

RELIGIOUS MODERATION VALUES IN THE LOCAL WISDOM OF REOG DADAK LAR PITIK

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Abstract

Reog art has become the identity of the Ponorogo district. Paguyuban Singo Mudo in Sidoharjo village, Ponorogo regency, is the only one that preserves the unique local wisdom of reog, namely reog dadak lar pitik. This reog was made because the community in Sidoharjo had difficulty getting peacock feathers and tiger skin as basic reog ingredients, so they were replaced with dadak lar pitik and civet skin. Then reog dadak lar pitik is believed to be a tradition to bring rain. This research aims to analyze the values of religious moderation in the local wisdom of reog dadak lar pitik. This research was conducted using a qualitative approach with ethnographic methods. The data collection tools were observation sheets, interview sheets, documentation, and Forum Group Discussion (FGD). The findings are first, preserving local culture can be seen

in people who still uphold the reog dadak lar pitik performance as a means of bringing rain. Second, tolerance is seen in people who still respect the opinion of the belief that this reog can bring rain, even though many people no longer believe it. The third is the absence of conflict of belief, whether those who believe in the myth of reog dadak lar pitik can bring rain, because this reog was used as a means of da'wah. Fourth, patriotism is depicted in the characters of the reog actors who have a patriotic spirit.

Kesenian reog menjadi identitas kabupaten Ponorogo. Paguyuban singo mudo di Desa Sidoharjo, kabupaten Ponorogo satu satunya yang melestarikan kearifan lokal reog yang unik yaitu reog dadak lar pitik. Reog dadak lar pitik dibuat karena masyarakat di Sidoharjo kesulitan mendapatkan bulu merak dan kulit harimau sebagai bahan dasar reog sehingga diganti dengan dadak lar pitik dan kulit musang. Kemudian reog dadak lar pitik dipercaya sebagai tradisi untuk mendatangkan hujan. Tujuan penelitian ini untuk menganalisis nilai-nilai moderasi beragama dalam kearifan lokal reog dadak lar pitik. Penelitian ini dilaksanakan menggunakan pendekatan kualitatif dengan metode etnografi. Alat pengumpul data menggunakan lembar observasi, lembar wawancara, dokumentasi, dan Forum Group Discussion (FGD). Temuan penelitian ini pertama melestarikan budaya lokal tampak pada masyarakat yang masih memegang teguh pertunjukan reog dadak lar pitik sebagai sarana mendatangkan hujan. Ke dua, toleransi terlihat pada masyarakat yang tetap menghargai pendapat kepercayaan bahwa reog dadak lar pitik dapat mendatangkan hujan, walaupun banyak masyarakat yang sudah tidak percaya. Ke tiga perdamaian tampak dari tidak adanya konflik kepercayaan baik yang percaya dengan mitos reog dadak lar pitik dapat mendatangkan hujan atau tidak, karena reog dadak lar pitik dijadikan sarana dakwah. Ke empat, patriotisme tergambar pada tokoh-tokoh pemeran reog yang memiliki jiwa patriotisme.

Keywords: *local wisdom; religious moderation; reog dadak lar pitik*

Introduction

The local wisdom of Reog Ponorogo is still considered magical and mystical for most people. Some people say that the existence of physical elements in the form of statues and gates that represent the art of Reog Ponorogo brings mystical value. The emergence of this image is related to the rituals formed by the community both before and when carrying out Reog art performances on various occasions. Reog art performances are also known for various types of counter-productive behavior with noble values in their cultural symbols. Counter-productive behaviors that appear in the implementation of the Reog performance are giving offerings before the performance, drinking alcohol, saweran (giving money as a gift to *jathil* dancers by touching the "sensitive" parts of the dancer) and adopting mystical powers (Kurnianto, 2016). In addition, the burning of incense and even the emergence of the phenomenon of possessed performance performers is one of the things that sticks in people's minds (Yurisma et al., 2015). Moreover, ritual offerings that are closely associated with supernatural powers are carried out sacredly by special people from Reog artists who can penetrate the relationship with the supernatural world (Utari & Prastiawan, 2019).

This mystical image gradually eroded with the naming of the area from Wengker to Ponorogo, an effort to Islamize the region by Bathara Katong in 1496. The naming carries the philosophy that every human being has an inner secret that, if honed sustainably with spiritual exercise in peace of mind, can give birth to an understanding of identity and harmony in life. The development of Islam in Ponorogo influenced changes in rituals and the image of mysticism, which subsequently disappeared (Damayanti et al., 2021). The concept of Islamization brought by Bathara Katong places Reog as a regional art that functions as a medium for spreading Islamic teachings (Rofiq, 2017). In addition to the Islamization of Ponorogo by Bathara Katong, Reog, as an ancestral heritage art, also has a thick Islamic philosophy. The Islamic values contained in Reog art include the value of leadership, the value of mutual respect, the value of harmony, as well as the value of togetherness, and the value of friendship among Muslims in Ponorogo (Handayani, 2021). It was also added that the Islamic values contained in the Reog Ponorogo art, even in each element, are still not widely known by the public (Alfiati, 2018).

