

YOSIKA PROFESIONALISM AS *PUJANGGANONG* FIGURE IN *REYOG OBYOK* PERFORMANCE IN PONOROGO REGENCY

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ABSTRACT

Yosika is the name of a young man in Ponorogo who is involved in the art of *Reyog* Ponorogo, whose main role is as a *Pujangganong* dancer. His proficiency in playing the character *Pujangganong* led him to become a professional dancer and well-known artist. This article aims to reveal Yosika's professionalism in her role as a *Pujangganong* dancer. This research uses descriptive qualitative methods with data collection techniques through observation, interviews, and documentation study. The results showed that Yosika's profession as a *Pujangganong* dancer in the *Reyog* Ponorogo show had been built since she was a child. With the support of the whole family and armed with perseverance, Yosika was finally able to reach the pinnacle of her career as a professional dancer in the *Reyog* Ponorogo show, especially for the character *Pujangganong*. Professionalisme Yosika professionalism can be seen through his performance in taking a role as *Pujangganong* in *Reyog* Ponorogo, particularly in *Reyog Obyok*. Through the style of *Pujangganong* appearance performed by Yosika, *Reyog* Ponorogo art is adapt to the present demand and make a lot of people, especially young generation admire this art performance. Through Yosika professionalism as *Pujangganong* character, *Reyog* Ponorogo has a hope to be continually exist in the future time, which definitely help to preserve the extinction of *Reyog* Ponorogo performing arts.

Keywords: professionalism, Yosika, *Pujangganong*, *Reyog Obyok*

INTRODUCTION

Pujangganong is a term to describe one of the figures in *Reyog Ponorogo* performance, it is also known as "Ganongan". The presence of *Pujangganong* or Ganongan in *Reyog* Ponorogo has an important role in supporting the unity of the performance, besides the appearance of *barongan* (dadak

peacock), *jathil*, and *Kelono Sewandana*. Structurally, the appearance of *Pujangganong* in *Reog* Ponorogo is usually shown after *jathilan*. In the article written by Wijayanto, it is explained that, "*Pujangganong* is one of the central character in *Reog* Ponorogo story. This character described as a powerful figure and positioned as a governor in the Wengker

Kingdom. Patih *Pujangganong* has the nature of a funny, humorous, dynamic and always calm in facing any problems, even when fight with a powerful and danger enemy. Because he has a funny character and well prepared in taking the heavy task, made *Pujangganong* became a royal ambassador (Wijayanto, 2009: 146).

Reyog Ponorogo has a very long history and journey, but the existence of art *Reyog* Ponorogo until now is remain stable. The people of Ponorogo are actively maintain this dance, almost all villages in Ponorogo have *Reyog* groups. Therefore, Reog Ponorogo has become the cultural identity for this regency (Simatupang, 2013:223). *Reyog* Ponorogo as one of the performing arts originated from Ponorogo has expanded to all major cities in Indonesia and even spread to various countries in the world. In the area of Ponorogo Regency itself, *Reyog* Ponorogo continues to develop. Nowadays there are at least three forms of *Reyog* Ponorogo performance i.e. *Reyog Kawak*, *Reyog Baku*, and *Reyog Obyok*. *Reyog Kawak* has a characteristic appearance of a procession form associated with the existence of Warok character and the peak of its development before the 1980s. Then came *Reyog Baku*, is a kind of *Reyog* Ponorogo which was shown in the form of a drama (on the stage) and was the result of the standardization of Ponorogo Government. In addition to these two forms, the next is *Reyog Obyok*, the form and style of the show portrait the popular show of *Reyog* Ponorogo in about 1995 (Kumorohadi, the Dewa Ruci, 2005: 168).

Based on the story that developed in the community about the origins or background of *Reyog* Ponorogo, there are several versions of the story, one of it is known as the Bantarangin Version. The Bantarangin version tells that *Pujangganong* character is a depiction of a Prime Minister of King Kelana Sewandana who reigns in Batarangin. While carrying out his duties to propose Dewi Sanggalangit (daughter of the King of Kediri), but in the middle of the journey he was

intercepted by Raja Singabarong; the ruler of Lodaya forest. King Singabarong troops consisting of peacock and lion, while the part of the prime minister is the magical power so that finally the Prime Minister able to defeat Singa Barong (Simatupang, 2013: 118-119).

