

Study of Values, Symbols and Meaning of Reog Shows in Java Communities in Sumatera Utara

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This study identified the value, symbol and meaning of Reog's performances in Javanese communities in Sumatera Utara. This study uses qualitative methods, data collection using snowball sampling technique by conducting observations, interviews and documentation. The results of Reog's research on art that grows among the people is a show favoured by people of all ages and society. Reog performances are presented in limited time, there is a beginning and an end, it includes organised activities, there is a group of players, there are spectators, and the venue. Reog found in Sumatera is usually performed at salvation events such as weddings, circumcisions and National holidays. The storyline presented in the Reog show in Sumatera Utara is currently not entirely like that of his native area.

Key words: *Reog, Value, Symbol, Meaning, Show.*

Introduction

Art is one of the seven universal cultural elements. In general, art grows and develops in society, and is associated with artistic and religious values. Art can not be separated from social life, and art is associated with the interests that are closely related to the beliefs or traditions of the local community, including the art of *Reog*. Every society has guidelines that inform the behaviour and expression in the arts. Values that are owned between one community and another are different. Value is useful for human life, both physically and mentally. Values contained in things, attitudes, activities can be valuable, useful, correct, good and beautiful for the community owner. Art is an activity that can support culture. (Umar Kayam, 1981, p. 5)

Reog is a traditional art from the Ponorogo area, Jawa Timur. The art in the show featured the Lion Barong in the form of a large mask like a lion and decorated with hair made from coir

and peacock feathers that were quite high. The large mask and which weighs around 45-60 kg is worn by being bitten with the teeth of a character called warok, who is believed to have the inner strength achieved through the process of asceticism and fasting. Besides that, the person portraying the warok also goes through a routine training process, so that they can support and weight the mask only with the teeth in the mouth. Besides this, the *Reog* displays a cavalry called Jathilan. In this section the horses are used by dancers called gemblak as if riding a horse. So it's like like an army of horsemen. Jatilan art is also displayed, which is the role of the gemblak which rides a horse, so that it becomes a symbol of the strength of the cavalry. It is a symbol of the strength of the Majapahit Kingdom troops which contrast dramatically when compared with the warok forces. The show has a new storyline added from Ponorogo folklore including Dewi Songgolangit, Kelono Sewandono, and Sri Genthayu. According to Galla, the past cultural values of local culture in the archipelago include: tradition, folklore, and legend (Galla, 2001, p. 12).

Reog art is a manifestation of the allusions to the Majapahit king who carried out his reign was influenced by his empress. The king is thought of as a tiger on a peacock as a symbol of his empress. The satire method is a way to subtly remind his superiors.

Reog performance is still used as entertainment for the community, which contains the values of life with various meanings and symbols that can be interpreted by humans. Through *Reog*'s performance, humans can observe the gemblak character as a strong and mighty character who can eradicate ankar's wrath. The depiction of the play in *Reog* illustrates the courage of the hero in facing the problematic atmosphere of war by relying on horsemen. The strength obtained by a gemblak is believed to be through certain rituals, the strength displayed in the *Reog* performance is considered to also be able to provide the strength and safety needed for life. Art that grows in this society is a spectacle favoured by people of all ages and walks of life.

Reog performance is a performance art that is rooted in the tradition of the Javanese community in the Jawa Timur Ponorogo area. *Reog* performance appearance is presented in a limited time, there is a beginning and an end, organised activities, there is a group of players, there is a spectator, a place of performance.

The *Reog* found in Sumatera is usually staged at events such as weddings, circumcisions and national holidays. The storyline presented in the *Reog* show in Sumatera Utara is not completely the same as in its native area. The show was seen as an attraction that shows the gallantry, magical powers and entertainment. In the show *Reog* that looks prominent can provide fresh entertainment and enthusiasm. Warok is a symbol of strength in some shows in Sumatra that no longer feature the warok figure. One of them is because there is no interest in becoming warok and warok tradition is not continued by groups in Sumatera Utara. The

performance is accompanied by a set of gamelan instruments added with a drum or drum, angklung, gong, and jackfruit.

The existence of *Reog* performing arts has long existed in Sumatera Utara, including that art brought by workers or labourers who immigrated to Sumatera Utara during the colonial era. The art continues to be maintained and developed in accordance with the current situation. Preservation and maintenance of this traditional art is certainly because it is an integral part of the life of Javanese society. Until now, supporters and audiences of *Reog* art are not only Javanese. This art can also be displayed to enliven holidays or other celebrations.