Sidoharjo village in Ponorogo regency is the only village with local wisdom reog Ponorogo that is different from the others. Sidoharjo village has one reog Ponorogo paguyuban that is *singo mudo*. Paguyuban *singo mudo* was formed to preserve the reog *dadak lar pitik* culture, which characterizes the reog in Sidoharjo village. One form of preservation effort is by continuing to carry out Reog *dadak lar pitik* performances when there is a drought, and farmers have difficulty with water so that the harvest becomes reduced. The Reog *dadak lar pitik* performance is intended to pray to God by praying together and reading *tahlilan* at the tomb of Mbah Gedong as an elder spreading Islam in Sidoharjo village. Through this preservation effort, Sidoharjo villagers can indirectly absorb and understand the Islamic values contained in the art of Reog *dadak lar pitik*. Thus, religious moderation based on local wisdom will be realized in Sidoharjo village.

Local wisdom is one of the instruments for forming religious moderation in an area to maintain differences in peace. It is applied through the realization of an attitude of tolerance, openness, and moderation in various diversities (Arafah, 2020; Sutrisna, 2021). Some of the values found in Islam Wasatiyyah are understanding the principle of balance in man in the form of physical and spiritual, understanding in man as an individual and social being, and acceptance of various diversity and differences (Sya'bani, 2021). The Ministry of Religious Affairs states that religious moderation can be realized in several attitudes: national commitment; tolerance; non-violence; and accommodating local culture (Ali, 2020). It also added that attitudes that reflect the values of religious moderation include *i'tidal* (straight and firm), *tawazun* (balanced), *tasamuh* (tolerance), *shura* (deliberation), *musawah* (egalitarian), *aulawiyah* (prioritizing priorities), *ishlah* (reform), and *tathawwur wa ibtikar* (dynamic and innovative) (Fahri & Zainuri, 2019). In line with the opinion of Helmy et al. (2021), religious moderation, or what is called Wasatiyyah Islam, is described as a moderation value in Islam, emphasizing justice, balance, and tolerance.

Many previous studies have investigated religious moderation in Indonesia, and the religious moderation in the perspective of local wisdom. In this case, local wisdom of reog ponorogo nuanced religious moderation has not been much explored. Nur (2020) examines religious moderation from the perspective of local wisdom in Sintuwu Maroso. Similarly, Aksa et al. (2020) found that the Donggo community in Bima has the culture and

local wisdom values that are worth emulating in instilling an attitude of religious moderation among the community. Suarnaya (2021) also examines the local wisdom-based religious moderation model in Pegayaman village related to Hindu-Islamic cultural acculturation implemented in maintaining unity and integrity towards a safe, peaceful and harmonious society. Based on previous research, religious moderation tends to relate to culture, traditions, customs, and community life that has been lived for generations. This research follows up on previous studies on religious moderation from the perspective of local wisdom of community culture. The difference between this research and previous findings on local wisdom was in the research locus taken in the Ponorogo area, which is famous for its reog Ponorogo culture. The current study examines the culture of reog *dadak lar pitik* in Ponorogo. This typical reog culture is studied from the perspective of religious moderation.

Referring to some of the conditions above, this research was conducted to identify the values of local wisdom in the art of reog *dadak lar pitik* in Sidoharjo village. In addition, it examines the function of local wisdom in building religious moderation in this village. This research is significant since, in the modern world, the practice of mysticism is considered taboo. It can lead to conflicts between people who are still fanatical and moderate people who have realistic thoughts about the times. This research looks at how religious moderation is formed between members of different communities towards the preservation of reog *dadak lar pitik*.

Method

This research used a qualitative approach with an ethnographic method. It examined the values of religious moderation in the local culture of reog *dadak lar pitik*, which requires actual field data. The researchers tried to examine the values of religious moderation contained in the reog *dadak lar pitik* culture. The local wisdom of reog *dadak lar pitik*, which is identical and only preserved in the area alone, becomes the attraction of the uniqueness of reog Ponorogo culture in general. The uniqueness of the culture will be associated with religious moderation related to nationality, tolerance, peace, and the local wisdom of the local community. In addition,

the strong local wisdom of the community with the reog *dadak lar pitik* becomes a spirit that supports religious moderation. The research location is in Sidoharjo village, Jambon sub-district, Ponorogo, East Java. This village also has unique characteristics in the local wisdom of Reog Ponorogo, which is different from other regions. Reog ponorogo in Sidoharjo village is called reog *dadak lar pitik*.