Besides Bantarangin version, there is another version called the Suryangalam. According to Suryangalam version, the *Pujangganong* figure is a portrait of a poet from Majapahit Kingdom during the era of Bhre Krtabhumi at the end of the 15th century named Ki Ageng Kutu Suryangalam. It tells that the poet left Majapahit kingdom and fled to Wengker area, named Kutu Village. The reason of Suryangalam leave the palace was because Bhre Krtabhumi did not hear his suggestions in overcoming the troublesome situation of the kingdom at that time. Bhre Krtabhumi is a weak king and easily influenced by his wife who takes a full control and interferes in administrative matters. When Suryangalam served in the Majapahit Kingdom, he was known as Pujangga Anom, but when he left the palace and stay in Kutu Village, he changed his name to *Pujangganong*. Based on the Suryangalam version, *Pujangganong* is described as a character who always teases Singa Barong. The personification of Bhre Krtabhumi as a king who is weak in his stance and easily controlled by his wife is manifested in the vigur of the Singo Barong character, symbolized in the form of a lion's head ridden by a peacock (Simatupang, 2013:119).

In every *Reyog* Ponorogo performance, the presence of *Pujangganong* is manifested in distinctive and expressive form of dance. The dance is expressed through attractive and acrobatic movement patterns that are energetic, aggressive, nimble, and witty which is also supported by a very distinctive music called "Ponoragan style". Visually, the performance of *Pujangganong* or Ganongan figure is described through this specific property; wearing the red mask and on the forehead there is thick hair and extends upwards like a crown and all parts of the

dancer's head are closed or wrapped in black or red cloth. While his appearance is described as having a long, thick mustache, bulging eyes, long nose, and visible teeth. In addition, the embodiment of the symbolization of the *Pujangganong* character is also equipped with a very distinctive fashion design, namely: (1) a red vest; (2) black shorts complete with stagen cloth; (3) wearing a red and yellow sampur wrapped around the waist; (4) the front and rear hips are covered with a red embyong tufted with yellow threads or some call it rapek; (5) wearing cace jewelry on the neck; (6) on both wrists wear a strapping bracelet made of a cloth commonly called a polsdecker; (7) both ankles also wore golden bracelets.

Pujangganong is a character that is expressive, powerful, entertain, funny, and has a martial art skill. This character loved by the younger audiences especially the kids. Because of the interesting character of *Pujangganong*, his appearance dominates the show and is displayed for a relatively long duration of time. Because of this, *Pujangganong* dance as a part of *Reyog* Ponorogo begin to develop and now has independently performed without being tied to the performance structure as a whole. Nowadays *Pujangganong* Dance performance has developed into an independent performance, so that it demands professionalism for the dancers who perform it.

Yosika is one of the dancers who has been able to bring a very distinctive and phenomenal form of the *Pujangganong* Dance performance. Yosika's ability in playing the *Pujangganong* character in a contemporary dance performance is able to present a phenomenal, beautiful, and can give satisfaction to himself and others who witness it (Parmono, 2008:100). Yosika is well known to the public not only in the Ponorogo area and its surroundings, but in a wider area. Yosika also has a lot of experience in performing, both at the regional, national, and even overseas such as Malaysia and Thailand. Yosika's credibility as a *Pujangganong* dance artist is not in doubt. Yosika's fame can be

witnessed through the recorded videos of his performances at various events and has been uploaded on the YouTube channel. The evidence of its popularity can be seen in the number of viewers on his youtube video. Yosika's role as a dancer in *Reyog* Ponorogo's performing arts cannot be doubted and deserves to be called an artist figure.

This research is to reveal Yosika's character as a professional dancer of the *Pujangganong* character in *Reyog* Ponorogo art performance. Therefore, this research belongs to the category of biographical writing (character study). According to Furchan, character study is one type of qualitative research with the rules that are built following the principles of qualitative research (Furhan, 2005: 15). Qualitative research, which is a research method that places the researcher as a key instrument. Qualitative research results emphasize the meaning of scientific and systematic research generalizations because they rely more on data in the form of narrative and descriptive explanations (Sugiyono, 2015: 9).

The writing about Yosika's biography is intended to be a story about the history of Yosika's life; about his experiences, attitudes, and actions (Schwarz, 1990: 126-132), thus finding his identity as a professional *Pujangganong* dancer. According to Furchan, someone is called a figure or an artist because he has succeeded in his field, which is shown by his monumental works and his influence to the surrounding community. His personality is recognized as "mutawatir" (Furchan, 2005:12). On the other hand, according to Waridi, that in the world of art a person is called a figure (artist) because of his prowess in creating art and has done a lot for the life of the art he is engaged in (Waridi, in Waridi (ed.), 2009: 95). In addition, Waridi also revealed that the direction of writing for figures in art includes things related to life backgrounds, thoughts and views of life, forms of work and ways of working, as well as prominent roles in the fields he is engaged in (Waridi, 2009: 106). Yosika with all of his strengths and weaknesses as a *Pujangganong* dancer has already become a professional

artist and well known by most of the residents of Ponorogo and other cities as well.

