



Study of functionalism in the art of Reog Singo Budoyo

Putri Dyah Indriyani¹, Rusmaniah², Dedy Ary Nugroho³, Sherlu Nur Hikmah⁴

Performance Art Education, Lambung Mangkurat University, Indonesia¹

Social Studies Education, Lambung Mangkurat University, Indonesia²

Pancasila and Civic Education, Lambung Mangkurat University, Indonesia³

Performance Art Education, Lambung Mangkurat University, Indonesia⁴

ARTICLE INFO

Article history:

Received Jan 02, 2023

Revised Jan 16, 2023

Accepted Jan 30, 2023

Keywords:

Aesthetics

Education

Functionalism

Reyog

Symbols

ABSTRACT

Reyog Singo Budoyo in this study of functionalism provides a point of view that art can grow and develop due to the needs of the surrounding community. This art has many functions and uses that make its existence continue to be maintained. Through these problems, this research was conducted using a qualitative descriptive research method. The object of this research is Reyog Singo Budoyo in the study of the function of symbols, education, social, politics, and aesthetics.

This is an open access article under the [CC BY-NC](https://creativecommons.org/licenses/by-nc/4.0/) license.



Corresponding Author:

Putri Dyah Indriyani,

Performance Art Education,

Lambung Mangkurat University,

Jl. Brigjen Jalan Hasan Basri, Pangeran, Kec. Banjarmasin Utara, Kota Banjarmasin, Kalimantan Selatan

70123, Indonesia,

Email: putri.indriyani@ulm.ac.id

INTRODUCTION

Indonesia is an archipelagic country consisting of various tribes, and each tribe has different performing arts. One of the arts that brought Indonesia's name to the world is reyog art. The art of Reyog Singo Budoyo is one of the performing arts of the past and is still alive today. The art of Reyog Singo Budoyo is a work of art that can be studied from various angles, such as visual arts, dance, music, philosophy, function or use, and others. In general, the art of Reyog Singo Budoyo has developed as folk art and has spread to various corners of Banjarbaru City and even to remote areas of South Kalimantan. The story of Reg Singo Budoyo is derived from legendary folklore and oral history summarized in a chronicle. If you look at the legend of the book "The People's Story of Reyog Ponorogo" written by Purwowijoyo in the play Raja Bantarangin, in which he proposed to the daughter of the Daha Kingdom in Kediri, it can be seen that Reyog's appearance was quite attractive. The Daha Kingdom is known to have lived in Kediri with a king named Kertajaya in the 13th century (Aysa, 2020, p. 23). Legend has it that the art of Reyog in the Kingdom of Bantarangin in the 13th century was an expression of the burden (condition) that had to be fulfilled to marry the Princess of Daha Kingdom (Kediri), Sanggalangit.

The emergence of the art of Reyog Singo Budoyo began with disappointment with the leadership of Brawijaya V, who was deemed too soft because it was controlled by the Chinese Princess Empress. After that, some troops left Majapahit and founded Kademangan themselves. Suryongalam empowers local youth in the science of Okanagan. In its development, this became a pioneer for the formation of wood and the emergence of gemblak culture (Sundari et al., 2020, p. 12). As a form of disappointment, Barongan art was created. This is interpreted as a satire against the King of Majapahit (Brawijaya V). The king who is embodied in the form of a tiger's head (Barongan) and a peacock above his head is a symbol that power is in the hands of his empress (Achmadi, 2012, p. 6).

Reyog Singo Budoyo is a work of art from the ancestors of the Indonesian state that has survived for centuries because it holds a very important function and role in the life of the people in Sukamara, rituals related to belief and heritage rituals. This is to Ruth Benedict's statement that ritual activities are a very important aspect of human life (Sudarma, 2017, p. 12). In subsequent developments, Reyog Singo Budoyo not only functions as a ritual but also has other functions such as education, entertainment, and communication. According to Edy Sedyawati (Fatrina & Stevenson, 2018, p. 53), the function of performing arts in Indonesian ethnic circles is to summon supernatural powers, invite guardian spirits to places of worship, and summon and warn good spirits to ward off evil spirits. Their ancestors imitated their courage and enthusiasm to complete rituals associated with certain moments in the cycle of time. It is the embodiment of the urge to reveal the beauty of the universe.

