recorded in the previous chapter, the organization has changed the synopsis that they carried in regard to the relinquishment of the character Warok. The action to relinquish this most important character will be explained in the next subtopic.

The synopsis for the organization itself has also been changed and re-written and used ever since of the establishment of the organization. This group believed that Reog Ponorogo derived from the story in which:

There was once a princess who was being disturbed by the tiger (Barong). Due to the disturbance that she had to encounter, the princess and her 144 knights (horse warrior / Jathilan) went to war against Barong but to no avail as most of her knights were killed during the fight, which only left her and another 3 knights to survive against the fight.

Because of the loss, the princess then declared that whoever managed to execute the Barong will be taken as her husband. The news have reached to Klono Sewandono who then decided to try his strength to defeat the Barong. He and his friend, Bujang

Ganong then went on a journey to kill the Barong. Klono Sewandono and his friend, Ganong had won and the Barong was finally defeated for good.

Klono had chopped his head off and presented it to the princess as a proof of the victory he has achieved. As per promised by the princess, he became the husband of the princess. However, after the marriage, Klono seemed to be frustrated and devastated despite of the fact that he had taken the beautiful princess as his wife. Ganong who was puzzled by the odd behaviour of Klono decided to ask Klono. Klono then confessed to Ganong, the cause for his devastation was because he had discovered that the princess actually has two sexual organs. Because of the disappointment, he then started to anguish it by dancing and the dance is known as Reog Ponorogo.

The synopsis has been made to look a little bit less serious if being compared with the version of history of Ki Ageng. Nevertheless, the president of the organization and even the members of the organization itself still have a strong believe in the version of Ki Ageng. This is also another proof that regardless of their willingness to drop the most important elements in the structures, they still carry the synopsis in heart as it is another way that can be considered as a subtle act of appreciating their culture.

According to Mohamad (2018), in the interview that had been conducted, the reason for the changes of the historical version is because of the respect for the monarchical system in Malaysia (or Tanah Melayu) back then, hence the organization conformed to the culture of the Malay community. This is because Ki Ageng is a character that challenged the King and they tried not to causes any misunderstanding by discarding the character of Warok.

It is also a proof of how the willingness to drop the element is a sign of the process of acculturation. Referring from the work of Mahdi Mustaffa (2013), the personal causes and relationship and toleration that sparked up from the sense of respect from the minority have made them to conform to the culture of the majority. Asides

from that point, it might also due to the knowledge of the people during the time of migration that noticed on the respect given by Malay people towards the monarchical system.

Based on the decision and the changes that they have made, it can be concluded that they respected the cultures and etiquette practiced by the local residents. It is also due to the fact that the establishment of this organization which is to create bond between the Javanese and the Malay people who have been residing in the place. The willingness to let go of one of the important criteria in the performance itself probably was caused and triggered by the passion they had during that time to be able to practice their culture without creating a misconception and misunderstanding from the Malay people back then.

4.3.2 The Characters In Reog Ponorogo

The characters in Reog Ponorogo include the Jathil (Horse Warrior), Warok, Barongan or its other name is Dadak Merak, Prabu Klonosiwandono, and Ganongan or also known as Bujang Ganong. Each of the characters plays and has their own characteristic and the character of Barongan is the antagonist of the play, which explains on its monstrous looking mask. The dance movements of the characters are also varied as each role is carrying different characters and characteristics. The characters too have different masks (except for Jathilan) that will be worn and costumes that portray the culture of the Javanese and each of the costume holds the aesthetical value of the traditions in them (Andi Farid Hidayanto, 2012).

The characters in Reog Ponorogo consist of Jathil, Warok, Bujang Ganong, Klono Sewandono, and Singa Barong. Each of the characteristic are explained below;

a. Jathilan or Jathils

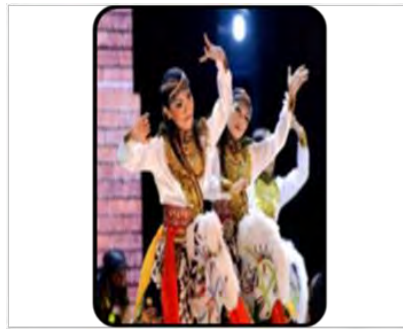


Figure 4.4: Image of Jathilan
(Source: <https://factsofindonesia.com/reog-ponorogo-dance>)

Jathils are the warriors which uses the horse puppet in the performance of Reog Ponorogo. This dancer represented the strength and skills of the warriors who would be riding the horse. This dance requires the dancers (mostly is played and included only 4 dancers for this character) to either dances in pair. The skills and the speed of the dancers in the movements represented the skills of the warriors during combat.

Usually the dancers were amongst the male dancers in the past and were played by the dancers who have beautiful face and the movements too appeared to be feminine. Ever since the year of 1980, the dancers are more opened and can be played by women and since then women too can participate as the Jathilan Dancers.

b. Warok



Figure 4.5: Image of Warok
(Source: <https://factsofindonesia.com/reog-ponorogo-dance>)

The word Warok itself means purity and represented the individual with traits of protective and also sincere. It is derived from the word „Wewarah“ which implied the meaning as the guide that will show guidance to those in need. Warok is considered as a perfect individual that also obtained a spiritual knowledge. It also represented the heart of the society that aimed to strive as guidance and also act an advisor to the younger generation. In famous version, Warok represented the character of Ki Ageng, hence he is considered to be a wise man who fights for justice.

c. Barongan (Dadak Merak)



Figure 4.6: Image of Barongan
(Source: <https://factsofindonesia.com/reog-ponorogo-dance>)

Barongan is the character that plays major role despite in the some version it plays as an antagonist, it is still one of the main attractions in the play. This is because of the props that are in the large size and the look it has that looks scary in a way. The mask consists of the tiger head (known as caplokan) and has the feathers of the peacock on its top. It is made out of the wood or bamboo tree and rattan which will then be coated with the skin of the Tiger.

There is also a rosary in the props which is being hold by the peacock (a small statue of peacock on the mask). The size of the mask could take up to 2.25 metres in width till 2.30 and it could weight at about 50 kilograms.

d. Prabu Klono Sewandono



Figure 4.7: Image of Prabu Klono Sewandono
(Source : <https://factsofindonesia.com/reog-ponorogo-dance>)

Klono Sewandono or is also known as King Kelono (Raja Klono) is a king that inhibits the magical power and carries a whip and he always carries it wherever he goes. The whip is known as Kyai Pecut Samandiman as it has always being carried by the King. It is used as a weapon to protect him. His strength is depicted in his dancing movements.

e. Bujang Ganong

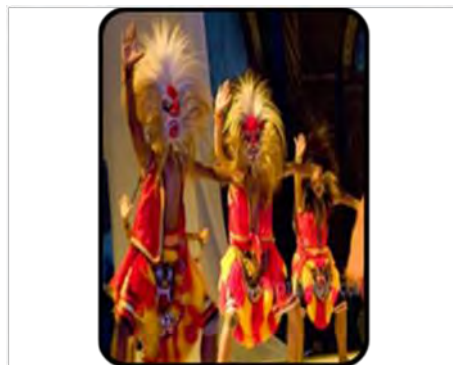


Figure 4.8: Image of Bujang Ganong
(Source: <https://factsofindonesia.com/reog-ponorogo-dance>)

Bujang Ganong or also known by its other name, Ganongan or Patih Pujanggan Anom is a character that is energetic and is great in his combat skills. This is also another character that is popular amongst the spectators especially the kids.

Unlike the other versions of Reog Ponorogo practiced by other practitioners, there is a slight difference in the performance structure by the organization of Sri Wahyuni. The character of Warok is not being used in its performance. Despite of the fact that in the synopsis of the play, the character of Warok is considered as the important character as he represented the justice for the subject throughout his courageous to go against the cruel and unjust king, Sri Wahyuni has decided to not use the character of Warok.

According to Mohamad (2018), this is because of the respect to the Malaysian Constitutional Monarchy system. The character has never been used ever since the establishment of the organization. According to Mohamad too, the character of Warok is acceptable in the political system in Indonesia however the great grandfather who had established the organization thought that it was not polite to use the character of Warok as it might challenges the Constitutional Monarchy system in Malaysia as well as it might be improper for it to be practiced in Malaysia during that time which was early 1974.

Another factor that contributed to it is due to the lack of financial support to pay the salary for the players to play as Warok. Due to the absence of the character of Warok, the synopsis of the play has also changed to suit the numbers of characters used.¹⁸

Asides from the character of Warok, the character of Klono Siwandono is also rarely being used and will only be used in special events. The character that plays as Klonosiwandono is from Indonesia and will only be called upon for an important event. This is also the reason why in this organization, the hero of the story is Bujang Ganong. Another reason on why this character has becoming the optional in the organization and is only being called in important events and would not be invited during performance

¹⁸ The changes in the synopsis of the play of Reog by the organization of Sri Wahyuni is due to the absence of the character Warok. However, according to Mohamad (2018), Sri Wahyuni still believe in the original synopsis of Reog which is about the rebel named Ki Ageng.

that is being held during wedding ceremony is because of the lack of financial that is faced by the organization. As the player is from the Indonesia and could not be played by the local as there is no expert in its character, the organization has financial problem to support and pay the fees for the player to be travelling back and forth from Malaysia to Indonesia.

