



Original Article

Local Wisdom Inheritance Strategy in Reog Ponorogo Artistry

Queenie Ummu A'yunin^{1✉}, Riadi Syafutra Siregar²

^{1,2}Universitas Sebelas Maret, Surakarta

Correspondence Author: queenieummu97@student.uns.ac.id[✉]

Abstract:

Local wisdom in Reog Ponorogo art is important to preserve and pass on to the next generation. The rapid influence of globalization and modernization brings many influences including external cultures that are not in accordance with the nation's culture. Inheritance is carried out by developing relevant strategies so that it becomes a sustainable process. This research uses qualitative methods with data collection techniques in the form of observation, interviews and documentation. The analysis technique used in this research uses the Miles and Huberman model, in the form of data reduction, data display and conclusion making. The results showed that the local wisdom inheritance strategy in the Reog Ponorogo art in Ponorogo Regency has been running by involving many elements of society, starting from the government, art actors and educational units through extracurricular activities.

Keywords: Inheritance, Local Wisdom, Strategy

Introduction

Diversity in Indonesia is not only limited to the number of languages that exist, but diversity is also seen with the proliferation of arts. The symbols contained in the arts also show a difference, therefore the meaning that arises will also be different. The meaning in art can be formed from community activities that produce experiences. The community activities will produce views that become a tool for describing art (Pranoto et al., 2020). Find a lot of artistic diversity around us, such as the existence of typical songs from each region that are different from other regions. In connection with this, musical instruments, dance, traditional clothing to traditional houses are also a form of regional diversity that has their own uniqueness (Yanuar et al., 2023).

Various arts that have their own historical sides in each region are important state assets to be considered, developed and disseminated in the community



<https://jurnal.usk.ac.id/riwayat>

Received: February 28, 2024 – Revised: April 24, 2024- Accepted: June 26, 2024 - Published online: July 15, 2024

sector at large, with the intention of preventing extinction. This statement is reinforced by Law Number (Indonesian: Undang-undang) 5, Year 2017, article 1 paragraph 3, which reads "the promotion of culture which is an effort to increase cultural resilience and the contribution of Indonesian culture in the midst of world civilization through the protection, development, utilization, and guidance of culture". Based on these laws and regulations, one of the local arts whose development is still being pursued is the Reog Ponorogo art, precisely in Ponorogo Regency, East Java Province. The Bantarangin version of the Reog Ponorogo art is a legendary story and has become folklore to this day ([Idha et al., 2022](#)).

Reog Ponorogo art is a form of traditional performing arts that has contributed to strengthening national cultural identity. This art is a form of creative product from the community, especially the Ponorogo community that can provide benefits in meeting the needs of the Ponorogo community. Reog Ponorogo art is a cultural symbol that represents the identity of the Ponorogo Regency ([Putri et al., 2019](#)). The context of art is also not only fixated on the aesthetic value that can be found in art performances. Furthermore, this art also represents a unique history that can be seen from the dance movements, the attributes worn, the music and the mythological story ([Yurisma & Bahrudin, 2020](#)). This art is not just a spectacle, but has moral values that can be a guide, if passed down properly in society ([Warsini, 2022](#)). Based on the research that has been done, it has not been widely illustrated the optimization of sustainable strategies in preserving the arts and passing on the local wisdom in it. Local wisdom is a reflection of a society so that the content in it intersects with the daily life of the community itself. In local wisdom there are values that are accepted by the community, and are needed as guidelines for behavior ([Sari, 2023](#)). As times continue to evolve, the pattern of interest and enthusiasm of a society can change. People who choose to ignore and do not understand the importance of the perpetuation of an art can bring the art to the decline phase until the more dangerous is an extinction. If not monitored and maintained, it is not impossible that this art fails to be passed on to the next generation ([Annisa et al., 2023](#)). Such events become a form of urgency in maintaining and preserving the arts so that they can always be preserved. This condition can be created due to the notions of globalization and modernization that enter and develop throughout the world, including Indonesia. Both understandings can open a wide gap for the entry and exit of global communication ([Saputri & Rahayu, 2019](#)). The existence of art is threatened because the art is abandoned by the younger generation. The impact that can be found from these conditions is that people's understanding of the importance of history and cultural values in local arts will decline ([Harsono et al., 2020](#)).