For the people of Indonesia, ritual activities are an important aspect of people's lives. As is well known in the history of performing arts, its main function is ritual religious ceremonies, but in modern times this function of performing arts is still maintained by the people. However, there are also functional changes. As a result of functional changes, performing arts led to secularization and imitation. Sudarsono further stated that performing arts in the era of modern technology can be divided into three groups: a means of ritual, a means of entertainment, and a means of vision (Soedarsono, 2003, p. 4). In connection with the statement above, there is a shift in function in traditional arts that is difficult to avoid in modern times like today. Likewise, what happened to the art of Reyog Singo Budoyo. This shift in traditional performing arts is starting to appear, namely as performing entertaining arts.

RESEARCH METHODOLOGY

Various reasons people maintain the existence of art, one of which is reviewed through its function. Art according to Edy Sedyawati (arsan shanie, 2017, pp. 21-31) has the following functions: part of a rite, a means to get pleasure, and a tool for the greatness of a king or an environment. However, according to Soedarsono, there is also a function the performing arts have main function, namely as a means of ceremony and a means of entertainment for the public/audience. That's what gives the opportunity that art can be maintained in society.

However, there is also an opinion from the functionalism theory by Malinowski which is guided by the cultural concept of the community's tribe. First, Malinowski explains that society has parts that act as an integrated whole. Second, Malinowski also emphasized the importance of studying the function or usefulness of culture in society as a whole. Third, Malinowski also explains that the concept of human behavior is passed down socially between generations so that the social environment can give shape to human behavior.

Through the theories that have been stated above, art when viewed through functions can provide various new perspectives so that the art looks more alive and has other colors. Not only from what the public appreciates as a direct audience, but can be interpreted more deeply.

RESULTS AND DISCUSSIONS

Art in Sociological Perspective

In sociology, this function is equivalent to positive contribution (J. Van Ball, 1988: 53). Following the scope of social organization, including the structure and function of the group. This function can be divided into two parts. Groups and functions related to groups and various group functions are social institutions (Indriyani, 2019). In the early stages of its development, anthropology attempted to convey human understanding through the concept of evolution, especially its physical evolution. Because humans as cultural beings also pay attention to the evolution of human culture. By theories about the evolution or development of human culture, it seems to give the impression that the course of development is the same in every culture wherever it exists. Such an idea received a sharp enough challenge that later gave birth to a flow called diffusionism.

This tendency shows that the development of human culture does not follow the same path, but every society has the potential to create and develop its own culture, what happens in other societies, can be different (Koentjaningrat, 1994, pp. 110-111). This theory finds traces of cultural elements starting and developing. In subsequent developments, the two theories above however do not seem to be clearly understood, especially by individuals who combine cultural and social issues. They are later considered to be the founders of British social anthropology, namely Bronislaw K. Malinowski (Pratiknjo, 2019) and A.R. Radcliffe Brown (Pratiknjo, 2019). The two theories above are considered weak, especially the research methods are very lacking, even inaccurate. Both are more imaginary fiction and not the result of empirical research. Finally, the two theories received a cynical response and earned the nickname armchair anthropologist (anthropology behind the desk). Bronislaw K. Malinowski proposed a theoretical direction called functionalism, assuming that all elements of culture are beneficial to the society in which they exist. In other words, the cultural functionalist view holds that all the habitual patterns of behavior, beliefs, and attitudes that are part of a society's culture perform some of the basic functions of that culture.

