

Transformation of the Meaning of Reog Cemandian Dance in the People of Cemandi Village

Addis Fadilah Apriliza^{1*}, Kukuh Sinduwiatmo²

Faculty of Business, Law, and Social Sciences, Universitas Muhammadiyah Sidoarjo, Indonesia

*Correspondence Author Email: adisfapriliza@gmail.com, kukuhsinduwiatmo@umsida.ac.id

Abstract. *This study describes the form of changing the meaning of the Cemandi Reog Dance as a form of entertainment for the Cemandi Village Community. Transformation is a change from the old form to the new form. The factors of change in the Art of Reog Cemandi Dance in this writing use a descriptive qualitative method to obtain a general and comprehensive overview of the social situation being studied or the object of research. The Cemandi Reog Dance is a traditional performing art that is believed by the people in Cemandi village as a rejection of reinforcements during the colonial period which created elements of rituals, dance movements, and music. The methods used in collecting data for this study include observations, interviews, and descriptions of the collected documentation. The qualitative data analysis approach by producing data in the form of narrated words to describe the phenomena that are happening in the field, before and after the transformation. The changes in the art of Reog Cemandi Dance are influenced by the factors of globalization. In this change, the results of research that lead to changes in the Reog Cemandi Dance not only occur as a form of ritual, but also experience changes caused by changing times, changing community conditions, people's mindsets, and also the environment. This art is still presented as a means of entertainment without eliminating the identity of the indigenous people of the culture itself and also without leaving the existing rituals.*

Keywords: *Cemandi Reog Dance, Transformation, Meaning, Sacredness*

I. INTRODUCTION

The Indonesia nation is known as a nation that has a regional culture that is always maintained throughout the archipelago. In each region, there must be its own diversity that is not shared with other cultures. According to Koentjaraningrat (1990:203) there are seven cultural elements that can be found in all nations in the world, namely (1) language, (2) knowledge system, (3) social organization, (4) living equipment and technology system, (5) livelihood system, (6) religious system, and (7) art. Culture is a series of activities that are usually carried out by the community, this is done as a form of creation, taste, and human karsa with the aim of fulfilling life as a social being. Culture can consist of language, science, behavior and habits, customs, norms, religiosity, livelihoods, and equipment in meeting the needs of life so that it can be more developed (Johanes, 2021).

One part of the form of community culture that is very closely related is local wisdom. The wealth of local wisdom in Indonesia formed from Indonesia society consisting of various ethnicities, cultures, religions, races, and languages that have their own characteristics, can be used as a very valuable asset. This unique characteristic certainly makes Indonesia have a different identity from other countries in the eyes of the world. In order to prevent a change in the identity of our nation, it is necessary to cooperate with each other to preserve the local wisdom that has become the identity of our nation. Culture has many types, one of which is art.

According to Edward Burnett Taylor (1832-19721), Culture is a complex system that includes knowledge, beliefs, art, morals, laws, customs, abilities, and habits that are acquired by humans as members of society. This can be formed from a variety of tribes that are widely spread on the islands of Indonesia, with a total of 17,508 islands owned by Indonesia, of course, each island inhabitant has

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its own culture. Culture is also dynamic. In a sense, culture will always change according to the circumstances of the times, because the form of human movements living in the sphere of society is a container of a culture. As the years go by and the times change, life also begins to change. Humans are required to be able to adjust themselves to the circumstances around them. Therefore, the culture that exists in human life will also develop. Traditional arts that are part of culture are a means that are used by humans as a forum for expressing or expressing feelings in the human soul. How to express taste can certainly be done in various ways, it can be done through something material and non-material. Traditional arts in Indonesia are mostly in the form of dance and performance.

Until now, the Reog Cemandi dance is referred to as a folk dance that has elements of choreography, is a sacred dance and contains spiritual elements that have developed in ancient society to the present day. As the name implies, this work comes from Cemandi City, Sedati Area, Sidoarjo Regency. However, there are still many people who hardly know the art of the Reog Cemandi Dance, because there are people who just find out that Reog is an art that originated from Ponorogo. Meanwhile, the Reog Cemandi mask is similar to *butha cakil* or called *barongan lanang* and *barongan wadon* (Indar, 2023).

Regarding the production of Reog Cemandi Dance skills, he stated that this skill has existed since around 1922, Widodo (2018). Reog Cemandi was initially believed to be able to expel violators who came to Cemandi village and became an attraction for the surrounding community to always remember God Almighty. The appeal is implied in the verse that the players chanted before starting the performance, namely "*Lakune people live to remember God ning always worship in the middle of the night.*" This means that the way people live remembers God, always worships at all times. Reog Cemandi uses 2 types of masks, namely *Barongan Lanang* (male mask) and *Barongan Wadon* (female mask) which tells the story of two teenagers from one of the Islamic boarding schools in Cemandi Village, sent by Kyainya to fight against the Netherlands armed with rattan wood. As well as a dance accompanied by a drum and *angklong* with the number of Reog Cemandi players around thirteen people, consisting of dancers wearing *barongan lanang* and *wadon* masks, as well as drummers and *angklong* players (Oktafiyani, 2020).

