

THE MOVEMENTS OF *BUJANG GANONG* DANCE OF REOG PONOROGO, EAST JAVA

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Abstract

Bujang Ganong is a traditional dance of Ponorogo. This traditional dance is a part of *Reog* dance performance. In general, it portrays a story of a prime minister of a kingdom who is agile, clever, and humorous yet really powerful. The movements of *Bujang Ganong* dance are nimble, funny, and acrobatic. This study discusses the movements of *Bujang Ganong* after being homogenized in 1992, and finds out the differences between *Bujang Ganong* dance with National *Reog* Festival style and *Obyok* style. The writer did library research and interview's data. The results show that after the homogenization in 1992, there are nine basic movements of *Bujang Ganong* dance which are still used and performed these days. Furthermore, the performance of *Bujang Ganong* with National *Reog* Festival style depicts the character of *Bujang Ganong* in the *Bantarangin* version, and the dancers barely have a chance to improvise the choreography. Meanwhile, *Bujang Ganong* with *Obyok* style is depicted more as such an entertainment with a great sense of humor.

Keywords: *bujang ganong*, *reog*, *obyok*, ponorogo

Introduction

Bujang Ganong is a part of *Reog* dance performance that draws people's attention the most because the movements are acrobatic, funny, and captivating. *Bujang Ganong* is a funny entertaining character in *Reog* Dance Performance and always wears an ugly red faced mask with a huge pointed nose. The dance is usually performed by men wearing traditional colorful clothes and a mask which is made of wood with cows or goats' tails as the hair.

There are two story versions that tell about the origin of *Bujang Ganong*. Those are *Bantarangin* version and *Ki Ageng Kutu* version. The two versions are totally different, and each story has a different point of view on telling the origin of *Bujang Ganong* dance. The story of *Bujang Ganong* based on *Bantarangin* version originated in a place called *Bantarangin* Kingdom which now is located in Sumoroto village, Ponorogo. Meanwhile, another version is about *Ki Ageng Kutu* who created *Reog* dance performance.

The movements of *Bujang Ganong* show witticism and athleticism. Through the movements *Bujang Ganong* can draw people's attention and make a *Reog* Dance Performance even more interesting and entertaining because this dance shows a great combination between acrobat, dancing skill, and sense of humor.

Bujang Ganong dance was performed differently by people in Ponorogo back then because every district had their own style and movements. This led to the movement homogenization in 1992 in order to get rid of the differences. Therefore, after the movement homogenization, *Bujang Ganong* dance was performed the same in the entire town, and it became the new basic *Bujang Ganong* dance movements. However, the movement changing of this dance still changes a lot until now. Since *Reog* Dance has been performed in two different styles, *Bujang Ganong* dance also changes the way how it is performed. It is performed in two different ways, in the style of National *Reog* Festival and street performance (*Obyok*) style. Both of the styles have very different ways of performing the dance.

The study of *Bujang Ganong* Dance is focused on the movements of *Bujang Ganong* Dance after the movement homogenization in 1992. The reasons why the writer wants to focus on the movements of *Bujang Ganong* Dance after homogenization in 1992 is because the homogenized *Bujang Ganong* Dance movements in 1992 has become the basic movements for people who want to learn this dance, and now it has been combined with modern movements and the style has changed a lot. Furthermore, the change of movements is also caused by the development of *Reog* performance style which has two ways of how *Reog* is performed, and those are the National *Reog* Festival and *Obyok*. Then, the writer focuses on the difference of how *Bujang Ganong* is performed in those two styles since it is a part of *Reog* Dance Performance.

Based on the background of study which is mentioned above, the writer is interested to explore about the differences of these two styles of *Reog*. The writer comes up with two problem statements, and those are:

1. What are the movements of *Bujang Ganong* Dance in 1992 after the movement homogenization?
2. What are the differences between *Bujang Ganong* Dance National *Reog* Festival style and *Bujang Ganong* with street performance (*Obyok*) style?

Method

The data collection methods used in this research was library and field research. In library research, the writer collected the data from printed books and articles. In field research, the writer interviewed Mr. Dedy Satya Amijaya, S.Sn., M.Sn. a professional dance trainer, the secretary of Ponorogo *Reog* Foundation since 2020.

