

# The Shift Function of Reog Bulkiyo in Kemloko Village of Nglegok Blitar

Muhammad Ahsin Maulana

State University of Surabaya, Surabaya, Indonesia

**Abstract:** *Reog Bulkiyo is a traditional art from Blitar. It is a war dance created by the soldiers of Diponegoro around 1825. At that time, Reog Bulkiyo is a media for practicing the war, but over the times, it changed as a ritual, entertainment and performing arts. Thus, the writer conducted this study. The purposes of this study were to determine (1) How to represent Reog Bulkiyo in Kemloko Village, Nglegok, Blitar? (2) How does the shift in cultural function of Reog Bulkiyo in Kemloko Nglegok Village since 2000 until 2018? (3) What are the factors that influenced the shifting function of Reog Bulkiyo? Moreover, this study used descriptive qualitative method. The reason for using this method was because the researcher tried to trace, understand, explain the sign and relationship between all the researches about Reog Bulkiyo Art Function Shift in the Kemloko Village, Nglegok, Blitar, so the data obtained was an original data. Thus, it is not manipulated by the researcher and also the presence of the researcher did not affect the dynamics of the object under study. Research results obtained are the forms of presentation Reog Bulkiyo Village Kemloko Nglegok District of Blitar, the process of shifting function Reog Bulkiyo Village Kemloko Nglegok District of Blitar and factors affecting Reog Bulkiyo shift function. Forms of presentation Reog Bulkiyo are not changed much from the beginning of its creation in 1825. Reog Bulkiyo a war dance adapted from war movements of the soldiers. The shifting process takes place in the art of socialization and enculturation. Factors affecting Reog Bulkiyo shift function is internal factors, namely from the seniman Reog Bulkiyo and through external factors that come from outside the arts. The conclusion of this study is Reog Bulkiyo experience pergeran function, namely the training of media war and now serves as a ceremonial / ritual*

**Keywords:** Friction; Function; Art

## 1. Introduction

Changes and dynamics are very essential features for society and culture. Change is a phenomenon that is always accompanied by the history of every society and culture. Those changes can bring the good things, but also can bring undesirable things. Thus, many efforts have been done to develop aspects and values that are compatible with the development of science and technology, information and media.

Syani stated that change means "a process that makes today's condition is different from the previous condition, which can be a deterioration or good development". Every society, surely, experiencing changes, either in broad or in narrow sense, either rapid or slow change (evolution) (1995: 83).

There are several kinds of changes that occurs in our life. First, the changes in society. It is an ongoing process for a advanced or developing society, on social change as well as cultural change. Moreover, according to Davis (in Soejono Soekanto tth: 263-267) "social change is a part of cultural change, which includes all its parts, namely art, science, technology, philosophy, and so on."

Second, socio-cultural change. It is a sign of the the changes in social and cultural structures of a society. It is a common phenomenon that occurs over the time in every society. People always adapt to the new environment. And the community also has the consequences that they must always adjust internal and external relations, in accordance with the every changing demands.

Third, cultural changes of a society. It will also affects its art. Art is an element of culture, as stated by Konetjaringanrat,

that there are seven elements of culture that can be found in all nations of the world, namely (1) language, (2) knowledge system, (3) social organization, (4) life and technology, (5) livelihood system, (6) religious system, (7) artistry (1990: 203).

Art is one of cultural aspects that needs to be understood, at least it is known by someone in developing his personality. Life without understanding or knowing art is a life that feels empty, and narrows the knowledge of the people. This will be more meaningful for a person that has broader vvision in examining problems that require solutions, which are not only from a technical point of view, but also from a cultural point of view.

According to Jazuli (2008: 1) dance has an important meaning in human life because it provides various benefits, such as entertainment and communication. Through those things, dance can live, grow and develop throughout the ages in accordance with the development of human culture. In other words, the developments and changes that occur in the dance is needed for the interests and needs of its supporters. For example, dance is performed on various events related to ceremonies (rituals) and celebration of important events for people and society.

A society has a big role in forming a culture. With the development of human resources, it also affects the culture. Every society surely experiencing changes in accordance with the dimension of space and time. Changes in people's mindset affect the function and form of dance, and dance will always adjust to the circumstances of the time. The culture of dance that lives, grows and develops in various groups of society has created traditional dances. Originally it is the

Volume 7 Issue 9, September 2018

[www.ijsr.net](http://www.ijsr.net)

Licensed Under Creative Commons Attribution CC BY

dance tradition for social purposes then evolved into the performing arts or entertainment.

The shape, type and function of dance from various human cultures can be found in every corners of the country. By observing the various forms, types, motifs of motion, and the function of dance, it can introduced us to the cultural diversity of the supporting groups. This explains that art work can shows where that art comes from. Currently the arts from certain region is experiencing development, both textually and contextually. These developments occur as the time goes by.

Furthermore, Blitar Regency is one of the areas in East Java Province. Blitar has a variety of arts that also experiencing developments in accordance with the development of culture. Like Jaran Jur art in the Jamasan Gong Kyai Pradah ritual in Lodoyo District. Jaran Jur art was established in 1926. At that time, the art was only functioned as entertainment for the community, but in 1949 it was also functioned as a ritual, as a symbol of the Jaranan Jujur procession when picking up the Gong Pusaka Kyai Pradah.

