

Deconstruction of the Gajah Manggolo Reog Dance in the Performing Arts Ponorogo Reog

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ABSTRACT

Aim. This research is important to be revealed and discussed because change is an important event that happens slowly or quickly. The purpose of the study of the deconstruction of the Reog Gajah Manggolo dance in the performing arts of Reog is to create a dynamic in the performing arts by transforming simple and monotonous art into serious, dynamic and suspenseful art.

Methods. This research article is based on qualitative research. The types of data and data sources as well as information were all obtained from the XXVIII National Reog Ponorogo Festival (FRPN) 2024, Reog Books in East Java (Soenarto, 1979), Javanese Cultural Books (Koentjaraningrat, 1984:225-226) and Getting to Know Reog Dance from Origin to Meaning (Z. Hanifah, 2024). Data collection was carried out by literature study techniques and document studies. All data that has been collected, classified, processed and analyzed by the triangulation method.

Results. This study found the novelty of the aesthetic expression of the Reog Gajah Manggolo dance which is expressive, dynamic and innovative.

Conclusion. The change of the Reog dance creates a dynamic of performing arts by transforming the simple and monotonous traditional Reog dance art into the art of Reog Gajah Manggolo that is serious, dynamic and suspenseful. For this reason, it is hoped that this research will trigger the next researcher, discussing more sharply and in-depth with the addition and opening of the development of study techniques.

KEYWORDS: Deconstruction, Performing Arts, Reog Tradition Dance, Reog Gajah Manggolo Dance.

ARTICLE DETAILS

Published On:
09 December 2025

Available on:
<https://ijiissh.com/>

A. INTRODUCTION

Regional development, both physical and non-physical, seems to be pursued so that the regions or government areas are not included in the disadvantaged areas. Likewise, the Ponorogo regency government which is one of the level II governments in East Java Province which is directly adjacent to Central Java Province. Ponorogo Regency, which is better known as the land of Reog, apparently does not feel enough with the existing conditions, but Regent Markum Singadimeja has ideas, ideas, and concepts to raise Ponorogo regency to become more famous and meaningful in the national and international arena. The step taken is through a national forum by holding the Reog festival continuously once a year. Since 1995 the Reog festival has been held as a Grebek Suro ride to welcome the arrival of the new Hijri New Year/Islamic year.

The rise of the Reog festival, which is held every year at the Grebek Suro event, apparently has a positive impact. At least the tourism sector has become lively and increased with the presence of spectators who have exploded both domestic and foreign tourists. The trade sector is becoming increasingly prevalent and increasing with the transaction of goods produced in Ponorogo district and surrounding areas. The agricultural sector is increasing with the presence of a variety of culinary products that process food products produced by farmers. In addition, it is visible that cultural activities, especially the art life of Reog, are alive, developed and preserved. Overall, the Reog dance festival activities which are held continuously make Ponorogo regency one of the national cultural fortresses. Thus, it is increasingly apparent that the Reog dance is an icon of Ponorogo regency that is meaningful for the lives of its people.

Bringing the traditional Reog dance, which was originally very simple in form and more likely to be accompanied by children who want to be circumcised and accompaniment for prospective grooms for *ijab khobul*, into a national-level festival ride, of course, adequate artistic cultivation is needed. The Reog Festival at the Grebek Suro event in Ponorogo is a prestigious festival event. The

exclusivity of Reog groups that come from all over the region of all provinces in Indonesia is when they get the best awards 1, 2 and 3. Participants consisted of professional Reog groups from all over Indonesia which were limited to around 30-40 groups. There has been a change in the Reog Group Gajah Manggolo in Reog performing arts due to the need for expression in a Reog Ponorogo performance. The changes in Reog Ponorogo's performing arts reflect the adaptation and transformation of art to maintain cultural relevance. This interpretation is important to see how these changes are not only a technical transformation, but also a reflection of the need for elements in the performing arts to continue to evolve and adapt to the social and cultural context of society. For this reason, all elements in the performing arts need careful and quality management and cultivation for the realization of a novelty of dynamic, open and suspenseful aesthetic expression.

B. LITERATURE REVIEW

(Derrida & Caputo, 2020) sebagai sebuah cara di mana pemahaman atas teks dilakukan dengan cara yang lebih cermat sehingga dapat diketahui perbedaan antara paradoks dan hal-hal yang tidak konsisten di dalam sebuah tulisan (Derrida & Caputo, 2020).