The term professionalism according to Winarni is understood as "the commitment of members of a profession to continuously improve their professional abilities and develop strategies used in doing work in accordance with their profession" (Winarni, <http://staffnew.uny.ac.id/upload/132096081/pendidikan/materi+1.pdf>, accessed on March, 4 2020). There are no definite details or categories of professionalism, but from various references it refers to the types of works or professional activities that require the best services to others.

Ahmad Tafsir provides an understanding of professionalism as an understanding that teaches that every job must be done by a professional person. There are ten conditions for a job that can be called a profession, namely: (1) the profession must have a special expertise, (2) the profession must be taken as the fulfillment of a life vocation, (3) the profession has a universally standardized theory, (4) the profession is intended for the community, (5) professions must be equipped with diagnostic skills and applicable competencies, (6) professional holders hold autonomy in carrying out their functions, (7) professions have a code of ethics, (8) professions have clear clients, (9) professions has a professional organization, and (10) the profession recognizes the professional relationship with other fields (Tafsir, 1992: 107).

DISCUSSION

A Glance Biography of Yosika

Yosika is the nickname of a young man whose real name is Yogi Sudarmanto, born in Ponorogo on December 25, 1996. His father, Priono, is an entrepreneur, while his mother, Tumiyem, is an ordinary housewife. Yosika was born as the youngest of 4 children. The first brother is a boy named Setya Budi, the second brother is also a boy named Endrik Setya Nugraha, while the third sister is named

Tri Wulansari. The three siblings are married and live in their own place.

Since his birth Yosika has lived with his parents in Wotan Village, Pulung District, Ponorogo Regency. Yosika as the youngest child always respected and devoted to his parents and his older siblings. The local community where he lives considered Yosika's family as a kind and pleasant family. In everyday life, Yosika was also known as a kind, friendly and outgoing character so that he was easily get along with many friends who were at the same age or who were older or younger than him.

In the world of education, Yosika only received education up to the senior high school level. He started school at the elementary school level in 2003 at SDN 1 Wotan, then continued his studies at SMPN 1 Pulung, and finally at SMK PGRI 2 Ponorogo graduated in 2014. While studying at school Yosika was not so special, but he was a very diligent student and graduated on time. (Yosika, interview, January, 11, 2020). During his school period, Yosika is actively participate both in intracurricular and extracurricular activities, especially in the field of dance. Since in the fourth grade, of Elementary School, Yosika often participated in dance competitions. And when he was in the second grade of SMK (Vocational school), Yosika took a part in *Pujangganong* dance competition which was held by Muhammadiyah Ponorogo University. This is a regency competition (Ponorogo regency level competition), and Yosika won the 2nd place. The trophy was then presented to her school and kept at SMK PGRI 2 Ponorogo.

His childhood life was just as other normal village boy, living in a rural environment that is always calm and peaceful. The socio-cultural environment in the village are closely related to the life of *Reyog* Ponorogo art. This traditional art had already existed in the past and is still sustainable until today. Almost all of the community in the villages have *Reyog* groups, that make *Reyog* is established as the cultural identity of

Ponorogo regency (Simatupang, 2013:223). The art life of *Reyog* Ponorogo, that has become a tradition and grounded in Ponorogo, has greatly influenced the lives of the younger generation, including Yosika.

Yosika's interest in cultivating *Reyog* Ponorogo began in the fourth grade of Elementary School. At the beginning of his interest, Yosika joined as a member of a *Reyog* Ponorogo art studio in the Pulung district on his own initiative. The background of his interest is driven by the life of the environment in which he lives, that most of the boys of his age or their playmates are members of the *Reyog* studio. Because of that, Yosika was also interested in following the steps of her friends to become members of an art studio, and asked her parents for permission to practice dance. Due to his strong desire, his parents then give him a permission as well as his siblings who were very supportive of him.

