

SYMBOLIC MEANING AND LOCAL WISDOM EDUCATION OF THE TRADITIONAL PERFORMING ARTS REOG PONOROGO

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ABSTRACT

Reog Ponorogo is one of the many traditional cultural arts in Indonesia. Artshow Reog in Ponorogo has several versions. Starting from the Wengker, Batarakahtong, and Bantarangin. This research focuses on the traditional performing arts version of Reog PonorogoBantarangin. This research aims to determine the specifics of the educational value of local wisdom and the symbolic meaning of the Reog Ponorogo version of the performing arts Bantarangin. In the Bantangi version, there are five main characters, namely, Klanasewandono, Warok, Jathil, Bujangganong, and Singobarong. The research design used is descriptive qualitative with a semiotic approach. The data collection techniques used were observation, interviews, and documentation. The research results show that art show Tradisional Reog Ponorogo has values of wisdom local farm mark religiosity, leadership, cooperation, and manners. Meanwhile, the symbolic meaning of performing arts traditional Reog Ponorogo reflects the environmental value system of the Ponorogo people, symbolized by the dance movements, attributes, and costumes used by Reog Ponorogo players. The existence of performing arts can be formulated as educational development wisdom local for students. Local wisdom education is currently very necessary to shape student character according to the objectives of the Merdeka curriculum. Through profile-strengthening program lessons Pancasila (P5), value wisdom local and symbolic meaning can be used as an alternative reference for developing Indonesian language teaching discussions about the skills of writing works of fiction with the theme of local wisdom.

Keywords: Local Wisdom, Symbolic Meaning, Performing Arts Reog Ponorogo Version Bantarangin

INTRODUCTION

Indonesia is famous for its diversity its cultural richness. One part of the cultural sphere that has a big influence in Indonesia is the performing arts culture tradition which can enrich culture and diversity and differ from one region to another (Pranata, 2021). Art is one part of a regional or societal culture that is global (Noor, 2019). One of the regional arts that makes a big contribution is traditional art related to the history and identity of the culture of its owner (Asriel et al, 2021). Art tradition is a characteristic that originates from a district or region that has cultural value and is passed down from generation to generation. Culture as a symbol system is a reference and guideline for people's lives.

Culture or culture is universal, but in cultural manifestations, tradition has special characteristics that are adapted to location and conditions. society and is a dual unity that cannot be separated (Srawona, 2023). However, with the development of time, culture traditional Javanese people are increasingly being abandoned by choosing to carry out modern cultural traditions which are considered more practical so that over time the Javanese cultural values which were originally the principles of Javanese life are also starting to be abandoned (Susetyo, 2014).

The existence of social changes in society has made performing arts less popular. These social changes can take the form of social life public concerns the values in social existence factor the main shift in traditional culture in society (Jumiati, 2021).

The erosion of local culture is caused by society's perspective which views western culture as the direction of modernization. the lifestyle, way of thinking, and everything that Western nations do is considered modern and have prestige (Rahaya, 2021). In the end, people who try to adapt to the times will face cultural clashes and often forget their own culture (Duda, 2023). Another reason is the abandonment of the performing arts culture namely the assumption that performing arts traditional only for old people and seem out of date (Wibowo, 2019) This assumption is based on a lack of understanding regarding the symbolic meaning and local wisdom values contained in performing arts traditional (Sibarani, 2018). The meaning of sacred traditional rituals and the values of local Javanese wisdom in traditional performing arts are also slowly starting to fade, replaced by the interests of the government's tourism industry (Nugroho, 2019).

The increasingly rapid development of the times has also made the current generation more interested in learning popular cultural arts rather than studying traditional cultural arts (Lobo, 2022). The influence of the development of modern culture, especially modern dance such as hip-hop, causes the younger generation to sometimes ignore and abandon the importance of culture and tradition (Reyes, 2020). Apart from that, several reasons make the younger generation reluctant to participate in culture, one of which is the Reog Ponorogo performing arts. First, the Reog performing art developed and was modified into the Reog dance book which is different from the standard dance. The difference lies in the Jathil dancers, whereas the Reog dance book seems flirtatious and uses overly vulgar hip movements. This makes generations reluctant to play the Reog Ponorogo performing arts.