The text is no longer seen as a whole order whose truth is certain but rather an open arena of struggle whose certainty is uncertain (Siregar, 2019a). It is based on the existence of hidden meanings in each text (Siregar, 2019b). The performance text is a theoretical model for observable performance phenomena, assumed as a principle to explain the function of performance as a phenomenon of significance and communication. Performance is understood as a vast and complex event, resulting from the interweaving of several expressive elements arranged into various codes and sub-codes in which the acts of communication and signification occur, and also take into account a variety of different contexts of pragmatic speech. The structured expressive elements of the code and its sub-codes constitute the text of performing art are real objects, phenomenal fields that can be directly perceived and analyzed (Marinis, 1993). Broadly speaking, the text of dance performance art is a combination of meaningful verbal and nonverbal components (Maryono, 2010).

Performing arts are art that is appreciated through works displayed in the form of performances (Aliyev, 2021). In general, performing arts refer to the performing arts such as dance, drama, ballet, circus, musical performances, orchestra, theater, and so on (Komander & König, 2022). Every work of art that is born is not just a sensation or fantasy of the artist expressed in the work (Hery, 2023). In fact, performing arts also contain important aspects such as the idea and concept of performance as the main capital (Alhaq & Agustin, 2020), human resources as actors and cultivators (Opara et al., 2019), and property as the instruments needed to support its implementation. an art show (Kang, 2018). As part of culture, performing arts of course mediate culture in existing performances (Bernardi, 2021). The cultural values contained in the performing arts can be a non-formal educational medium that is not only educational but also entertaining (Rahman & Aruan, 2019a). Traditional arts always contain noble values and exemplary messages conveyed by artists (Iwan, 2016), like Reog art, it is a performing art that is full of values, meanings, and social functions for the people of Ponorogo (<https://ponorogo.go.id/reog/>).

C. METHODOLOGY

This research examines the Reog Gajah Manggolo Dance in the performing arts of Reog Ponorogo due to the need for expression of a Reog performance. This is done basically to study the deconstruction of the Reog dance which has not been done so far. The form of deconstruction of the Reog Gajah Manggolo Dance in the performing arts of Reog dance is based on changes in verbal and nonverbal components, aesthetic changes, and changes in the interpretation of performance art symbols. This form of research uses qualitative research design. Data collection uses qualitative methods. The types of data and data sources as well as all information were obtained from the XXVIII National Reog Festival (FRPN) 2024, the Reog Book in East Java (Soenarto, 1979) and the Javanese Cultural Book (Koentjaraningrat, 1984:225-226). All data that has been collected, classified and verified. The next process is that the data that has been collected is compared between one data and another to validate the data, then data reduction and finally data analysis using the triangulation method. Data collection was carried out by literature study techniques and document studies. Literature studies were carried out by reading the Reog Book in East Java (Soenarto, 1979) and the Javanese Cultural Book (Koentjaraningrat, 1984:225-226) to get an idea of the historical background of the Reog Dance Tradition of the Accompaniment which was the origin or forerunner of the Reog Ponorogo performance.

The study of documents was carried out by seeing and listening to recordings of Reog Gajah Manggolo dance works at the XXVIII National Reog Ponorogo Festival 2024 to reveal verbal and nonverbal components; aesthetic changes, and changes in interpretation of Reog dance performance art symbols. Data analysis, starting from the data that has been collected, is classified according to verbal or nonverbal types, then clarified and elaborated and selected to determine the data used and the data that must be discarded. This is done to facilitate conclusion making. The conclusion is the final result after a thorough data analysis to reveal the results of the research findings.

D. RESULT

1. Changes in Verbal and Nonverbal Components

Deconstruction of the Gajah Manggolo Reog Dance in the Performing Arts Ponorogo Reog

Performing arts basically have both verbal and nonverbal components as a language of expression. The verbal component in the form of tembang literature changes from traditional Javanese songs that are natural to working on tembang according to the atmosphere of the scene. While nonverbal changes include elements: theme, movement, costume, and music. As stated in the table below.