The characters that are being used in the Sri Wahyuni are the characters of Jathilan (4 horse warriors), Bujang Ganong, and Barongan. Below is the table that has been drafted by the researcher to show the presence and the absences of the characters used in Sri Wahyuni and the original characters in original Reog Ponorogo.¹⁹

Table 4.2: The Differences of Characters Used In Reog Ponorogo By Kumpulan Sri Wahyuni (Source: Mohamad Bin Haji Marji, 2019)

Characters in Reog Ponorogo (original)	Reog Ponorogo by Kumpulan Sri Wahyuni (present/ absent)	Reason / Factor
Jathilan	Present	-
Warok	Absent	<ol style="list-style-type: none"> 1. Due to the respect over the constitutional monarchy system that is practiced by Malaysia. 2. Lack of financial to pay the salary
Barongan	Present	-
Bujang Ganong	Present	-
Klono Sewandono	Optional	<ol style="list-style-type: none"> 1. For the character of Klono, the organization will only invite the player when the present of

¹⁹ The data from the table has been obtained from the interview with Mohamad Bin Haji Marji, 2019.

		<p>the character is needed. This is because the player for this character is staying in Indonesia, and the lack of financial support makes it difficult for the organization to pay for the cost of flying the performer to Malaysia</p> <p>2. Another factor is because of there is no suitable player in Batu Pahat that could play as the character.</p>
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As have been fore mentioned, the character of Warok is not being used in this organization Due to the fact that Warok represented Ki Ageng, the rebel and is a character that had challenged the monarchical system, the organization decided to discard this character. Another reason is because of the lack of financial to pay for the dancers too. This character has not been used since the establishment of this group (which also related to the reason on the changes in the synopsis hold by this organization).

Another character that has become optional in this organization is the character of Klono Sewandono. Unlike the other organization in Batu Pahat, organization of Seri Wahyuni is the only organization that has relinquished the characters of Warok permanently and only uses Klono Sewandono on an important performance as they have financial problem to pay for the fee of the player to come from Indonesia to Batu Pahat to play Klono Sewandono.

The discarding of the character of Warok has become the strongest point on how acculturation process has occurred in this organization. It is because they have discarded the most important character asides of Singa Barong in the play of Reog Ponorogo itself. The reason for this is indeed because of the respect they have towards the

monarchical system in Malaysia. This is a product of acculturation whereby they dropped the elements in order to conform to the way of the life practiced by the society of the land in which they have migrated to back then. As per mentioned, in a process of acculturation, there should be processes in which the assimilation or adaptation might have occurred during the conformation and interception between the two different cultures.

According to Mohamad (2019), the decision to discard the character of Warok was voluntarily. He added that it is important to always treat each other with respect hence he still continues the culture that was started by his great grandfather to discard the character of Warok. From this, it can also be concluded that the type of acculturation that has occurred here is a *penetration pasifique*, which is a process in acculturation that occurs without inciting any conflict in between the cultures resulting in the product to consist the elements and the styles of both cultures which will lead to the product of either acculturation-assimilation or synthesis. It also implied that this process should be occurred voluntarily without any of the two cultures trying to dominate the other by force.

To conclude, despite of the character of Warok hold a great role in the performance, the usage of such character will depend on the organization. Some organizations in Batu Pahat still uses the character of Warok, as an example the organization of Setia Budi still uses the character of Warok. In addition to that, Sri Wahyuni has willingly chosen to not be using the character out of their respect towards the monarchical system in Malaysia and towards the Malay society.

4.3.3 Costumes and Props

In term of the costumes, Kumpulan Sri Wahyuni has assorted out all of the costumes and the designs per accord to the types of character to the culture of Javanese. The style and designs of the costume have been used ever since the establishment of the organization. Each of the costume varies to performers and the ensembles. The elements of Javanese can still be seen in the design and the style of the costumes.

For the costumes and prop, each character has its significant style, for the character of Jathilan or also known as Jathil, (the horse warriors), the costume and prop for this character are weaved bamboo that are crafted to look like horses. For Kumpulan Sri Wahyuni, the Jathilan uses a headgear that represented the Javanese culture and style and paried with a colourful cloth which is tied around the waist.



Jathilans In Full Costume (Pink)



Jathilans In Another Set Of Costume (White)



Jathilan In Another Set Of Costume (White)

Figure 4.9: Compilation of Images Of Jathilans In Full Costumes
(Source: Researcher, 2019 and official Kumpulan Sri Wahyuni's page)

The costumes for Jathilan has different designs, they varied in its colours and styles but according to Mohamad (2019), the costumes act as a costume and does not imply anything ritualistic. Rather, the different sets of costumes will be used according to the type of the events. During the formal events the organization opts to choose costume that looks more appealing. This statement has been supported by the other jathilans who were asked on the differences of the Jathilan's costumes.

The different variations of colours in the costumes owned by Sri Wahyuni still represent the element of Javanese in its styles and designs. The headgear, the cloth around the waist and the collars of the Jathilans are all present in the three sets of costumes. The first image is the first set of costume used by Sri Wahyuni. The colour of the costume is Pink and completed with the headgear, the collars, and the cloth around the waist. The pattern and designs on the blouse and headgears used are different from the other sets of costume. However, the motive of the patterns shows the Javanese's elements. In the second picture, the Jathilans don on white blouse with a bigger collars that are printed with the Javanese's patterns. The design on the collars resembles the peacock, meanwhile the cloth tied on their waist are in bright colour, to bring out their characters. The skirts worn by Jathilans are patterned with a geometric design which denotes the styles of Javanese. The headgears for this set of costume are different from the first and third set which resembles the head of a peacock. Meanwhile for the third set of the costume, the Jathilans use white blouse with a red and yellow cloth tied around their waist, the headgear for the third set of costume is similar to the first set of costume. The collars for the third set are also similar to the first set of costume.²⁰

Regardless of the different sets of costumes used by Sri Wahyuni, the elements and styles are still adhering to the original style of Reog. In addition, the patterns and designs printed on the costumes are the patters that carry the element of Javanese.

²⁰ Refer to *Topeng Reog Ponorogo Dalam Tinjauan Seni Tradisi* by Andi Farid Hidayanto (2012),



Bujang Ganong's Mask



Bujang Ganong's Attire

Figure 4.10: Compilation Of Images Of Bujang Ganong in Full Costume
(Source: Researcher, 2019)

Bujang Ganong is the character that dons the red mask, according to Mohamad (2019), the mask of Ganong appears to be ugly to imply the idea that no one should be judged by their external appearance. In performances, he would wear a striped shirt and a pair of pants with bright colour cloths (yellow and red) being tied on the waist.



Figure 4.11: Image of the Barongan's Mask
(Source: Researcher, 2019)

Barong is the character that uses the heaviest prop / mask. The mask weighed around 30 to 40kg hence requiring the performer to have a strong set of teeth as it has to be carried by the strength of the teeth. He would also be wearing a set of pants and striped shirt during the informal performance such as on weddings.

However in *Topeng Reog Ponorogo Dalam Tinjauan Seni Tradisi* by Andi Farid Hidayanto (2012), he has described the mask and costumes for each of the character in a detailed way. The types of the mask and characteristic for the props and mask used by the characters in Reog Ponorogo in which will be used for the explanation towards the style that is commonly and also widely used by the practitioners.

Andi Farid Hidayanto (2012) has explained on all the characters in Reog Ponorogo which are; Klono Sewandono / Kelana Sewandono. Bujang Ganong, Barongan, Warok and Jathilan. Below are the descriptions for the characters:

Barongan is the character that represents the ruler of the wood which was created in the form of Tiger with a head out of the peacock's feathers. This character

may represent the image of Raja Brswijaya (Tiger) which is in control by the woman (represented by the peacock's feathers). The combination between these two creatures is then known as Dadak Merak (Barongan). The mask could weigh starting on around 35 kilograms up to 50 kilograms. The player has to carry the mask by biting on the wood that is inside the mask. The player is not allowed to hold it with hand, and is only permissible to carry it by biting it.

Kelana Sewandono or also known as Klana Sewandana is the king of Bantarangin. It is being represented with the mask that is in red colour and has red rounded eyes and a thin moustache with a long hair. This character also has a whip that will be brought together with the player, and it is known as *Pecut Samandiman*, it is in the form of a straight cane which is made out of rattan around the length of 5 to 7 and is being designed with the colour of red and yellow which approximately take around 5 to 7 stripes. The mask too is considered to become one of the props or mask for this character.

Kelana Sewandono Pujangga Anom (Bujangganong) or also known as Bujang Ganong is the knight of the *Kerajaan Bantarangin*. This character is presented with the red mask, a big rounded eyes, thick moustache as well as long hair. This character is an energetic character.