The traditional performing arts of Reog Ponorogo in the process of its development also experienced various problems, especially those caused by the impact of globalization and the development of modern culture (Krasmann, 2023). Therefore, the study of traditional arts, especially performing arts traditional is very important and is expected to provide another perspective on strategy and local cultural dynamics in responding to various challenges of globalization. On the other hand, a deep understanding of performing arts traditions through symbolic meaning and local wisdom values has become a valuable cultural asset for the Indonesian nation and has important value in maintaining national identity (Indrayuda, 2016). Understanding of local wisdom values in performing arts can also be conveyed to the younger generation as cultural heirs. The role of the younger generation in preserving Indonesian culture is a much-needed obligation (Nahak, 2019). Through the world of education, culture can be passed on from one generation to another to ensure that it survives and does not become extinct (Dacanay, 2020).

Local wisdom itself is a local culture that develops in Indonesia which requires values and messages for society (Pranata, 2021). Local cultural wisdom begins with values, and rules in the family, then develops in society (Noor, 2019). Local cultural wisdom is basic knowledge obtained from human life with nature. Each region has its own identity and local wisdom as a universal wisdom that is shared. Local wisdom is a characteristic that comes from a district or region that has cultural values and is passed down from generation to generation (Asriel et al, 2021). Culture as a symbol system is a reference and guideline for people's lives. Giving meaning and cultural models is transmitted through symbolic codes (Budy, 2017). The only traditional performing art that requires symbolic meaning and local wisdom is Reog Ponorogo.

Cultural values and local wisdom in the world of education can be developed to overcome the difficulties experienced by teachers in developing teaching materials containing local wisdom

(Setyawan, 2020). Cultural traits based on certain symbols can be learned, inherited, and adaptive. The values of local wisdom in performing arts as a cultural product can be understood by the younger generation. This is because a culture is not only able to represent the identity of a group but also as a medium for forming a visual of that group (Kondo, 2021). Local wisdom in a series of performances has a meaning that is rarely understood by some people (Umazah, 2021). Teaching materials containing local wisdom in the form of Javanese cultural values can influence students in their behavior and attitude towards their environment (Ambarwangi, 2014). Understanding the noble values of wisdom in art can be seen in the shape, color, and form of Reog Ponorogo's performing art (Dewi, 2022). Education with local wisdom content can encourage the implementation of the independent curriculum currently being implemented in the world of education in Indonesia.

One of the problems currently experienced by teachers in conducting learning is that learning resources are predominantly textual rather than contextual (Torro, 2021). The reasons most often expressed are that the school is from a suburban area, the students are from the lower middle class, and there is a lack of Indonesian language learning facilities (Cullinan, 2021). In fact, around the school, there are many contextual learning resources available. The lack of skills in managing learning resources is also due to the easier it is for people to access information so teachers choose textual learning resources more often than contextual learning sources (Paek, 2019). For local wisdom to become a source of learning, local wisdom must be reconstructed into content that contains scientific concepts.

In the implementation of the Independent Curriculum, educational units can add local content determined by the regional government by local wisdom or regional characteristics through three flexible options. Local culture also contains more noble cultural values that can be felt directly by students. Reog is a part of his life that plays a role in self-actualization, expression, social and cultural (Ambarwangi, 2018). The realization and presentation of the Reog Ponorogo performing arts dance can be used as a way to instill the values of the Pancasila lesson profile with the theme of local wisdom. However, in reality, the development of teaching materials based on local wisdom is still very minimal, making it difficult for teachers to find sources of useful teaching materials (Pernantah, 2022). This is exacerbated by the younger generation's lack of interest in traditional arts.