The research instruments used observation sheets and interview sheets. Data collection techniques covered observation, interviews, documentation, and discussion group forums (FGDs). Observation was done to observe how the behavior of people in Sidoharjo village in building and maintaining local wisdom of reog Ponorogo nuanced religious moderation. After the observation was done, an in-depth interview was conducted with the informants as a crossover of the observation results and to complete the lack of data from the observation results. Interviews are addressed to the chairman of the paguyuban reog, reog ceremony elders, reog actors in the Singo Mudo paguyuban and religious leaders in Sidoharjo Village. To complete the data, documentation is also needed in the form of field notes about reog ponorogo obtained from reog paguyuban and reog ceremony elders, data from the village office, and data from journal articles that support this research.

This research used triangulation techniques to check data sources with other data so that it has a point of truth that can be accounted for. Thus, it can result in the presentation of the data that is considered credible. Data analysis in this study used an interactive model: data collection, condensation, data display, and conclusions drawing.

Finding and Discussion

Reog *Dadak Lar Pitik* of Paguyuban Singo Mudo

No one knows for sure when reog *dadak lar pitik* started in Sidoharjo village, but according to elders and reog artists, reog *dadak lar pitik* is estimated to have existed in 1940. Sulyono, an elder and culturist of Sidoharjo village, said the following:

Reog dadak lar pitik has been around since before independence, but determining the exact year is difficult because, according to my parents, when I was 8 years old, they used to watch reog as a teenager. If the teenagers' age is 15-18 years old, then the timeline would be around 1940.

The history of reog dadak lar pitik is based on Figure 1; according to several opinions of Sidoharjo village elders, in ancient times, there was an *aulia* (righteous person) named Sheikh Hasan Muhidin, better known as Kyai Muhidin. He was a courtier of Ki Ageng Pandanaran who came from Bayat village, Wedi district, Klaten regency. Kyai Muhidin was sent to preach or explore the teachings of Islam to the Southeast. After a long journey, he arrived in a forest where he felt tired and thirsty and then drank from one of the springs; the place was named Banyurupan. Then he continued his journey and arrived at a hill where he heard the sound of a rebab (a traditional musical instrument). Then the place was called Thuk rebab.

The journey continued towards Mbobo, where Kyai Muhidin met a resident named Jo Semito. Kyai Muhidin told Jo Semito about the sound of rebab. He also said that the purpose of this trip was on Ki Ageng Pandanaran's orders to explore Islam's teachings. Then Jo Semito was told to look for the sound of the rebab. Jo Semito walked to the east, while Kyai Muhidin stayed in a place not far from Mbobo.

In the morning, Jo Semito returned to Kyai Muhidin's hiding place to inform him that the rebab sound came from a Wayang Kulit performance at a resident's house in the Mbandut area. But Jo Semito was surprised to see Kyai Muhidin sick in his meditation. Jo Semito was confused because he felt that the place was considered inappropriate for treating him, then Jo Semito and the residents covered the place 'with a cloth called gedong so that the place was called Gedong by the residents. In his sickness, Kyai Muhidin advised Jo Semito and the local residents three things. First, he advised the residents to continue to explore the teachings of Islam; second, if one day he died, he asked to be buried in the cemetery; third, he also asked to always be prayed for once a year to coincide with the day of his death. Kyai Muhidin then died on Friday Pon. The burial place of Kyai Muhidin is currently known as the grave of "Mbah Gedong."

After 35 days, precisely on Thursday, Pahing, armed with his skill, Jo Semito held a performance of reog *dadak lar pitik* (chicken feather reog) and Wayang Kulit Art in the evening with the intention that people would flock to Gedong. When the community had gathered, Jo Semito invited them to pray together and gave insight into continuing the struggle of Kyai Muhidin in studying Islam following Kyai Muhidin's message. In the middle of the show, there was heavy rain, which made some residents believe that if the Reog *dadak Lar Pitik* was held and a shadow puppet show followed the evening, it would rain.



Figure 1. Historical Photo of Mbah Gedong's Tomb (Kyai Muhidin)
(Source: Sidoharjo village documents)

The people who held the reog *dadak lar pitik* were farmers hoping for a rainy season that did not come. Those hit by famine experience economic and food difficulties. The use of *dadak lar pitik* (chicken feathers) as a substitute for peacock feathers and tiger skin is replaced with civet/mongoose skin because of the limited and expensive price of peacock feathers and tiger skin. It is based on the interview with the Head of Sidoharjo village that the difficult economy in the area encouraged residents to innovate instruments to make reog. Reog *dadak lar pitik* has its traditional purpose, namely as a ritual to bring rain accompanied by a shadow puppet show or *wayang kulit* at night. Now the *wayang kulit* performances are rare due to limited funds.