The existence of globalization and modernization is a challenge for every community in a region to maintain its local arts. This needs to be watched out for because, the opening of the door to globalization and modernization brings a variety of foreign cultures. Weak awareness in filtering incoming foreign cultures can weaken the spirit of nationalism in our generation. There are several impacts that can threaten the existence of an art form. First, incoming foreign cultures can shift people's interests so that there is a reluctance to realize preservation. Existing local arts are considered ancient and not in line with modern culture ([Fransisca et al., 2017](#)). Second, other threats can arise with immoral actions ([Fransiska et al., 2021](#)). Immoral actions that are able to penetrate the current generation and become a dangerous threat are the formation of impolite behavior and speech, with brawls, alcohol consumption to promiscuity ([Karlina et al., 2023](#)). Based on previous research, only local wisdom values in the Reog Ponorogo art are presented based on the characters, and have not shown a sustainable inheritance strategy. Therefore,

this study aims to further analyze of the local wisdom values in the Reog Ponorogo art, as well as its inheritance strategy to maintain local arts. This research is expected to increase public awareness of local culture and the social values contained therein.

Methods

This research was conducted in Ponorogo District, Ponorogo Regency. The informants in this study were the head of the Reog Ponorogo art foundation, the dance studio management and the dance studio members. This study used qualitative research methods to facilitate researchers in obtaining data. Qualitative research is suitable for use in research because it is conducted holistically and descriptively. Qualitative research can understand in detail a phenomenon experienced by the subject in the study. The phenomenon can be in the form of behavior, perception or an action ([Moleong, 2017:6](#)). Based on this approach, descriptive means that the data that has been obtained by researchers is not in the form of numbers, but can be in the form of pictures or words. Researchers can conduct a review of the quotes that have been obtained and related to the description of the research conducted ([Moleong, 2017:11](#)).

The data collection techniques used in this study were observation, interview and documentation. Observations were made by researchers by observing the process of implementing the Reog Ponorogo performance. Interviews were conducted with the head of the Reog Ponorogo foundation and the coach of the art studio to obtain strategies for inheriting local wisdom values. Meanwhile, documentation was used to compare data in the form of books, articles and photo documentation so that more comprehensive results could be obtained. Data analysis used the Miles, Huberman, and Saldana model ([Miles et al., 2014](#)) with data reduction, data display and conclusion drawing techniques. The data obtained in the form of local wisdom in the Reog Ponorogo art and inheritance strategies carried out by art studios, extracurricular activities at school, and through art performances.

Results & Discussion

Local Wisdom in Reog Ponorogo Art

Reog Ponorogo art is a typical art of the people of Ponorogo Regency. The beginning of its emergence is inseparable from folklore that has been passed down from previous generations to still live in today's generation. The survival of this art is inseparable from efforts to maintain the uniqueness or characteristics of the art. Reog Ponorogo art is a means of spectacle and guidance. Apart from being a medium of entertainment for the wider community, this art contains values that teach good things, so it is important for the wider community to know. Reog Ponorogo as a performing art, is played by several characters. Referring to the Bantarangin version, there are five characters who always play a role in this art. There are Prabu Klonosewandono, Patih Bujang Ganong, Jathilan, Warok and Dhadhak Merak or Singo Barong ([Fisabilillah et al., 2022](#)).

The first character in Reog Ponorogo is Klonosewandono. This character is told to want to propose to Dewi Songgolangit from the Kediri Kingdom, which at that time was prevented by Prabu Singobarong ([Rahayu et al., 2024](#)). He is a dashing and authoritative king who is powerful in leading his kingdom and troops. The effort made to marry Dewi Songgolangit was enormous. This can be seen from his persistence in completing the requirements given. He did not give up and mobilized all the strength he had. Prabu

Klonosewandono was a brave and wise king. This is reflected in his courage in making decisions. The second character is warok, who is the embodiment of teachers and students who are learning kanuragan science in a padhepokan. In performances, there is usually a division between young warok and old warok. Warok has a fierce, ferocious and assertive stature. The young warok is portrayed as a warok who is very respectful of his teacher and is active in honing his knowledge at the padhepokan. Based on the story of Reog Ponorogo, the end of the warok training period at the padhepokan is marked by being given a white kolor as a symbol of purity and lust control. It is also intended that warok can help maintain the social stability of the community. In social life, warok is also described as a wise figure who is respected by many people.