According to Malinowski, the function of cultural elements is the ability to meet basic needs, namely the secondary needs of citizens in society (Afnal, 2019). According to Bronislaw K. Malinowski, to get a real understanding, researchers must go directly to the field with the people who are the research subjects. In this way, something is real, real, and it is possible to extract things that are sometimes invisible to the human eye. The school or ideology that opposes the work of anthropology behind the scenes is then called the school or ideology of functionalism, which is characterized by Bronislaw K. Malinowski and A.R. Radcliffe Brown, and coincidentally this school emerged and developed in England or British anthropology. This British anthropologist was very interested in social issues, especially in England.

In subsequent developments, these two figures are better known as supporters and defenders of functionalism. In summary, it can be said that the basic assumptions of functional theory in anthropology are: 1) sociocultural unity is a separate system consisting of its parts; 2) each element or part is not isolated but interdependent; 3) each element or part exists because it is needed; 4) the state of interdependence or correlation does not occur by chance, but the presence of the whole tends towards the totality of the existence of the system; 5) changes in one or part can cause changes or affect the existence of other parts (Semasa, 2019). Keeping these basic assumptions in mind, they try to define the systemic features of the sociocultural unit of interest to them. In addition, with these basic assumptions, functional researchers also try to find out how a system works and works. Thus, the issues that will be revealed are not only about "what", but more emphasis on "why", "how" and "what".

Cultural Functionalism

Why elements or intuitions are connected and how relationships are formed. In addition, researchers are also asked to find out "what" of all this exists for the system in question. The functional theory holds that all cultural activities are essentially aimed at satisfying a series of instinctive human needs that are related to all life. For example, art is an example of one of the elements of culture, because humans initially wanted to satisfy the instinctive need for beauty (Njatrijani, 2018). For example, if a researcher wants to reveal art that exists in a particular society, except to describe how it was created, he or she must also state why the art was created or why it was created. In other words question function. The function will be transparent about the cultural elements or intuition in the society concerned. Among the various elements or aspects of life that are interrelated with this art, it must also be known which elements are strongly related, so that in the end the answer to what function an art is created by the community concerned

To understand the "reasons" or "for what" or the meaning of art in society, Bronislaw K. Malinowski recommends that researchers must fully understand or master the language of the communities involved, researchers need to participate, but still, play the role of researchers and not flow. to society, researchers need to observe the elements of culture and intuition that specifically exist in society and are interrelated, through participation and careful observation, researchers must pay attention to things that go beyond unreality. In this case, researchers are expected to clarify the meaning and motivation in society (Jaya et al., 2018).

In anthropology, functionalism is a theory, but it is also a very popular approach, especially in ethnographic studies. It should be noted that the theory of this approach is an integral and inseparable study. In other words, it is a unit. Some entities have interrelated or extreme parts and elements, and these elements are interdependent. These theories and approaches allow researchers to explore the systematic characteristics of culture and explain them as elements or intuitions and social structures (objects) that correlate with each other to form a functionalist system. Reyog is one of the famous arts from Indonesia which is still active and known by all Indonesian people and even foreign tourists.

Reyog Art History

According to Sudirman (Noventin Maghdalena et al., 2019), the origin of the formation of Reog came from one of the retainers of the Majapahit kingdom, who went into exile and created a place called Kademangan Suru Kubeng, known as Ki Demang Kutu or Ki Suryo Alam. With the creation of Kademangan Suru Kubeng, over time many of his students became Ki Ageng Kutu's students, to practice kanuragan. Even though he separated from the Majapahit kingdom, Ki Demang Kutu still followed the development of the Majapahit kingdom. According to his observations, Ki Demang Kutu did not agree with what the king was doing, because every important action and decision of the kingdom was always influenced by the queen. The king has no power in making decisions and according to the queen the position of the king is weak, does not have strong principles, and is not independent. As happened to the soldiers of the Majapahit kingdom, the army was very weak and did not dare to fight against it. The persistence of the Majapahit warriors is not like when Ki Surya Alam was in the army, Majapahit is a hero and is always ready to fight anytime, anywhere when the kingdom needs him.