Table.1 Changes in verbal and nonverbal components in Reog dance

Component	Traditional Reog Dance	Reog Gajah Manggolo Dance	Source
Verbal	Javanese Songs Are Natural	The Javanese language is designed according to the mood of each scene.	https://youtu.be/3LAXQwJzlhU
Nonverbal	No theme	The theme of the love story of Prabu Klana Sewandana for Dewi Sanggalangit	https://www.gramedia.com/best-seller/tari-reog/
	Folk dance movements are simple and spontaneous	The movements of traditional dances are complicated and varied very varied.	Kebudayaan Jawa (Koentjaraningrat, 1984)
	The dancers consist of: the main mask, the braided horse, the giant mask dancer, the devil mask, the Tembem and Ledhek masks	The dancers consisted of the roles: Prabu Klana Sewandana, Patih Bujangganong, Jathil soldiers, Warok troops and Dhadhak Merak.	Reog di Jawa timur (Soenarto, 1979)
	Simple costumes	Glamorous and luxurious costumes	Reog Gajah Manggolo Karya SMA I Ponorogo (Fitri dan Maryono, 2024)
	Natural music is not a work in progress	The music composition is worked on according to the scene and the area.	

Based on Table 1, there is a significant change in the verbal and nonverbal components of the Reog Tradition dance to the Reog Gajah Manggolo dance, which is one of the Reog groups participating in the XXVIII National Reog Ponorogo Festival in 2024. The Manggolo Elephant Reog Dance is the only participant in the XXVIII National Reog Ponorogo Festival in 2024 to receive the best presenter award. As the best presenter, the Reog Gajah Manggolo dance has certainly been prepared and worked on with quite adequate artistic quality. For this reason, the changes that have occurred in Reog's performing arts are quite significant. Verbal changes refer to table 1, that the type of Javanese song in the Reog Tradition dance tends to use traditional patterns that are natural. In contrast to the Reog Gajah Manggolo dance, the song is more varied as a medium of expression of various tastes and atmospheres in creating dramatic flows.

Changes in the nonverbal component in table 1, about the theme. Theme is the essence of a work that usually refers to a story (Maryono, 2015:52). The Reog Tradition dance does not have a theme so the performance does not have a serving order. The principle to start the performance is to open with the beatings of gendhing-gendhing or typical Reog music with the sound of the reog trumpet. When the audience began to arrive, the Reog players began to wear their respective masks and the dancers took turns appearing in front of the audience. Meanwhile, the theme of the Reog Gajah Manggolo dance tells the story of Prabu Klana Sewandana's love journey for Dewi Sanggalangit.

Briefly, the storyline of the Reog Gajah Manggolo dance can be explained as follows. The Kingdom of Bantarangin is the domain of a king who is equally anuraga (magical), mighty, authoritative and wise, namely Prabu Klanasewandana. To complete the king's position in holding his government, Prabu Klanasewandana needed an empress. The choice of the King's woman who is the adoration of the heart is Dewi Sanggalangit who is also very well known in the story of Panji as Dewi Sekartaji, the crown princess of the Kediri kingdom. Wanting to propose to Dewi Sanggalangit, the King ordered the Bujangganong patih to prepare some of the selected soldiers and horsemen. The journey to the Kediri kingdom, in the middle of the Lodhoyo forest, was blocked by Singabarong. Battle was inevitable, all soldiers were killed and then the Bujangganong soldier went to war and lost. Prabu Klanasewandana as the last stronghold of the Bantarangin kingdom, also suffered defeat. Prabu Klanasewandana's anger became more and more intense, he returned to fight Singabarong using the ultimate weapon, namely the Samandiman Sword. A great battle occurred, Singabarong finally succumbed to Prabu Klanasewandana. Along with the conquest of Singabarong, a voice was heard that reminded the King, if he wanted to survive, the Batarangin kingdom was told to cancel the trip and return to the Kingdom. On the other hand, if you continue to continue the journey of proposing to Dewi Sanggalangit, there will be the destruction of the Batarangin Kingdom. Apparently, Prabu Klanasewandana loved his people more and in the end, the Prabu decided to order the Bujangganong patih and all his soldiers to return to the Bantarangin Kingdom.

Changes in the nonverbal component in table 1, the variety of Reog dance movements Tradition uses spontaneous movements with little consideration with mask characters. For dancers who are masked as demons, their movements tend to scare the audience. The braided horse dancer moves to imitate the movements of the horse, as well as the Tembem mask dancer who plays a funny role, his movements are tried to be entertaining and tend to give a witty impression. For the giant mask, which is better known, the Barong Dhadhak Peacock Lion moves with large patterns, bumping and rolling. Overall, the appearance of the movements of the Reog

Tradition dancers is less visible so that it looks flat and monotonous. The presence of movement in the Reog Gajah Manggolo dance is oriented to the medium of expression of taste and atmosphere so that the choice is a mixture of Surakarta-style traditions, East Javanese style and Ndolalak folk art. The mixed movement is intended to follow the desired feel and atmosphere in each scene, it can be slow, flowing, stomping, breaking so that the presence of movement in the Reog Gajah Manggolo dance is able to carry out its function as a quality medium of expression.