The third character is Jathil, an agile and tough equestrian. Jathil also fights against the enemy to complete the requirements of Dewi Songgolangit. Jathil fights with agility and does not give up in completing something that has become his responsibility. Based on the story that developed in the community, jathil is described as a hundreds knights who are riding a horse. The fourth character is Patih Bujang Ganong. As a patih, Bujang Ganong shows his devotion to the king by always being together to solve problems. Bujang ganong is a clever and witty figure, as he teaches us to always live life with enthusiasm. In the performance, the awesomeness is shown through the movements and also the distinctive mask attributes. The last character is Dhadhak merak or Singo barong. This character is synonymous with strength, power and courage. This is realized in the story when he fights Prabu Klonosewandono, although in the end he loses. hadhak merak or Singo barong, is said to be one of the obstacles to the Bantarangin army's journey, before finally being defeated and becoming one of the complements in the requirements given by the princess of Kediri Kingdom. Dhadhak merak is made of woven bamboo on which peacock feathers have been knitted. The bottom side has a large tiger mask ([Subekti et al., 2020](#)).

Reog Ponorogo art performances display moral meanings and messages so that they can be a guide for many people. To optimize this, this art performance is usually accompanied by *Tembang*. *Tembang* is a vocal exercise performed by the artist and appears between performances. *Tembang* is used to convey messages and meanings that are difficult to describe with motion. The meaning that can be clearly illustrated will make it easier for everyone to understand. Accompanying songs usually vary according to the character in the art. Accompaniment songs can also change lyrics and rhythms according to the creativity of the artist ([Prasetyo & Setiawati, 2021](#)). With the song, the artist can build an atmosphere that is felt by the audience. The messages conveyed also vary, ranging from moral messages, life messages, educational messages and so on. In addition to being tailored to the storyline, artists or performers can create messages according to the activities or events being held. This Reog art has indeed been attached to the community, especially the Ponorogo community itself, for decades. For a long time, this art has been associated with strategies to gather the masses. Reog Ponorogo as a unique and interesting entertainment or spectacle media is easy to be favored by the public. This art has long been used as a medium of communication with the community. This opportunity can certainly be a reason for the government to take progressive steps in conducting directed development and guidance. The art of Reog Ponorogo is not only found in formal events but many are found for weddings, village cleanings and other formal and non-formal events.

Seeing the function of the Reog Ponorogo art that can reach the community at large, this art can be explored, studied, and developed its local wisdom to be passed on to

the younger generation. local wisdom can be a guide in building ethics and morals of the community. The values of local wisdom with good character can be a tool to anticipate the negative impact of the emergence of foreign cultures (Brata et al., 2020). To realize a society and young generation with character and love for their local wisdom, it can be sought to instill values based on local wisdom (Faiz et al., 2020). According to Sibarani, there are seventeen local wisdoms that can be used as a means of studying a culture or art (Sibarani, 2014). The findings of this study show that the Reog Ponorogo art contains local wisdom that is still relevant to solving problems in the present. The local wisdom includes (1) Hard work; (2) Discipline; (3) Mutual Cooperation; (4) Peace; (5) Civility; (6) Social Solidarity; (7) Commitment; (8) Positive Mind.

Local wisdom in the Reog Ponorogo art includes various things that are worthy of being passed on to the next generation. This local wisdom is not only a cultural identity of a community, but also a guide in living everyday life. For example, gotong royong in the community can create strong social relations in the community. To ensure that local wisdom remains relevant and can be passed on to future generations, the right strategy is needed in the inheritance process. With the implementation of this, local wisdom can continue to live, preserve and bring benefits to life in the present and future.