Blitar also has Kentrung in Dayu Village, Nglegok. The art was found by Adam Sumeh in about 1990. If previously the kentrung instruments used in the form of drums, fly, small drums and ketipung, now it is also use keyboard, drumset , bass and guitar. The arts have changes in terms of textual and contextual. The changes were influenced by the cultural change of the people in Blitar Regency. Besides, there is an art that also changes to adjust the development of culture, namely the art of Reog Bulkiyo in Kemloko Village, Nglegok, Blitar. It is allegedly told that this art was created by Kasan Muhtar (alm) about in 1825. Kasan Muhtar was believed to be soldiers of Prince Diponegoro, in his escape to the Blitar regency that finally settled in Kemloko Village. While waiting for the clear news of the continuation struggle, the soldiers sharpened their abilities in battle through dance movements. The soldier's movements are called by Reog Bulkiyo (Wahid, 2011: 1).

Kasan Muhtar and the other seven Diponegoro's warriors made a soldier dance inspired by the prophetic story of Al Anbiyun. The story of Bukiyo is adapted and depicted in combat movements. As the time goes by, people with the natural thoughts and tastes, intention and inventiveness, needs and challenges will change, as well as their culture (Sutrisno and Putranto, 2005: 7). Reog Bulkiyo Art also follows the flow of the times. Harwimuko, a writer from Blitar in his Encyclopedia of Blitar Culture Art stated:

Reog Bulkiyo developed in the northern region of Blitar regency, precisely in the Kemloko Village, Nglegok, Blitar regency. It seems that this art of Reog Bulkiyo can still be developed and continues to be preserved by the people of Kemloko Village, Nglegok, Blitar Regency. This art is only played by descendants of the late Kasan Mustar (Harwimuka, 2012: 5).

At this time Reog Bulkiyo still lives in the middle of Kemloko society. This art continues to be preserved by Kemloko residents, led by Marjadi (60), a resident of RT 03 /

01Dusun / Kemloko Village, Nglego. Moreover, Reog Bulkiyo Art was previously under the leadership of Supangi (Alm) who passed away in March 2016. Supangi was the third descendant of Mustar, one of the soldiers of Prince Diponegoro who settled in Blitar. The artists numbered 14 people for his Reog Bulkiyo, consisted of nine dancers, four musical instruments and one mastermind who tells the story of the war between Islam and the infidels (Wahid, 2011: 1).

According to the performers of Reog Bulkiyo, the pattern of motion and music accompaniment Reog Bulkiyo nowadays is still have the same pattern with the first creation in 1825. The artist of Reog Bulkiyo still tries to maintain the authenticity of the art form. It can also be seen from the clothing that is used, which is still has a same meaning. However, Reog Bulkiyo is no longer used as a battle exercise.

Based on a series of life events of Reog Bulkiyo, it can be said that this art has undergone a shift in function. The most interesting thing is that in general the art that undergoes a functional shift will surely also affect its textual presentation. The art of Reog Bulkiyo is unique because of the shifting function in the arts itself. There is an interesting thing about the arts, which is experiencing the shift of function, but does not change in its textual presentation. Moreover, Reog Bulkiyo is an art that must be immediately examined, because it is originally from Blitar. It is also only exists in Blitar. Furthermore, the artists are mostly old age, so it is urgent to do research on it. Based on that phenomenon, the researcher interested to conduct research on "Art Reflection Function Reog Bulkiyo In Village Kemloko District Nglegok Blitar".

Based on the background that has been described above, the researcher find the reserach problems as follows:

- 1) How to represent the Art of Reog Bulkiyo in Kemloko Village, Nglegok District, Blitar District?
- 2) How does the shift in cultural function of Reog Bulkiyo in Kemloko Nglegok Village since 2000 until 2018?
- 3) What are the factors that influenced the shifting function of Reog Bulkiyo?

## 2. Research Method

Qualitative approach or commonly called as qualitative research, is a research procedure that produces descriptive data in the form of written or oral words about the people and the behavior that can be observed. The researcher tried to trace, understand, explain the sign and relationship between all the researches about the *Reog Bulkiyo Art Function Shift in the Kemloko Village, Nglegok, Blitar*, so the data obtained is an original data that is not manipulated by researcher. And also the presence of researchers did not affect the dynamics of the object under study. Thus, a qualitative research was conducted.

The object of this research is the art of Reog Bulkiyo in Kemloko Village, Nglegok, Blitar Regency. It is located at RT 03 / 01Dusun / Kemloko Village, Nglegok Blitar. In collecting data about Reog Bulkiyo art, the researcher used primary data sources and secondary data. Primary data

related to the main data, which is human. Then in this research the source consists of main informants and supported sources. The main sources are (a) Supangi (Alm) as the leader and artist of Reog Bulkiyo, (b) Santosa (49) as plandhang, (c) Marjadi (60) as dancer of Reog Bulkiyo and (d) Kabul (94) as ex-art performer Reog Bulkiyo, while the supporting sources in this research are (a) Surtinah (80) and Suinsiyah (50) as community leaders. Furthermore, the secondary data is another data sources that is not the main data (books or supporting notes).