During the PKI era in 1965, reog *dadak lar pitik* disappeared because it was one of the organizations that had its license revoked. It was in line with Mr. Tukijan's opinion that in the year when the PKI rebellion was rampant, reog could not play because it was thought that we were involved in the PKI. It was numerous so that the reog association was banned.

In the 1970s, Nahdlatul Ulama' (NU) attempted to revive the reog, but with Islamic overtones (Danu, 2012). After that period, several organizations tried to show their existence again. Until several times the reog organization experienced a change of players and a change of association. In 1981, the art of reog *dadak lar pitik* was re-emerged with a new management led by Tukijan. He was the 2nd generation preservationist of the reog *dadak lar pitik* of Karangsegon paguyuban. He believed the series of traditional ceremonies with the art of reog *dadak lar pitik* needed to be preserved. That year, Tukijan and association members held a meeting and planned to buy Reog musical instruments. Reog musical instruments can be purchased using money from joint contributions.

Reog *dadak lar pitik* began to be abandoned since reog *obyong* existed because, during this time, reog *dadak lar pitik* was only used as a traditional ceremony to bring rain, not for performances. In 2000, Sidoharjo village began to reactivate the reog art group that had once existed. In this year, Sulyono was recruited as a member of the reog art group in Sidowayah, which was named Singo Mudo reog art group led by Sindung and continued by Sulyono since 2007. Until one day, the Sidoharjo village area experienced a long dry season, The people of Dukuh Sidowayah suggested Sulyono to

hold a traditional ceremony to ask for rain. They played reog with dadak merak and female Jathil dancers. After the performance was over, it did not rain, and the dry season was getting longer. People who believe in the myth say that it is because the reog was not *dadak lar pitik*, and the Jathil dancers were not male dancers. Finally, it rained after presenting reog *dadak lar pitik* and male jathil dancers.

In 2017, reog *dadak lar pitik* began to be performed for the public to enliven the anniversary of Sidoharjo Village. In 2020, the management change was carried out, only changing the chairman. The chairman was led by Achmad Bayu Iskandar. In 2020 when the pandemic hit Indonesia, all activities, including reog *dadak lar pitik*, were restricted. However, because some regulations regarding restrictions could be controlled again, reog *dadak lar pitik* was performed again in December 2020 to bring rain. In 2022, reog *dadak lar pitik* was again performed at the beginning of the year in the general public.

Religious Moderation Values in Reog *Dadak Lar Pitik* Performances

This local wisdom is a cultural tradition inherited by the previous generation (Sibarani et al., 2021). Local wisdom in this study has two contexts, namely reog *dadak lar pitik* itself as local wisdom, while the second meaning in one of the values of religious moderation is how people's attitudes towards the results of community culture, namely reog *dadak lar pitik* which functions as a tradition of bringing rain. The relationship between religion and culture in society often clashes between religious views and cultural rituals that are part of local wisdom (RI, 2020). The balance in religious moderation between religion and culture is important to maintain social harmony.

Reog *dadak lar pitik* is one of the arts owned by the Ponorogo community, precisely in Sidoharjo village, which is predominantly Muslim. According to the population data in the village, it is recorded that out of 5,646 people, there are only two adherents of other religions, namely Christianity and the others are Muslim (Sidoharjo Village Profile 2020). The people of Sidoharjo Village, Jambon District, Ponorogo Regency, still uphold Javanese customs. It can be seen from people who still carry out Javanese traditions such as traditional ceremonies, clean village traditions,

mitoni, kenduri, nyadran, asking for rain, and others. The traditional ceremony of asking for rain is inherited from the ancestors with the aim that the springs do not dry up and the farmers can plant so that they can harvest and fulfill their needs. The religious moderation values of reog dadak lar pitik are visualized in Table 1.