Local Wisdom Inheritance Strategy in Ponorogo Regency

As an art that is the local wisdom of the region, Reog Ponorogo art is one of the means for the community to behave. The local wisdom obtained from the art, if implemented properly, can be matched with the daily life of the community. Various problems can be overcome by understanding, learning and applying the content in local wisdom. Referring to this, it requires cooperation by many parties in realizing the inheritance of the local wisdom of the Reog Ponorogo art. The inheritance can be done by starting to involve the family, community and government to work together. The family environment will provide experience and introduction to children early. Government intervention together with the community will produce a wide network of cooperation and appropriate programs and policies (Nugroho et al., 2023). In line with this statement, the preservation of Reog Ponorogo art and the inheritance of the values in it need to involve cooperation from many parties.

The preservation and inheritance of the local wisdom of the Reog Ponorogo art in Ponorogo Regency is not only borne by the local government. You can still find dance communities and dance studios that operate until now. This means that there are still artists who care about the sustainability of their art. Reog Ponorogo art is also developed through activities in schools. Both studios and schools actively participate in training programs and competitions from programs compiled and held by the local government.

a. Reog Ponorogo Arts Training through Dance Studio

The process of training in the arts at dance studios is a form of contribution from artists in Ponorogo to preserve and pass on the local arts of the region. The art studios in Ponorogo involve people of all ages and occupations. This means that the studio is an inclusive space for the community to re-learn local arts as a cultural heritage of the ancestors. Studio members can range from elementary school children to senior high school students. In addition to the members, in the studio there are staff trainers who transfer learning to the creation of choreography or dance movements. Usually there is also a music team that deals with musical instruments to the creation of songs for performance needs. The process of introducing art and learning dance movements in the studio will be done through the most basic stages. This is so that the knowledge and values

related to the arts can be attached and imbued well by the members of the studio. The studio not only trains the movements but also teaches the values in it. Referring to (Njatrijani, 2018) local wisdom values contain meaningful life values, so that if preserved and passed down, they can be a means to deal with globalization and modernization.

The studio in the training process has a pattern and material that will be delivered to its members. The studio trainer will first provide material related to the understanding of the art of Reog Ponorogo itself. The trainer will show the purpose of the training so that the direction of future learning will be clear. The basic subjects that can be taught to the studio members are related to *wiraga, wirama and wirasa*. *Wiraga, wirama and wirasa*, can be started by introducing the most basic dance movements. Staff trainers show the movement patterns by providing visualizations and conveying the character in the art. This is done so that the meaning contained in the art is not forgotten. Knowledge of the meaning of art can also be done by providing knowledge related to how to respond to the properties used in reog art. This action can increase the level of the dancer's soul and as a way of showing the meaning visually, so that the message in the story can be conveyed. Studio members usually practice separately according to the character they are playing. Afterwards, the whole reog performance is rehearsed with the accompaniment of prepared music.

The values taught in the studio are not only given through the material of the dance itself. The studio as a learning space shapes children's good habits by teaching the values of togetherness, harmony, mutual cooperation and discipline. These values are taught along with the dance practice process. Togetherness and harmony are realized so that between one member and another can have a good bond of cooperation. Gotong royong is realized by being together in preparing various things for practice. Gotong royong can foster togetherness and good social relations between trainers and studio members, as well as studio members with other members. Meanwhile, discipline is obeying the studio's rules, such as the use of attributes for rehearsal and time discipline, which distinguishes between practicing and resting time. Discipline can create a more systematic and productive training atmosphere. Clearly defined rules improve the consistency of studio members and teach them good ethics. A disciplined attitude will lead members to appreciate each other's efforts and cooperation. The attitude instilled in the studio's training process is in line with the local wisdom of Reog Ponorogo. Optimization of this knowledge, if it continues to be implemented and accompanied properly, can be well embedded in each member. Discipline in training sessions is also a form of appreciating the beauty and originality of local art that has local wisdom in it.

b. Reog Ponorogo Art Training through Reog Extracurricular at School

Another effort made to maintain the existence of the arts is by conducting training and learning in schools. Schools are places that are close to the younger generation. To optimize this, activities are formed that can accommodate the preservation of the arts and the inheritance of the values in them. Based on (Rispan & Sudrajat, 2020) the value of local wisdom taught to students in formal institutions can prevent negative cultural flows from entering. Reog Ponorogo extracurricular activities have developed in many schools and facilitated many students. According to (Pertiwi & Sudrajat, 2022) extracurricular activities are activities that can maximize the potential of students in developing their interests and creativity. Referring to this, Reog Ponorogo extracurricular activities in schools can be a fun means of learning local regional arts so that the values contained in it can be passed on. Learning the art of Reog Ponorogo through extracurricular activities

is carried out by building a sense of pleasure, and interest from students. This is done so that the learning process in the future becomes easier. Before learning more about the various movements in the art, extracurricular trainers provide messages and a detailed understanding of the description of the Reog Ponorogo art in general. Including the values contained in it, both through characterization, variety of movements and songs. This kind of learning involves the cognitive, affective and psychomotor aspects of students so that local wisdom values can be interpreted holistically.