Performing Arts Traditional Reog Ponorogo has various versions of folklore that form it. In general, there are three versions regarding the origins of Reog Ponorogo. Starting from the Bantarangin version, the Batoro Katong version to the origins of Reog Ponorogo according to Ki Ageng Kutu Suryo Alam (Sujud, 2017). Version Bantarangin tells the story of King Klono Sewandono who proposed to Dewi Songgo langit to be the most famous version (Idha, 2022). In this version, the art of Reog Ponorogo dance is presented in the battle dance between the kingdom of Kediri and the kingdom of Ponorogo. The art of Reog Ponorogo versi Bantarangin presents five dancing characters including warok, jathil, ganongan, Clana Sewandono, and the central figure of Dadak Merak or what is often known as Singo Barong Ponorogo. As a traditional Javanese art, the Reog Ponorogo figures cannot be separated from cultural acculturation. Reog Ponorogo's art combines Hindu and Islamic culture (Kristanto, 2019). Cultural acculturation occurs as a result of contact between two cultures, both Javanese Hindu culture and Islamic culture (Yuliani, 2019). The entry of Islam into Indonesia made the acculturation process occur more and more. New cultures do not easily enter and integrate with Javanese culture, so they will experience a process of cultural acculturation (Laili, 2021). This process occurs most often in community cultural traditions and traditional arts, one of which is Reog Ponorogo.

Research related to the traditional Reog Ponorogo performing arts has also been conducted previously regarding the function of the Reog Ponorogo ritual in society (Utari, 2019). In this research, it was found that Reog Ponorogo Artas repellent. Research related to the history of the creation of Reog Ponorogo has also been carried out by concluding the three main figures of Reog Ponorogo, namely clone Sewandono, Putri Dewi Songgolangit, and, Raja Singobarong (Suryanai (2018). Meanwhile, the development of research that pays attention to the symbolic meaning is done to reveal the meaning behind the statue and monument in Ponorogo Regency. In this research, it was concluded that the statues in Ponorogo have values philosophical that can be used as local wisdom material (Setiaji, 2018). A symbolic study was also carried out by Ratnasari (2014) who studied the symbolic meaning of the make-up and clothing of work characters. conclude that warok is made customized with character and traits that humans should have in living life. Elements and use of the name Paguyuban Reog in Ponorogo as an effort to maintain the Old Javanese language (Sugianto, 2022).

This research focuses on analyzing the symbolic meaning and local wisdom values of the Bantarangin version of the Reog Ponorogo performing arts with five dancers. A timeline for Learning Indonesian literature is closely related to language and local wisdom in a culture (Hermawan, 2022). The research carried out is more complex regarding the symbolic meaning and wisdom of local series and implementation of the traditional Reog Ponorogo performing arts version of Bantarangin. Version Bantarangin was chosen for various considerations. Firstly, this semi-performance is best known because there are still physical remains of the building as corroborating evidence of the history of the origins of Reog Ponorogo which is located in Badegan Ponorogo District (Bekti, 2022). Second, the performance of the Bantarangin version of REog POnorogo is still rarely researched. In this version, the traditional performing arts of Reog Ponorogo are more complete compared to other versions

Based on the results of the discussion above, researchers have many opportunities and chances to research the symbolic meaning and value of local wisdom, especially in the traditional performing arts of Reog Ponorogo. This is because previous researchers still have a lot of room left that can be researched further. There were several gaps found which included symbolic meaning and local wisdom values in Reog Ponorogo art. Some researchers focus on symbolic meaning alone without noticing how to value local and symbolic meaning can be passed on to the younger generation. Therefore, research on education wisdom and The local and symbolic meaning of Reog Ponorogo in this semiotic study is very important to do.

RESEARCH METHOD

This research uses a qualitative paradigm because it is realistic with a semiotic approach. Semiotics is an interdisciplinary study that combines two scientific disciplines, namely linguistics and anthropology to reveal cultural meaning through language media (Riley, 2007). The object of study in this research is the traditional performing arts version of Reog Ponorogo Bantarangin. The language and culture studies carried out are not limited to visible material forms but are also linked to the folklore that builds them. This research is descriptive because it describes and explains aspects of symbolic meaning, and values of local performances found in the Reog Ponorogo version of traditional performing arts Bantarangin.