Discussion

The movements of *Bujang Ganong* Dance after the homogenization in 1992

The movements of *Bujang Ganong* dance were homogenized in 1992 because the movements were different from one another. They were choreographed differently based on the village or area in Ponorogo where the movements came from. The movements were really authentic to the area where they danced, and each area in Ponorogo had their own characteristics when it came to performing *Bujang Ganong* dance. Other than that, the music arrangement of *Bujang Ganong* dance was also different from one another, so the *Bujang Ganong* dancers from a certain area could not perform in other areas in Ponorogo because the music and the movements were completely different. Therefore, the government of Ponorogo homogenized the movements of *Bujang Ganong* dance in 1992. Those movements, according to Dedy Satya Amijaya, are:

1. *Sabetan*



Fig 1. *Sabetan*

Sabetan is a movement that is used between the transitions of the movements in *Bujang Ganong* Dance. The way to do it properly is by lifting up your right hand and leg. Then make the right hand grip. The left leg supports the body weight, and the left hand is bent towards the chest; then, you turn around and put the right leg down to the ground and the left leg afterwards. After that turn around again to the previous position and put the right hand down and still bend the left hand towards the chest.

2. *Lumaksono Jungkit* (the walk of BujangGanong)



Fig 2. *Lukmaksono Jungkit*

Lumaksono Jungkit is the movement when *Bujang Ganong* hits the stage or it is well-known as the walk of *Bujang Ganong*. This movement is danced in the beginning of the performance of *Bujang Ganong* Dance. How to do this movement is by raising your right leg and bending the knee, and raising the right hand and bending it towards the chest. Raise the left hand straight until it is parallel to the head and right hand. Then walk while switching the movement of the right hand and leg to the movement of the left hand and leg, and vice versa.

3. *Tanjak Ganong*



Fig 3. *Tanjak Ganong*

Tanjak Ganong is the movement of *Bujang Ganong* which is also done in the beginning or in the middle of the dance performance. To do this movement what you need to do is to raise your right hand and place the palm of your hand higher than the head. The left hand is raised and bent towards the chest while clenching your fist. Then the movement of the legs is open and lowered (*mendhek*).

4. *Jengkeng Sembahan*



Fig 4. *Jengkeng Sembahan*

Jengkeng Sembahan is a movement which is done by sitting down. *Jengkeng* is a position of sitting down but not completely sitting down, the right leg is supporting the body. *Sembahan* means to worship or kneel down to someone or something. To do *Jengkeng Sembahan* what you need to do is sitting on your right leg, and it

supports the body weight; then, place the left leg parallel to the position of the right leg. After that, bend the right arm towards your waist and clench the right fist. Meanwhile, the open left hand is placed on to the left knee.

5. *Besutan Tanjak Kanan*



Fig 5. *Besutan Tanjak Kanan*

The way to do *Besutan Tanjak Kanan* is by lowering your legs (*mendhek*). Then the right hand is raised straight parallel to the head. Moreover, bend the left arm towards your waist, and clench the fist.

6. *Ukel Koco Moto*



Fig 6. *Ukel Koco Moto*

Ukel Koco Moto is a movement in which the hands kind of make the shape of sunglasses. *Koco moto* is a Javanese word which means sunglasses. Moreover, what you need to do to do this movement is to lower your legs (*mendhak*), and then bend both of your hands towards your head and make a circle with your hands right in front of your eyes. While doing that, you have to walk forward slowly and then make an up-and-down movement with your body.

7. *Ukel Rangkep*

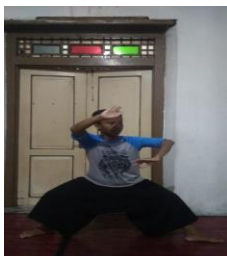


Fig 7. *Ukel Rangkep*

Ukel Rangkep is the movement of Bujang Ganong Dance which we might see a lot of repetition in a one performance. This movement can be performed a few times, especially during the acrobat session, it can be used as a transition movement in between the acrobatic movements that the dancer does. The way how to do it is by lowering the legs (*mendhek*); then, bend both of your hands toward the chest or upper body and move the hands up and down as if you are making circles.