Through active participation during the rehearsal and performance process, students who are members of extracurricular activities will be taught leadership and responsibility. This is manifested in the formation of work teams in the extracurricular program. Such as the emergence of documentation, accommodation, property and consumption teams. In addition to fostering pride in their local culture, extracurricular activities accommodate students to become disciplined individuals, as well as respect and appreciate others. Through a structured training process and carried out regularly, it will foster the fighting spirit of students so that they do not give up easily. These noble values are instilled correctly so that students can apply them in everyday life. Not only through art and training processes, extracurricular trainers also provide knowledge directly through activities such as socialization. The knowledge and training experience provided is in accordance with the local wisdom contained in the Reog Ponorogo art. This means that by familiarizing students with this can strengthen the understanding and attitudes of students. This successful effort to pass on local wisdom is also a means of preserving local arts. The active young generation can prevent the art from extinction. To continue this, the school, through the Reog Ponorogo extracurricular program, actively participates in competitions. In addition to getting an award in the form of a championship certificate, joining the competition can increase the motivation of students to compete. This positive competition has a positive impact on the sustainability of training activities through extracurricular activities. Local wisdom is used as a guideline, including in arts training because local wisdom plays an important role in providing solutions to solve social problems. By being instilled from an early age, students will recognize the concept of creating a safe and harmonious social environment from an early age. Local wisdom is also not only relevant in meeting social needs in the present, but if applied consistently, it can continue in the long term.

c. Arts Festival as a Form of Local Government Program

The preservation and inheritance of Reog Ponorogo art cannot be one-sided. It takes cooperation and attention from many parties to work together, so as to realize a strategy that is sustainable and relevant to the present. Based on [\(Arifah & Saputra, 2023\)](#) increasing awareness in the development of arts and local wisdom requires the role of all levels of society, educational institutions and local governments. The regional government of Ponorogo Regency together with the institution that houses the Reog Ponorogo art together realize a program that accommodates the creativity of the Ponorogo community itself. Therefore, this art is expected to continue to develop into a national culture [\(Kristianto, 2019\)](#).

The programs and policies of the Ponorogo regional government that have been running are the provision of art performances. The government organizes full moon Reog performances which are performed by each sub-district in turn. Each sub-district that gets its turn to perform, is required to prepare as well as possible. The Youth Reog Festival is also held as a forum for elementary and junior high school students to hone their skills and participate in inheriting the local art. This is clear evidence of the process of

introducing Reog Ponorogo art from an early age. Thus the younger generation can early understand the local wisdom contained in the art, as well as learn moral values during the training process. The government also held the Reog Ponorogo National Festival which can be attended by high school students, university students and the public.

The inheritance strategy is not only realized through material structures that have undergone changes, but also through immaterial structures such as mindsets and characters that are adapted to the development of the world (Amal & Siregar, 2023). By involving all elements of society from various age groups, this government policy aims to ensure that the art of Reog Ponorogo can be passed on to the next generation. This sustainability strengthens local cultural identity amidst globalization and modernization. Through artistic performances, Reog Ponorogo becomes an educational tool that can be enjoyed by many parties, and increases cultural awareness for its people. If it continues to be evaluated and developed, the local wisdom contained in the arts such as discipline, hard work, mutual cooperation and so on can reach more people. Thus, this government program has an important role in the strategy of inheriting local wisdom, by presenting a platform to preserve, educate and continue to promote local arts so that they continue to be relevant in the present and future.