Dancers are basically a medium of expression that choreographers use to communicate with the audience. The position of the dancers in the Reog Tradition dance, each has an identity, name, namely: the main mask of the Sewandana Clan, the braided horse, the giant mask dancer as the Lion Barong Dhadhak Merak, the Devil's mask, the Tembem mask, the Ledhek dancer and six percussionists or musicians. The display of Reog Tradition dancers, which numbered about nine to ten dancers, was attractive, acrobatic and functioned as folk entertainment.

The change can be seen in the number of Reog Gajah Manggolo dancers, quantitatively, the number of dancers involved in the performance of fifty (50) artists and performers is around 20 people. Each dancer has a role, namely: Prabu Klanasewandana, Patih Bujangganong, Jathil, Warok Tua, Warok, and Dhadhak Merak (Singabarong). Prabu Klanasewandana is played by 1 dancer with the characteristic of wearing a red mask with a dashing, brave, passionate, authoritative and hard-looking character. Patih Bujangganong is one of the roles of dancers who are agile, witty, acrobatic and are characterized by wearing a red mask, bulging eyes, long nose and thick hair so that they seem to cover their face so that they look fierce and fierce. The number of Patih Bujangganong dancers or better known as Ganongan, is usually presented with 2 - 5 dancers. The number of Patih Bujangganong dancers at the Reog Festival Gajah Manggolo performance consists of three dancers.

The Jathil dancers are equestrian warriors who are all presented by female dancers who number 20 dancers. The characteristics of Jathil dance seem more agile, feminine, and energetic. Warok Tua is presented by 2 dancers who act as teachers and at the same time Warok leaders with the characteristic of using small sticks. Warok is a chosen soldier with a dashing, brave, magical and hard-looking character. Warok dancers at the Manggolo Gajah Reog Festival performance were presented by 20 male dancers in black clothes and 2-meter-long white collar ties. Dhadhak Merak is a dancer who wears a Lion head mask with hair in the form of Peacock feathers. The appearance of the Peacock Dhadhak is a characteristic of the Reog Ponorogo dance which has a fierce, savage, and scary character. The number of Dhadhak Merak dancers at the Manggolo Elephant Festival Reog performance this time was presented by 5 dancers. The appearance of the dancers of the Reog Festival Gajah Manggolo, their expressions look sharper, firmer, fierce, brave and full of enthusiasm.

The costume of the Reog Tradition dance is simple, considering that the Reog Tradition dance is a part of folk art. Folk Dance is a type of dance that lives and develops in rural communities. Dance forms born from the countryside are characteristically a reflection of the culture of the people whose way of life is communal, unpretentious, simple, prioritizing a sense of solidarity and the spirit of mutual cooperation. In such a rural society, the types of dances that emerge are more visible as dance forms that have the following characteristics: grouped, simple, and straightforward. Grouping is one of the prominent characteristics of folk dance, meaning that in general the number of dancers consists of several presenters. The simplicity of folk dance can be found in the pattern of movement, makeup, clothing, accompaniment, and the procedure for its implementation. Working on the movements in folk dance is very simple and uncomplicated, the foot pattern and hand pattern are very dominant. Very simple movements are presented by the dancers in a dynamic and passionate tempo. Makeup and clothing use materials and equipment that are easy to get around the environment, so that the makeup pattern is still rough and the clothes used look more modest, so it seems very simple (Maryono, 2015:16).



Figure 1. The King of Clans was the King of Batarangin.

Source. (<https://youtu.be/3LAXQwJzlhU>)

The costume change in the Reog Gajah Manggolo dance is a glamorous and luxurious costume. The clothing worn by Prabu Klana Sewandana, is divided into three parts, namely: the upper part or head, the middle part around the neck and hands and the lower part covering the body and feet. The clothes or costumes of Prabu Klana Sewandana, the top or head consist of: the red Tropong as a crown. The red Tropong is intended as a visual sign or identity for a king, while red is a reflection of the characteristics of the person wearing it. Sepasang sumping yang diberi bandhul bunga melati rinonce untuk perhiasan telinga. In addition, it also uses plim as a substitute for hair. The middle part of the clothing is around the neck and hands, there are several forms of scissors that are used, namely: red kace necklace and Slem pang necklace or red srem pang and rinonce jasmine flower necklace around the neck. While the squeaky a pair of shoulder scissors is on the upper arm, for the scissors a pair of bracelets are used on the hands. The costume at the bottom covers the body and legs. The form of clothing on the body consists of, ricikan: stagen as an inner fastener, red cindhe belt as an outer fastener, cloth or jarik of the Parang Barong motif with a white background, Timang Effect, red sampur dragging white, uncal, boro and samir, field kris, Badhong which is commonly used for wing symbols and red long cindhe pants. Props for a character of Prabu Klana Sewandana in the Reog performance, consist of a scissors: a red Klana mask and a Samandiman Pecut.