Table 1. Values of religious moderation in reog dadak lar pitik

| Aspects | Reog Instruments | Moderation Value |
|------------|--|---|
| Traditions | Pilgrimage, <i>tahlilan</i> , and <i>kenduri</i> at the grave of mbah gedong. Drinking dawet | Local wisdom |
| Tools | <i>Dadak Lar Pitik</i> <i>Caplokan</i> /mask <i>Slompret</i> , <i>Kendang</i> , <i>Kenong</i> , <i>Ketipung</i> , <i>Angklung</i> , <i>Gong</i> (traditional musical instruments) | Local wisdom, peace, patriotism, tolerance |
| Clothing | <i>Udheng</i> /hat, <i>penadhon</i> /outer, <i>usus</i> /rope, <i>Jathil</i> costume | Local wisdom, tolerance, peace |
| Music | Religious Javanese and <i>sholawatan</i> songs | Patriotism |
| Figure | <i>Singo barong</i> /lion king dancer <i>Jathil</i> /group dancer <i>Bujang Ganong</i> /male dancer | Peace |
| Play | <i>Jalan trap</i> /hiking <i>Dhodhok</i> /squat pose <i>Nyembah</i> /worship act | Respect |

Reog dadak lar pitik activities carried out in the dry season before the rainy season have been hereditary. The purpose of the Reog dadak lar pitik art performance is to ask Allah SWT to immediately bring rain so that farmers can immediately work on their land. Before the performance is held, the *kenduri/slametan* process (festive gathering) begins at the grave of Mbah Gedong to commemorate events and ask for blessings. *Kenduri* is categorized as the most popular custom in Java, which is local wisdom in the form of activities carried out by local communities in building social order and strengthening friendship (Sumbulah et al., 2022). *Kenduri* is held in the morning before noon, attended by the surrounding community, village officials, and community elders. During the *kenduri* procession, the

community brings food eaten by residents in the courtyard of the grave of mbah gedong.

In line with Muqoddam and Maghfiroh (2019), people think the essence of *kenduri* is to send prayers and shadaqa. Similarly, with the reog *dadak lar pitik* tradition during the *kenduri*, the community prays for kyai muhidin by reading *tahlil*. This tradition brings together reog culture with Islam, although the elements of reog art do not show any inheritance of Islamic cultural values (Mujahidin, 2017). It showed an acculturation or a unifying medium for Javanese culture and Islam (Rohmah et al., 2022).

In the afternoon, it is followed by a pilgrimage to the grave of mbah gedong with the aim of religious tourism (Kessler, 1992; Luz, 2020) to commemorate the services of mbah gedong. When making a pilgrimage to the grave of mbah gedong, the reog players perform the tradition of *jalan trap*, *dhodhok*, and *nyembah*. This tradition aims to honor mbah gedong, the kyai who spread the teachings of Islam in Sidoharjo village. The *jalan trap* is carried out by all residents and reog actors, starting from the village elder's place to the front gate of the mbah gedong tomb. The main motivation for carrying out the *jalan trap* is a ritual (Husein, 2018) that must be performed before entering the door of Mbah Gedong's tomb. From the front of the gate, the *dhodhok* walk is started by only the reog actors of *dadak lar pitik*. Arriving in front of the grave of mbah gedong, the reog players perform the tradition of worshiping the grave of mbah gedong. The three plays are performed to honor the dead mbah gedong. It can be seen from the non-verbal language "*jalan trap*, *dhodhok*, and *nyembah*," including non-verbal language to honor people (Retnaningtyas et al., 2019).

After finishing paying respects at the grave of mbah gedong, the reog Obyong show continues until the end. People who watch the show also follow the free dance and are welcome to drink dawet dishes. Dawet is a traditional drink of the Ponorogo people. The tradition of drinking dawet has been around for a long time and includes local wisdom that still exists today. The tradition of drinking dawet after the reog *dadak lar pitik* performance is a form of gratitude (Kasnadi, 2017). Farmers convey gratitude because they can already cultivate their land. Dawet ponorogo comes from rice flour harvested by farmers.

The pilgrimage tradition is always carried out before reog is held, either reog *dadak merak* or reog *dadak lar pitik* (Purwaningsih, 2014; Wulandari, 2012). This pilgrimage tradition is continued with the performance of reog *dadak lar pitik* followed by one *pembarong*, two *jathilan*, and two *ganongan* behind it. The cast in reog *dadak lar pitik* has different characteristics from reog *dadak merak* which only consists of three roles: *singo barong* (*pembarong*), *jathil*, and *bujang ganong* (*ganongan*). Each player has different characteristics according to their character. The character's name in reog *dadak lar pitik* has the same meaning as reog *dadak merak* in general, namely the presence of the character to provide moral lessons and maintain community peace.

The first central figure in *dadak lar pitik* is *singo barong*, who carries the reog weighing approximately 50 kg. *Singo barong* has strong human characteristics but has pride, lust, and great anger. Another characteristic of *singo barong* is also the mask worn. Originally, *singo barong* used a mask made of tiger skin, but due to cost constraints and the difficulty of finding tiger skin, the reog *dadak lar pitik* was replaced with civet skin. Currently, civet skin is also increasingly difficult to obtain, so the community finally replaced it with the artificial tiger skin.