8. *Ukel Tawing*



Fig 8. *Ukel Tawing*

Ukel Tawing is a movement which is done by lowering legs (*mendhek*); then, bend your left arm towards your chest until it forms an elbow. Meanwhile, the right arm is raised straight until it is parallel to your shoulder. After doing that, you can bend your right arm towards your chest until it forms an elbow and raise the left arm straight until it is parallel to the shoulder (*vice versa*).

9. *Ukel Ulap Ulap*



Fig 9. *Ukel Ulap Ulap*

Ukel Ulap Ulap is done by raising your left hand and bending it towards your head. Moreover, the palm of your head should be placed parallel to the head, and the right arm is shaped like when you are covering your head from the sun with your hand. This movement is used in acrobat sessions of *Bujang Ganong* Dance performance as a break moment after doing some acrobatic actions.

Two Different Styles of *Bujang Ganong* Dance performance

The movements of *Bujang Ganong* dance have changed a lot since 1992. Even though the movement homogenization was done in 1992, over the past 28 years *Bujang Ganong's* movements have been changing. Nowadays, the movements are combined with modern dance movements or anything which is trending. This change happens because of no reasons, and one of the reasons is that now *Reog* Performance has two types of ways how *Reog* is performed. The first one is *Reog* as a show on National *Reog* Festival, and the other one is as a street performance (*Obyok*). Those two ways have different styles of how *Reog* is performed.

***Bujang Ganong* Dance Performance with National *Reog* Festival style**

National *Reog* Festival is a national competition of *Reog* Dance performance which is held once a year and it is the biggest competition of *Reog* dance that has been held to be a part of *Grebeg Suro* celebration. In the National *Reog* Festival, a complete set of *Reog* dance performance is performed including *Warok*, *Jathilan*, *Bujang Ganong*, *Klonosewandhono*, and *Dhadhak Merak*. Those five dances perform and portray the story of *Bantarangin Reog*, the love story between King *Klonosewandono* and Princess *Songgolangit*, and how he and his team defeated *Singobarong* on his way to *Kediri* to marry the Princess.

Bujang Ganong with the style of *Reog* Performance is portrayed as exactly as how he is described in the story of *Bujang Ganong* based on *Bantarangin* Version. He is described as a wise, powerful, and witty prime minister who helps King *Klonosewandono* overpower *Singobarong* in the battle.

The dance of *Bujang Ganong* is choreographed based on the character in the story of *Bujang Ganong* in *Bantarangin* version. The choreography is designed for a dance competition, so improvisation of the movements has slight possibility to happen. The *Bujang Ganong* dancers have to do the same movements which they have been rehearsing during the practice to portray the character of *Bujang Ganong* in the performance well.

The movements of *Bujang Ganong* Dance with National *Reog* Festival style are rehearsed because they are already choreographed and have a storyline to portray. Even the professional dancers have to follow and memorize the choreographed movements and rehearse them many times. They only have small space to improvise or do freestyle, except for the acrobatic moments. When the dancers are doing acrobatic movements, they are allowed to slightly modify the acrobats as long as it is not done overtime. Moreover, the choreography of *Bujang Ganong* Dance is based on the character of *Bujang Ganong* in the story of *Bantarangin* version in which he is depicted as a wise, witty, and acrobatic prime minister.

Some movements of *Bujang Ganong* dance after the homogenization in 1992 are still used in the style of National *Reog* Festival such as *Lumaksono Jungkit* or as known as the walk of *Bujang Ganong*. This movement is usually used as an entrance for the *Bujang Ganong* dancers to get on the stage. The next movement which is still used is *Sabetan*, a transition before getting to the next movement. Other than that, *Ukel Koco Moto*, *Ukel Tawing*, and *Ukel Ulap Ulap* are often used in the style of National *Reog* Festival.

***Bujang Ganong* Dance Performance with Street performance (Obyok) style**

Reog Obyok is a performance of *Reog* Dance that takes place on the street. *Reog Obyok* is such an entertainment for people who live in Ponorogo. *Reog* with the style of street performance (*obyok*) is a spontaneous performance of *Reog* Dance, and it means that all the dancers have no rehearsal before getting on the stage (street). It is because the dancers have mastered the dance and the music or choreography is designed the same for all dancers in Ponorogo, and then they will add their own style of the movements to be their signature or stylistic choice. Meanwhile, in the style of National *Reog* Festival, all dancers have got to practice the same movements for months.