Figure 2. A Tribute to the Kingdom of Scotland, Shattered Resources. (<https://youtu.be/JrG-z9j934k>)

Bujangganong is the Patih of the Bantarangin Kingdom which has the characteristics of wit, wit, agility, and acrobatics. Makeup for the face is dominated by red, big bulging eyes and a long nose that is reflected in the Ganong mask. In addition, the Ganong mask also has thick hair and thick brengos so that his face is almost invisible. The upper part of the dress around the head has an iket. The middle part is around the neck and hands while the bottom part is around the body and legs. The middle part of the costume around the hands has a pair of shoulder straps for the upper arm and a pair of wristbands. The lower part of the body has a sparkle: a red vest, a red cindhe belt, a timang and sampur effect. In addition, there are black komprang pants or pendhek, while the legs have a pair of danggels. The property used by Patih Bujangganong is in the form of a mask which is also used as makeup. The color red dominates the clothes or costumes of Patih Bujangganong, intended as a support for his character of a dashing, agile, and acrobatic figure.

Patih Bujanggan's acrobatic style is a brave and passionate character so it has to do with the symbolism of red which is interpreted as a courage to play acrobatics with full spirit. The characteristics of Patih Bujangganong that seem humorous are firmness, courage and authority in regulating the Warok troops and Jathil soldiers on the orders of the king Prabu Klana Sewandana. The sacredness and strength of Patih Bujangganong as a patih cannot be doubted, he is a warongko of the Bantarangin kingdom who is trusted to accompany the Prabu Klana. Behind the creepy-looking character of Patih Bujangganong, he has a policy that is obeyed and implemented by his subordinates. Patih Bujangganong was able to maintain the stability of the kingdom's security so that he was trusted by the king of Prabu Klana Sewandana to lead the proposal of Dewi Songgolangit.



Figure 3. Jathil Horsemen of the Bantarangin Kingdom
Source. (<https://youtu.be/JrG-z9j934k>)

The Jathil Horsemen are one of the mainstay forces of the Bantarangin kingdom that are able to penetrate all weather on the battlefield. Jathil dancers are equestrian warriors who are all presented by female dancers who number up to 20 dancers. The characteristics of Jathil dance seem to be more agile, feminine, soft, flexible, firm and energetic. The makeup used by the Jathil Equestrian Warrior is broadly corrective role-makeup. The form of role makeup that is visually corrective looks like makeup that is intended to provide additional beauties for dancers who are gender-neutral dancers who have a feminine character.

On the top or head, there are several pieces of clothing, namely the warrior design kit. Such forms of attachment are found in many soldiers that are commonly used in the performance art of Kethoprak. The black iket designed with sogan color drags seems to show more of the warrior's spirit in attitude and full of calculation. The middle part of the dress is around the neck, there is a kace and srem pang necklace and a pair of polishes for bracelets. The lower part of the dress worn around the body includes a white long-sleeved wedge on which on the right and left shoulders there are yellow tassels as a kind of decoration with soldiers. These yellow tassels can also function as a very stunning vibrational expression force when Jathil dancers move their shoulders by shaking their shoulders.

Fashion slicings around the body are other things, namely: pareanom cinde belts, golden yellow timang effect, white responsibility machete fingers, two yellow and red sampur, black pants embroidered with mote, a pair of boro and samir on the right and left waist. There is a pair of binggel scissors for the ankle as an accessory. The complement of the Jathil dancer as an equestrian warrior is to use a property in the form of a white braided horse. The property of the white braided horse or better known as the Ponorogo Eblek community is made of woven bamboo which is designed to resemble the shape of a horse with white dyed as the basic color of the horse's body and dyed black to depict horse hair.