Reog art in Sumatera Utara can be found in Medan, Kisaran Municipality, Simalungun District, Serdang Bedagai District, Binjai Municipality, Langkat District and Batu Bara District. Seeing that *Reog* art is still active in the midst of society, shows that *Reog* has value and meaning in Javanese people's lives. Performances of *Reog* art are often invited to the salvation event. Value is related to the quality of something that is beneficial to human life, both physically and mentally (Nurchahyo, 2011, p. 102). The salvation ceremony was held as being closely related to the belief in the power of magic and spirits. The ceremony was held to call upon safety in life with no distractions whatsoever. However, views in society on this matter are currently diverse. Through research done on the traditional art of *Reog*, aspects that are related to the cultural values contained in society can be analysed in full detail. This also relates to community identity. Through dance displayed in *Reog* performance, something that cannot be expressed can be revealed.

Method

The method used in this study is a qualitative approach. Data collection comes from primary data sources and secondary data sources. Primary data is obtained through interviews and observations with the aim of gathering information about the case. Qualitative research is more appropriate to be used in cultural/behavioural research in social situations, namely efforts to express people's behavior and actions. People in various social situations in the community (Spradley,1997). Data collection uses a snow ball sampling technique by conducting observations, interviews, and documentation.

This research will also use cameras and recording devices to avoid misinterpretation and document the implementation of research in the field. The selection of informants was based on informants' knowledge about the socio-cultural development of the local community, artists, *Reog* groups and players. Secondary data such as a description of art activities in Sumatera Utara, artists' activities and group activities were obtained from government agencies and other arts groups.

Conducting domain analysis, which is to determine between parts and parts with the whole such as “What is the basis for the show and how is it developed?” In addition, a focused observation analysis will be carried out to identify the effort to manage and the situation of the supporting communities that occur in the study area. Then, taxonomic analysis will look for relationships between components and component analysis, finding related components of the social situation under study.

Result and Discussion

Reog Arts in the Life of the Community

The life of *Reog* art is given significant encouragement and motivation by the Javanese culture and government, especially in the field of culture and tourism which continuously invites government events to show culture *Reog* Ponorogo art life in Sumatera Utara, including in Medan, Sergai, Pematang Siantar, Simalungun, Kisaran where it is quite active. The main thing that has supported the *Reog* art to survive until now is the tradition of inviting *Reog* to a celebration event, such as circumcision. In addition to circumcision, it is also used for welcoming guests, marriages, attractions in parades, cultural exhibitions, festivals, and political campaigns.

Reog art, as a tradition belonging to the Javanese people in North Sumatra, is also one of the traditional arts that shows their ethnic identity. *Reog* performance can also be a way of integrating the Javanese community with other tribes in Sumatera Utara. In plantation areas, workers carry Javanese culture and still maintain the traditions of the area of origin, including the performing arts (Edi Sedyawati, 1984, p. 64). The position of art in the community has three functions, namely rituals, folk exhibitions or festivals, and spectacle or entertainment, all of which contribute to inner satisfaction (Minarto, 2007, p. 7).

The magnificent and lively presentation of *Reog* attracts the public to watch it or invitations in celebration events and other entertainment. So, the *Reog* group is gaining popularity again in the midst of the community. This facilitates the growth and development of *Reog*. This can be seen from the still active studio that fosters the *Reog* art. This is inseparable from the support and motivation provided by Javanese artists and culturalists who continue to strive to preserve and develop the art so that it can be an interesting spectacle in the life of the community and enrich a festive event. In addition to this, the role of government in relation to the fields of culture and tourism also plays a role. This support can be seen from the frequent *Reog* art invited to perform in major holidays and cultural festivals presented in the form of cultural marches or performances in the middle of the field to be watched by the wider community.

Traditional performing arts are considered or ordered by a family, who provide a special time to discuss them. This relates to the type of traditional art that will be displayed, the time and place of the show, and the group from which to be invited. Organising the show requires time and space (Salmurgianto, 1997, p. 161). Usually a family will invite groups around their area of residence. Prioritising groups that exist around their area is also part of developing traditional arts. If the *Reog* show to be invited is expected to have a better and more lively performance, with the groups around the area being felt to be inadequate, then the local *Reog* artists will collaborate or revoke players from other regional groups to play together. This is usually done, so that between the *Reog* groups there is a relationship of friendship or unity. The Ponorogo *Reog* Group in Serdang Bedagai is one example of an active and often invited to various regions. The group regularly performs every year in a cultural procession or festival held by the Sumatran government for five years in a row.