Not now, but the Majapahit army was weak and not as brave as it used to be. Ki Demang Kutu was so disappointed with the state of the kingdom that he protested by hinting at the king and warriors of Majapahit. The form of dissatisfaction was expressed in the form of folk entertainment, making a tiger head mask as a symbol of the king, receiving the symbol of a peacock on it, and spreading its beautiful wings as a symbol of the queen. The game format was called Barongan and later known as Reog. This is a symbol of what is driven by the king by the empress in running the government. To laugh at the Majapahit warriors, Ki Demang Surya Alam created a dance performed by a handsome young man riding a horse dressed as a soldier, but the

clothes used by feminism were a woman's kebaya with long hair and beautiful makeup who stood like a woman, with graceful dance movements.

This is very ironic for the soul of a warrior who should be solid, alert, and excited. In the show, this game is called Barongan. Every time we hold this spectacle, many people want to see the new Ki Demang Kutu show. Ki Demang felt that many were watching and worried about the symbol of his criticism of Majapahit. Therefore, be alert and gather to prevent the possibility of the Majapahit Kingdom being angry and attacking Ki Demang Kutu Kademangan. To prevent this possibility, his followers were trained in kanuragan, martial arts, and fighting, as he did when he was the chosen warrior in Majapahit. The elders are grouped with elders who are taught Kadigdayan knowledge from within and are said to have high inner and outer supernatural powers. To complete the preparation of the students and their followers, they are provided with a drawstring, which is a trouser strap that is tied around the waist like a belt. This color can be used as a tool or weapon in the battle against the enemy so that the followers of Ki Demang Kutu can use it as their main weapon in addition to their internal strength and energy.

This is the beginning of the creation of Reog Singo Budoyo. Reog Singo Budoyo was performed by several dancers. Each dancer dances according to the character they play. Reog Singo Budoyo has five characters: (1) Singo Barong; (2) Klono Sewandono; (3) Bachelors; (4) Jatil or Gemblak; (5) Warog.

Functionalism in Reyog Art

Reyog Singo Budoyo has the color of the player's character in the arts. In addition to showing the character, the color on the mask also has a symbol. The color on the mask also has a deep meaning, namely the mystical meaning of religion. The colors in the characters in the Reyog Singo Budoyo Arts are classified into five groups, the colors according to their characteristics are classified as follows: 1. White: pure, patient, kind, easy to grasp, and understanding. 2. Red: lust, greed. 3. Yellow: want to show off or highlight themselves or their wealth. 4. Black: not talkative, wise. 5. Many colors: good at talking in different ways.

The performing arts of Reyog Singo Budoyo have symbols that are pedagogical guidelines and teachings that are displayed through character scenes and movements, dance formats, and types of dances. The characters in Reyog Singo Budoyo generally describe good or bad traits or behavior. The implementation of Grebek Suro in the Economy of Ponorogo Regency is one of the centers of Ponorogo Regency's activities as a major tourist attraction. The art of Reyog Singo Budoyo is the "spirit" of the Grebeng Suro celebration. The celebration in Ponorogo Regency by the Ministry of Tourism, Arts, Culture, Youth, and Sports has three core activities, namely the Ponorogo Regency historical carnival, an activity with a religious (Islamic) nuance. Reyog Festival. In its development, FRN (National Reyog Festival) was chosen as the main icon of tourism promotion from three major activities by the Ponorogo Regency Government. The choice of FRN as a tourism icon is in line with the growing public enthusiasm for reyog art performances (Sunardi et al., 2018). With the Grebek Suro activity, the function of Reyog Singo Budoyo art is very helpful in the economy of the Ponorogo community.