The researcher in Qualitative research has the role as human instruments, who sets the focus of research, selects informants as data sources, collects data, assesses data quality, interprets data and makes the conclusions (Sugiyono, 2012: 222). The data collection techniques in this study is through the observation, interview, and documentation. The observation used in this reserach is structured observation, which is done if the researcher knows the observed variables certainly (Sugiyono, 2015: 205). Moreover, interview is a technique of collecting data through conversations with a specific purpose. Interview used in this study was unbounded and structured interview. Unstructured interview is free interview where researcher do not use interview guidelines that have been arranged in a systematic and complete form for data collection (Sugiyono, 2015: 197). Unstructured interview was conducted to Sutinah (80) and Suinsiyah (50). The purpose is to collect the data about the form of Reog Bulkiyo when it is viewed from the audiences' point of view. In conducting structured interviews, the reseracher has prepared research instruments in the form of written questions with alternative answer provided (Sugiyono, 2015: 195). Structured interviews were conducted by the researcher to several human sources and supporting artists, Supangi (Alm), Susanto (49), Marjadi (58) and Kabul (94).

Furthermore, data collection through documentation is done to increase the validity of the data. Documentation that has been obtained in this research is video performances of Reog Bulkiyo by certain groups. Besides, the researcher also got previous research about the art of Reog Bulkiyo. The books are in the form of a thesis that is duplicated, they are (1) *Kesenian Reog Bulkiyo Di Kabupaten Blitar; Pokok-Pokok Pikiran Tentang Pelestarian Kesenian Tradisional Reog Bulkiyo Desa Kemloko Kecamatan Nglegok Kabupaten Blitar*, (2) *Musik Reog Bulkiyo dari Desa Kemloko Kecamatan Nglegok Kabupaten Blitar Jawa Timur*, (3) *Makna Simbolik Ragam Gerak Dalam Pertunjukan "Reog Bulkiyo" Di Desa Kemloko Nglegok Kabupaten Blitar*, (4) *Film Dokumenter Tarian Reog Bulkiyo*.

Moreover, validity is the degree of accuracy between data that occurs in the object of research with data reported by researchers (Sugiyono, 2015: 363). In order to get the valid data, the researcher used data validity with triangulation data, hence the researcher did triangulation of source. The researcher did some steps, such as direct questions to main speaker that was Supangi as the leader, then at different times, the researcher also asked some questions to Kabul (94) as a former artist of Reog Bulkiyo and Surtinah (80) as community leader. It is done in order to obtain more accurate

data. Triangulation method means the researcher came to the Kemloko Village as the location for several times, which is to ensure the results of research to the sources and documentation during the research. The documentation is not only gained by conducting interviews, but also by observations and documentation in the form of photos.

Moreover, the analysis used by the researcher is qualitative data analysis. Data analysis is an effort done by organizing data, sorting it into manageable units, synthesizing it, searching and finding patterns, finding what is important and what is learned and deciding what can be told to others. This research used the taxonomy analysis of Spradly (in Sugiyono, 2012: 225) to obtain a general and comprehensive picture of the social situation that have been studied or research object. Taxonomy analysis is an analysis of the overall data collected based on predefined domains. The domains are created based on the formulation of the problem.

### 3. Findings and Discussion

#### A. The Form of Presenting Reog Bulkiyo Art at Kemloko Village, Nglegok, Blitar

The form of presenting the art of Reog Bulkiyo has not changed much since 1897. In 1897, the art is functioned as a ritual and entertainmen. Kabul (94) as a former artist of Reog Bulkiyo stated "This art remains original from the beginning of its creation, so nothing has changed on its motion, but the changed on the shoes and the clothes (*jarik*) are just extra" (Kabul's interview on April 29, 2016). Supangi (Alm) stated the same thing, that the art of Reog Bulkiyo did not change, which means that he taught Reog Bulkiyo dance according to what has been taught by his grandfather Mustar (Alm), (interview, 20 August 2015).

The form of presenting Reog Bulkiyo begins with the sound of kempul (*jur*) with 2 slendro tone, tone sharp 1 slendro and kenong with 6 slendro tone. After the instrument is rung, the dancers perform the worship directed to the audience. There are 9 dancers; consist of two pangarep people, warrior consist of 6 people and a plandhang or referee. Pangarep is a character who will fight, using *bérang* as a weapon. The six soldiers of Reog Bulkiyo are not only dancing, but each person also played musical instruments such as rebana thrinting, flying gendhung telu, flying gleyoan, 2 flying gae, pecer and Slompret. The musical instrument will be sounded from the beginning of the dance, after doing the praying nganten until the end of the show of Reog Bulkiyo. Plandhang or referees of Reog Bulkiyo art will carry flags of banners throughout the show, the flags of Hanoman and Dasamuka, as the symbols of white and red, represent the meaning of good and evil. (Supangi (Alm), interview August 20, 2015).

#### 1) Motion

Motion in dancing is a very important element because the body is the main media. As Murgiyanto stated (1983: 20), "motion is the raw material of dance. As a raw material, motion has a very vital role in dance." The dance motion is different from the motion done in daily activity. It has undergone a refinement process so it looks more beautiful. It



is different with the motion in daily life as expressed by Hawkins (in Hadi, 1990: 4), that the motion of the dance has been through the overhaul or transferred from the *wantah* and changed its form into art.