This group is able to survive and is still often considered to perform. Performances included in the areas of Lubuk Pakam, Kisaran, Pematang Siantar, Perbaungan, Imdra Pura, Tebing Tinggi and in areas with Javanese people. Even so, there were also people who thought they were not playing Javanese in the coastal areas around the Sunat Rasul program. The active group in the Deli Serdang area close to the city of Medan is the Tunas Muda group. The *Reog* group in Kampung Kolam is a group whose play mimics are from the Ponorogo area, which in the way of appearance does not collaborate with the art of Jaran Kepang. This can be seen from the beginning of the show, where the dance begins with the Jathil dance performed by female dancers who ride horses, and whose movements are more graceful. While with those in Serdang Bedagai, the dance begins with male dancers who ride piggyback, and who are more valiant taken from dancer Jaran Kepang. In the show there is also a depiction of the element of drunken (possession). Remi Silado describes the people who make the show life-like by forgetting themselves or losing their consciousness united with the spirits of their ancestors (Remi Silado, 1983, p. 16). The *Reog* group in Sei Bamban, Pematang Siantar, and Kampung Kolam are equally leave out the dance beginning with the gemblak dance as in the original area of Ponorogo. This was omitted because no one became a gemblak. *Reog's* art in the area prioritizes *Reog* in terms of entertainment. So things that are not owned or that nobody wants to be a gemblak can be accepted in the community.

The *Reog* Group in Serdang Bedagai, Pematang Siantar, and Kampung Kolam are both non-existent dances that begin with the gemblak dance as in the original area of Ponorogo. This was omitted because no one became a gemblak. *Reog's* art in the area prioritizes *Reog* in terms of entertainment. So, things that are not owned or the fact that nobody wants to be a gemblak can be accepted in the community.

Generally the supporting members of the *Reog* show consist of four groups, namely, (1) six to fifteen music players, (2) four to nine dancers, (3) one or more who play the ganongan or

bunang ganong, (4) one leader or a gambuh (handler) who masters occult knowledge and can master spirits, (4) spectators who present during the performance.

The musical instruments used in the *Reog* performance contained in the Kampung Kolam group consisted of a set of drums, gongs, angklung, and jackets. In the regional group of Serdang Bedagai the musical instruments consists of a two-sided kendhang (membranofon), demung (idiofon), saron (idiofon), gender (idiofon), and a set of gongs (idiophones). The props used by dancers are piggybacking, masks called Ganongan, Hanoman clothing, and Ravana clothing. Special masks and clothes are used to portray certain characters. Shows such as plays are a legacy of complete ceremonies that are already extinct (Rassers,1982 p. 56). The show, currently used in ritual circumcision, marriage, has symbolic ceremonies relating to dualism in the universe that still appear or can still be seen in the performance.

The buyers invited *Reog* art to enliven the event tof the celebration. Only now more orders come from outside the region or the suburbs. In the village or village the community is waiting for the show. The performance is also to entertain invited guests. The event serves the purpose of bringing them together with each other, so that they can stay in touch. *Reog's* art performed in the community is also an identity for the Javanese people. The players of the *Reog* art group are more likely or mostly have close ties with each other – it could be that they come from the same village, family, sedulur, same game, work. There are always things that bridge the relationship between each other. The *Reog* players include supporting daily routine work activities such as artisans, farmers, traders, laborers, drivers, odd jobs, students and other small entrepreneurs.

Reog art is almost the same way of generation as other traditional Javanese arts. For generations it has been planted among families or communities in order not to lose the value of Javanese art, for example Jamaluddin who led the *Reog* Rogo group Anom Mangkujoyo. The desires and skills he inherited from his parents as did his parents inherit the skills from his grandfather. This kind of thing usually happens in support of *Reog* art. His mysticism has also been inherited from his parents. The same is the case with Pandi, the leader of *Reog* Tunas Muda in Kampung Kolam, Deli Serdang. The dancers and the music players are also part of the existence of the kinship and friendship relations as described above. Another example, is the Ponno Warno group. According to Yudi Alfianto, all this time he joined other Javanese arts groups as drummers. He took the initiative to have or form his own group so that he could develop or realise ideas that he had in mind so that he could have a more interesting *Reog* group. Therefore, he and his friends deliberated to make a *Reog* performance. There are different scenes in the attractions, with acrobatics and jokes being more lively and attractive.