Most commonly, Jathilan is being played by the girls and they use the puppet horse as their props. This character will always appear seductive in terms of its dancing steps and facial expression. They need to channel out the expression of beauty and also in some cases to look erotic.

Warok is a team of the individual who is known as the character that is wise and has great wisdom, also is great in martial arts and has great knowledge for both materialistic and spiritually. It is being represented in a black costume and uses whip

which is made out of white rope and a gembak. To strengthen this character, they use make up and sometimes mask.

From the work of Andi Farid Hidayanto (2012), there are a lot of similarities in terms of the styles in the characters of Reog Ponorogo. Besides from the body movement, each character represented and portrayed their characters through their costumes and masks. Hence the description of his work is almost in tally with most styles used by Reog players which include the players from the organization of Sri Wahyuni.

According to Mohamad (2018), he allowed his performers to not fully wear the proper attire during casual events, which means performers are allowed to wear shoes or sneakers if to be said they are performing for social occasions such as wedding and if it was staged on a hard and rocky ground, they are allowed to use shoes. The original play or play that is performed on stage, the characters and performers has got to go barefooted. Besides that, the ensembles too can wear smart casual during the events but are obliged to wear the proper costume if they are performing for formal occasions.

As have been mentioned earlier, the costumes and props that have been used by organization of Sri Wahyuni are all obtained from Indonesia. The detailed in the costumes as well as in the props are the elements in the style of Javanese itself. This is the element that has not and will not be changed as claimed by Mohamad(2019) as it carries the values and aesthetics of the Javanese. The elements of the costumes and props are being kept and will be used continuously as this carries the culture of Javanese. However, they are allowed to be wearing shoes or flats along with their costumes as a way to protect their feet from any hard materials that may hurt them during performance when performing in the open stage.

All of the characters still used their respectable costumes and props that still contain the elements and characteristics for each of the characters. There are no changes

or adaptation that has been occurred in the masks used by Singa Barong and Bujang Ganong as well. Even the props for Singa Barong still carries its well-known features which uses the feathers of peacock and the head of tiger (but is called as singa despite of the prints on the lion's skin is a tiger skin. They used the original skin and not the artificial one as per claimed by Mohamad during the interview that has been conducted).

As conclusion the costumes and props of the organization has not been changed and did not go through any adaptation or addition or even omission in the process of acculturation.

4.3.4 Music And Musical Instruments

In terms of the music elements in this organization, the same music that carries the element of Javanese is still being used as it is already the style and the culture that makes a Reog Ponorogo as a Reog Ponorogo itself. According to Mohamad (2019), the music has never gone through any changes as the music denotes the culture of the dance. He also added that, even though he had encountered few individual that has problem in playing the notes, he will ensure that the individual to go through proper practice until the music can be played correctly.

The instruments used for Reog Ponorogo contains at least 9 to 10 common instruments, the information below has been regarded as one of the crucial information to study the changes in the structures of Reog Ponorogo. However this subtopic does not explain this in depth into the musical instruments and its musical notes, rather it only discusses on the instruments that are commonly used. Due to the lack of resources too, the researcher has opted to obtain the information from the website such as Unesco and other websites that contain the information.

Below is the list of the instruments used in Reog Ponorogo:

a. Kendang

Kendang is a two-headed drum, and usually it has one side that is larger than the other side. In operating the musical instrument, it is common to place the lower pitched is to the right and is being used horizontally. The player will usually be seated on the floor to play this instrument.

b. Kenong

Kenong is usually being used in Gamelan. It is similar to Gong and usually is placed on its side and a bit similar to 'bonang'. Commonly, Kenongs are generally much larger than the aforementioned instrument. Kenong also has higher pitch and is usually in sets of one for each note.

c. Gong

Gong is a common instrument that is used by many traditional performances. It is also being used in the performance of Reog Ponorogo. Gong usually produces two distinct types of sound and it has its own hammer to be used to beat the Gong.

d. Angklong

It is an instrument that is made out of bamboo tubes and bounded with the rattan cords. Each Angklong can produce certain notes when it is shaken or tapped. This instrument usually uses the pentatonic scale.

e. Sompret

For the instrument of Sompret, it is also known as suling which is another word for flute. This instrument commonly is made from bamboo and the sizes can vary. Usually, the higher the pitch of the Sompret or Suling indicates the shorter the size of the Sompret or Suling.

f. Demung

This instrument almost looks similar to a xylophone. It can be big in the term of its size.

g. Saron

This instrument is almost similar to Demung. It is usually being used for the fat beats in music.

h. Peking

Peking is considered as the smallest size of Saron and has the highest octave when it comes to the pitch.

i. Bonang

Bonang can be divided into two, Bonang Barung and Bonang Panerus. The differences is the size of the Bonang and the way the music is played. It has the highest octave too.

j. Slentem

Slentem is also another instrument that has the lowest octave. Similar to the characteristic of Demung and Saron Barun, it has its own limitation to produce sounds.

k. Gender

Gender is an instrument that is made out of metal pieces that is attached with a string on top of it. It is usually being played with Tabuh.

l. Gambang

Gambang is an instrument that is made out of the wood pieces and is being arranged in sequences that could take from 17 to 20 pieces. It usually can reach to two octaves or more. It can also be used for different types of rhythm.

m. Rebab

Rebab is an instrument that may resemble the violin as the style of using it is almost similar. Usually rebab is being used for the opening of the music and always being regarded as the main instrument in an ensemble.

n. Siter

Siter is an instrument that is made out of the pices of metal strings, its resonation is located at the end of it. This instrument can mostly be found in Pulau Jawa.

However, the instruments used by the organization of Sri Wahyuni are not as complete as the instruments used in other Reog Ponorogo's practitioners. According to Mohamad (2018), the uses of the instruments can be optional as the theme and rhythm used still carries the element of Reog Ponorogo and contains the element of Javanese.

Mohamad (2018) also stated that most of the instruments used were the instruments that have been passed down from his great grandfather. The instruments are the same instruments that have been used when the organization was first established. Despite the passing time, the instruments remain perfect and able to produce beautiful sound. However, the Angklung that is being used in this era is considered to be a bit new as the original Angklung of the organization had broken. Other than that, the other instruments are still in good condition despite of the scratches or dent in certain places yet they still operate perfectly.

The instruments that are still used by the organization of Sri Wahyuni includes:

- a. Kendang
- b. Kenong
- c. Gong
- d. Angklong
- e. Sompret

The pictures of each instruments that have aforementioned has been drafted the table below alongwith the images of the instruments used by Kumpulan Sri Wahyuni. The information and general pictures below have been obtained from the internet websites of a blog and Unesco’s site as well as from the data obtained by the researcher during the interview and from the data that was taken under the permission of Mohamad in the Facebook page of Kumpulan Sri Wahyuni.²¹

Figure 4.12 is a photograph of the ensemble troupe in Sri Wahyuni altogether with the set of full instruments used by Sri Wahyuni. From this photograph, Sri Wahyuni is only using the musical instruments that have been mentioned earlier which include Kendang, Kempul, Kenong, Gong, Angklong and Sompret.²²



**Figure 4.12: Photograph of Full Instrument Set Used By Kumpulan Sri Wahyuni.
(Source: Official Page of Teratak Sri Wahyuni)**





In order to see the differences in the instruments used generally by other practitioners and by Kumpulan Sri Wahyuni, the researcher has drafted a table to enable

²¹The information over the details and the description of each instruments have been collected from websites of (Revolvy) <https://www.revolvy.com/> , (UNESCO) <https://ich.unesco.org/en/RL/indonesian-angklung-00393> , <http://reogsmkpemkabponorogo.blogspot.com/2015/12/alat-musik-reog-ponorogo-berdasarkan.html> and the page of Teratak Sri Wahyuni <https://www.facebook.com/TeratakSriWahyuni/>

²² The photograph is retrieved from the Facebook page of Kumpulan Sri Wahyuni, <https://www.facebook.com/pg/TeratakSriWahyuni> .

the readers to understand it better. The images were taken from website and from the researcher, the sources can be referred in the footnotes.²³

Table 4.3: Comparison Of Instruments Used By Original Reog Ponorogo And Kumpulan Sri Wahyuni

Name Of The Instrument	Instruments Of Reog Ponorogo Commonly Used	Instruments Of Reog Ponorogo By Kumpulan Sri Wahyuni
Kendang		
Kenong / Ketuk		

²³ Sources of the images are taken from different websites which includes the official page of Kumpulan Sri Wahyuni. Links for the images are as follow:

Kendang, Kenok/ Ketuk, Kempul, Demung, Bonang, Slenthem, Gender, Gambang, Rebab and Siter:

<https://rininrhyti.wordpress.com/2015/08/17/alat-musik-yang-mengiringi-tari-reog-ponorogo/>

Gong, Sompret/ Suling. <http://reogsmkpmkabponorogo.blogspot.com/2015/12/alat-musik-reog-ponorogo-berdasarkan.html>