The data source in the form of Reog Ponorogo performing arts was taken directly in three sub-districts in Ponorogo Regency, namely in Kauman, Jenangan, and Sumoroto Districts. Data collection uses three methods, namely observation, documentation, and interviews. Data validation using triangulation source, triangulation, and methods. The data source is in the form of symbolic

meaning and local wisdom values obtained through the traditional Reog Ponorogo performing arts compared with data sources obtained from the Reog Ponorogo performing arts which are displayed in different places but still within the Ponorogo Regency area.

Meanwhile, method triangulation was carried out to validate data found in the field through observation methods validated using in-depth interview methods with cultural experts. Data analysis in this research refers to Miles & Huberman's theory which includes three types of activities in data analysis (Miles & Huberman, 1994). First, data reduction is a process of summarizing, selecting the main things, and focusing on the important things (Sugiyono, 2011). Second, data presentation. Data in the form of symbolic meaning and local wisdom values are described and explained in depth according to the type of category. Third, the conclusions made are relevant to the research focus, research objectives, and research findings that have been interpreted and discussed

RESULTS AND DISCUSSION

RESULTS

The Symbolic Meaning of Reog Ponorogo Performing Arts

The Symbolic Meaning of the Warok Play

Warok is a semiotic object of study interpreted as a powerful community figure professional, in Reog Ponorogo performing arts. Warok represents a figure of valor, authority, and high knowledge who is a role model for the people of Ponorogo. On the art stage, officewarok appears at the beginning of the performance stage which tells the story of ofacesakti mandragora from the region Bantarangin.



A: Warok berlatih kanuragan adu pundak . B 1 Kostum ini berbentuk Kerowak dan Buthung. B2 Tali kolor, B3 Celana gombor

The Warok plays in Reog Ponorogo performing arts wear clothes. This costume is shaped by Crow and Buthung for body coverings that have a jet-black color. And equipped with baggy trousers which are also black. Trousers Kombokor on Warokown means, Relax your senses and relax your mind. Humans should not get angry easily when faced with something. As well as a broad sense of patience. This meaning is different from eating black which has always been an attractive color because of its inherent antagonism which symbolizes death and sorrow and shows the bad consequences of something on humanity (Mohize, 2022). Warok also has the characteristic of using a white drawstring. This drawstring is the mainstay weapon of parawarok which reflects personality warok, if it's weak, it's a rope, if it's stiff, it's a rope. The final act of dance warok This is done by demonstrating the movement of kolor sakti which is swung back and forth while being lashed to the floor. Then, the rope is stretched continuously horizontally which is likened to nature warok is stiff when challenged by an opponent. However, they can also be weak or kind if they also do good.

Symbolic Meaning of the Play Jathil

Jathil Dancer's Play is an object of semiotic study interpreted as cavalry. Jathilis a representation of a knight who has a spirit of patriotism to serve his country. This matter reflected in the storyline and energetic dance movements. In general, the jail dance has two versions according to the dancer's beliefs regarding the origin of the art. The first version is Bantarangin which is often visualized in festival performances. Semiotically, this dance contains the meaning of someone who has the qualities of heroism and patriotism in life. The nature of heroism must be manifested in the form of helping and working together among humans and the universe. Meanwhile, patriotism must be manifested by always defending the truth. Although at time Now the Jathil dancer is danced by a woman, this does not reduce the patriotism and gallantry of the cavalry.



A: Pasukan berkuda Jathil, posisi menyerang. A1 Hem lengan Panjang simbol niat suci, A2 Srempang berwarna kuning emas tanda seorang prajurit yang siap tempur, A3 Celana hitam bludu, B1 Eblek dari anyaman bambu dan dihiasi seperti kuda perang

The characteristic of jail dancers in Reog Ponorogo performing arts is that they use props maybe Maybeis an object interpreted as a war horse that ridden by combat forces. In the Reog Ponorogo performing arts, may be made of woven bamboo and decorated like a war horse. Made of wovenok easy to move, the main part of the horse's head is the place to control. Maybe this, as one of the player's devices, depicts soldiers on horseback competing on the battlefield. Therefore, in the role of the dancer's appearance Jathil moves very agile.