Figure 4. The expression of the Old Warok when teaching Olah Kanuragan to the Young Waroks.
Source. (<https://youtu.be/JrG-z9j934k?si=Q-Et-Ua4lXd4Jw9X>)

Warok Tua's makeup is visually visible in the photo (picture 4 above) which appears to be dominated by white on the dancers' faces and the clothes they wear. A way to thicken and strengthen the appearance of the role of an old character, Warok wears a white wok. In addition, the features of the black lines around the eyes are also thickened to show the sharpness of Warok's vision. The spirit of Warok Tua who has the strength and magic of kanuragan is reflected in the support of rose red makeup that thinly covers both cheeks. The fashion worn by Warok Tua is divided into two parts, namely: the upper part or the head, and the lower part covering the body and legs. The upper or head clothes are black and white wok. The lower costume includes a white long-sleeved shirt, a black beskap shirt, brown batik fingers, a tin effect, and black trousers. Property as the role of Warok Tua uses a white smelling weapon and a stick.



Figure 5. The Warok team with gallant and enthusiastic steps.

Source. (https://youtu.be/JrG-z9j934k?si=wK6O-tpGCr8Lzo_F)

The Warok troops have a dashing, brave, magical, hard, decisive and passionate character. Makeup for the Warok Troops, basically uses red evenly on all cheeks. The visual impression that appears is fierce, scary, dashing and decisive. In addition, the gaze looks sharp and full of alertness with makeup support, especially on the eye lines and eyebrows are thickened with black pencils. The support of his fierce and ferocious expression is the use of a black wok. The clothing worn by the Warok Army is divided into three parts, namely: the upper part or head, the middle part around the neck and hands and the lower part covering the body and legs. The upper part of the dress or on the head, there is a black coat with a white drag to show a young character.

The middle part of the clothing around the neck and hands has a black talisman's necklace in the shape of a rectangle. The lower part of the clothing covers the body and legs, there is a black long-sleeved shirt which is better known as a katongan shirt. In addition, at the waist she wears a red base cinde belt, timang effect, sogan color sogan sandhatan batik fingers dragged in red and black komprang pants. The property used is a white fashion or costume wrapped in a timang effect.



Figure 6. Dhadhak Merak Singa Barong, King of the Lodaya Forest, confronted Prabu Klana Sewandana and his soldiers from the Kingdom of Batarangin.

Source. (<https://youtu.be/JrG-z9j934k?si=vRrVQX5uFO8FIMoy>)

The Dhadhak Merak Lion Barong King of the Lodaya Forest has a fierce, fierce, and scary character. The costumes worn by the Dhadhak Merak character, consist of: Singo Barong Dhadhak Raksha mask, red t-shirt, stagen or belt as pants fastening, komprang pants decorated with tassels of large songket yarn mixed in red and yellow colors, and colored tongue cloth red combined with black that dangles under the mask of the Barong Lion. The novelty of glamorous and luxurious costumes in the Reog Gajah Manggolo dance is actually a form of innovation to create novelty of expression.

2. Changes in aesthetic value in the show

Second, changes about aesthetic values in performing arts which include visual aesthetics and soul/inner aesthetics. Visual aesthetics include: the dancer's axle and the costume the dancer wears. As for the change in the aesthetics of the soul/inner aesthetic, the form of change includes the character, movement, and volume (way of expression). The changes areas shown in the following table.

Table. 2 Changes in aesthetic value in performing arts

Estetik Seni Pertunjukan	Traditional Reog Dance	Reog Gajah Manggolo Dance	Source
Visual Aesthetics	The dancer's axle tends to be indicated by the character of the mask.	The dancer's axle looks sharper and expressive.	https://youtu.be/3LAXQwJzIhU https://www.gramedia.com/best-seller/tari-reog/ Kebudayaan Jawa (Koentjaraningrat, 1984). Reog di Jawa timur (Soenarto, 1979). Reog Gajah Manggolo Karya SMA I Ponorogo (Fitri dan Maryono, 2024).
	Simple costumes	Glamorous and luxurious costumes	
Soul Aesthetics/ Inner Aesthetics	Flat-looking motion characters	Movement characters are more assertive, agile, and dynamic	
	Relaxed facial expressions/patterns	Serious and expressive facial expressions/patterns	
	The volume or way of expression of the dancer flows, calm and flat	The volume or way of expression of the dancers has many broken and dynamic movements	

Based on Table 2, there is a change in the visual aesthetic value and the soul/inner aesthetic aesthetic. The visual aesthetic of the changes includes elements: the axles of the dancers and the costumes. The inner aesthetic includes the character of movement, facial expressions/patterns, and volume (how to express). The change in visual aesthetics related to the elements of the dancer's axle from the dancer's axle tends to be shown by the mask character in the Reog Tradition dance to the dancer's axis, each of which is the following character, namely: Prabu Klana Sewandana, Patih Bujangganong, Jathil warriors, Warok troops and Dhadhak Merak appear sharper and more expressive in the Reog Gajah Manggolo dance. Reog dance costumes Traditional is simple and often used for performances while the changes in the Reog Gajah Manggolo dance become more luxurious and glamorous which are visually presented in mass form. The visual aesthetic change includes elements: the dancer's axle and the lavish, glamorous look of the costume are the choreographer's clever way of creating a novelty of form and novelty of expression.