Angklong: <https://ich.unesco.org/en/RL/indonesian-angklung-00393>



Sompret/ Suling (for Kumpulan Sri Wahyuni) :

https://www.facebook.com/pg/TeratakSriWahyuni/photos/?tab=album&album_id=1281044541976090

Kendang, Kenong/ Ketuk, Gong, Kempul: Researcher (5th January 2019)

<p>Gong</p>		
<p>Angklong</p>		
<p>Sompret / Suling.</p>		
<p>Kempul</p>		

<p>Demung</p>		<p>NOT BEING USED</p>
<p>Saron</p>		<p>NOT BEING USED</p>
<p>Bonang</p>		<p>NOT BEING USED</p>
<p>Slenthem</p>		<p>NOT BEING USED</p>
<p>Gender</p>		<p>NOT BEING USED</p>
<p>Gambang</p>		<p>NOT BEING USED</p>

<p>Rebab</p>		<p>NOT BEING USED</p>
<p>Siter</p>		<p>NOT BEING USED</p>

From the table that has been drafted by the researcher, the musical instruments used in this organization consist of a very small number of instruments if being compared to the instruments that are generally being used for Reog's performance. However when it comes to the rhythm, Mohamad (2019) in the interview that was conducted on the 5th of January, the music and rhythm still carries the Javanese elements. He also added that the Angklong that had been hung up on the wall is actually the oldest angklong and is kept as a memory. The organization of Sri Wahyuni has been using the new one with the same design to replace the old Angklong. He also claimed that this angklong was one of the first angklong amongst other instruments that has been used since the organization was first established.

In terms of the limited musical instruments used by this organization, there are no changes or additional musical instruments. They still use the instruments that include the kendang, kenong, gong, angklong and sompret and have never opted for other instruments. This is due to the lack of ensemble members and financial issue.

Hence they have been using the basic instruments.

The musical notes or musical elements have never being changed and has been accepted by the Malay people back then up to this ages. It has shown that the Malay people back then and now had and have accepted the tradition of Javanese to be continued. It shows the toleration between the Javanese people and Malay people.

Looking from the perspective of acculturation, the elements in the music is being practiced and has been well accepted by the Malay society in which has shown the toleration and the openness to accept a new culture into theirs. This could also denote the fact that the respect from the Malay society back then has caused this group to not lose one of the main elements in their culture. It might also due to the relationship that has been established ever since the coming of the Javanese to Malaysia.

In term of the instruments used in this organization, there are no changes or additional musical instruments. They still use the instruments that include the kendang, kenong, gong, angklong as well as sompret.

The uses of the basic instruments are still being used and the styles of the music carries the elements of Javanese still. There is no changes in the notes of the music too, they still use the same music notes that have been used in the performance of Reog Ponorogo.

This element is not being dropped or changed and is accepted by the Malay people back then up to this day. It has shown that the Malay people back then and now had and have accepted the tradition of Javanese to be continued. It shows the toleration between the Javanese people and Malay people.

4.3.5 Choreography in Kumpulan Sri Wahyuni

When it comes to the dancing movement, this subtopic explains briefly on the dance movements by dancers of the organization of Sri Wahyuni based on the researcher's observation. This observation is based on the performance that was

conducted on 7th February 2019 and from the past performances of Sri Wahyuni. Based on researcher's observation, the movements of the dancers include repetitive acts and movements. However, each of the characters has their own styles of dance movements which depict the characteristic of the characters in Reog Ponorogo.

For the choreography of Jathilan, the movements appeared to be feminine but in the same time can contain the element of erotic. This is supported by the statement of Andi Farid Hidayanto (2012) which stated on the character of Jathilan to express the beauty and eroticism in their character. The jathilan's steps are basically a simple movement that mirrors the look of an individual is riding a horse. However the movements are calm and the feminine side is channelled out from their movements.

Group of Jathilan dancing into the stage



Jathilan walking around the Barong



Choreography of Jathilan



Choreography of Jathilan (Seducing Bujang Ganong).



Figure 4.13: Compilation of Images of Jathilans' Choreography
(Source: Researcher, 2019)

There are also a scene in the figure above which shows the Jathilans approaches each other before they returned to their positions again on the upper and back of right and left stage. The movements that represented the element of eroticism is during the time the Jathilan approaches Bujang Ganong. It is the part when Jathilan will move with a hint of seduction and pretending to be sitting on the shoulder of the Bujang Ganong. This action denotes to the idea that Jathilan is already attracted to the Bujang Ganong asides from denoting the idea to accept the Bujang Ganong to be the husband as he has defeated Singa Barong or in another name Barongan.

For the movements of Bujang Ganong, the dance movements executed by this character appeared to be energetic and masculine which sometimes being portrayed in a comical way when the character moves his head and his hand. It also has the movements that share a bit similarity with a martial art of Silat during the opening or during the time they show their respect towards the celebrated guest. The movements of Bujang Ganong also include the jumping movements in order to portray the energetic side of Bujang Ganong. According to the dancer, Mohamad Fadzilah (2019) henceforth will be referred as Fadzilah, the movements of Bujang Ganong appeared to be energetic intended to portray the characters of Bujang Ganong that is fierce, strong, strict and comical. Fadzilah also added that the movements of the dance has been taught to him and he had improvised the dancing steps in hope he could make the character to appear more flexible and more masculine. Refer to the images in the Figure 4.14 to see the acrobatic movement of Bujang Ganong.

Bujang Ganong's movement 1



Bujang Ganong's movement 2



Bujang Ganong's movement 3



Bujang Ganong's movement 4



Figure 4.14: Compilation of Images of Bujang Ganong's Choreography.
(Source: Researcher, 2019)

The dancer can also approach the audience to invite them to dance together as they believe interaction between the performers and the dancers will create a bond and make the performance to be more entertaining. This is also another special attributes in Kumpulan Sri Wahyuni as they interact and welcome any audience to participate in the performance. This invitation is denoted by the action when the dancer approaches the audience and stays in his dance position which resembles a person squatted. He will

also nod his head as an invitation sign while the ensemble will cheer the audience to participate. This is also a part of the tactics to add on the awe element in the performance as well as to raise the appreciation from the society towards their heritage. During the fieldwork conducted by the researcher, the dancer has also invited the researcher to participate.

Barongan's dancing movements has its own style and the speciality in this character is the ability of the dancers to lift the heavy mask in order to attract and amaze the audience. Besides from the captivating mask of Singa Barong, the dance movements of the character is regarded as the „awe element“ to the show. This is because the character has to carry the mask by using the strength of his jaw and his spine. The dancer is not allowed to carry the mask that weights more than 30kg using his hands. While biting to hold the mask up, the dancer has to move and dance to the rhythm. The special and awe effect of the movements include *Kayang*.

Fadzilah (2019) explained that *Kayang* is an act in which the dancer has to lean forward and backward till the top of the mask, which is the feather to touch the ground. He also added that in order to avoid calamity, the dancer is suggested to do *Kayang* by following the direction of the wind as this would put the hardest step in the movements of Barong to be easier. The process of lifting up the mask also varies, there is a style in which requires the dancer to lie down on his back before lifting it up and proceeds to stand up and dance. There is also another style in which the dancer will be in prone position to lift it up. The strength to carry this heavy mask also depended on the strength of the character, hence Mohamad (2019), stressed that the dancer who plays as Barongan needs to do sessions of rehearsal in order to build his stamina and strength.

Character is lifting the mask



'Kayang' step



'Kayang' Step



Kayang



Figure 4.15: Compilation of Images of Barongan's Choreography (Kayang)
(Source: Researcher, 2019)

According to Mohamad (2019), the movements of the dance has been taught and passed down by the previous generation and they have never changed or add on any modern dance movements in their movements. It is also a sign that signifies their appreciation and respect towards the performance as it is a part of their heritage. The statement by Mohamad above is also being supported by Fadzilah (2019), one of the

dancers that has been active in the organization since his first participation in Kumpulan Sri Wahyuni.

To conclude, there are no changes in the movements of the dancers as they have been practicing the same styles and movements that have been passed down since the previous generation. The process of assimilation or adaptation did not take place. However, the acceptance from the Malay society towards the choreography in Reog Ponorogo is probably due to the respect and appreciation towards the culture of the Javanese.

4.3.6 The Performance Structures By Kumpulan Sri Wahyuni

The performance structure by the organization of Sri Wahyuni is different from other Reog Ponorogo that is practiced by other group that still carries the ritualistic elements in it. The organization of Sri Wahyuni did not serve Reog Ponorogo for ritual purposes nor practice any attribution that represented the occult and ritual acts. The group also presents it as a mean of entertainment as well as trying to achieve the real objective of the group, which is to strengthen the bond between the Javanese and the Malay. This can be seen as this group has been recruiting not only Javanese people but also Malay. Asides from that, it is also another way to spark the appreciation of the ancient culture amongst the heart of the young Javanese or the mixed Javanese. It is through the constant showcase that helped the culture to be preserved and not to be forgotten by younger generation along with the time.