Reog with the style of street performance does not have a complete set of *Reog* performance, and it only performs three out of five dances. Those are *Jathilan*, *Bujang Ganong*, and *Dhadhak Merak*. Moreover, in *Reog Obyok* the story line of *Reog* does not matter anymore, and it only becomes such a great entertainment for people. Those three dances are not connected to each other based on the story of *Reog* when it comes to performing, and they just perform together to entertain people because *Reog Obyok* has functioned to be an entertainment for a lot of people in Ponorogo. They love it and like performing it whenever and wherever they want.

There are only three dances which are performed in *Reog Obyok* Performance including *Bujang Ganong* Dance. This dance seems to attract people the most because of their acrobatic and agile movements, and they are able to entertain people by making jokes during their performance. Making jokes or being funny during performing has become a thing for *Bujang Ganong* dancers in *Reog Obyok* Performance, they are not only able to dance well but also able to entertain and make people laugh by telling jokes. This is what makes *Bujang Ganong* dance in the style of *Reog Obyok* completely different from The National *Reog* Festival. The dancers have extra time to have a funny chit chat to one another during their performance because there is no limited time unlike in the competition which does have a time limit. Moreover, *Bujang Ganong* dancers stand a chance to work or even flirt with *Jathilan* during their performance. One of the flirting moments between *Bujang Ganong* and *Jathilan* is called *edrek*, it is when *Bujang Ganong* dancers kneel down and want one of the *Jathilan* Dancers to come closer and dance erotically for them right in front of their faces. This is one of people's most favorite moments during the performance.

The movements of *Bujang Ganong* with the style of *Reog Obyok* are funnier and freer. They are modified with freestyle and current modern movements which are popular. The funny and witty movements work best with the jokes that the dancers tell. *Bujang Ganong*'s movements in the style of *Obyok* do not have a storyline, and the dancers do not rehearse before getting on the stage because the majority of the dancers are professionally trained, and they are free to freestyle and improvise whenever they want. Moreover, the acrobatic movements in the style of *Obyok* are done numerous times and they become a part of the freestyle which amazes a lot of people.

Some movements of *Bujang Ganong* dance after the homogenization are still used in the style of *Bujang Ganong Obyok*. Those are *Tanjak Ganong* which is done at the beginning of the dance. Unlike the National *Reog* Festival style, *Bujang Ganong Obyok* is often spotted using *Tanjak Ganong* at the beginning. Meanwhile, the National *Reog* Festival style often uses *Lumaksono Jungkit* as an entrance. Other movements from the 1992 homogenization which are still used are *Sabetan* (can be modified or freestyle) which happens to be the transition for the next movements, and *Ukel Rangkep*. Other than that, *Bujang Ganong* Dance in the style of street performance (*Obyok*) focuses on the acrobatic movements and cracking a joke to the audience.

Bujang Ganong Dance with *Reog Obyok* style happens to perform in events such as *hajatan*, wedding party, *kithanan*, and any other events which take place on the street. *Bujang Ganong* Dance in this style rarely performs on the big stage, and a lot of times they perform on the street or sometimes on a small stage if the people who book them have it for them.

Conclusion

The story version of *Ki Ageng Kutu* had influenced and inspired the movement variations of *Bujang Ganong* with the style of street performance (*Obyok*) before 1992 because back then there were not any rules (*Pathokan*), and the movements were freestyle and different from one another, so *Bujang Ganong* dance was performed differently in every district in Ponorogo. In addition, according to *Ki Ageng Kutu* version the character of *Bujang Ganong* was created to tease and make fun of *Dhadhak Merak*. Therefore, the movements were hilarious, agile and freestyle.

After the movement homogenization in 1992, the character of *Bujang Ganong* in the story version of *Bantarangin* has been portrayed in *Bujang Ganong* dance since the National Reog Festival was held, and the movements are influenced by the character in the story as prime minister of Wengker Kingdom. Moreover, the movement homogenization has also taken part in the development of *Bujang Ganong* movements with the style of street performance (*Obyok*) because some of the movements from the 1992 homogenization are still used and performed these days.

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