Table 1. Local Wisdom Inheritance of Reog Ponorogo Art

Item	Local Wisdom	Strategy Inheritance
A. Figure		1. Arts training that
4. Prabu Klonosewandono	a. Hardwork b. Commitment	conducted through art studios
5. Warok	a. Discipline b. Mutual Cooperation c. Civility	2. Arts training conducted through extracurricular activities by education unit
6. Jathil	a. Hardwork b. Social Solidarity	
7. Patih Bujang Ganong	a. Social Solidarity b. Commitment c. Positive thinking	3. Reog Ponorogo Arts Festival which organized local government and involving many artists and all elements of society
8. Singo Barong	a. Hard work	
B. <i>Tembang</i>		
1. Rengeng agunging solah ambekso Sumunaring sarat manah Kalam wadi Binuka Ombo	a. Honesty	
2. warok ngono le, yen pengen dadi warok kang sejati, kudu bisa mungkurake samubarang reh, warok iku kudu bisa labuh marang nusa lan bangsa	a. Commitment b. Peace	
3. Siyaga prajurit kuda tumandang tandang Nyawiji karsa labuh negara	a. Hard work b. Discipline	
4. Dutane sang klana raja	a. Hard work	

Arsa untabe ing rasa Ngemban dawuh sang Nata Sigra budal pujangga anom	b. Commitment
5. Suro diro joyo diningrat lebur dening pangastuti	a. Peace

Based on the table above, it can be seen that Reog Ponorogo has many elements that can be categorized as local wisdom. The five characters as mentioned above have characters that are still relevant today. The local wisdom can be used as a guideline in living life so as to achieve a stable and harmonious society. The local wisdom above is also able to be a means of solving problems encountered in everyday life. The song that accompanies the art can also be designed as a medium to convey moral messages. Thus, a strategy is needed to continue to maintain the existence of Reog Ponorogo as a local wisdom. The inheritance strategy requires the involvement of various parties so that it can be maximally realized. Ponorogo Regency utilizes synergies ranging from the local government, artists, art studios and educational units. Such efforts form a positive ecosystem and can be implemented sustainably. The inheritance strategy through such activities creates an uninterrupted regeneration system.

Conclusion

Based on the results and discussion, Reog Ponorogo is an art that deserves to be preserved. Its originality and uniqueness is a different attraction from other arts. Reog Ponorogo is also not only a spectacle, but can be a guide for the wider community. There is local wisdom contained in it through the characterization of the characters and the songs that accompany the art performance. To ensure that local wisdom in the Reog Ponorogo art can continue to survive into the future, an inheritance strategy is carried out involving a number of parties. The implemented strategy involves art actors, schools and local governments that form policies and produce programs in the form of art festivals.

Suggestion

Future recommendations are given to the local government to focus on the introduction of wisdom in depth, starting from ensuring that all studio and extracurricular trainers understand the local wisdom in the Reog Ponorogo Arts in depth. This is intended so that the process of inheriting local wisdom can be carried out evenly and more optimally.

References

- Amal, B. K., & Siregar, R. S. (2023). Martandang; Kearifan Lokal dalam Mengatur Pergaulan Remaja Suku Mandailing. *Jurnal Antropologi: Isu-Isu Sosial Budaya*, 25(1), 9–20. <https://doi.org/10.25077/jantro.v25.n1.p9-20.2023>
- Annisa, S. N., Dewi, N. L., Amanda Z, P. J., Bunga H, M., Putri, D. H., & Mustaqim, M. (2023). Hak Kekayaan Intelektual dan Kreativitas Seni Studi Kasus Perlindungan Seni dan Warisan Budaya Reog Ponorogo. *Jurnal Hukum Dan HAM Wara Sains*, 2(12), 1139–1148. <https://doi.org/10.58812/jhhws.v2i12.868>
- Arifah, K. A., & Saputra, M. (2023). Strategi Konservasi Nilai Kearifan Lokal di Era Modern oleh Masyarakat Adat Osing Kemiren. *Jurnal Moral Kemasyarakatan*,