This group does not perform for ritualistic purposes, in fact they have agreed and respect the decision of the government as well as adhering to Islamic teaching. Hence this performance is only conducted as a performance itself. In order to prove that the structure of Reog by Sri Wahyuni has changed its performance structure, the researcher will explain in the process of the performance by referring to the idea of both

Schechner and Mohd Kipli Abdul Rahman, to divide the activities into the phases of performance, which are: opening, performing, and closing.

In order to understand the performing structures, the data will be divided into three subtopics, which is the discussion on the performing structures that comprises of the opening, the performance, and the closing and the analysis of the structure performance by the theory of ritual and performance structures proposed by Richard Schechner and Mohd Kipli. This is necessary in order to understand whether the activities conducted in these three stages are more likely to be similar to either the theory of Schechner, „The Nest“ or by Mohd Kipli Abdul Rahman, „Ritual Structure“.

a. Structure Analysis In Kumpulan Sri Wahyuni

i. The Opening

In this first stage, all the performers will be gathering in the specific place, such as in a room or in its rehearsal place before going to the wedding ceremonies. This is the process where the performers will be putting on their costumes and have their light meals that will be prepared by Mohamad in order to ensure all the performers to have energy to perform. Once the performers are ready and have put on their costumes, they will head to the place where the performance will be held. Once arrived, they will be waiting at a specific area in which is disclosed from the view of the audiences. All the performers will be waiting in lines and que in order before walking in into the stage or arena. Mohamad will make sure that every performer is ready in their positions. Meanwhile, the audience will be seated while waiting for the performance to start.

ii. The Performance

The performance will then be continued and the starting of performance is with the showcase of the mask (*Persembahan Topeng*) of Bujang Ganong and Klono, followed by the dancing of Jathilans, continued with the dancing of Barongan. The marching or performance will begin when the celebrated guest has arrived or when the

bride and groom have arrived. The performers will march altogether with the celebrated guests before the performance started. All this marches and dances will be followed by the musical ensemble. Once the celebrated guest have been seated, proper performance or also known as „*Welcoming Performance*“ will start and other audience can also participate at their will.

iii. The Closing

The ending will be indicated by the act of when all the performers will conduct the closing dance which every character will „dance“ onto the stage (still in their characters) starting from the Jathilan, followed by the Singa Barong and last Bujang Ganong (Klono Siwandono will enter the stage altogether with Ganong if the performance is a formal performance and if the player of Klono has been called from Indonesia). They will then give a „bow“ sign through their dancing steps. The barong will then put down the mask down as the other dancers walk out.

According to Mohamad (2019), the organization does not perform any ritualistic element as he believes it to be against the teaching of Islam. Instead of reciting incantation, he put his faith in God through prayers and did not believe in the spirit as the original practitioner has practised over time. He believed that reciting incantation is an act that might lead him to be „*shirk*“²⁴ as it is considered to be a sin act that is opposed to the Islamic teaching. Rather he will recite a prayer by himself as a sign of gratification and submission towards God instead of the spirit or the soul of ancestors. He would pray by himself before and after the end of the performance. Before the performance he would pray to God that no calamity will befall upon the performers during the show. Prayer that he recites is to show gratification to God as God has allowed the performance to be carried out smoothly. He has done this as it is believed to

²⁴ In Islam, *shirk* is defined as an act of practicing idolatry or polytheism.

be Islamic teaching which is to always show gratification to God. He also sees this as a personal act instead of the performance's structure.

Refer to Table 4.4 that has been drafted out by researcher in hope to be able to allow readers to understand the explanation better.

Table 4.4: The Process of Performance by Kumpulan Sri Wahyuni.
(Note: The table below was based on interview with Mohamad, 2018 and researcher's observation, 2019.)

The Opening	Performance	Closing
<p>Performers will get prepared in their costumes and had a meal before performance started.</p>	<p>Performance starts when the invited / celebrated guest has arrived.</p>	<p>All the characters will enter the stage in sequence, Jathilan enters first, followed by Singa Barong / Barongan and Bujang Ganong (and Klono Sewandono if the character is available)</p>
<p>Usually the sequence of the performers are Jathilan, Barong and Bujang Ganong. after that a marching will be performed. This marching will take place in a place where the invited guest / the groom will wait at one point and will be greeted by the performers (Barong, Bujang Ganong) while Jathilan will be waiting at the entrance.</p>	<p>The first performer will walk into the stage with the music played indicating the performance has started.</p>	<p>The music will stop and the performers will walk out of the stage.</p>
<p>When the celebrated person is seated, each of the characters will walk in sequence to give a 'bow'. After that the performers will get ready to perform.</p>	<p>Audience can participate in the performance.</p>	<p>Audience leave the stage when the performance has ended.</p>

b. Theoretical Explanation On The Ritual And Performance Structures

In order to understand whether the performance structure belongs to the performance or ritualistic act, refer to Appendix 1 and Appendix 2.

From the data that has been collected and the information that has been gained, the researcher has concluded that throughout the three stages, this performance conducted by Kumpulan Sri Wahyuni can be classified under the theory of „The Nest“ as it has more similarities in it. It can be seen that during the first stage, which is the opening, the activities and the preparation that has been conducted, it does not include any of the steps that has been suggested by Mohd Kipli Abdul Rahman in his theory, *„Ritual Structure‘*.

In the second stage, which is the performance or early of the performance, the leader does not carry out or recite any incantation nor does the *„semah“* to bless the stage. Rather he only checks whether all the performers are ready in their position. However, the activities during the second stage is similar to the activities that has been highlighted in the theory of *„The Nest‘* by Richard Schechner in which the performance will start with any of movements or music to denote the starting of the performance.

For the last stage, which is the ending, the researcher found out that the ritual characteristic is also absent in the activities conducted by Kumpulan Sri Wahyuni, they do not carry out *„Upacara Tutup Panggung‘* where the leader or the shaman will recite any incantation as a way to show gratitude and thanking the spirits. Rather the performers started to walk out of the stage and the audience will the does the same. This is indeed similar to what has been highlighted in the theory of *„The Nest by Schechner*.

Aside of that, according to Mohamad (2019), they will conduct a rehearsal especially for the Barong, this is because the performer needs to build his stamina in order to carry the heavy mask of Barong. This is indeed one of the many factors to prove that this traditional serves as a performance and not a ritual. Unlike the beliefs of

the ritual, the performers will usually improvise and will go under trance, in which they will be possessed by spirits and will be able to carry the Barong Mask as it is believed that the spirit has lend them the energy. Hence when the performers of Kumpulan Sri Wahyuni has to practice, it is because it is very crucial for the performer to get used to the weight of the mask and also to build stamina so that the performance will go well.

Another point that should be taken into consideration is, the function in which the group serves. According to Mohamad (2019), the performance will usually be held during wedding festive or formal festive. These occasions indicated that, the function of the performance itself is for entertainment and not for ritualistic purposes.

c. Discussion On The Performance Structures Of Kumpulan Sri Wahyuni

To conclude, based on the analysis from the data that has been obtained, it is clear that this traditional dance falls under the category of performance. Despite of the fact that Mohamad admitted he did recite prayer, but he did not execute it in a ritualistic way. The prayer has fallen into an act of faith itself and is perceived as a personal action. This might be considered as one of the Islamic element that has been practiced by Mohamad himself.

Reog Ponorogo has been known to carries two functions as per practiced by the Javanese in Ponorogo and in some places too. According to Sheryl Phan (2012), in some regions and in most practices of Reog Ponorogo, it has been conducted for two reasons: one if for the sake of performance and one is conducted for ritualistic purposes.

For Reog Ponorogo or mostly known as Barongan, that has been practiced by Kumpulan Sri Wahyuni, the performance is performed only for entertainment during occasions such as wedding ceremony and festival. It is not conducted to perform for any ritualistic purposes. The elements that represented ritualistic procedure too have been taken out as it is against the teaching of Islam.

According to Mohamad (2018), as a Muslim (a believer in the teachings of Islam), he opposes the idea of performing any ritualistic elements and the organization has never conducted it as a ritualistic performance since its establishment. Hence the ritualistic elements and purposes have been abolished from this organization. It is also might be triggered by the movement of the government back in the year of 1995. The prohibition of the ritualistic elements in any traditional or cultural performances have been banned by the government around the year of 1995 and the issue of this still rises up to the year of 2017.²⁵

As had been aforementioned, the Islamic teaching had spread and practiced by many in the district of Tanah Melayu, the ritualistic act had been banned and discarded from their daily life even though it was once one of their traditional customs. Asides from that, the ordained from the government that bans any traditional play from being performed if they execute any act that is against the Islamic teaching too was one of the many reasons why they have to discard few of their customs even though it was just an act of performance.

Some of the performances that have been forbid by the government does not only root in the idea that include act that resembled worshipping the spirit of the ancestors but may also be banned because of the involvement of both male and female performers. It is believed to promote a social life that is against the ideal way of contact between male and female as per claimed by them.