The variety of dancing is the unity of motion patterns which is the development of the motif, while motive motion is a simple movement, but in it there is something that has the capacity to be developed (Smith, 1985: 5). In the dancing performance of Reog Bulkiyo, consists of three parts; the opening, core and closed. Each part of the Reog Bulkiyo dance has its own variety. In the opening section consists of eleven varieties, namely *hormat(sembah nganten)*, *aba-aba prajurit*, *iring-iring prajurit*, *lincak gagak*, *langkah seor*, *gagahan ndodhok/ngasah gaman*, *nanthang*, *rubuh-rubuh gedhang*, *untir-untir*, *maju mundur*, and ends with a wide range of motions surrounding the unbeliever.

The core part consists of four different motions; *solah*, *kencak*, *bacokan* and end with a variety of motion *nggorok* which indicates that the heathens have lost. In the core part, it is also called *jago tarung*, which is part of the war of Muslim *pengarep* against *pengarep* of the unbelievers. The last part is the ending which is the end of the show. On the closing of both camps, the Muslims and the unbelievers going out of the stage arena and return to the honor before leaving the arena.

## 2) Music

As Murgiyanto (1983: 43-44), music is the dance accompaniment consists of two kinds; internal and external accompaniment. Internal accompaniment is an accompaniment derived from the sounds issued by the dancer. Moreover, the external accompaniment consists of songs, words, traditional poetry, simple musical instruments to the great orchestration of symphonic music, *slendro-pelog gamelan* instruments, *talempong* music, and sound or recording accompaniment.

The art of Reog Bulkiyo is using external accompaniment. The music was played by people who are not the dancers. The music of Reog Bulkiyo uses a gamelan consisting of *kempul (jur) 2 slendro tone*, *kempul* with *1 slendro* and *kenong* tone with *6 slendro* tone. In addition to using external accompaniment, Reog Bulkiyo also uses a musical instrument played by the dancers. The instrument consists of *terbang*, *pecer* and *slompret*. As Murgiyanto stated (1983: 44), "in addition to internal and external accompaniment, there is also a musical accompaniment performed or played by dancers while dancing."

The musical instruments that played by dancers include four types. They are *terbang trinting*, *terbang gendhung telu*, *terbang gleyohan dan terbang gae*. Each *terbang* is played by a dancer. *Terbang* is a musical instrument that entered in the category *membranophon*, which the sound source comes from the membrane or skin. The membrane is securely mounted on a plane made of wood with a round shape and has a hole in the middle. There are two types of *terbang* sounds that are used in performing Reog Bulkiyo, with the sound of *dhe* in written notation (b) and the sound of *tak* written notation (t).

## 3) Costume

The costumes that are used in performing Reog Bulkiyo consist of three kinds; *plandhang*, *pangarep* and warrior. The costume of *plandhang* consists of *blangkon*, white long-sleeved shirt, *beskap* with the black beads, *stagen*, black trousers, *jarik parang barong*, *keris* and white shoes (according to conditions). The costume worn by *pengarep* consists of *blangkon*, white long-sleeved shirt, *black beskap*, *stagen*, belt, *keris*, red banner pants, *jarik parang barong*, *boro-boro* and white shoes (according to the conditions). The costume worn by soldiers is *blangkon / udeng gilig bawang sebungkul*, white long-sleeved shirt, red *kace*, red *srempang*, *stagen*, belt, *keris*, *boro-boro black samir*, black trousers, red skirt, and white shoes ( in condition).

## 4) Artistic / Staging

The stage that is used for the performing Reog Bulkiyo is usually in the arena or mix stage. The venue of the performing arts depends on the circumstances. The situation and conditions are essential to adjust the place where the art of Reog Bulkiyo will be performed. Reog Bulkiyo has no special rules to be performed in a certain area. Reog Bulkiyo can be presented in any area, in accordance with the wishes of the devotees.

Furthermore, as for the event of celebration, both celebration of marriage and circumcision, Reog Bulkiyo is often being performed in the form of arena, which can be done on the yard or a large field, so both the dancers of Reog Bulkiyo and the audience has no distance. As Padmodarmaya stated (1988: 26) "the form of the arena is the simplest form of performance compared with other forms, usually performed in the yard, temple, *pendapa*, *banjar*, people's hall and other places without any distance between players and audiences."

Reog Bulkiyo was not only performed in celebration event, but it was also performed in *bersih desa* event. When it is performed in a *bersih desa*, Reog Bulkiyo is performed on the stage. Therefore, the stage used two areas, between proscenium and arena. When Reog Bulkiyo performed on stage, it will have a distance between the dancers and the audience because the stage has a certain height. The height of the stage is approximately 1 meter.

## 5) Property

Reog Bulkiyo used the property of *berang*, a large knife made of iron and if the two bridges touch, the sparks will appear. Besides *berang*, there is another property used in the art of Reog Bulkiyo, which is the flag banner. Flag banners are taken and used as a dancing property by *plandhang* or referee. In this case property as complement to give meaning in Bulkiyo Reog motion. Meri (1986: 24) stated that the use of dance property is a particular needs as a complement and to emphasize the meaning of certain motions or as a demands of expression (Meri 1986: 24).