- 8(2), 191–203. <https://doi.org/10.21067/jmk.v8i2.8519>
- Brata, I. B., Rulianto, & Wartha, I. B. N. (2020). Strategi Menghadapi Tantangan Arus Budaya Global melalui Pendidikan Karakter Berbasis Budaya. *JKPM: Jurnal Pendidikan Dan Kebudayaan Missio*, 12(2), 130–139. <https://doi.org/https://doi.org/10.36928/jpkm.v12i2.419>
- Faiz, A., Imas, K., & Purwati. (2020). Eksistensi Nilai Kearifan Lokal Kaulinandan Kakawihan Barudaksebagai Upaya Penanaman Nilai Jatidiri Bangsa. *Jurnal Education and Development*, 8(4), 27–30. <https://doi.org/https://doi.org/10.37081/ed.v8i4.2067>
- Fisabilillah, A., Darmadi, D., Yunitasari, A., Rengganis, M. P., & Dayanti, R. E. (2022). Mengenal Sejarah Dan Filosofi Seni Pertunjukan Kebudayaan Reog Ponorogo “the Culture of Java” Taruna Adhinanta Di Universitas Pgri Madiun. *Jurnal Review Pendidikan Dan Pengajaran*, 5(1), 24–31. <https://doi.org/10.31004/jrpp.v5i1.4658>
- Fransisca, A. R., Marjono, M., & Umamah, N. (2017). “National Festival Reyog Ponorogo” As An Effort To Preserve Reyog Arts In Ponorogo Regency 1995-2016. *Jurnal Historica*, 1(2), 213–226. <https://jurnal.unej.ac.id/index.php/JHIS/article/view/6435>
- Fransiska, W., Gadjah, U., & Yogyakarta, M. (2021). Kajian Nilai Dan Makna Kearifan Lokal Reog Ponorogo Dan Relevansinya Terhadap Pembentukan Karakter Bangsa. *PENSA: Jurnal Pendidikan Dan Ilmu Sosial*, 3(3), 371–377. <https://ejournal.stitpn.ac.id/index.php/pensa>
- Harsono, J., Santoso, S., & Hilman, Y. A. (2020). Mitologi Seni Reog Ponorogo VS Kampanye Perlindungan Satwa Animal Welfare melalui Praktik Rekayasa Sosial. *WASKITA: Jurnal Pendidikan Nilai Dan Pembangunan Karakter*, 4(2). <https://doi.org/https://doi.org/10.21776/ub.waskita.2020.004.02.4>
- Idha, A., Aminah, A., Diah, H., Laila, S., Indrastuti, Y., & Darmadi. (2022). Sejarah Dan Filosofi Reog Ponorogo Versi Bantarangin. *Jurnal Review Pendidikan Dan Pengajaran*, 5(1), 72–79. <https://doi.org/https://doi.org/10.31004/jrpp.v5i1.4888>
- Karlina, H., Sopian, A., Saefurridjal, A., & Fatkhullah, F. K. (2023). Analisis Pendidikan Moral dari Perspektif Agama, Filsafat, Psikologi dan Sosiologi. *Naturalistic: Jurnal Kajian Penelitian Dan Pendidikan Dan Pembelajaran*, 7(2), 1699–1709. <https://doi.org/https://doi.org/10.35568/naturalistic.v7i1.3108>
- Kristianto, I. (2019). Kesenian Reyog Ponorogo dalam Teori Fungsionalisme. *Tamumatra: Jurnal Seni Pertunjukan*, 1(2), 69–82. <https://doi.org/10.29408/tmmt.v1i2.xxxx>
- Miles, M. B., Huberman, A. M., & Saldana, J. (2014). *Qualitative Data Analysis: A Methods Sourcebook*. CA: SAGE Publications.
- Moleong, L. J. (2017). *Metodologi Penelitian Kualitatif*. Bandung, PT Remaja Rosdakarya.
- Njatrijani, R. (2018). Kearifan Lokal Dalam Perspektif Budaya Kota Semarang. *Gema Keadilan*, 5(1), 16–31. <https://doi.org/10.14710/gk.2018.3580>
- Nugroho, C., Malau, R. M., & Nasionalita, K. (2023). Wisata Budaya Tenun Tradisional Toba Sibandang (Studi Fenomenologi Penenun Tradisional Toba di Pulau Sibandang, Kecamatan Muara, Kabupaten Tapanuli Utara, Sumatera Utara). *Prosiding Seminar Nasional Komunikasi, Administrasi Negara Dan Hukum*, 1(1), 293–300. <https://doi.org/10.30656/senaskah.v1i1.199>
- Pertiwi, N. D., & Sudrajat, A. (2022). Nilai Karakter Budaya Seni Reog Ponorogo pada Kegiatan Ektrakurikuler di Sekolah. *Jurnal Ideas: Pendidikan, Sosial Dan Budaya*,