One of the studios that Yosika chose as a place to practice art is one of the studios in the Pulung district, namely the *Reyog* Suryo Wiguno studio. The choice was made because the majority of his friends joined the *Reyog* Suryo Wiguno studio. Suryo Wiguno Studio is located in Kesugihan Village and is also included in the administrative area of Pulung District, Ponorogo Regency. The location of Kesugihan Village is not far from the village where Yosika lives, which is to the north from Wotan Village and is about 4 km away. To go to *Reyog* Suryo Wiguno studio, Yosika was accompanied by his father, and sometimes by his older brother. But Yosika often went alone to the studio on a bicycle with his friends.

Sanggar *Reyog* Suryo Wiguno is managed by a husband and wife named Sigit or known as "Sigit Gondrong" and his wife named Mega Wuri Cahyaningrum. Sigit has received formal art education at the Indonesian Institute of the Arts, Surakarta, while his wife Mega is a graduate from Muhammadiyah Ponorogo University. Both Sigit and Mega, since childhood have been involved in the world of dance, especially *Reyog* Ponorogo. Sigit Gondrong is very good at managing his *sanggar* and also acts as a

coach with his wife. Dance practice is held every Sunday morning from 08.00 to 15.00. However, if there will be a performance or the students will take part in a dance competition event, then the practice time is added every Saturday afternoon. In teaching or training their students, both are perfectionist and discipline, but also have high patience and diligence. Sigit pays close attention to the interests and talents of each of his students or members of his staff, including Yosika.

At the *Reyog* Suryo Wiguno Studio, Yosika was trained by Sigit, and according to Sigit, since the beginning, Yosika had shown his interest in *Reyog* Ponorogo. He showed this through his enthusiasm and motivation in training, he always active and highly motivated, and appeared to have talent. Yosika is easier to understand in receiving the motion material that she is training and is always enthusiastic in practicing independently. Yosika also has good cooperation with his friends (Sigit, interview, 2 August 2019). According to Sigit, in the early days, Yosika was more interested in learning dance for the Warok character. However, because at that time his body was still too small and thin, so it was not in accordance with the demands of Warok's character. Ideally, the embodiment character of Warok is usually played by dancers with large, tall bodies. Finally, Yosika chose to focus on learning the *Pujangganong* Dance which was more expressive and flexible in its role (Sigit, interview, 2 August 2019). After trying to practice the *Pujangganong* Dance, it turned out that Yosika was able to follow and enjoyed more which make him solidly in practicing this dance. His interest and willingness to *Pujangganong* Dance is getting stronger, it is shown by his sincerity in practicing movement techniques independently. Since solidifying his choice of the *Pujangganong* Dance, Yosika has become more focused and has the courage to explore various patterns and techniques of acrobatic movements. Because of his seriousness and persistence, Yosika is now able to find creativity in the forms and techniques as well as the distinctive, expressive, and

communicative style of the *Pujangganong* Dance performance (Yosika, interview, 3 August 2019). The community and also the artists of Reog Ponorogo also acknowledge Yosika's professionalism as a dancer who specializes in *Pujangganong* character that is now in a great demand. Yosika has now succeeded in showing the results of achieving his goal as one of *Reyog*'s leading artists as *Pujangganong* dancers. As an artist, it can be said that he already has extraordinary and very distinctive works. Every time he performed in *Reyog Obyok* as *Pujangganong* character, his dance is always impressive that made his works become a reference for other *Pujangganong* dancers, especially the younger ones.

The presence of Yosika as a *Pujangganong* dancer has influenced the community who enjoyed the show and can provide motivation for other dancers. This means that all of Yosika's thoughts and activities in his work as a *Pujangganong* dancer can really be used as a reference for inspiration for *Reyog* Ponorogo artists in maintaining the life of *Reyog* Ponorogo performing arts. With all the shortcomings and strengths of Yosika, most Ponorogo residents give positive appreciation and idolize him as an artist who deserves to be recognized (Furhan, 2005).

Yosika's Professionalism as *Pujangganong* Dancer

The life journey of *Reyog*'s performing arts in Ponorogo has developed in various forms and styles including: *Reyog Kawak*, *Reyog Baku*, dan *Reyog Obyok*. In the art performance of *Reyog* Ponorogo, Yosika is more often perform in *Reyog Obyok*. *Reyog Obyok* is a variant of the form and style of *Reyog* Ponorogo, which is now become the most popular and the most existing *Reyog* performance in Ponorogo. The characteristic of *Reyog Obyok* is that this performance shown in the 'arak-arak' procession around the village and usually stop for a moment at certain places, such as at a crossroads or at a

respected resident's house. Furthermore, there are two specific performances in *Reyog Obyok* which are called *iker* and *gambyongan*. In the *iker* part, the dance performance of the artists includes Jatilan dance, Barong/Dadak Merak dance, and *Pujangganong*/Ganongan dance. At the end of Dadak Merak dance and *Pujangganong* dance, duet dance between Jatil and Barong figures had to be performed before the *Reyog* end. It is also applying for the duet dance between Jathil and *Pujangganong* characters. All performances in a duet are referred to as *èdrèk* (Kumorohadi, in Dewa Ruci, 2005: 171-172).