The second character is the *jathil*, who always wears a typical costume. *Jathil* symbolizes a soldier who is firm and disciplined, although in reality, when playing reog, the character of *jathil* is gentle, like a woman. In other *paguyuban*, *jathil* players have shifted from men to women (Adelita & Putra, 2017). Reog *dadak lar pitik* is the same as reog *pakem*, which honors the beautiful and graceful male *jathil*. Mr. Parno said that the *jathil* must be male; if female, no rain happens.

The third character *bujang ganong* in reog *dadak lar pitik* has the same character as reog *dadak merak*. *Bujang Ganong* is an accompanying soldier in reog. *Bujang Ganong* is one of the masked reog characters, and his dance movements are very agile (Rahmawati, 2016).

After the reog performance in the evening, a *wayang* performance is held. Similar to the reog *dadak lar pitik* series, *wayang* performances are generally held at night because Javanese people think that at night the spirits of ancestors are wandering (Anggoro, 2018). Therefore, it is necessary to pray for the spirits of the ancestors to be calm and for the community's safety.

Wayang is closely related to Javanese mythology which describes the mindset of Javanese society and tells the conflict between good and bad (Sumbulah et al., 2022). Initially, traditional wayang performances aimed to worship the spirits of ancestors (Awalin, 2018). During the time of Sunan Kalijaga, wayang was one of the cultures used as a medium for spreading Islam in Java (Anggoro, 2018). Like the history of reog dadak lar pitik, the puppet show was held because Kyai Muhidin at that time heard the sounds of the rebab crowd, which turned out to be a shadow puppet show. The people in Sidoharjo village believe that during the dry season, the farmers will hold a reog *dadak lar pitik*, and the night must hold a puppet show. If there is no puppet show, it is believed that it will not rain. In line with the opinion of the village head: "If there are no puppets in the morning and night, it is believed that it will not rain." According to the informant, Mr. Katiman, puppet shows have good exemplary values. Wayang is a symbol of ethics, which reflects the character of the puppet characters. Each puppet story of the characters presented in the puppet show represents the general attitude, character and character of humans, namely good and bad (Purwanto, 2018).

The series of activities are solely to preserve the culture and customs of the local community so that they do not become extinct and can be continued by the current generations. Our young generation together preserve the culture and customs passed down in our area so that the **culture** can remain sustainable.

Religious Moderation Values in Reog Dadak Lar Pitik Art Elements Performance

Equipment

Dadak lar pitik, as the first equipment that must be present in the reog performance, is the top part of the mask used by the warrior. Lar pitik or chicken feathers function as decorations replacing peacock feathers as a pure identity of a reog art. In essence, lar pitik and peacock are symbols of beauty and goodness, originally a symbol of a means of dhikr or prayer beads that reflect the obedience of a servant's worship. It implies preserving culture, especially religious culture, in each individual.

The second component in the Ponorogo reog art performance is *caplokan*, a part of the mask used in reog art performances. Typically, the *caplokan* used in reog art generally comes from tiger skin. However, in the art of reog *dadak lar pitik*, the basic material for making *caplokan* is civet/fluwak skin, which, later, due to the scarcity of civets, is now replaced by artificial leather. This flexibility in using the basic material of the *caplokan* without reducing its essence contains the value of preserving local culture. *Caplokan* is a symbol of an individual's inner and outer physical strength in defending the country. It contains various moderation values in the form of patriotism. The unity of *dadak lar pitik* and *caplokan* that form a reog mask contains the value of faith, especially for adherents of Hindu and Buddhist animism and dynamism. It is because of the pre-performance rituals performed to bring the "spirits" of the tiger and peacock, with the aim that the performance can be carried out safely and orderly as the image of the tiger and dazzlingly beautiful as the image of the peacock (Fisabilillah et al., 2022).

The next component is *the slompret*, a musical instrument that is blown to give a signal or sign that the performance activity begins. The blowing of the *slompret* provides a melody that brings a joyful atmosphere, sounded just before the gamelan begins. *Slompret* comes from the Arabic word *suwarun*, which means warning of the day of resurrection and the last day when all deeds must be accounted for. Next is the *kendang*/drum, which in reog music instruments controls fast or slow rhythms. Its presence causes this instrument to get the main portion of an art performance (Setyawan et al., 2017). Its sound is "dang dang dang" in which *ndang* means immediately, meaning that humans immediately worship Allah or immediately get closer to Allah (Hanifah & Mudhofir, 2021). It is also interpreted as a drum from Arabic, namely "Qada'a" which means brake. Everything must be controlled, including emotions, will, and ego. Thus peaceful communication between individuals in society will be formed.