8(1), 191–196. <https://doi.org/https://doi.org/10.32884/ideas.v8i1.515>

- Pranoto, I., Pratiswa, S. A., & Undiana, N. N. (2020). Motif Burung Enggang Gading Pada Pakaian Adat Dayak Kanayatn Kalimantan Barat. *Gorga : Jurnal Seni Rupa*, 9(2), 226. <https://doi.org/10.24114/gr.v9i2.18928>
- Prasetyo, M. A., & Setiawati, E. (2021). Warok Representation in the Art of Reog Ponorogo (Antropolinguistic Study). *Jurnal Kata: Penelitian Tentang Ilmu Bahasa Dan Sastra*, 5(2), 333–346. <https://doi.org/10.22216/kata.v5i2.417>
- Putri, A. E., Chusna, M., Nurhafiza, N., & Sabila, H. (2019). Fenomena Dan Kontroversi Hak Cipta Kasus Pencurian Kesenian Reog Ponorogo. *Studi Budaya Nusantara*, 3(2), 90–95. <https://doi.org/10.21776/ub.sbn.2019.003.02.01>
- Rahayu, R. T., Meyla, L., Putri, A., Anjelina, M., & Yohanes, R. S. (2024). Kearifan Lokal pada Kesenian Reog Ponorogo yang Diterapkan dalam Konsep Geometri. *ASIMTOT: Jurnal Kependidikan Matematika*, 5(2). <https://doi.org/https://doi.org/10.30822/asimtot.v5i2.3406>
- Rispan, & Sudrajat, A. (2020). Pewarisan Nilai-Nilai Kearifan Lokal Kalosara dalam Pembelajaran Sejarah Untuk Membangun Karakter Siswa. *Jurnal Program Studi Pendidikan Sejarah*, 8(1), 61–76. <https://doi.org/https://doi.org/10.24127/hj.v8i1.2254>
- Saputri, W. F., & Rahayu, S. (2019). Partisipasi Masyarakat dalam Melestarikan Kesenian Reyog di Kecamatan Ponorogo. *Jurnal of Public Policy and Administration Research*, 4(3), 530–544.
- Sari, F. K. (2023). Legenda Bathoro Katong dan Reog Ponorogo Sebagai Materi Penguatan Karakter Berkebhinekaan. *Jurnal Bahasa Dan Sastra*, 10(2). <https://doi.org/10.60155/jbs.v10i2.326>
- Sibarani, R. (2014). *Kearifan Lokal: Hakikat, Peran, dan Metode Tradisi Lisan*. Jakarta Selatan: Asosiasi Tradisi Lisan.
- Subekti, P., Hafiar, H., & Komariah, K. (2020). Word of mouth sebagai upaya promosi batik Sumedang oleh perajin batik (Studi Kasus pada Sanggar Batik Umimay). *Dinamika Kerajinan Dan Batik: Majalah Ilmiah*, 37(1), 41–54. <https://doi.org/10.22322/dkb.V36i1.4149>
- Warsini, W. (2022). Nilai Pendidikan Moral yang Terkandung dalam Seni Reyog Ponorogo Sebagai Media Pengembangan Islam di Ponorogo. In *ASANKA : Journal of Social Science and Education* (Vol. 3, Issue 2). <https://doi.org/10.21154/asanka.v3i2.4856>
- Yanuar, H. F., Nurhakim, A. L., Rahmawati, I. A., & Asbari, M. (2023). Social Cultivator : Tantangan untuk Konsisten pada Toleransi dan Empati. *Literaksi*, 01(01), 45–49. <https://doi.org/https://doi.org/10.1111/literaksi.v1i01.18>
- Yurisma, D. Y., & Bahrudin, M. (2020). Pemaknaan Simbol Reog Ponorogo dalam Tradisi Jawa : Sebuah Kajian Kritis. *Magister Ilmu Komunikasi*, 6(1), 101–116. <https://doi.org/http://dx.doi.org/10.30813/bricolage.v6i01.2070>