Quoting from the newspaper *New Straits Times*, (1995/1996) Nik Mustapha Nik Loding claimed that any traditional play (Mak Yong as an example) should be prohibited as it is considered to be unislamic due to the fact that the play includes both men and women as the performers. He claimed that it does not conform to the guidelines of the Islamic belief, hence it shall not be performed to the society. Asides from the banning of performance that includes both men and women as performers, any

²⁵ Refer to the literature review for the ordained of the forbidden act that has published in the newspaper.

ritualistic element that works as a part of the performance structures should also be banned.

The deputy director of Jabatan Kebudayaan dan Kesenian Negara, Zahari Mat has agreed on this ideology. This issue was once again rose in the year of 2013. *Sinar Harian; Ulik Mayang Ada Unsur Mistik*, (2013) once again mentioned on the performance of Ulik Mayang and forbid it from being performed to the society as it is against the teaching of Islam. Zahari Mat stated that performers should perform prayers before performing the performance to avoid any of the performers or the spectators to be possessed by the „spirit“. He also added that performers should mentally and emotionally well-prepared. Besides from that, he suggested that the performers should have a thorough research on the place of the venue to avoid „possession“.

Since then many performers have dropped any act that includes ritualistic element as a way to be able to perform the performance. Perhaps it is from that issue, many plays have discarded one of the structures which include the organization of Sri Wahyuni itself.

To sum up, this is also a process that occurred based on the process of acculturation whereby the people (Javanese) have to conform to the new governments“ act. This fall under the concept of willingness of the members of organization of Sri Wahyuni back then to abide the rules as they have had becoming the citizen of Malaysia.

4.4 Findings

Based on all the data and information that had been gathered and collected from the interview conducted with the leader and the members of Sri Wahyuni and the data that had been supported from the past research and reading materials, the questions that were set for this research has been answered.

According to J.W. Powel cited from Muhammad Arifin (2017), *„Analisis Akulturasi Budaya dan Kepercayaan Tradisional Masyarakat Aceh Menurut Perspektif Pemikiran Islam’*, acculturation is a product that involves a long contact between two cultures and could happen through certain phases which include, colonization, war, infiltration, as well as migration. He also added that it could happen from the clashes between two cultures, ecology, demography as well as modification. In his work too he described that the process of acculturation can happen in two ways, which are passive and aggressive. He used the term of *„penetration pasifique”* to describe on the passive way and *„penetration violente”* for the aggressive way.

According to Mahdi Mustaffa in *Strategi Komunikasi Muhammadiyah Terhadap Akulturasi Budaya Islam dan Budaya Lokal di Desa Somegade Kabupaten Banyumas Jawa Tengah* (2013), stated that the factor of acculturation may vary as it depends on the individual before and after the migration as well as the places of the new society that has accepted the tradition or is still new to the tradition. These factors included:

- A. The similarities between the original arts (immigrant) and the culture of the new society
- B. The time / ages during the migration
- C. Educational level
- D. Toleration
- E. Personal causes such as relationship and toleration.
- F. The knowledge of the arts before the migration

According to Arik Dwijayanto (2017), the migration also occurred due to the spreading of Islam to Tanah Melayu, hence they have been accepted by the Malay community there. He also added that adaptation is a process that will happen and this process occurred as a part of acculturation. It is a common process when a new culture

comes to a place of different culture. It also denotes the idea of paying respect to the residents of the place. The first element that was adapted by the Javanese back then is the language as they have to communicate in Bahasa Melayu to conform to the society in Batu Pahat as Bahasa Melayu is the language used there.

The similarities of the faith practiced by Malay residents and Javanese people which is the religion of Islam had also made the acceptance and the relationship between these two cultures to be established in a short time. This is because they conform to the idea that those who are the same beliefs are considered as your family and shared the spiritual ties amongst fellow Muslims. Despite so it does not indicate that the Javanese people have to give up all of their cultures or heritage, they still can practice their cultures as it is a part of their heritage. Furthermore, the differences between the Javanese and the Malay people are not too distinct which made the process easier. (Arik Dwijayanto, 2017)

The process of acculturation in Kumpulan Sri Wahyuni started during the migration of Javanese, specifically in Batu Pahat. The process happened when the two cultures intercepted each other in terms of the life style due to the differences in their cultures. Regardless, the acceptance from the Malay residents has made the process of acculturation to occur effortlessly. Another reason is because of the willingness of the Javanese people who migrated to Batu Pahat to help to build the village might had incited the feeling of respect amongst the Malay people back then. As per proposed by Mahdi Mustaffa (2013) and Arik Dwijayanto (2017), the process of acculturation in Kumpulan Sri Wahyuni occurred due to the similarities shared between these two cultures and due the relationship that had been established since the Javanese people migrated to Batu Pahat. The process of acculturation also occurred out of respect between the two cultures as both are willing to accept and conforming to each other's culture.

From the discussion above, it can be concluded that the process that has occurred in the organization of Sri Wahyuni itself has occurred and happened from the „penetration pacifique“, which is a passive way that did not undergo the process whereby violence has had never become the factor of the process. Due to the process of migration and the willingness by Javanese to conform, and the acceptance of local Malay to take them as a part of the residents in Batu Pahat has proven there are no violence or force that caused the process to occur.

In the organization of Sri Wahyuni, the statement above can be proven by the involvement of Malay people in the organization. The respect between the two cultures too is mutual. As another proof, the performance is often being performed during the wedding of the Malay people especially in Batu Pahat, and it has been accepted as one of the heritage in Johor. Despite of the clashes between the Indonesian and Malaysia on the declaration of the ownership over the plays, the people here in Batu Pahat especially organization of Sri Wahyuni still accept the Malay people as the members of the organization.

Another factor that is important and plays major roles in the process of acculturation in Reog Ponorogo by organization of Sri Wahyuni includes the factors known as *Affinity* and *Homogeneity*. These two factors are the factors that as per claimed by Mahdi Mustaffa (2013) to be the key factors to ensure the completion of the process acculturation. Affinity is a process where an art or cultures being absorbed and adapted by the other culture. Homogeneity can be defined as the numbers of similarities shared.

In looking at the structure performance, the researcher has drafted the equation of $A + B = C$, which was inspired from the work of Mahdi Mustaffa (2013) on its affinity and homogeneity added together to come out with a new product. The equation in the Figure 4.16 below represents A as Kumpulan Sri Wahyuni, while B as the culture

of Tanah Melayu and C is the product of the mixture of A + B, which is, the new structure of Reog Ponorogo.

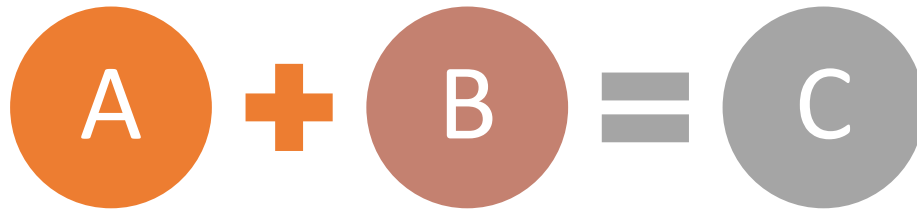


Figure 4.16: The Process of Acculturation That Occurs In Kumpulan Sri Wahyuni.
(Source: Mahdi Mustaffa,2013)

Based on the subtopics that have been discussed earlier, the researcher has explained and described the performance structure of both original Reog Ponorogo and the Reog Ponorogo by the organization of Sri Wahyuni. It can be seen that there are slight changes in the structure performance of Reog Ponorogo by the organization of Sri Wahyuni.

The major changes that can be seen in the organization's structure is the changes in the character of Warok, which is a part of the main characters in Reog Ponorogo, the changes of the synopsis and the abolishment of the ritualistic act in its structures.

The reason for the abolishment of the character of Warok is regarded to the customs of Malay people back then that is very much well-known for the high respect given to the kings. According to Mohamad (2018), on the The Constitutional Monarchical System that is being practiced by Malay people back then has been the reason why the late great grandfather has decided to put down the character for the respect towards the custom of Malay people back then. Hence they have changed the synopsis of the play too despite that they still believed in the synopsis of the Ki Ageng's version.

Another reason for the abolishment too is due to the lack of financial to pay for the players. This is similar to the cases of in which the character of Klonosewandono to become as an optional character and is only called upon important occasion. This has also become one of the reasons upon why the characters are not being used in their performances.

This could indicate that characters do not really play important roles in the performances as per shown in the organization itself. The most important aspect for the organization is probably to be able to practice their culture even though they have to put down few elements in the structures of their performances. It is also an indication of the willingness found in the people of the organization to be able to adapt to new surroundings and to go through acculturation even though few of the characteristics and elements have to be dropped.

Due to abolishment of the character Warok, the synopsis of the story was changed in order to ensure the plot and performance did not clash. Asides from that, it is also to avoid from any negative issue that may arise if the character of Warok is still being used as they understand and respects the monarchical system in Malaysia. As per discussed earlier, Warok represented a rebel that challenges the King and started a fight with the King, hence Sri Wahyuni chose to stick to another synopsis instead despite of them still holding on to the original synopsis.