Single Ganong

A young poet often referred to as single guys the object of study interpreted as the warlord of the Bantarangin Kingdom. Single in Indonesian it is a symbol of a young, unmarried man, whereas Like that means young. So Bujang Ganong in performing arts is defined as a young male character energetic. Single guy represents an energetic, agile and acrobatic commander who substantially contains noble values as a patih who is full of dedication and responsibility in arranging kingdom management strategies. The play Bujang Ganong in Ponorogo's reog performing arts is performed with dance movements that reflect a deft, acrobatic attitude that attracts a lot of public attention.



A: Bujang ganong Sebagai panglima yang enerjik, lincah, dan penutuh akrobatik. B. Topeng Bujangganong warna merah. B1 Manik-manik B2. Mata Melotot, B3 Hidung mancung, B4 Mulut terlihat gigi berseri, bukan bertaring

Dancer figure Ganong contains symbolic meaning in the form of values of love for the homeland and nationalism. The play of the governor Raja PrabuSewardana clan In this dance, he also wears a mask with distinctive characteristics that the community considers symbolic. The Bujang Ganong mask is red which is a symbol of loyalty, courage and virtue in navigating life. The mouth of the Bujang Ganong mask shows bright teeth, not fangs like current creations. The characteristics of this mask are its red color, sharp nose, and bulging eyes. Eyes bulging a symbol of thoroughness and vigilance. Bujang Ganong Mask also has long hair and seems to cover his face down to the bottom. This type of mask is similar to the Tumenggung Mask Dance which has a light red base color, eyes wide-eyed, and having a thick mustache (denotational meaning) is connoted as a depiction of someone who has the qualities of being brave, authoritative, firm and thorough, in this case the meaning of courage is being brave in goodness, not being brave in the realm of evil (Rosiana, 2021).

On the top of Bujang Ganong's mask, there are conspicuous beads. Ogenerally These beads are gold and red. The beads are a symbol of obedience to the Creator. In another sense, the beads on the coconut of the Bujang Ganong mask are interpreted to have extraordinary spiritual meaning. Apart from having spiritual meaning, beads beads It is also a reminder to stay focus on one particular goal.

Clone Sewandono

The Sewandana clan acted as a king of the Bantarangin Kingdom. KingSewardana clan represents a leader who is brave, firm, wise, religious, and powerful. Sewandana clan in his dance he always uses fun which is called the Samandiman whip with five Sayet jabung. Fun representation the grip of faith. In religious teachings, a leader must have strong faith and five Sayet jabbing. This is a representation of the pillars of Islam which consist of the creed, prayer, fasting, zakat, and hajj. Leadership based on the pillars of Islam will bring justice and prosperity to society. Dance movements in performing arts have many meanings implied in them. (Ratnaningrum, 2011).



A. Klanasewardana memimpin pasukan melawan Singobarong. B1 Prava, B2, Topeng Klanasewardono didominasi warna emas simbol keagungan Raja. B3 Pecut Samandiman senjata pamungkas Klanasewardono

The character of a wise leader is also emphasized by the masks worn by the characters Sewandono. MaskSewardana clan represents the figure of a wise and charismatic king. MaskSewardana clan is dominated by the color red which is a symbol of courage and wisdom. In certain parts of the mask, the Sewandan clan is also dominated by the gold colors symbolizing the majesty of a king. On part the above, the mask also has the symbol of the king's crown-emphasize that figure Sewandono as a symbol of a leader of a group or kingdom. Props are one of the most important supporting elements used in a dance performance, and of course, the props are adapted to the needs of the dance performance (Firdausa, 2023). Dance props can also be used to present

beauty in the form of dance performances and also convey messages through props designed by dance performance artists (Gusmail, 2018).