Kenong, as the fourth component used in reog performances, is a tool made of iron and bronze, which is round and has a bulge in the center. The shape of the *kenong* musical instrument is the same as the shape of the gong, but the size is smaller and slightly fatter. It is placed in a small container so that when tapped, it does not make a sound too loud but is still clear (Fitrianingrum, 2016). The way to play this instrument is by hitting it with a

beater. Because the size of the *kenong* is small, the beater also adjusts; the beater of the *kenong* instrument is smaller than the gong beater. The pair of *kenong* can produce the sound “*nang ning nong nung*”, *nang* means “*ana*” or exist, *ning* means clear, *nong* means “*plong*” or understand, *nung* means “*dumunung*” or realize. It means that after humans have practiced thinking with a clear heart, they can understand so that they realize that there is certainly someone who created them, namely Allah. It is derived from the Arabic “*Qanaah*,” which means accepting fate. It means that life is closely bound by destiny, and humans must realize it wholeheartedly (Hanifah & Mudhofir, 2021). All maximum efforts, if unsuccessful, must be accepted as reality. The religious moderation contained in the philosophy of *kenong* is that with individual acceptance of destiny, he can appreciate the differences around him. Thus, peace between humans can be realized with full awareness.

Ketipung is a component in the traditional musical instrument of the reog that looks almost the same as a drum made of wood, and the upper end of the bottom is covered with animal skin; the difference is that the size of the *ketipung* is smaller than the drum. How to play it by being hit using a flexible beater usually made of rubber which is elongated along approximately 20 cm and at the end of the beater is round. The function of this *ketipung* is to add *rempeg gendhing* (festive). *Ketipung* comes from the Arabic word “*Katifun*” which means reply. Philosophically, the meaning is that every action will get its accountable reply. It means justice that all actions will have an impact according to the good and bad of the action itself. Thus, this justice will result in peace as a manifestation of religious moderation.

Angklung is a musical instrument made of bamboo pieces lined up as many as three in a row. How to play this musical instrument by shaking. The right *angklung* player tempo setting will produce a rhythmic sound. The reog *dadak lar pitik* used two pieces *angklung*. It comes from the Arabic “*anql*,” which means transition. It means moving from bad to good or changing for the better; various forms of problems can be minimized so that they can produce peace and tranquility.

Gong is also one of the important musical instruments in the art of reog *dadak lar pitik*. The function of the gong instrument is to give a sign or used as a bass. It is made from metal smelting, such as bronze or brass, and

copper. Gong is a large round shape whose front and center surfaces are round; it is the part that will be hit with a beater so that it produces sound. How to play the *gong* instrument is by hitting using a beater made of cloth resembling a fist-sized bundle. The shape of the *gong* used in reog *dadak lar pitik* is now similar to that in karawitan music. However, it is said that the shape of the *gong* in ancient times was different from now; the statement expressed by Mr. Indadi and Mbah Tukijan (interview on June 22, 2022) that in the past, the art of Reog *dadak lar pitik* used a *gong* with a smaller size, or it could be called *kempul*. The last reog musical instrument sounded is the *gong*, which means finished. The sound "Gung" means the Greatest.

Performance Outfit

The clothing components used in reog *dadak lar pitik* performance are *udheng*, *penadhon*, and *usus*. Concerning religious moderation, the following is an explanation of the three components of clothing:

Udheng is a property tied around the head of a *jathilan* dancer. The type used is called *udheng tapak dara* or *gadhung melati*. *Udheng* is also the same as head coverings such as *blangkong*. The use of *udheng* should not be careless but must be used properly and correctly. *Udheng* comes from the word *mudheng*, which means understanding or strong understanding; humans must understand the main purpose of life in the world. It must be with knowledge and get closer to God Almighty to increase that understanding. Derived from the Arabic "ud'u," which means to invite or encourage. In running their lives, it means that humans are encouraged to always pray and preach or call other humans to the way of Allah. The value of religious moderation contained in *udheng* is the value of patriotism and loyalty to Allah.

Penadhon is a dancer's outfit worn by *warok* or *pembarong*. It is black with a red border. *Penadhon* is as outerwear or vest. It comes from the Arabic word "fanadun," or weak; it means that every human being has weaknesses and shortcomings, so it needs tolerance to appreciate the various weaknesses and shortcomings of the people around them. Thus, the value of religious moderation here is tolerance that must be nurtured and developed to create a peaceful society.