The popularity and existence of *Reyog Obyok* is due to the form and style of the performances that are flexible, dynamic, and very distinctive, because of the performance of *iker* and *gambyongan* or *èdrèk*. The two parts of the show, both *iker* and *èdrèk*, are very flexible and recognized as a characteristic of *Reyog Obyok*. The flexibility of both *iker* and *èdrèk* forms lies in the creativity of the supporting artists in packaging the show. The performance of *Reyog* can be adjusted according to the request of the host or it can be adapted to the situations of the surrounding events. Especially, by paying attention to the reaction of the audience. In other words, the artists of *Reyog Obyok* have a freedom and flexibility in their performance through spontaneous acts based on the situation at the moment. Therefore, the artists in *Reyog Obyok* performance had to be creative in carrying out their respective roles.

Yosika experienced and acknowledged that *Reyog Obyok*'s performance could motivate him to be more serious in his role as a dancer in *Pujangganong*. Through this *Pujangganong* figure, Yosika had more opportunities to improve his dance skills and expertise in playing the role of a *Pujangganong* specialist (Yosika, interview 3 March 2020). Due to the freedom and flexibility of *Reyog Obyok*, Yosika was able to express her artistic creativity optimally. Yosika can display totality in realizing the

expressive and communicative personality of *Pujangganong* character in accordance with his own interpretation of *Pujangganong* character. It was through *Reyog Obyok*'s performance that Yosika's expertise as a dancer specializing in *Pujangganong* figures was formed and found a style that was very distinctive and liked by the audience. Yosika is known to have expertise in reading social situations and conditions of his surrounding performance. This means that every time Yosika performs, he always creates an interesting atmosphere through his jokes that are spontaneous and funny, and communicative, so that he always gets extraordinary public appreciation. In short, as a dance artist, Yosika can show his professionalism in playing *Pujangganong* dance can be observed through several criteria related to his views and actions in carrying out his duties as a *Pujangganong* dancer, which are as follows.

Become *Pujangganong* Dancer as a Life Call

Since making his choice as a dancer specialist for *Pujangganong*, it turns out that every of his performance has received appreciation from the community, Yosika then become more determined in cultivating the world of *Reyog* performing arts, especially in *Reyog Obyok*. The role as a *Pujangganong* dancer seems to have embodied and united in his soul. At any time, Yosika always prepares herself and never refuses if there is an offer to perform, regardless of whether it is paid or not. For Yosika, the offer to perform the Puang Ganong Dance is a life calling. Therefore, he sees every event for a performance as an opportunity to be able to work professionally for the life of *Reyog* Ponorogo performing arts.

On the other hand, according to Yosika, that being a *Pujangganong* dancer is not only a call to preserve the life of *Reyog* Ponorogo performing arts, but also his profession for the community. *Reyog* Ponorogo, which has become the cultural identity of the people of Ponorogo, has functionally become an integral part of the community life. Yosika

always wants to devote himself to the world of art, especially in *Reyog* Ponorogo, primarily as a dancer specializing in *Pujangganong* figures. Yosika also wants to be able to please her family and community by serving the art of *Reyog* Ponorogo. His desire is to always put on performances that are close to the ideal standard. Based on the existing criteria, it is clear that Yosika who has a high professionalism and will always try to manifest himself according to ideal standards will always identify himself to a figure who is considered to have an ideal standard.

Yosika is assured to pursue his carrier as *Pujangganong* dancer. According to Yosika, the profession as a *Pujangganong* dancer can be a promising livelihood. Although the development of modern performing arts in Indonesia is faster than traditional performing arts, *Reyog* Ponorogo had already globalized and have an overseas market. In addition, the demand of *Reyog* performing arts in the domestic market is also still high. In the area of Ponorogo Regency, *Reyog* performances still exist. There are many studios or *Reyog* communities that are always loyal and continue to preserve the existence of *Reyog* Ponorogo. The head of the studio always covers and encourages its members to remain productive and increase creativity by making new innovations. And when the dance studio is managed in a professional way; with a clear management, openness, discipline, and mutual tolerance. Yosika believe that *Reog* Ponorogo will not be extinct and always be in demand.