## B. The Function Reshuffling Process of Reog Bulkiyo In Kemloko Village, Nglegok, Blitar in 2000 Until Now

### 1) Art Function Reog Bulkiyo

According to Soedarsono (2007: 36) a performing arts have primary and secondary functions. Here, Reog Bulkiyo consists of two functions; primary functions and secondary

functions. The primary functions of Reog Bulkiyo are as follows:

- **Art Function of Reog Bulkiyo in 2009 to February 2016 as a ceremony**

Ritual has meaning and value as a cultural feature of a place. The ritual is closely related to the life of the supporting community. Inside the ritual there is a hereditary structure so it does not only just disappear by the time.

Night of one *suro* is the first day in the Java calendar in *suro* month. The night of one *suro* coincides with one Muharram in the hijri calendar. The nighttime tradition of a *suro* is varies, the meaning of every activity performed on the night of a *suro* is as a ceremony for introspection, reflection moment on what has been done for a whole year and also to pray for being a better person for the next year (Ema, [https://id.m.wikipedia.org/wiki/satu\\_suro](https://id.m.wikipedia.org/wiki/satu_suro), accessed April 10, 2016).

On the night of one *suro*, the artist of Reog Bulkiyo performed a *slamatan* at the home of the chief Supangi (Alm). The artists reflect on the blessings that the Creator has given during the year that has passed. *Slamatan* also consists of prayers or requests so that the next year can be a better year. It is not only for praying the life of the people of Kemloko Village, but *salamatan* also to pray for the continuity of Reog Bulkiyo. The *slamatan* ceremony was held with solemnity, so the artist of Reog Bulkiyo prepared the offerings. *Sajen* is a symbol, the hope that being symbolized in the form of offerings. On the offerings, the prayers are pronounced by Supangi (Alm), and when the offerings have been given a prayer then the artists of Reog Bulkiyo prepared to perform the performance. (Supangi (Alm), interviewed on August 20, 2015).

On the night of one *suro*, Reog Bulkiyo was performed on the Supangi's (Alm) house yard. By performing Reog Bulkiyo, it is expected that in the following year, all human souls have a clean heart, so they are able to defeat the evil desires and able to kept away from all distress. Like the contents of the story in the art of Reog Bulkiyo, that every holiness and the truth will be able to defeat the bad things. On the night of one *suro* or 1 *muharram* night, it is a new year for Muslims. Kemloko Village community is a *santri* community with people who have good religious side. Thus, the people used the new year of Islam as a medium for introspection with full reflection and hope.

One night of *suro* routine ritual was performed by the artists of Reog Bulkiyo. One *suro* night ritual is to purify the gamelan, *berang*, flag banner and clothing worn in the Reog Bulkiyo performance. The cleaning was performed by the art leaders. The ritual is also intended for previous artists who fought against invaders and work hard to preserve the art of Reog Bulkiyo. Until now these rituals are routinely done by artists of Reog Bulkiyo.

- **As a medium of personal expression**

Reog Bulkiyo describes or expresses the circumstances of its creators in 1825. At that time the artists of Reog Bulkiyo is a soldier of Prince Diponegoro who hide in the forest, while

waiting for the certainty about the safe situation. To fill the spare time, the soldiers created a war dance. The dance illustrates the battle between the soldiers against the invaders. The movement on the art of Reog Bulkiyo was adapted from the war movements of the soldiers, so that the war skills of soldiers remained well. This is the opinion of one of the Reog Bulkiyo artists namely Santosa (49).

There is another version of the origin of Reog Bulkiyo, which is adapted from the story of Prophethood. According to Supangi (Alm), the story of Reog Bulkiyo was adapted from Egypt. The name Bulkiyo is taken from the name of an Egyptian kyai. Moreover, the contents of the story are taken from Al Anbiya 'fiber, it is told that Prophet Ibrahim conquered *Karungkala* from Themias. The incident occurred in the era of prophethood, Prophet Ibrahim (as) from the land of Egypt with his three friends; King Semangun, Baginda Lawe and Yahuda. This is a picture of the war of Muslims against the unbelievers.

- **Art Function of Reog Bulkiyo in 2009 Up to February 2016 as Aesthetic Presentation**

As aesthetic presentation, the art of Reog Bulkiyo serves to be enjoyed by its beauty as entertainment and performance art. Reog Bulkiyo at the beginning of its creation in 1825 only served as a medium of battle exercise. In about 1897 the art of Reog Bulkiyo arrived in Kemloko Village and began to be used as entertainment. Reog Bulkiyo never experienced a decline in existence in 1999 to 2009. In 2009 Reog Bulkiyo art re-pioneered by prioritizing as an aesthetic presentation. Reog Bulkiyo as aesthetic presentation is as follows:

In 2009, the art of Reog Bulkiyo was performed at the commemoration of Maulid Prophet Muhammad SAW. Reog Bulkiyo is an art that breathes Islamic value, considering that one version of the origin of Reog Bulkiyo is telling the war between Muslims against the unbelievers or gentiles. Now, the performance of Reog Bulkiyo art on the night of Prophet Muhammad SAW is still being held routinely. Not only for entertainment, but also for teaching the values of religion and giving advice to the life of the audiences. The value of that religion can be drawn from the image of war between the Gentiles and the Muslims, which means that the ultimate truth can always defeat evil. Muslims always ask for protection to Allah SWT and always walk in the path of truth, so that it can get victory. From the advice is expected that the Reog Bulkiyo lovers can imitate the values of goodness and applied it in daily life.