For Javanese art groups who want to create a *Reog* group, providing *Reog* equipment (Dadak Peacock) requires a large amount of finance extending to tens of million, even tens of million Rupiah. The equipment was ordered from Ponorogo, Jawa Timur. The financial cost is an obstacle for a new group if you want to create a *Reog* art group. Among the existing *Reog* groups, the procurement of *Reog* (Dadak Peacock) is purchased personally from the group leader or jointly from the players. The cost of *Reog* performances in the community varies. The leader of the *Reog* group applies the cost of the show by looking also at the destination of the show's performance. In reaction to this transportation costs affect the difference in costs. The cost of the show that must be paid by the inviter is around two million to five million rupiah. Kinship or kinship also influences falling prices.

Performing Procedures

Before a performance a *Reog* group always gathers the players in advance to agree on scenes and ways that the show can be held or presented to the audience or the general public. The ideal place for performances is in general the open field or home page, because dancers need freedom of movement and the interaction of the audience with the show. Further, the show is free to be watched by anyone. *Reog is frequently* carried out in a rather large house yard, but if the buyer but does not have access to this, he uses vacant land near his house or the neighbour's yard. Before the performance the vacant land is swept or cleaned up so that there are no objects that could endanger the dancers performing. Performances can be done day, evening or night. *Reog* Ponorogo performed with the aim of entertainment and as a part of the ceremony (Hidayanto, p. 2012, p. 213).

The performance leader tells the members that there is a group that responds according to the allotted time. If they are in need of improvements to the material that is usually displayed, and the leader together with members arrange the training schedule, so that the performance expected by the respondent can be fulfilled properly. Pre-rehearsal exercises are also performed if there are additional players from other groups, then it is necessary to play the same rhythm and other needs during the performance later. During this time the players check all the performance equipment that will be used. The players check each device to be used. For example a saron musical instrument player will examine the instrument and ask, "Are the notes of the saron musical instrument still in the correct tone?" If it is not quite right then do the tuning. Likewise with other musical instruments. The dancers are asked to inspect their clothes. In regards to the dancers' clothes, it doesn't always have to be dancers who check their clothes. Even studio leaders can do it. The clothes that are examined to see whether there are loose stitches or there is damage to the clothes due to storage. The players give input to each other if there are things that need to be fixed.

The leader or members of the *Reog* group before the show time also go to check the venue if the performance area is not far from where they live. If the area is far away, the leader reminds the customer to provide a suitable arena for performances that required a minimum of fifteen square meters. At the same time it is requested that the venue be cleaned of sharp objects that could hurt the feet of *Reog* dancers.

On the day of the performance, preparations are made. This is usually done about one to two hours before the next steps. The players gather at the chairman's house, and each member prepares his equipment. The musician prepares their instrument, the dancer puts on clothes for the show, and the leader or gambuh (handler) prepares the offerings. Before starting the event the leader or gambuh performs rituals such as burning incense to ask permission from the spirits who are around not to disturb or also to summon magical spirits. Summoning these magical spirits is limited, only those that are okay are summoned. Spirits deemed evil are restricted from being present because of the *Reog* performance later. For this reason, the ingredients or offerings provided include:

1. Frankincense, burned in a dish container
2. Scented mermaid oil
3. Grilled chicken and yellow pulp
4. Rames rice with side dishes
5. Cendol drinks or dawet
6. Rujak
7. Flower water
8. Kantil or flower flowers menyan
9. Parem drinks (a mixture of turmeric, tamarind and brown sugar)

Frankincense which is burned as an intermediary between humans in this case is represented by leaders or gambuh with supernatural beings. At this stage, music players have seated themselves in their respective positions, according to what instruments they will play. The saron performer plays Javanese music to tell the audience that there will be a performance.

The usual order of performances displayed

1. Rituals
2. Jathil Dance
3. Ganongan dance
4. *Reog* (Barongan or Peacock)

The order of performances not of the usual kind

1. Rituals

2. Braid Jaran Dance
3. Gatot Koco dance
4. Ganongan Dance
5. *Reog* Dance (Barongan or Peacock)
6. Intoxicating events or attractions.