Other element that has been discarded in the elements of the structures includes the abolishment of the mantras in the ritualistic act. Mohd Kipli Abdul Rahman (2013), *„Kearifan Tempatan : Pengalaman Nusantara Jilid 2 Meneliti Kosmologi dan Adat Istiadat”*, stated that a performance is regarded as a ritual if it contains and performs the ritualistic elements. If being looked in the past research, such as in the work of Rina Veri Rusianni (2006), entitled *„Struktur dan Fungsi Pertunjukan Kesenian Barongan Dalam Upacara Ritual Pada Bulan Sura Di Dusun Gluntungan Desa Banjarsari*

Kecamatan Kradenan Kabupaten Grobogan’ discussed on the structures and the function of Reog Ponorogo as a ritual performances and how in Indonesia, the performance will be conducted once a year in the region of Dusun Gluntungan Desa Banjasari Kecamatan Kradenan Kabupaten Grobogan in the month of Sura.

Rina Veri Rusianni also stated that this ritual performance of Barongan (Reog Ponorogo) is a way of praying that is conducted by the practitioners in order to avoid any harm or calamity from befallen upon them. Hence this performance of Barongan in that region serves for ritualistic purposes. This has also been supported by Sheryl Phan (2012) that claimed Reog Ponorogo carries a ritualistic act in its structures.

With the abolishment of the ritualistic elements and the ordained from the government, the organization of Sri Wahyuni has discarded all the structures that include a ritualistic act such as Sajian Sajen, Mantras (recitation or incantation) that will be recited before and after the performances. The performance is conducted to only serve for entertainment on festival and does not longer being conducted in order to carry out the ritualistic purposes.

The involvement of the Malay people as a part of the practitioners in the organization of Sri Wahyuni indicates that the relationship between Javanese and Malay society are strong. The respect and toleration between these two cultures have made it possible for the culture to be continued and shared amongst the different cultures. This is the beauty of acculturation that occurred from the side of *penetration pasifique* as it bonds the people of different culture and in the same time raises the awareness amongst people to appreciate the cultural differences and to create a healthy relationship.

In terms of the musical instruments that are used also limited and minimal if compared with the original Reog Ponorogo. This is due to the fact that they do not have enough members that are well-trained to play as an ensemble and the lack of financial. However there are no changes in its musical rhythm and it still carries the element of

Javanese. In this part, the culture of Javanese is still being preserved and continued by Sri Wahyuni. According to Mohamad (2019), the musical rhythm is regarded as the important element to portray the heritage of Javanese, hence it should not be improvised or changed as it will lose the meaning of their heritage.

The costumes and props as well as the dance movements however did not go through any changes as well. These are the other elements of Javanese that they need to preserve so the heritage would not be forgotten by the Javanese. Mohamad (2019) stated that, the practice and continuation of using the costume, props and dance movements is a way for them to appreciate and love their heritage.

Meanwhile, for the Malay people who are the originals resident in Tanah Melayu too has accepted the customs of the Javanese as they have tolerated and accepted their culture to be practiced in Tanah Melayu. The acceptance has made the traditional play to be regarded as one of the heritage, besides of that, the acceptance has taken to an extent whereby the traditional play of Reog Ponorogo to be able to perform not only on Malay wedding ceremony but also to allow Malay people to be able to join the organization to practice this performance out.

So the process of *affinity* has taken its place in cultures, the migrator and the residents. Besides from toleration, relation and knowledge of the cultures, the process of acculturation has occurred because of the respect and willingness of both cultures to accept and adapt to new things in both of the sides. This is proven when the residents has absorbed the customs of the migrator (Javanese's custom) and the migrator to have had absorbed the customs the of the resident (the culture of Malay people) and how they have taken it into consideration up to an extent where they have dropped the 3 elements of performance structures which includes the character of Warok, Ritualistic element in which was once the main reason why Barongan was originally performed in ponorogo, as well as the synopsis of the play.

Meanwhile, *homogeneity* happened when a new style or structure is performed due to the similarities of the tradition. This is the idea in which the similarities between the two cultures to be main reason for the process to be able to occur. Both cultures would be having or sharing the similarities in one and another ways.

The factors that played roles in the changes of the structures include the similarities shared between these two cultures. Besides from that, the toleration that was given and taken by both parties probably occurred due to the relationship that has been established between these two parties since the migration. It is also due to the ideas of the similar faith practiced by these two cultures, which is Islam. Islam has taught the believers to see each fellow Muslims as family, as stated by Arik Dwijayanto (2017), the process of spreading Islam has also becoming the reason why the relationship between these two occurred. Without the relationship, there might be clashes between these two cultures. Another factor that also contributed for the acculturation to occur is the respect on the monarchical system and respect towards the governments' rules that had forbid the ritualistic act to be carried out. Hence the ritualistic act was abolished from the structure of Sri Wahyuni.

To conclude, as per proposed idea of $A + B = C$, the process of acculturation has occurred in the organization of Sri Wahyuni and the changes in the structure is the product of the interception between Kumpulan Sri Wahyuni and the cultures of Malay residents in Batu Pahat. The proposed theory of the research has been answered as there are few elements from **A** that represents the characteristic of Reog Ponorogo by the Javanese people and the **B**, that represents the norms and traditions of Malaysia did produce a new style of Reog Ponorogo in the organization of Sri Wahyuni as it has few changes yet visible enough to be noticed which includes the changes of its history, characters used and also the performance structures which has discarded the ritualistic elements.

In order for reader to be able to observe the changes in the elements of Reog Ponorogo's structures (also known as Barongan) that had been practiced by the organization of Sri Wahyuni with the original Reog's attributes, the researcher has drafted a checklist table to conclude the discussion in regards of its structures to see whether there have been changes that have occurred as the end-product of the process of acculturation. Refer to Table 4.5 that has been drafted by the researcher.

Table 4.5: A Summary On The Changes Of Attribution In Reog Ponorogo By Kumpulan Sri Wahyuni (Source: Researcher, 2019)

Attributes	Reog Ponorogo (The Original Version Of Reog)	Reog Ponorogo By Kumpulan Sri Wahyuni.
Synopsis (following the certain version of a story / legend)		
<ul style="list-style-type: none"> The version of Ki Ageng Kutu 	(/)	(/)
<ul style="list-style-type: none"> King Sewandono from Jenggala Kingdom who wants to marry Princess Dewi Sanggalangit from Kediri Kingdom. 	(/)	(x)
<ul style="list-style-type: none"> Legend of Panji. Prabu Kelana Sewandana of Bentarangin Kingdom that was looking for his princess 	(/)	(x)

<ul style="list-style-type: none"> The battle between the king of Bantarangin Kingdom and the King of Blitar Kingdom that wanted to marry the prince 	(/)	(x)
<ul style="list-style-type: none"> The version of the journey of Klono Sewandono and Bujang Ganong to Kahuripan Palace 	(/)	(x)
Characters in Reog Ponorogo		
<ul style="list-style-type: none"> Jathilan 	(/)	(/)
<ul style="list-style-type: none"> Warok 	(/)	(x)
<ul style="list-style-type: none"> Klonosiwamondo 	(/)	Optional
<ul style="list-style-type: none"> Bujang Ganong 	(/)	(/)
<ul style="list-style-type: none"> Barongan (dadak merak) 	(/)	(/)
Costumes used carry the Javanese elements	(/)	(/)
Musical instruments used		
<ul style="list-style-type: none"> Angklong 	(/)	(/)
<ul style="list-style-type: none"> Ketipung 	(/)	(/)
<ul style="list-style-type: none"> Gendang / kendang 	(/)	(/)
<ul style="list-style-type: none"> Kempul 	(/)	
<ul style="list-style-type: none"> Kethuk/ kenong 	(/)	(/)
<ul style="list-style-type: none"> Gong 	(/)	(/)
<ul style="list-style-type: none"> Trumpet 	(/)	(/)
<ul style="list-style-type: none"> Peking 	(/)	(x)

• Saron	(/)	(x)
• Bonang	(/)	(x)
• Demung	(/)	(x)
• Slenthem	(/)	(x)
• Gender	(/)	(x)
• Gambang	(/)	(x)
• Rebab	(/)	(x)
• Siter	(/)	(x)
Performance structures that involves ritual or incantation recital		
• Mantra Proses Drojogan (The opening Mantra)	(/)	(x) Only pray before and after the performance as per according to the Islamic teaching and is against from any ritual act from being conducted.
• Mantra Keteguhan Badan (A physical invulnerability mantra)	(/)	(x) Only pray before and after the performance as per according to the Islamic teaching and is against from any ritual act from being conducted.
• Mantra Tahan Racun (An Anti-Poison Mantra)	(/)	(x) Only pray before and after the performance as per according to the Islamic teaching and is against from any ritual act from being conducted.
• Mantra Cokotan (a biting / for jaw strength mantra)	(/)	(x) Only pray before and after the performance as per according to the Islamic teaching and is against from any ritual act from being conducted.