The Standard Characteristics of *Pujangganong* Dance and Yosika's Style

As previously mentioned, the characteristics of the *Pujangganong* character in the *Reyog* Ponorogo show are very distinctive, expressed through energetic and attractive and acrobatic movement patterns, are aggressive, nimble, and witty. According to Wisnu (2013) The existence of the *Pujangganong* character in the *Reog* Ponorogo show is not only an attractive spectacle, but also a noble guide.

Pujangganong's appearance played an important role in building the quality of the show and became a central figure in the dramaturgy of *Reyog Ponorogo* performing arts. The indicators as expressed by Wisnu are also a view of life and must be mastered by every dancer. The distinctive characteristics of *Pujangganong* character are manifested through several elements of dance forms including clothing designs and masks with distinctive faces. A dancer is required to be able to play the mask he wears in order to live in accordance with the demands of the *Pujangganong* character who is wise to show his seriousness, supernatural powers and humor. One technique that is always used is the technique of flicking the hair (Rini, 2014: 98).

In addition, what is more prominent is manifested through elements of dance movements. There are several patterns of dance movements that are always present in the *Pujangganong* Dance performance to embody the *Pujangganong* character that is energetic, aggressive, and humorous. Some of the dance movements include the following:

1. *Lompat layu* is a walking movement with jumping and running techniques (Javanese: *m layu*), and structurally this movement pattern is usually displayed at the beginning and end of the *Pujangganong* dance.
2. *Manuk engkok*, is a movement pattern that further emphasizes the technique of nodding the head with forward and backward footsteps. The expression of this movement is like a dancing peacock.
3. *Laku telu* is movements that are more mechanized in the technique of three steps forward in front of the right foot and then back three times, and vice versa, alternating the left side which goes back three times, then the right foot advances three steps. And so on repeated in turn as needed.
4. *Sabetan*, is one type of connecting motion pattern.
5. *Sembahan*, is the pattern of respect with the technique of cupping both hands in front of the chest and done by squatting (*jengkeng* and the position of the left leg of the *tanjak* in front, while the right leg supports the body / buttocks). *Pok ame – ame*, pola gerak yang diekspresikan dengan gerakan komikal dan didukung dengan pemusik tari yaitu dengan sura lirik lagu berbunyi “pok ame – ame belalang kupu – kupu”.
6. *Ukel karno* is the movement of the body looking down while both hands do the *ukel trap tawing* / ear.
7. *Ukelan puter*, is the movement of the hands overlapping the rope while stepping on the feet to form a circle floor pattern with a sufficient number of bars / steps.
8. *Gedrug-gedrug*, is a small jumping motion while stomping the right foot behind the left foot. This *gedrug-gedrug* movement is a movement pattern that is usually placed at the end of the *Pujangganong* dance performance.

The dance movement patterns above are structurally the standard dance movement patterns to embody the character of the *Pujangganong* character, but the dancers who perform them can also develop according to their creative abilities. As explained in the book *Reyog Ponorogo Basic Arts Guidance in the National Cultural Performance* (2004), that Patih *Pujangganong* was a figure who was always tough, assertive, cheerful, and basically humorous, with funny movements. The character of the *Pujangganong* character has a self-sacrificing nature and a high spirit of dedication to his heart. The task assigned to him was carried out with full responsibility, even though it was full of challenges, to the point of turning upside down, circling, and lying down and faced with a passionate and joyful spirit (Government of Ponorogo Level II Regional District, 2004: 70)

In addition, there are movement patterns as a characteristic feature of supernatural powers and dexterity which are manifested by

patterns and techniques of movements that are attractive and acrobatic, among others are:

The basic movements are carried out in places such as: (1) *kayang*, which is the stance of bowing with the feet and hands resting on the mat in an inverted body by stretching and lifting the abdomen and pelvis; (2) *headstand*, is a brush standing straight up in a somersault and the head as a support is assisted by both hands; (3) *handstand*, the brush stands straight up in a somersault and the hands as the support; (4) *inter-inter*, is a body twirling motion pattern such as "grain is interrupted" in which the position of the legs is folded in a cross-legged sitting position and the body hangs. , the two hands become the support and when they are rotated the two hands become the support alternately.