Barong Lion

Figure Singobarong In performing arts, Reog Ponorogo is interpreted as the king of the forest, known as Singabarong. Figure singobarong represents the meaning of toughness, courage, and greatness of a ruler in a kingdom. Barongan This is an important component in the performing arts Reog which depicts a King Singabarong ruler of the Lodaya Kingdom who was famous for his extraordinary toughness and supernatural powers.



A: Singobarong sebagai raja hutan saat melawan Klanasewandono. B1 Harimau, B2 Burung merak

Figure Barong Lion, also represents a symbol of two contrasting characters, namely the tiger and the peacock. Tigers have strong physical strength and are known as the king of the jungle. Therefore, he was highly respected among the wilderness residents. Meanwhile, peacocks are a symbol of beauty, and grace and have a strong attraction to other animals.



A: Singobarong saat melakukan tari merak nothal terwujud dengan gerakan ngebat-ngebat A1 Kaos berwarna merah tanpa lengan simbol bahwa pembarong memiliki sifat pemberani. A2 Celana gombyok warna kuning dan merah atau rumbai-rumbai warna merah dan kuning.

In traditional performing arts, Reog Ponorogo has certain characteristics and symbolic meaning in the costumes used by the dancers. On the characters Lion wearing a typical costume in the form of a kimplong shirt or a sleeveless red shirt. The costume used by this singobarong character is a symbol that dealer must have a brave nature and be ready under any circumstances. Characteristics of the second costume used by the character Barong Lion Next, namely, trousers trashy. These trousers are black and have a white drawstring which serves to cover the legs with decoration gombyok yellow and red or red and yellow tassels. The color of Bamyong trousers has its meaning, namely the drawstring white symbol of lustmutmainah, color black passion aluamah, the red of lustangerand and yellow lustSufi.

Fashion has become a topic of conversation and desire for many people as consumers (Petrenko, 2015). In the world of clothing, fashion models can reflect existing differences, identities, and normative values (Brydges, 2018). Regional clothing is very easy to read and recognize to reflect the characteristics of the region (Godart, 2018). In general, regional clothing

is also very popular influence wear cultural arts. One of the cultural arts that exist in one area is traditional performing arts. So clothing style is symbolically an expression of self (Thornquist, 2018). Simply Clothing fashion style can be said to be a person's body image and characteristics (Zancu, 2019).

The Value of Local Wisdom in Reog Ponorogo Performing Arts Version Bantarangin Religious Local Wisdom

Religious wisdom is a variety of effort taken by artist Reog Ponorogo to respond question inner and outer life through religious means. This wisdom reflected in the Warok dance movements that are performed meditation. Meditation usually done by parawarokin gaining the inner eye. Terminology Meditation has cultural meaning meditation. In tradition warok, meditation made useful to the inner eye by meditating by concentrating the mind and heart for knowledge. In meditation usually various kinds of deeds are practiced, such as dhikr and fasting to strengthen faith in facing worldly temptations and to get closer to the Creator.

Expression Meditation contains spiritual wisdom (spiritual wisdom) which teaches humans to always pray and meditate in Islamic terms. Meditation This is to get closer to the Creator by doing dhikr or natural tadabur in various places which are considered to lead to the peak of enjoyment by getting closer to the Almighty. This belief is also supported by the use of word choicethroat which is a variety of Javanese krama language that is usually used for speakers who have a higher status position, followed by the sentence shahada which means that someone who has made the shahada means a change in status before Allah. Word patterns used by warok when praying with positioning Allah, the higher being, is a reflection of ethical wisdom.

Leadership Local Wisdom

Local leadership wisdom is also reflected in the figures clan. Dance moves Sewandana clan This substantially means fair and wise leadership. This dance describes how a leader should carry out his duties. Apart from having scientific integrity, he must also have personal integrity. The scientific integrity performed through this dance is manifested in the figures Sewandana clan as the king who Mandraguna magic so that he deserves to be a leader.

The value of local wisdom of leadership in the performing arts of Reog Ponorogo is reflected the inability of Clone Sewandono to lead and direct this team to fight against Singobarong. In general, leadership leads to individual ability, whereas management leads to system and working mechanisms. The value of local wisdom in leadership is visible when Clone Sewandono able to interact between the leader and the followers.