Reyog is one of the famous Indonesian arts and is still active and is known by all Indonesian people and even foreign tourists. This is also evidenced by the Regulation of the Regent of Ponorogo Number 63 of 2008 concerning the Description of Duties and Functions of the Department of Culture, Tourism, Youth and Sports of Ponorogo Regency (Wagiran, 2011). By the Ponorogo Regent's Regulation Number 63 of 2008 concerning the Description of Duties and Functions of the Ponorogo Regency Culture, Tourism, Youth and Sports Office, the task of the Cultural Sector is to collect guidance materials, monitor, implement permits, and coordinate in the cultural field. The description is explained as follows: (1) implementation of data collection on arts, history, traditional values, museums, and archaeological activities; (2) implementation of coordination with relevant agencies to promote the arts and preserve history, traditional values,

museums, and archaeological objects; (3) implementation in the field of arts and culture; (4) the implementation of monitoring of cultural arts activities; (5) distribution of subsidies or assistance to arts activities, history, traditional values, archaeological museums, as well as monitoring their implementation and utilization; (6) implementation of evaluation and reporting on the implementation of tasks in the field of culture; and (7) implementation of other tasks assigned by the service (Sundari et al., 2020). This illustrates that cultural issues are complex issues that are interrelated with one another. Political factors of leaders from the central to regional levels have a great influence on the implementation stage in the field. Of course, this will have an impact on the ups and downs of artistic activities in the area whose direction has been set by the Ministry of Education and Culture some time ago. The interests of individuals and the authority of cultural observers in the area also influence the development of traditional arts in the area. However, it is impossible to be satisfied with saying that cultural inspectors are only appointed bureaucratically to carry out their functions, while their knowledge and capacity in the field of culture is still very limited.

Aesthetics is one of the values contained in the art of Reyog Singo Budoyo, aesthetic values appear in every movement, where in every movement there is an implied meaning. According to Maryono (Gunawan, 2018), Reyog by the Ponorogo district government was appointed as a traditional art that became a regional tourism asset. Reyog is then presented in various forms of performances. At several festivals, Reyog appears which is packaged concisely and compactly but still has high quality. Hidayanto (Indriyani, n.d.) stated that the artist Reyog Singo Budoyo who graduated from art schools contributed to the development of Reyog Singo Budoyo. Art school students introduced the aesthetics of performing arts and dance moves, thus giving birth to Reyog Singo Budoyo in the form of a festival as it is today. Meanwhile, Isyanti (Sari, 2017) claims that the popularity of Reyog Singo Budoyo's art has put Banjarbaru City as a city on the map of traditional arts in Indonesia. Some of the comments above explain that the beauty of Reyog Singo Budoyo can attract people's attention. The beauty of Reyog Singo Budoyo is not only seen from the sequence of moves, the meaning is very deep, the legend of Reyog Singo Budoyo also has its beauty. From some of the opinions above, it can be concluded that Reyog Singo Budoyo as traditional art has won the hearts of the wider community thanks to its beauty.

CONCLUSION

Observing the description above, it can be concluded that functional analysis, the relationship between elements or parts can be carried out in art analysis, in this case, Reyog Singo Budoyo. The analysis pays attention to the relationship of the elements or parts that form a unified whole, that is, these elements arrive at the making of the Reyog Singo Budoyo presentation. There are various analytical models of functionalism, namely how broad the understanding of functionalism is. While the analytical model used is defined by the object (Reyog Singo Budoyo as the object). The basic principle of functionalism is that art (Reyog Singo Budoyo) is a system consisting of interrelated elements (in this case, Reyog symbols, education, society), social, political, and aesthetics are discussed). These factors do not have a separate function or meaning from the others but are largely determined by the relationship between the totality of the elements. The function of Reyog Singo Budoyo art has eight functions, namely: Reyog Singo Budoyo as a symbol of cultural, educational, social, political, and aesthetic identity. The five functions have value and meaning in them.

References

- Achmadi, A. (2012). *Reog Ponorogo dalam Tinjauan Aksiologi Relevansinya dengan Pembangunan Karakter Bangsa*.
Afnal, M. S. (2019). Analisis Koreografi Tari Ketimang Burong Suku Sawang. *Joged*, 13(1), 59-72.