Walking movements include: walking forward or backward with both hands as support. These patterns of motion include: (1) *koprol*, which is a body twirling / rolling motion carried out on the ground level which can be done in front (forward roll) or backward (backward roll); (2) *tiger jump*, which is a forward roll technique with a forward jumping position with both hands straight forward while flying and continued with a rolling forward motion and a final squat stance; (3) *Salto*, is a twirling motion performed by jumping in the air when the hips are above the head and the hands do not touch the ground at all. The somersault can be done rolling forward (forward roll) or backward (backward roll); (4) *cartwheel movement*, is a circular motion of the body to the side with both feet in the air and when the hands are resting with the legs wide apart. So the movement of the body and legs circular to the side is like the rotation of the wheel.

These various patterns and movement techniques are the main elements that must be mastered by *Pujangganong* dancers. This opinion is in accordance with Rini's explanation in her thesis, that some of the acrobatic movement patterns above are also movement patterns and techniques that are always taught by teachers or dance coaches in *Reyog* Ponorogo studios. If the students / dancers have mastered the various patterns

and movement techniques, then the teachers just need to direct them to the dance form according to the choice of the character they are interested in (Rini, 2014: 94-95).

These phases also apply to Yosika, at the beginning of learning he must also master the standard dance patterns and techniques taught by his teacher, namely Sigid Gondrong. After mastering the standard motion patterns, then making a choice to focus more on the *Pujangganong* character, until finally he managed to competently reach the peak of fame as a professional and phenomenal dancer. Yosika has the advantage of the technique of carrying out distinctive *Pujangganong* dance patterns that are more acrobatic and specific. Yosika's technical specifications include walking in a handstand with your legs folded / cross-legged. This movement technique has a high level of difficulty and has never been encountered or performed by other dancers.

In addition to the walking pattern using the hands in a folded / cross-legged position, it also has its own distinctive movement pattern which is a transformation of the *cakilan* and *ukel karno* movements. The two movement patterns are adopted from dance movement patterns that are usually used to support the character of the *Cakil* in the *wayang wong* performance. Armed with the flexibility and flexibility of his body, Yosika is able to express the role of the *Pujangganong* character according to the demands of his characteristics through the movement patterns and movement techniques that he developed specifically himself. In other words, Yosika has his own interpretation of the character of the *Pujangganong* character and this is realized through the development of attractive / acrobatic dance movements that are very distinctive as a result of his own creativity.

In each of his performances, Yosika always displays the characteristics of the *Pujangganong* character, with the *gecul* (comical) and hilarious characters, often highlighting silly expressions. His silliness is done, for example, by approaching the audience, a beautiful woman, he continues to

seduce, sometimes he also interacts with the audience while seducing, and there is also when he drinks and pretends to choke so that the water spills onto the audience. Likewise, when in the performance part of èdrèk *Pujangganong*, he was in a duet with a beautiful jathil, Yosika also often teased him with pokes, but he remained professional because it was only done on stage to entertain the audience. Every time there is a chance, always make contact with the audience to flirt by throwing jokes that invite laughter. There are times when the audience is invited to appear on stage, especially the children audience.

Keeping his professionalism, Yosika always maintains his fitness and stamina. Yosika also regularly exercises to flex the muscles. He also has the sensitivity of movement, if he is performing the dance and experiences unexpected events on stage he can always maintain his balance. His dance profession has been synonymous with a flexible and supple body, because his various attractive appearances accentuate her flexibility (balanced and stable stamina, sensitive and responsive to situations in response to situations and conditions of the surrounding events).

Based on the explanation above, it is clear that Yosika has high professionalism and always tries to manifest himself in accordance with the ideal standard of beauty performance that identifies himself with professional figures who are seen as having the characteristics of ideal appearance to meet the aesthetic tastes of the audience. This shows that Yosika is a dancer who has strong independence. Due to his expertise in cultivating a communicative performance atmosphere, his performances are always eagerly awaited by the audience. Through the style of appearance of the *Pujangganong* character played by Yosika, it can bring the development of the current form of *Reyog* Ponorogo performance and is favored by the community, especially the younger generation and children.

In the era of globalization with the development of highly sophisticated information technology nowadays, it can influence young people in Indonesia to easily access foreign cultures. No exception, the younger generation in Ponorogo Regency are also very easily influenced by foreign cultural arts. Therefore, through his profession and the presence of his performance as a *Pujangganong* dancer in *Reyog* Objectok or *Reyog* Ponorogo Yosika, he has participated in its preservation efforts, as well as an effort to ward off the entry of foreign cultures that are not in accordance with the cultural values and characteristics of the Indonesian nation. This is in accordance with the opinion expressed by Rismayanti and friends that *Reyog* Ponorogo has important historical, religious and philosophical values and can be used as a guide or life guidance to ward off the entry of foreign cultures (Rismayanti, in *Journal of Historica*, 2017: 221).