This dance seems dignified with steps that are full of powerful and enchanting power. As a leader, this dance represents a powerful king mandraguna so that he deserves to be a leader. Sewandana clan in his dance he always uses funnamed Samandiman's whip which has five Sayet jabung. Basically maknawiyah, funrepresentation of grip faith. This means that a leader must have strong faith and five Sayet jabunga representation of the pillars of Islam which consist of the shahada, prayer, fasting, zakat, and hajj. Leadership based on the pillars of Islam will bring justice and prosperity to society. Mark leadership also reflected in the art of dance Tall Where the position of the dancers, namely one person at the front who functions as the leader, four people on the right of the boat and four people on the left of the boat, each of whose duties include rowing and running the boat towards the sea and the beach (Rahmah, 2020).

The value of local wisdom is also found in the Kabasaran dance art of the Minahasa community. The Kabasaran dance movement is led by a performance leader called button, which is chosen according to the agreement of the traditional elders. The leader's dance movements are at the front leading the other dancers (Nismawati, 2021). Leader traits are also found in

danceincome-income in the city of Sabang. This dance is danced by 9 dancers, or 11 dancers, and so on in odd numbers. This dance is led by a king or sheik, who leads the dancers. Motion fromCome-Comeare movements that are monotonous and repeated, but there are many variations of dance movementsCome-Come (Ulfa, 2021).

Other local wisdom is reflected in the story of Bujangganong who is also told to lead the cavalry to help King Klanasewandono in the war against Singobarong. Bujangganong's play has the characteristic of being faithful to help his master or his King. Bujangganong in performing arts is also described as a clever, agile and energetic patih. The nature of the struggle of Pujangganong in terms of fighting Singobarong can be implemented in today's young generation in life in the middle of society.

Social Local WisdomMutual cooperation

Social wisdom is a way used by society to overcome problemsquestion live by involving various elements of a social or cooperative nature. this social wisdomexpression through the implementation of art show carried out collaboratively. ArtReog in its stage involves many components. To simplify the work, it is done insplice

Values are also reflected in Reog Ponorogo's performing artswisdom local getong-royong that is shown when the dancers Warok, Bujangganong andJathil working together to help the Sewandono clan to fightBarong Lion. Until finally they were able to defeat Singobarong, who was said to want to control the Bantarangain Kingdom. This form of cooperation can be:applied in social lifepublic. Cooperation in social life can improve people's standard of living.

The ethos of cooperation in Ponorogo has been and continues to be the basis for sharing and offering goodness together. Traditions based on oral and kinesthetic practices (traditional and modern) in the form of cultural or performing arts traditional is still the main means used to maintain and develop conveying conceptsmutual cooperation to the next generation (Butler, 2016). Cooperation can be seen as a value system that underlies a habit of helping each other (Hariyanto, 2022). The spirit of cooperation in POnorogo is also based on the view that humans do not live alone but live together with other people or other social environments, basically humans are dependent on other people, and therefore humans need to maintain good relationships with each other in an atmosphere of brotherhood.

Local wisdomManners Politeness

Another local social wisdom in the Reog Ponorogo performing arts is respecting elders. On artshow Warok has the character Mbah Wo Cat as a teacher respected bywarok. In this performing art, the warok obeys and respects the teachings of the teacher, which in this case is called the Mbah Wo Cat play. The play Mbah Wo Cat also becameoften used as a teacher for Clone Sewandono.

At several moments in the performance, the play Mbah Wo Cat also gives advice toClone Sewandono to useSamandiman's whip in fighting withSinga Barong, Clone Sewandono who is described as a powerful mandraguna person also still respects his teacher. The polite character in this performing art is shown by the character Warok who is described as a polite personalitypolite to his teacher. Markpolite polite a person who arises from the learning process, both formal and non-formal learning, who consists of noble qualities, namely good, civilized, orderly according to applicable customs, and humble in a culture (Gunara, 2017). A person's polite character is reflected by his attitude in living life andbehave with each other.