Changes in the inner aesthetic include the character of movement, facial expressions/patterns, and volume (the way of expression). Reog The tradition of the dancer's movement and volume/way of expression tends to be relaxed, simple and the appearance feels flat turns to serious, agile, firm, broken and dynamic so that the quality of expression is more prominent and evocative so that it feels steady. The seriousness of each dancer, both the character of Prabu Klana Sewandana, Patih Bujangganong, Jathil soldiers, Warok troops and Dhadhak Merak in their performance was very stunning, expressive and qualified.

3. Changes in the interpretation of performance symbols.

The form of change in the interpretation of symbols in the performing arts. The changes in interpretation of the symbols of the performance that occurred included the following elements: roles, themes, movements, costumes, and music. Each role in the Reog Tradisi performance performed partially. The position of the roles in the Reog Tradition performance is not to build an atmosphere, they are solely to illustrate the diversity of roles. The role change in Reog Gajah Manggolo that each role appears based on a dramatic plot. The presence of roles in Reog Gajah Manggolo has a very significant function because each is in charge of building the atmosphere in each scene which then strings together scene by scene into a complete and meaningful Reog performance art. In the performance of Reog Gajah Manggolo, there is also a main role that is used as a reference to appear as a climactic scene.

The theme in Reog Tradisi is not necessary, because what is prioritized in Reog Tradisi performances is entertainment. For this reason, the appearance of each dancer is required to be attractive and acrobatic. The form of the change in Reog Gajah Manggolo is arranged based on the theme, namely about romance. Furthermore, based on the theme of romance, the Reog Gajah Manggolo dance is arranged into several scenes in order, namely: 1. Prayer Scenes; 2. Work Scenes; 3. A Portrait of a Soldier; 4. The title of Jathil warrior (equestrian warrior); 5. Bujangganong Attraction Scene; 6. Brutal War Scene; and 7. Closing procession.

The traditional reog is presented with relaxed and horizontal and monotonous movements. His movements tend to be attractive, acrobatic with the main purpose of people's entertainment so they don't pay attention to work. The change in the Reog Gajah Manggolo dance performance, the movement is a medium of aesthetic expression that requires serious, complicated, dynamic and open work so that the change of movement seems more lively, attractive, and arouses the soul of the audience. The costumes of Reog Tradition seem simpler what is important for the rural audience community is the attractive and acrobatic display of the dancers. In contrast to the Reog Gajah Manggolo dance costume which is glamorous and luxurious, it is the demand of the performing arts now which is the demand of the audience for urban people whose culture of life is modern. Reog dance music Tradition is natural, there is almost no work or composition. The changes that can be seen in the Reog Gajah Manggolo dance are the musical work that is adapted to the atmosphere of each scene. So that the presence of music in the Reog Gajah Manggolo dance performance is not just an illustration but has merged into a stomping, expressive and quality performing art.

Table. 3 Changes in the interpretation of performance symbols

Show Symbols	Traditional Reog Dance	Reog Gajah Manggolo Dance	Source
Role	Each role is partially performed	Each role is performed based on a dramatic plot	1. https://youtu.be/3LAXQwJzlhU 2. https://www.gramedia.com/best-seller/tari-reog/ 3. Kebudayaan Jawa 4. (Koentjaraningrat, 1984). 5. Reog di Jawa timur 6. (Soenarto, 1979). Reog Gajah Manggolo Karya SMA I Ponorogo (Fitri dan Maryono, 2024).
Theme	None	Romance	
movements	Served in a relaxed and horizontal motion.	Presented with more dynamic and expressive motion	
Costum	Simple	Glamorous and luxurious	
Music	Served natural and limited	Presented with a contemporary performance art, varied and dynamic	