Yosika is an Artist who Always Maintains a Professional Code of Ethics

For the people of Ponorogo Regency as the owner of the *Reyog* Ponorogo performing arts culture product, the presence of the *Reyog* Ponorogo show has had various functions in various social activities. *Reyog* Ponorogo as one of the cultural heritage of the ancestors contains several values that are contained in it, and these values can be used as life guidance. The noble values contained in the *Reyog* Ponorogo show include spiritual values, spiritual values, life values, and aesthetic values. The aesthetic value of the show is found in various elements of the form of the show including: story stories, character characterizations and character dialogues, dance movement patterns, and dance music (Fransisca Ayu Rismayanti, Marjono, Nurul Umamah, in *Journal Historica*, 2017: 221-222). On the other hand, according to Wijayanto, that *Reog* Ponorogo is a folk legend that is very close to the founding of Ponorogo Regency, so that its existence is

very much guarded and maintained by the Ponorogo community both in their area of origin and in overseas areas (Wijayanto, in Warta Journal, 2009: 145).

Because of this, for Yosika that the responsibility for her profession as a Pujng Ganong dancer is not light, and it can lead to Yosika's awareness to always maintain the artistic code of ethics that she does. Although he has become a top dancer (top class dancer) in the *Reyog* Ponorogo show, Yosika also respects the coaches who raised him and still maintains the good name of the coach as well as the good name of the organization or studio that has supported him. Yosika never forgot the hard work of her teacher. The phases of *Pujangganong* learning while at the Sanggar include always exploring patterns and techniques of acrobatic movements through the guidance of his teacher. The various creativities that were found were also influenced by the interaction process between him and his teacher or coach. Therefore, in Yosika's view, even though he already has competence that can be said to be beyond the ability of his teacher, he must maintain good manners and have nothing to be proud of. At any time, Yosika always asked for an evaluation of the performances of his seniors. This is useful for strengthening confidence in his ability and being open to listening to and respecting the opinions of others. (Tafsir, 1992: 107)

Likewise in his interactions with other artists, both older and younger (children). Yosika strives to always respect and must be able to work together in solidarity and solidarity. *Reyog* Ponorogo performance art is a type of communal art that cannot be separated from support or from others to build the integrity of the performance form. Even though when practicing in the studio with the pengrawit members there were unpleasant obstacles, Yosika tried to be able to face it wisely, having to be able to adjust the situation and conditions that occurred. Everything must be endeavored so that life can continue in harmony.

In serving the community, as an artist must also be able to show professionalism by

trying to recognize the relationship between his profession and the needs of society. Yosika still adheres to the code of ethics of artistry, *Reyog* Ponorogo, among which must demonstrate a superior work ethic (excellence) and be able to cater to various tastes and requests of responders. The high demand for professionalism is shown by the great desire to always improve and maintain the professional image through the embodiment of professional behavior. Embodiment is done through various ways, appearances, ways of speaking, use of language, posture, daily life attitudes, interpersonal relationships, and most importantly must maintain the quality of appearance in the show.

In carrying out his duties in a professional manner, Yosika prioritizes the interests of the community over personal interests. Yosika is also always looking for and actively always improving himself to get better things in carrying out his duties. He shows pride in his profession as a *Pujangganong* dancer through self-confidence in his profession, respect for his past experiences, high dedication to his current duties, and believing in his potential for future development.

CONCLUSION

Based on the results conducted by researchers, the existence of the *Reyog* Ponorogo had experienced a very long journey and remains sustainable until now. It is then developed into various forms and styles. One of the most popular one is *Reyog Obyok*. *Reyog Obyok* has extraordinary flexibility and dynamism. These flexibility and dynamism help the dancer to be more creative and innovative. Through this dance a young man named Yogi Sudarmanto or known by the nickname Yosika had successfully become a professional dancer. Since he joined *Reyog Obyok* and took a role as *Pujangganong*, he instantly become well known because of his great dance. His proficiency in playing the character *Pujangganong* led him to become a professional dancer and a well-known artist

that has many fans. Through the style of *Pujangganong* appearance performed by Yosika, *Reyog* Ponorogo art is adapt to the present demand and make a lot of people, especially young generation admire this art performance. Through Yosika professionalism as *Pujangganong* character, *Reyog* Ponorogo has a hope to be continually exist in the future time, which definitely help to preserve the extinction of *Reyog* Ponorogo performing arts.

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