In the wedding ceremony, the *Reog* performance is displayed after the bride enters the house and finishes the procession in welcoming the custom of marriage. *Reog*'s performance is the preferred entertainment. In a wedding party or reception a musician on a single keyboard is always invited to accompany the singer at the party. If in the wedding ceremony there are two types of single keyboard entertainment and *Reog*, then the show schedule will be arranged. If during the day the entertainment is a single keyboard then the *Reog* show is presented at night and vice versa.

In the circumcision show, it often happens to be combined with Jaran Keping material combined with *Reog*. In a Marriage show can be in the following order.

1. Rituals
2. Offering Dance
3. *Reog* Ponorogo performance
4. Hanoman Dance
5. Ravana dance
6. Ganongan Dance
7. Attractions

At the *Reog* performance, the props used consisted of one *Reog* (Peacock) which weighed around 45-60 kg. The accompanying music consisted of drums, gongs, selompret, and angklung. There is also accompaniment music whose instruments consist of drums, saron, xylophone, slompret, bonang, gender, kenong, demung, and gong. Music tempo and shouting can provide stimulus for the *Reog* actor so that it can cause a more vibrant attraction movement. The gamelan musicians played in the slendro rhythmic performance, while the pelomp rhythmic slogans. In the *Reog* performance there are songs, which are usually sung by two or more people. The song sung is entitled Jathilan Ponorogo.

Reog audience is not only Javanese, but consists of various ethnic groups who live in the area where the show is held. The audience consists of various ages, from childhood to adulthood. The gender of the audience present consists of both men and women. From the experience of the players, if they are ordered to hold a show such as a wedding and marriage event, but the family only gives, two or three days notice before the show is to be held, the audience will be fewer than planned. If the event is planned the distribution of news will be wider for the

surrounding population and the area closest to those who have a celebration. *Reog's* performance in the eyes of the audience is essentially seen as entertainment originating from Javanese art. His supporters also do not have a view of the magical meaning. However, the magical power that is in the show is more emphasised in order to be able to perform entertaining attractions. Though there are some who still believe in the presence of spirits in the show to ward off evil creatures that are around the venue.

Reog Performance, Symbols and Meanings

All cultural meanings are created by using symbols (Spradley, 1997, p. 21). In *Reog* art there are symbols and meanings. The purpose of a symbol is not universal, because in one culture the meaning of the symbol can be different (Sperber, 1979, p. 50). Offering equipment prepared in the *Reog* performance is considered as an intermediary for magical matters. Burnt incense that smells different objects in front of it and the surrounding places are believed to be able to connect leaders or gambuh with spirits that are not visible. Sajen can be a symbol of an intermediary with the unseen world. Flower water symbolises holy and clean water that is used to clean themselves and clean the objects that will be used.

Reog is in the form of a lion's head made of wooden, bamboo and rattan frames and covered with cowhide, symbolising male virility which is strong and dignified. Formerly the skeleton was covered with tiger skin. On top of the lion's head is arranged a towering peacock feather which symbolises women's expertise and also symbolises beauty

The colors found on *Reog* symbolically have meaning.

1. The white color symbolises the lust of Mutmaimah, the potential for impulses of lust that have been controlled according to God's command
2. The black color symbolises the lust of Lawwamah, the potential for lust to try to be controlled according to the command of God.
3. The yellow symbolises Sufiyah's lust, the potential for impulses of lust that are controlled by worldly.
4. The red symbolises anger, the potential for uncontrolled passions.

The symbols in *Reog* such as the colors found in the cast of the player showing characteristics that have meaning and meaning (Kristiant, 2019, p. 11).

The symbolic form or symbol of *Reog* is like Barongan which has a tiger head and peacock feathers on its head which means it is referring to a friendship that will not be separated. Other meanings are that violence can be controlled by beauty.

Reog or Barongan is symbolic of a creature or animal that is fierce and wild, and considered the king of animals. This savagery is seen in the movement of the creature pouncing on its prey – hungry lions looking for victims who are good at evading the predator. *Reog* is always confronted with Ganongan who feels like they are going to eat it. Shading prey animals.