Usus is the white rope dancers use to fasten their pants approximately seventy centimeters to one meter long. *Usus* comes from the Arabic "ususun=hablun," which means rope or bond. It means that humans must hold on to the rope of Allah in a vertical relationship to God Almighty and fellow humans or creatures horizontally. Thus there is a balance between the afterlife, the world is related to interactions with humans, and the afterlife is related to interactions with Allah. With the balance between relationships with humans and God, each individual is expected to place himself according to his rights and obligations. Thus, it is expected that the resulting order will impact the realization of a peaceful life so that the value of peace becomes the value of religious moderation contained in this element of clothing.

Jathil costume covers: a) *dingkikkan* pants, b) *Jarit parang barong*, c) *Boroboro samir*, d) *stagen*, e) *epek timang*, f) red and yellow *sampur*, g) long-sleeved white shirt, h) *gulon ter*, i) *srempang*, j) *binggel*, and k) *udheng* (Warsini, 2022).

Song Accompaniment in Reog Dadak Lar Pitik Performance

Reog is one type of art performed using song accompaniment and various forms of dance by various plays. Musicianship as an accompaniment to Reog performances is carried out by reog Ponorogo artists. Various forms of standard Reog Ponorogo music with decorations and musical interludes were created by the music players. In essence, there is an adjustment between the music presented with the type of dance with the form of *gendhing* or music or with the part of the dance performed (Achmadi, 2014; Handyaningrum et al., 2021). The overall structure of the musical accompaniment is related and under the scenes or dance movements performed by the play in charge, for instance, reog Ponorogo music and *singo nebah* music accompanying the procession, *singo barong* dance, and *ganongan* dance. Likewise, the *jathilan* offering dance is accompanied by the *lancaran ricik-ricik* music, the war scene is accompanied by *sampak* music, and the *ndadi* or trance dance is accompanied by *udan mas* and *jaranan* music (Kristiandri, 2019).

Overall, reog Ponorogo as one of the identities of Ponorogo regency, is a performing art that contains religious values, especially Islam and cultural values. However, the existence of two types of reog art in Ponorogo, namely reog stage and reog *obyog*, makes both types seem to lose some of

their identity. It is due to the different characteristics of the two types of Reog. Reog stage is performed as an art form that tells the story of the history of Reog itself, with the characteristics of staying away from drunken activities, drinking, and exotic dance performances. In contrast, reog *obyogan* is a reog performance that shows exotic dances with drunken activities and drinking (Achmadi, 2013).

Conclusion

Reog *dhadhak lar pitik* is a typical reog from Sidoharjo village, Jambon sub-district, Ponorogo regency. For the people of Sidoharjo village, Reog *dadak lar pitik* is an art performance and contains elements of mysticism in the form of symbols of requests for rain. The reog *dadak lar pitik* performance is a form of Reog *obyog* developed by the local community as a form of innovation due to the limited cost of procuring peacock lar and tiger skin.

The history of the emergence of reog *dadak lar pitik* is one of the things that must be traced to extract data on the values of religious moderation contained in this art. The presence of Kyai Muhidin, who was a courtier of Ki Ageng Pandanaran and came from Bayat Village, Wedi District, Klaten Regency. Kyai Muhidin was sent to preach/explore the teachings of Islam to the Southeast. Until the development of Kyai, Muhidin was sick and advised three things to Jo Semito and also the surrounding residents; First, he advised the residents to continue to explore the teachings of Islam; secondly, if one day he died, he asked to be buried in the cemetery, thirdly he also asked to always be prayed for once a year to coincide with the day of his death. It contains the value of patriotism in the God Almighty. Likewise, the various sequences of reog *dadak lar pitik* performance activities and the various elements and components contained therein have their philosophy and meaning regarding religious moderation.

Some values of religious moderation in the reog *dadak lar pitik* performance are preserving local culture, tolerance, peace, and patriotism. Preserving local culture can be seen in the people who still adhere to the reog *dadak lar pitik* performance as a means of bringing rain. Tolerance can be seen when people in this modern world still respect, people who still adhere to the mystical belief of reog *dadak lar pitik* as a means of bringing rain, and

people who do not believe in reog dadak lar pitik as a means of bringing rain. There is no conflict of belief on this. In terms of the value of peace, it can be seen in the use of reog *dadak lar pitik* as a means of propaganda, meaning that the performers and artists of reog are still well received by the community even though they do not know whether the figures in reog are Muslim or not. even now, even though many members of the public no longer believe in the myth of the reog performance to bring rain, the community is still trying to preserve reog *dadak lar pitik*. The value of patriotism can be seen from the history of the emergence of reog *dadak lar pitik*, where despite being squeezed by the economy, limited and the scarcity of basic materials for making reog, residents never gave up making this art still exist by utilizing the basic materials available in their environment.

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