Reog Bulkiyo also has been featured in the inauguration of the road in Kemloko Village. At that time, the people were very happy and enthusiastic. Reog Bulkiyo was also performed on the event, but it was only the music. It was because starting in 1999 when Jaseman (Alm) began to fall ill, the art is experiencing a decline in existence. Approximately 10 years passed by, and it almost never be shown in public. Unfortunately, in 2009 under the leadership of Supangi (Alm) Arts Reog Bulkiyo re-build a new spirit to return to show off in public.

As an entertainment, Reog Bulkiyo has many functions. One of them is as the show during the carnival, both in village and

the subdistrict carnival. Reog Bulkiyo also ever followed the national-level carnival. After pioneered by Supangi (Alm), the art of Reog Bulkiyo is widely known by the people of Blitar Regency. Blitar Government, the Department of Youth Sport and Culture Tourism begins to recognize the art of Reog Bulkiyo, and they started to ask the artists to performed Reog Bulkiyo in the national carnival event. Head of art section Hartono (54) explains that after viewing Reog Bulkiyo, Hartono with the staff agreed to display the art at the carnival event in Jember in 2009.

Furthermore, the people of Kemloko Village have a *bersih desa* event every year, in which case the existence of Reog Bulkiyo as Kemloko Village asset also has its own role. Since 2009 Reog Bulkiyo functioned as performing arts on the *bersih desa* event in the Village Kemloko, Nglegok Blitar. At the beginning of 2009 when the community was about to carry out a *bersih desa*, the elders conducted a deliberation on the arrangement of the event. Then there was a proposal to show Reog Bulkiyo, as the entertainment of the community and an introduction to the younger generation, that the ancestors of Kemloko Village community were soldiers from Pangeran Diponegoro, who had defended the homeland. From the results of these deliberations, the community agreed to perform Reog Bulkiyo, and until now it has become a tradition for the people of the Village Kemloko District Nglegok Blitar.

Reog Bulkiyo also performed in the event of celebration, both wedding and circumcision. According to Susanto (49), it is believed since 1900 that the art of Reog Bukiyo is functioned as entertainment event when there is celebration, as *nadzar* and as bridesmaid. But in 2009 during the leadership of Supangi (Alm), the function of the art is as an entertainment event. By considering the fact that there are so many celebrations, it always being performed, since the art is almost never performed during the period 1999 to 2009. At this time the function of Reog Bulkiyo as bridesmaid and entertainment events are the most common.

In 2010 the art of Reog Bulkiyo serves as welcoming guests. After experiencing a decline in existence in 1999 to 2009, 2010 is the first performance of Reog Bulkiyo as a *puntuk* dance for welcoming guests. The event is located in Penataran Temple, which is a temple that located in Blitar. In the inauguration ceremony of Blitar tourism, the former of Vice President Boediono and his wife was came to Penataran Temple. In the event, Reog Bulkiyo is believed to be the opening ceremony at the inauguration of Landmark Blitar Tour.



**Figure 1:** Reog Bulkiyo serves as welcoming guest

Reog Bulkiyo as the art of entertainment is also used as the opening event and welcoming guests in the inauguration of Tourism Village in District Nglegok Blitar in 2015. Reog Bulkiyo is often performed when there are guests visiting the Kemloko Village Tourism or visiting several tourism place in Blitar District. Reog Bulkiyo also appeared during the reception of guests at the Tomb of Bung Karno in Blitar. Although Reog Bulkiyo was not created as a welcome dance, but Reog Bulkiyo is an asset owned by Blitar Regency. Thus, it is often performed in the tourism district of Blitar, so the government can also introduce the art of Reog Bulkiyo to the general public.

#### • The Process of SHIFT the Art Function of Reog Bulkiyo in 2009 Up to February 2016

There are some concepts that concern on the process of learning the culture; internalization, socialization and enculturation (Koentjaraningrat 1990: 227). There is also a process of cultural development, human beings in general and simple forms of culture, to increasingly complex forms, namely cultural evolution (cultural evolution). (Koentjaraningrat 1990: 228).