The local wisdom of good manners is reflected in the Bujangganong character who has good manners towards his King, namely Klanasewandono. In the opening scene whenClone Sewandono enters, will be greeted by Bujangganong with a worship dances stand trap Russian. This dance movement is like worshiping with the movement of the hands from under the chin lifted upside

down and then continuing forward, raised until they are right in front of the face of the earth. This dance position is also a symbol of the local wisdom value of soap santu etiquette for older or respected people. In this case, Bujanggaong is the governor who respects his King, namely Klanasewandono.

Manners are a form of rules that must be applied to educate politeness in Javanese society (Endraswara, 2006). Javanese Cultural Manners, if seen as something of value, should be communicated to the younger generation as the next generation. The application of etiquette using Javanese culture has formed children's polite attitudes (Aprilliani, 2019). It was evident in the discussion that there are many teachings or attitudes that parents apply to their children.

There is a necessary expression of educational ethics reflected in behavior by movementwarokyoung like worship as a form of respect for students to teachers. This is a form of noble student etiquettewarokin seeking the approval of a teacher. From the substance, the meaning of this dance movement can be concluded that one old warok(teacher) teaches the science of the virtues of life and essential living as a form of cadre formation or inheritance of values and prestige. The manners of studying one's knowledge by respecting the teacher (old work) are the key to studying.warokThis teaches the wider community about the wisdom of education (education wisdom), and how the ethics of studying must be accompanied by attitude, enthusiasm, hard work, and intelligence.

Dance movesVariety of Srimpi Pandelori Dance Movements Those who perform worship dance movements are also interpreted as the value of politeness in cultural arts. The value of politeness is an interpretation of the various movements of the stage precepts. Apart from having the meaning of worshiping and asking for prayers to God Almighty, the stage precepts also contain the meaning of respect, namely respect for the King and the king's guests. Praying the precepts on stage is a form of positive attitude, that is, as humans who are classified as social creatures, we are obliged to respect one another (Tyas, 2018).

Local wisdom values are also reflected in dance traditional Saman is part of a culture full of educational philosophy. In the Saman dance movement, there are moral educational values for human life. Elements of moral values include discipline and good manners from sitting at an angle. (Wibowo, 2018). The value of local wisdom manners politeness is also found in a traditional tradition. in the form of expressions in traditional Manggarai weddings containing associative meanings, namely politeness, maidenhood, struggle, humility, and descent (Sanjaya, 2021).

CONCLUSION

Mark local wisdom, Reog Ponorogo version of traditional performing artsBantarangin. Reog Art Ponorogo has several local wisdom values, where there are four dominant local wisdom values found in the performing arts of Reog Ponorogo. Local wisdom is in the form of local wisdom values religion, leadership, cooperation, andmanners polite polite in studying. This value is reflected in aspects of the performer's dance movements and property used. The value of local wisdom of the Reog Ponorogo version of traditional performing artsBantarangin. Reog Art Ponorogo has several local wisdom values, and there are four dominant local wisdom values found in the performing arts of Reog Ponorogo. Local wisdom is in the form of local wisdom values religion, leadership, cooperation, and manners politepolite in studying. This value is reflected in aspects of the performer's dance movements and the props used. The symbolic meaning of the Reog Ponorogo version of traditional performing artsBantarangin reflects environmental values of the people of Ponorogoreflected from the Reog Ponorogo playing characters which are strengthened by the aspects attached to them. Such as costumes, props and dance movements

performed in the Reog Ponorogo version of the performing arts Bantarangin. The existence of performing arts can be formulated as educational development wisdom local for students. Local wisdom education is currently very necessary to shape student character by the objectives of the Merdeka curriculum. Through a profile strengthening program lessons Pancasila (P5), value wisdom local and symbolic meaning can be used as an alternative reference for developing Indonesian language teaching discussions in the phase FF Merdeka curriculum on the skills of writing fiction works with local wisdom themes..

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