- arsan shanie, totok sumaryanto. (2017). Busana Aesan Gede dan Ragam Hiasnya sebagai Ekspresi Nilai-Nilai Budaya Masyarakat Palembang. *Catharsis*, 6(1), 49–56.
- Aysa, I. R. (2020). Strategi Pengembangan Ekonomi Kreatif di Era Digital. *Jurnal At-Tamwil: Kajian Ekonomi Syariah*, 2(2), 121–138.
- Fatrina, N. Y., & Stevenson, Y. (2018). Perubahan Dan Keberlanjutan Tari Balanse Madam Di Lingkungan Masyarakat Nias Padang. *MUDRA Jurnal Seni Budaya*, 33(1), 93–103.
- Gunawan, I. (2018). Seni dan Transformasi. *Jurnal Seni Rupa Warna*, 6(2), 1.
- Indriyani, P. D. (n.d.). *LANDASAN FILOSOFIS PENDIDIKAN SENI DALAM PROBLEMATIKA PENDIDIKAN*.
- Indriyani, P. D. (2019). *Catharsis : Journal of Arts Education The Puppet Thimplong : Assessment Form Performance and Values of Local Wisdom for Nganjuk Citizen*. 8(1), 89–94.
- Jaya, L., Sumatera, S., Anggraini, E., & Cahyono, A. (2018). Forms of Show Kuda Lumpung Ronggo Budoyo in The Village of. *Catharsis : Journal of Arts Education*, 7(1), 11–22.
- Koentjaningrat. (1994). *Kebudayaan Jawa* (Cetakan Ke). Balai Pustaka.
- Njatrijani, R. (2018). Kearifan Lokal Dalam Perspektif Budaya Kota Semarang. *Gema Keadilan*, 5(1), 16–31.
- Noventin Maghdalena, D., Suryadi, & Puspita, Y. (2019). Analisis Estetik Karya Seni Lukis Moel Soenarko yang Bertema Heritage. *Jurnal Seni Dan Desain*, 1(2), 9–23.
- Pratiknjo, M. H. (2019). *Identitas Dan Bentuk-Bentuk Budaya Lokal Masyarakat Kabupaten Kepulauan Talaud Di Daerah Perbatasan Indonesia- Filipina*. 1, 29–39.
- Sari, R. K. (2017). Representasi Perempuan dalam Pertunjukan “Semi Masa”: Sebuah Kajian tari Karya Alfiyanto. *Jurnal Pendidikan Dan Kajian Seni*, 2(2), 165–182.
- Semasa, I. G. N. (2019). Wayang Sebagai Media Komunikasi Simbolik Perilaku Manusia dalam Praktik Budaya dan Agama di Bali. *Jurnal Mudra*, 34(1), 80–86.
- Soedarsono. (2003). *Seni Pertunjukan Dari Perspektif Politik, Sosial, dan Ekonomi*. Gadjah Mada University Press.
- Sudarma, I. P. (2017). Pertunjukan Tari Babuang Pada Piodalan Bhatara Dalem Pingit , Di Desa Pengotan Kabupaten Bangli. *Mudra*, 32(1), 21–29.
- Sunardi, Kuwato, & Sudarsono. (2018). Karya Cipta Pertunjukan Wayang Perjuangan sebagai Penguatan Pendidikan Bela Negara. *Jurnal Mudra*, 33(2), 232–241.
- Sundari, R., Prawira, N. G., & Santosa, H. (2020). Analisis Estetik Seni Lukis Kolase Landscape Karya Budi Irawan. *Jurnal Irama*, 2(1), 13–23.
- Wagiran. (2011). Pengembangan Model Pendidikan Kearifan Lokal dalam Mendukung Visi Pembangunan Provinsi Daerah Istimewa Yogyakarta Tahun 2020 (Tahun Kedua). *Jurnal Penelitian Dan Pengembangan*, 3(3), 85–100. <http://staffnew.uny.ac.id/upload/132297916/penelitian/Pendidikan+kearifan+lokal.pdf>