The process of function SHIFT art of Reog Bulkiyo is through socialization. Socialization is a pattern of action in interacting with the surrounding circumstances. In this case the SHIFT of function occurs because of art interaction of Reog Bulkiyo with Kemloko Village community and the artist of Reog Bulkiyo with other artists. During 10 years the art Reog Bulkiyo experiencing a decline in existence, in 2009 the art began to be re-established. The artists of Reog Bulkiyo understand that people generally want entertainment, therefore since 2009 Reog Bulkiyo art increasingly put themselves as the art of entertainment. According to Supangi (Alm) the art form of presentation is not changed from its original creation in 1825, "*Tarine yo gray ae, klambine yo grill, iringane goods to yo ket biyen ngunu. Kula is diwarahi mbah kaleh father kula any ngoten, nggeh sing kula warahne ten poles nggeh kados rumiyin ingkang kula pelajari*" Supangi, (interview, 20 August 2015). Although it is not functioned again as a medium of practice to fight, the form of presenting the art of Reog Bulkiyo remains the same. In pioneering the art of Reog Bulkiyo, the artists get full support from the people of Kemloko Village, the community has a creative idea to utilize it in order to make it useful and also to make it able to develop following the era.



The SHIFT of art function of Reog Bulkiyo from the interaction of artist Reog Bulkiyo with other artists happened at the end of 2009. Art of *Kentrung* is traditional art of Blitar Regency, located in Dayu Village, Nglegok District. It is an entertainment that experienced a decline in existence, but Sumeh (85) has an innovation to add musical instruments in the art of *kentrung*, namely bass, guitar and keyboard. In *Kentrung* there is a musical formation of *campursari*, so the enthusiasm of society toward the art is increased, and *Kentrung* is now includes as a performing art. From the *Kentrung*'s artist, the artists of Reog Bukiyo get the idea to show Reog Bulkiyo not only as a ritual, but also as entertainment and performance.

### C. The Factor Affecting Functional SHIFT toward Art of Reog Bulkiyo

The functional SHIFT in Reog Bulkiyo in Kemloko Village, Nglegok, Blitar Regency is influenced by several factors. Factors that encourage the SHIFT include:

#### • Internal Factor

Internal factors are all factors that exist or arise from the art (Dwijowinoto, 1996: 90). The internal factors in this study are the influence of artists, environmental factors artists, social and other factors of art development. The factors from the inside that can affect the SHIFT function of an art from within the arts itself can be from art leaders or artists. Internal factors that cause a SHIFT in the function of art Reog Bulkiyo are the artists itself. At first Reog Bulkiyo can only being enjoyed by the artists as a medium of war exercises, this happened in the period of 72 year, 1825 until 1897. According to Supangi (Alm) the soldiers of Bulkiyo troops themselves in the forest area of Begelan Central Java, then after hearing the news that it was safe for the soldiers to come out of their respective hideouts, Mustar (Alm) and his eight colleagues decided to get out of the forest and start a new life in the Northern Blitar region. Supangi (interviewed, August 20, 2015). Upon the arrival at Kemloko Village, the soldiers were welcomed by the Village Chief Tjokrodjio. The soldiers who are artists decided to bring Reog Bulkiyo in the community and perform it in public. Through it, the artists of Reog Bulkiyo indirectly put the function of the arts as performing arts, as well as entertainment for the people of Kemloko Village.

Reog Bulkiyo arrived in Kemloko Village around 1897, I have heard stories from mbah Jaseman (Alm) that from that moment Reog Bulkiyo was performed in public, and the public was very comforted. Since then the art of Reog Bulkiyo is not merely a fighting exercise, but also as a means of entertainment. Lots of art in Blitar at that time, including *Ludruk*, *Hadrah* and *Jaranan*, but Reog Bulkiyo is the most favored by the regents of that era, Santosa (interviewed, March 12, 2016).

In 2009, the art of Reog Bulkiyo began to be re-established. The artists saw that other arts such as *Kentrung*, are able to increase its existence by providing new innovations in terms of form of presentation, so that the art of *Kentrung* much in demand as an entertainment art. From those phenomenon, the artists of Reog Bulkiyo began preparing the art as an entertainment. Unfortunately, as an entertainment, Reog Bulkiyo gained greater appreciation.

The other internal factors is from the community as the development of the environment of an art and culture that flourished in the area. Internal factors that influence the reshuffle of art function of Reog Bulkiyo is the people of Kemloko Village. In 2009, the people in Kemloko Village always try to utilize the art of Reog Bulkiyo in various activities. In addition to entertainment, the community saw that the show also can preserve the local arts owned by the people of Kemloko Village, Nglegok, Blitar regency. This is intended for the art of Reog Bulkiyo continues to grow.

Kemloko Village society which is a santri society can easily accept the existence of Reog Bulkiyo. This is because art in Reog Bulkiyo is containing Islamic value. Every activity held by the community always showing the art, this is one of the factors driving the development of Reog Bulkiyo.

#### • External Factors

External factors are factors that arise because of the influence from outside (Dwijowinoto, 1996: 90). The influence of external factors is the presence of modernization. Culture at any time will always change with the current development of the times. The process that triggers the rapid change of culture is the process of modernization. Modernization is the basis of all changes in social life.

The people of Kemloko Village are the people who follow the development of the times. As time passes by, the society gradually toward the modern society, it does not leave its custom. The community was once full of rituals, but now people entrust the power of prayer. Reog Bukiyo is a ritual used when *ruwat* of a baby and pay *nadzar*. As the times progressed, people did not perform ritual *ruwatan* and pay *nadzar*. People pray in private, so they do not use Reog Bulkiyo as a ritual media. "*Rumiyyin zamane kathat ruwatan anak, tiang mbayar nadzar dadose nggih Reog Bulkiyo di damel ritual. Lajeng saknikikula deg ne nggih damel tontonan. Niki pancen pun mboten ritual nyel nak, tapi wujude nggih panggah kados rumiyyin*" (Supangi, interviewed on 20 August 2016). Following the development of the era, the function of Reog Bulkiyo as a ritual experienced is being shifted as entertainment and performing arts.