<ul style="list-style-type: none"> • Mantra Pangracutan (a healing mantra) 	(/)	(x) Only pray before and after the performance as per according to the Islamic teaching and is against from any ritual act from being conducted.
<ul style="list-style-type: none"> • Provide offerings / Sajian Sajen 	(/)	(x)
There are two types of performances ;		
<ul style="list-style-type: none"> • Ritual performance <ul style="list-style-type: none"> a. Full moon performance) b. Thanksgiving performance 	(/)	(x)
<ul style="list-style-type: none"> • Other performances for events 		Mostly for wedding and formal events or when there are programs that invited them

The table above has been drafted purposely for the reference of readers on the summary of the discussion. The table comprises the structures of Reog Ponorogo by the organization of Sri Wahyuni and the original Reog Ponorogo. There are few differences in each of the elements which denote the result of acculturation. In term of the depicted version of the synopsis, organization of Sri Wahyuni believed in the original version (Ki Ageng Kutu) however, they have come out with their own version in order to conform to the culture of the local.

The table also includes the summary of the musical instruments used for Reog Ponorogo. The differences in the instruments used are notable as the organization of Sri Wahyuni only uses few of the instruments. This is caused by the limited ensembles and financial restriction. Regardless of the limitations, the music still portrays the elements of Javanese without undergoing through changes in the process of acculturation.

The performance structures for the original Reog Ponorogo consists of ritualistic elements which have been discarded by organization of Sri Wahyuni completely. The changes in the performance structure is the result of acculturation and the conformity to the Islamic teachings that was practiced by the local and the Javanese migrants. The incantation has been changed to prayer that is performed solely on personal choices and is not taken as a part of performance. This has been supported by the statement of Mohamad (2019). Another factor that strongly supports Reog Ponorogo by organization of Sri Wahyuni as an entertainment is the performance is only conducted for wedding and events, which contradicts the attribution of original Reog Ponorogo. The original Reog that is practiced until recent time is still being held during the full moon and on Thanksgiving Day.

From the table that has been drafted, the changes of the structure and attribution of Reog by organization of Sri Wahyuni is visible. Despite of the fact that there are only minor changes, but the changes has been made to conform and to adapt to the culture of the local. This implied the idea that the changes are indeed a result of acculturation that has occurred during the establishment.

According to Sheryl Phan (2012), acculturation occurs when people of a particular area that are already have particular cultures are exposed to a new, foreign culture originating from outside their area in which they finally take it and accept the new culture as theirs without eliminating the cultures that they previously owned in total. After the stage of acceptance, in which they have been accepting the new culture,

they will go under a further step of cultural internalization, in which they conform and ensure themselves that the culture had also become part of them.

From the statement of Sheryl Phan (2012), it can be concluded that, Kumpulan Sri Wahyuni had undergone the process of acculturation and has adapted to the new structure that has eliminated few elements of its original structures. The organization has practiced the new structure that was formed during the establishment of the group up to this age. The continuation of the structure denoted that the structure was affected by the process of acculturation. Hence, the process of acculturation did occur in the organization of Sri Wahyuni.

University of Malaya

CHAPTER FIVE: CONCLUSION

5.1 Summary Of The Study

This research studied on the Reog Ponorogo by Kumpulan Sri Wahyuni and its structure due to the process of acculturation. The studies on Reog Ponorogo that has been conducted in Malaysia comes in a very small number if being compared to the studies of Reo Ponorogo in Indonesia. Due to the numbers of practitioners in Malaysia that are also limited and mostly performed by the Javanese Malaysian has made the topic to be less acknowledged. It is undeniable that this performance is well-known but it should have been regarded and acknowledged better than it is now as it is also a part of heritage that deserves appreciation.

In this research, the first chapter has explained briefly on the Reog Ponorogo that includes on its history, origin and function. It has also explained on the establishment of the organization of Sri Wahyuni in Batu Pahat, Johor. The original Reog Ponorogo comes from Ponorogo in Indonesia and has been practiced and performed in other places such as in Blora and Bali. It originally serves for ritualistic purposes asides of as a mean of entertainment. Reog originally depicts the story of a rebel named Ki Ageng that challenges the king and lead a troop of men to go on a war with the King, but there are other versions of synopsis that depicts Reog too. However Kumpulan Sri Wahyuni in Batu Pahat has its own special attribution in its structures as it has undergone few changes that is caused by the process acculturation. This chapter also consisted of the research objectives and research questions that have been drafted by researcher.

In the second chapter of this research, the researcher has gathered many past works that can be obtained from the library and internet sources along with the journals to obtain the data and information on Reog Ponorogo in Indonesia as well as in

Malaysia. Due to the limited resources, the researcher has opted to gather information from both websites and past research. In this chapter the researcher has identified the important books and research that enabled the researcher to conduct this research which includes the work from Andi Farid Hidayanto, Arik Dwijayanto, Mahdi Mustaffa, Ariffin, Sheryl Phan and few others. Researcher has also compiled the theory of Schechner and Kipli to identify the structure of Reog Ponorogo and its function. Another than that, researcher has also gathered past readings from published newspaper that are related to the topic the banning of ritualistic performances in Malaysia as is related to the research.

In the third chapter, the researcher has discussed on the methodology and the framework of this research. This chapter has explained the process in conducting research and gathering information from Kumpulan Sri Wahyuni by conducting interviews. This chapter has also explained the concept of the Acculturation.

In the fourth chapter, the researcher has discussed and explained the data that has been gathered during the research in sequence of subtopics. In this chapter, the researcher has discussed each of the elements in the structure of Reog Ponorogo and has discussed on the reason for such changes to occur in its structure to answer the research questions that were set in the first chapter. The researcher has also drafted table to summarize the findings in this chapter.

From the discussion presented in Chapter 4, the differences in the performance of Kumpulan Sri Wahyuni in Batu Pahat are noticeable from the original version. The changes of the structures is caused by the process of acculturation that has occurred and was conducted willingly as well as the community of Malay in Batu Pahat that willing to accept the culture of the Javanese to be taken into the norms. This is proven by the wedding performance that has been conducted by Kumpulan Sri Wahyuni to Malay community in Batu Pahat as well as to the community of Javanese as well. The

relationship that was formed between Javanese and Malay people have made it possible for the two cultures to live in peace while practicing the cultures respectively.

To answer the set of questions that were set in the research, the acculturation process has happened during the migration of Javanese to Batu Pahat in terms of the language and the lifestyle which has affected the practice of Reog Ponorogo by the organization of Sri Wahyuni. According to Arik Dwijayanto (2017), the process of acculturation will take place during migration or colonization as it is considered as a normal occurrence when a new culture comes to a new place.

The factors that contributed to the process of acculturation involved the relationship established between these two cultures, the similarities shared, toleration, respect as well as willingness from both sides to conform and to accept the new cultures.

From the findings and analysis too, it is noticeable that even in the organization, there are Malay people as well as the people of mix Javanese and Malay people who continued the practice of Reog Ponorogo wholeheartedly without having any sense of differences amongst them. The toleration that is also an internal part of process acculturation has occurred and the relationship as well as toleration amongst these people are visible.

To conclude regardless of the differences or similarities possessed between the Reog Ponorgo by Kumpulan Sri Wahyuni and the other Reog Ponorogo, both still carries the cultural elements in the traditions and it is important for people to acknowledge on the history of the performance and to preserve it as the traditions carries the big role in our lives as it is indeed the roots of our cultures and histories.

However, the scope of this study is only limited to Reog Ponorogo by Sri Wahyuni in Batu Pahat. The researcher suggests that similar comparison studies which applies multicultural studies to be made in other areas of Reog Ponorogo whether by the

other group in scope of acculturation or in another form to widen the knowledge of the history of Reog Ponorogo in Malaysia. Throughout this, it will give extra contribution to raise awareness in the cultures in Malaysia amongst the multicultural citizen.

5.2 Recommendations And Suggestions For Future Research

There are a few researches on the Reog Ponorogo practiced in Malaysia, the styles and the aesthetical values carried by each practitioner should be looked into depth in order to analyse the speciality in each organization. Different organization would conduct different ways which depended on its likings and ability too.

Perhaps a study on the dance movements or the musical elements in Reog Ponorogo could be conducted. The elements of costumes and the symbolical meaning behind each props and costumes could also be analysed from a different perspectivesuch as from the Islamic perspective. Each of the elements can be researched in depth in order to obtain and acknowledge this performance.

The finding has supported the idea of how the process of acculturation plays its part in Reog Ponorogo by the organization of Sri Wahyuni. Further studies in the perspective of the structures or beliefs or even the comparisons amongst the practitioners in Batu Pahat too may be analysed by other researcher.

5.3 Conclusion

The present study was carried out in attempt to acknowledge the values and aesthetics of the cultures that have been practiced in Malaysia by Javanese people and the Malay people in Malaysia. It is also to acknowledge and to lift up the values of the old traditions in this century in hope it will once again flourish and does not only being performed during wedding or when being invited. It is also being conducted in hope that

it will raise the passion amongst the youngster to appreciate the old traditions that are a part of the heritage.

University of Malaya

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