E. DISCUSSION

The research entitled "Deconstruction of the Reog Gajah Manggolo Dance in the Performing Arts of Reog Ponorogo Dance" aims to discuss and explain changes in Reog performing arts, finding three fundamental changes, namely: changes in verbal and nonverbal components, aesthetic changes, and symbolic changes in the performing arts. The first change that occurred was to create a form of stagnation of traditional Reog art into a new form of Reog Gajah Manggolo art that was more varied and alluring. Second, the transformation of art whose character is flat and monotonous into an energetic and dynamic art form (Opara et al., 2019) (Opara dkk., 2019)

Changes in aesthetic value in performance include changes in visual aesthetics that lead to changes in form and changes in the aesthetics of the soul/inner aesthetic referring to changes in content or taste are considerations of the choreographer's genetic concept (Alhaq & Agustin, 2020) (Alhaq & Agustin, 2020). The form of change in visual aesthetic value from the axis of the Reog Tradition dancer whose character is spontaneous and horizontal to a complicated, agile, firm and dynamic character in the Reog Gajah Manggolo dance. In addition, changes in the soul/inner aesthetic include the character of movement, facial expressions/patterns, and volume (way of expression) of Reog dancers Tradition tends to be relaxed, simple and the appearance feels flat to be serious, agile, firm, fractured and dynamic so that the quality of expression is more prominent and evocative so that it feels steady. The two aesthetic changes, both visual and psychological, are the ideas and concepts of the choreographer as the main capital to create a more energetic, dynamic, and new form of expression.

Traditional symbols are basically formed from the regulation of the cultural environment that surrounds them in a sustainable manner. The conditions of different cultural environments will certainly give birth to diverse traditions as well (Munro, 2007). The change in the interpretation of the performance symbols is in the role of the dancer.

The position of the role in the Reog Tradition performance is not to build an atmosphere, they are solely to illustrate the diversity of the movements. The role change in Reog Gajah Manggolo that each role appears based on a dramatic plot. The presence of roles in Reog Gajah Manggolo has a very significant function because the movement of each role is tasked with building the atmosphere of the scene which then becomes a complete and meaningful Reog performance art. Changes in interpretation of other visual symbols include: roles, movements, costumes, and music in principle to build a new work in order to create a novelty of performance artistic expression.

The facts show that there has been a deconstruction of Traditional dance whose expression seems flat, calm, and monotonous changed with fifty Reog Gajah Manggolo dancers whose expressions are more energetic and dynamic able to dynamize the flow of work into a performance art of steady quality. The deconstruction of the Reog Tradition dance performance into the Reog Gajah Manggolo dance performance there are changes to the verbal and nonverbal components, the aesthetic value of the soul and visual aesthetic as well as the change of performance symbols is basically the creative work of the artist to create novelty of expression in

order to trigger changes in other types of performing arts. These changes are expected to develop stagnant performing arts into innovative, dynamic, creative and suspenseful art.

F. CONCLUSION

The research on the deconstruction of the art of performing art of the Reog Gajah Manggolo dance, found the novelty of creative and open artistic aesthetic expression. Changes to the verbal and nonverbal components to create new forms that are more varied and alluring. Second, the transformation of art whose character is flat and monotonous into an energetic and dynamic art form. The change in the visual aesthetic value and aesthetic of soulfulness is intended to create an increase in the quality and novelty of expression. Likewise, changes in the interpretation of visual symbols to create novelty in creating novelty of expression. Thus, the deconstruction of the performing arts of Reog Tradition dance is a form of artistic change to create a dynamic in the performing arts by transforming flat and monotonous art into creative, innovative, dynamic art so as to present a novelty of art aesthetics and suspense.

Constructed by the Reog Gajah Manggolo dance which provides an interpretation of: roles, themes, movements, costumes, and music is a new aesthetic method of cultivation. Like the deconstruction of movement in Reog Gajah Manggolo is not only combining and combining Surakarta style movements with East Javanese style and Dolalam dance, but artists with sensitivity to taste and sharpness of intuition are able to work by elaborating both so that they become a medium of expression of steady quality. Likewise, the music presented in the Reog Gajah Manggolo dance is able to build an atmosphere and present a strong expression of taste and suspense so that the audience is captivated, moved and hypnotized by it. For this reason, the innovation of the Reog Gajah Manggolo dance is an important campaign to expand horizons and also create new awareness in the arts.

This research has limited resource persons, because it uses more literature data and document studies. For this reason, it is recommended for the next researchers to conduct many interviews to complete the lack of data or information from literature studies and documents in the study of the deconstruction of the Reog Gajah Manggolo dance in the performing arts of Reog Ponorogo.

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