### 4. Conclusion

Based on the results of research and discussion, it can be concluded as follows: First, the form of art presentation of Reog Bulkiyo in the Kemloko Village, Nglegok, Blitar regency did not change in motion, characterizations of dancers, music and property used. The changes occur only in the shoes and clothing, namely *jarik*. *Jarik* used today is more uniformed using *Jarik Parang Barong*.

Second, the process of reshuffling the art function of Reog Bulkiyo occurs through socialization. Socialization occurred through two interactions; interaction between Reog Bulkiyo and Kemloko Village community and also interaction between the artists of Reog Bulkiyo with other artists. Third, the factors that influence the shift of art function in Reog Bulkiyo art consists of internal and external factors. The most

dominant factor influencing the reshuffle of Reog Bulkiyo art function is internal factor. Internal factor is a factor that comes from the art. In this case, the internal factors are the artists of Reog Bulkiyo itself, community supporters of Reog Bulkiyo, which is the community of Kemloko Village, and also the other art development in Blitar district.

## References

- [1] Bastomi, Suwaji. (1992). *Seni Dan Budaya*. Semarang: IKIP Semarang Press.
- [2] Djelantik. (1992). *Pengantar Dasar Ilmu Estetika Jilid II: Falsafah Keindahan Dan Kesenian*. Denpasar: Sekolah Tinggi Seni Indonesia Denpasar
- [3] Hadi, Y. Sumandiyo. (2003). *Aspek-asek Dasar Koreografi Kelompok*. Yogyakarta: Elkaphi
- [4] Hawkins, M. Alma. (1990). *Creating Through Dance (Mencipta Lewat Tari)* Terjemahan Y. Sumandyo Hadi. Yogyakarta
- [5] Kontjaraningrat. (1990). *Pengantar Ilmu Antropologi*. Jakarta: PT Rineka Cipta
- [6] Martono, Nanang. (2011). *Sosiologi Perubahan Sosial: Perspektif, Klaksik, Modern, Posmodern dan Poskolonial*. Jakarta: PT Raja Grafindo Persada
- [7] Murgiyanto, Sal. (1983). *Koreografi Pengetahuan Dasar Komposisi Tari*. Jakarta: Departemen Pendidikan Dan Kebudayaan
- [8] Paeni, Muhklis. (2009). *Sejarah Kebudayaan Indonesia*. Rajawali Press.
- [9] Padmodarmaya, Pramana. (1988). *Teknik dan Tata Pentas*. Jakarta: Balai Pustaka
- [10] Ranjabar, Jacobus. (2014). *Sistem Sosial Budaya Indonesia*. Bandung: Alfabeta
- [11] Iriaji. (2015). *The Meaning, Value, And Symbol Transformation As A Phenomenon In Pottery Culture At "Kriya Nusantara" Art Studio* dalam proceeding 4th International Seminar of Nusantara Heritage, UPSI, Malaysia.
- [12] Sedyawati, Edi. (1981). *Pertumbuhan Seni Pertunjukan*. Jakarta: PT Djaya Pirusa.
- [13] Soedarsono. (2002). *Seni Pertunjukan Di Era Globalisasi*. Gadjahmada University Press.
- [14] Soesanto. (1974). *Kebudayaan, Mentalitas dan Pembangunan*. Jakarta: Gramedia
- [15] Smith, Jacqueline. (1985). *Komposisi Tari: Sebuah Petunjuk Praktis Bagi Guru*, Terjemahan Ben Soeharto. Yogyakarta: Ikalasti
- [16] Soedarsono, Sugiyono. (2010). *Metode Penelitian Pendidikan (Penelitian Kuantitatif, Kualitatif, dan R & D)*. Bandung: Alfabeta
- [17] Sudikan, Setya Yuana. (2000). *Metode Penelitian Kebudayaan*. Surabaya: Unipress Unesa bekerjasama dengan Citra Wicaksana.
- [18] Sutrisno, Mudji dan Putranto, Hendar. (2005). *Teori-Teori Kebudayaan*. Yogyakarta: Kanisius.
- [19] Syani, Abdul. (1995). *Sosiologi Dan Perubahan Masyarakat*. Jakarta: PT Pustaka Jaya
- [20] Triyono Bramantyo, Susan Hung. (2017). *The Javanese Panji Story: its transformation and dissemination into the performing arts in Southeast Asia*. Harmonia:

Journal of Arts Research and Education, 17 (2) (2017), 113-119

[21] Tudor, A. (1999). *Theory and Method in Cultural Studies*. California: SAGE Publications Inc

## Author Profile



**Muhammad Ahsin Maulana** received the Bachelor of Education degrees in Art of theater, dance, and music education from State University of Surabaya in 2016. During 2011-2015, he study Classical Music, The art of Reog Bulkio dance. He now a teacher in State Senior Highschool in Gresik, Indonesia.