Jathil dance movements that waddle gracefully are symbolic of a beautiful woman who can conquer the ferocity of Barongan. The horsemen who were danced through the Jaran Kancing dance were horsemen accompanying the king going to war. In the original version of *Reog* there were no joke scenes, but because at this time *Reog* was packaged as entertainment then funny stories and scenes were added. The dancers of Jathil in the *Reog* show are female dancers who are trained to be good at dancing without magical conditions. While the dancers who are horsemen in Serdang Bedagai are dancers of braids used for the *Reog* performance. Besides that, the Jathil dance displays a patriotic attitude which is described by dance movements that are always alert and agile (Fransica, 2017, p. 223). Whereas Bujang ganong has a funny character, a lot of tantrums and always makes a sensation.

The Ravana dance. Ravana is a symbolic figure who has a bad character – taken from the Mahabrata story about the kingdom of Alengka, where Rahwana detained Sinta's beautiful daughter who was kidnapped from Sri Rama (her husband). The dance symbolises the battle between evil and good. The battle was won by Hanoman. In the dance you can see the agile movements of Hanoman here and there. This movement to and fro is a battle scene with Ravana. Rahwana and Hanoman are symbolis of evil and goodness.

The Ganongan dance is performed by Bujang Ganong or Patih Pujangga Anom. This figure displays agile and energetic movements as well as having self-defense skills, while . aAt the same time accompanied by movements that display humor and delinquency in the form of entertaining. These movements are coupled with jokes that make the audience laugh. This figure is eagerly awaited by the audience. In this dance part the cheers of the audience were heard to respond to all the acrobatic movements and jokes. In the performance, there is also Ganongan who can be possessed, so he has more abilities than usual. These ‘abilities’ are trance attributes (cultural trance) that are trained through cultural processes (Rouget, 1985, p. 189).

Actually from the *Reog* original story in the Ponorogo area, Jawa Timur, there are many values and symbols involved in the show’s meaning. The story presented contains teaching values that can be captured and understood by the public. However, the *Reog* art in North Sumatra currently does not bring the story as in its native area. Labih is a symbol of Javanese art identity which is imitated by the existence of *Reog* (Dhadak Merak) which is considered to represent the arts of its origin. The appreciation of traditional and religious symbolic

meaning has changed. Now it is more rational, can change meaning, and is only a symbol of identity (Budiono, 1984, p. 127).

Reog audience is not only Javanese, but consists of various ethnic groups who live in the area where the show is held. The audience consists of various ages, from childhood to adulthood. So is the case with the gender of the audience present, consisting of men and women. From the experience of the players, if they are ordered to hold a show such as a wedding and marriage event, but the family conveys in the near future or a sudden desire, two or three days before the show. The audience will be fewer than planned. If it is planned the distribution of news will be wider for the surrounding population and the area closest to those who have a celebration. For this matter, *Reog* art was performed which was beneficial for the fans and audience to enjoy (Asmoro, 2014: 19).

Reog performance in the eyes of the audience is essentially seen as entertainment originating from Javanese art. His supporters also do not have a view of the magical meaning. However, the magical power that is in the show is more emphasized in order to be able to perform entertaining attractions. Although, there are still some who still believe in the presence of spirits in the show to ward off evil creatures that are around the venue.

Conclusion

The *Reog* art from Jawa Timur, Ponorogo region has spread to Sumatera Utara region and the art is still ongoing. Only in the continuation of several groups in Sumatera Utara did the performances not fully imitate the art. This is due to limited knowledge, interests and budget for its sustainability. There is more emphasis on *Reog* as an art that entertains the audience. Besides that, it is a cultural identity that is continuously preserved and contains aesthetic, magical and entertainment values.

Reog is presented with procedures, and the performances can be combined with Jaran Kepang or Jathilan art. The number of Barongan (Dadak Peacock), Ganongan used in the show varies in number, can be more than one fruit. If more than one fruit in the show Ganongan or Pemandoran can show the level of excess expertise or expertise between one another.

Reog can be used for the integration of the community, because it can collect the surrounding community and from various regions to enjoy entertainment that comes from ancestral cultural arts and appreciate it together and arouse a sense of togetherness through a sense of belonging to the arts generated identity. It also contains the value of cooperation. A group needs strong cooperation to achieve its goals. Likewise in a *Reog* group, collaboration between dancers, performers and music players is needed so that the show runs as expected to entertain the audience.



Acknowledgments

The author gratefully acknowledge that the present research is supported by Ministry of Research and Technology and Higher Education of Indonesia. The support is under the research grant TALENTA University of Sumatera Utara contract number 4167/UN5.1.R/PPM/2019.

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