In the transformation process, the use of media is different from before. The art of the Cemandi reog dance with other reog dance arts makes the audience want to know about it. Therefore, the Reog Cemandi Dance has undergone changes. This change is what eventually becomes a question for the community. So, it is said, Transformation is a process of changing meaning. According to Ai Lien Diao (2004), Transformation is a change that is structural, gradual, total, and *irreversible*.

According to Tuhumury (2018), transformation is a change from the old form to the new form. Social transformation is an action to change the inequality of structures and power relations in society by reducing the burden of morally irrelevant circumstances, including socioeconomic status/class, gender, race, religion or social orientation (Gargarella et.al., 2006). Social transformation is a must for a nation that wants to advance towards modern life (Tilaar, 2003). The positive influence on the change of the Reog Cemandi Dance can be seen through the moral, social, and religious well-conveyed. If the message can convey the meaning well and clearly, then it has

succeeded in transforming the meaning of a Reog Cemandi Art. Ideally, if the explanation is not able to be conveyed properly, it will cause a wrong perception of meaning in the audience of the Reog Cemandi Dance. For this reason, a result of transformation needs to describe the interpretation of meaning or an impression that exists in a Reog Cemandi Dance Art.

And indeed, we must accept the view that every transfer of vehicles will produce a new interpretation, good or bad (Damono, 2012; 90). In conclusion, Transformation is a change that occurs gradually, from the previous form to a more modern form. Transformation on the one hand contains the meaning of the process of changing or updating the social structure, while on the other hand it contains the meaning of the process of changing values. The focus of the transformation that is the topic is transformation in the socio-cultural realm. In relation to the transformation of meaning in the process of explanation, that the meaning of a culture can undergo change or transformation.

The change is due to the changing condition of the community. Review of changes can occur from internal factors such as people's mindsets and external factors such as the environment. Different societies no longer experience the same mindset, so the form of perspective of a thing will also be different, for example in terms of meaning. In changes that occur slowly or gradually, it is impossible to predict when the process will begin and until when it will end depending on the factors that affect it, comprehensive and continuous and the changes that occur are closely related to the emotions (value system) that exist in society. The adjustment of the meaning of the Reog Cemandi Dance is a type of social change of a culture that occurs in the eyes of the community.

Changes in the importance of the work can occur due to several variables including social, cultural, economic and political changes. Changes in translation with respect to meanings related to certain customs, folklore, or customs can lead to a shift in understanding in the long run. For example, in the Reog Cemandi Dance Work, through the journey of modernization and progress in the long term, there have been changes. In the belief of the people of Cemandi Village, the Cemandi Reog Dance is one of the sacred or traditional activities during the Netherlands colonial period.

Over time, the recognition of the Reog Cemandi Dance work was carried out by the people of Cemandi Village as a form of appreciation to drive away crime. The Reog Cemandi dance no longer just has a sacred meaning, but can be re-evaluated as a form of diversion or artistic expression. The use of contextualization is very important in an art that can change when placed in a different context. Reog Cemandi, which is performed outside its original environment, will now get a deeper meaning interpreted differently by audiences who have different cultural backgrounds and experiences. The form of modernization and globalization has an influence in changing the meaning in traditional art dance.

In this study, then interpreting a symbolic Reog Cemandi Dance Art is one of the important studies to study it, because a writer must have a meaning. The previous researchers who are still relevant to the researcher are by Chilman Fuad Achmad (2022). The research entitled "Dynamics of the Meaning of the Barong Procession Tradition of the Using Tribe in Kemiren Village, Glagah District, Banyuwagi Regency in the Midst of Globalization" This research uses a descriptive qualitative method. And it is known that the results of the Dynamics of the Meaning of the Barong

Procession Tradition of the Using Tribe have one of the purposes of the barong ider earth procession is an expression of gratitude for the abundant harvest as well as to drive away disease outbreaks in Kemiren Village. The next research was conducted by I Wayan Adi Gunarta and Ida Ayu Wayan Arya Satyani (2020). The research is entitled "Ghora Manggala Dance: Transtransformation of the Meaning of *Ngerebeg* in the Form of Dance Works".

This study uses a qualitative method, a descriptive approach. The result known as *Ngerebeg* is a ritual to repel reinforcements to ask for safety from *Ida Sang Hyang Widhi Wasa*, which is believed by the community to be able to protect from all forms of disease outbreaks and dangers. Continued research by Muhammad' Afwan Romdhoni (2016). This study is entitled "The Transformation of the Meaning of Tengger Tribe's Marriage in the Mordenization Era". By using these methods and approaches, it is known that with very wide community interaction and easy support from various existing media, this makes it easier to externalize, objectify and internalize the process of externalization, objectification and internalization in the mindset of the community that continues to develop (Linda, 2019).

Then the research conducted by Linda (2019) This research is entitled "Transformation of the Meaning and Value of the Barorah Dayak Kanayatn Tradition in Semangkling Hamlet, Mandor District, Landak Regency". This study uses descriptive qualitative research with an ethnographic approach. And it is known that the results of this ttarian technically have not changed but in terms of implementation, but the Reog Cemandi dance has undergone changes Factors that affect the change include religious factors, social factors and economic factors. And finally, research conducted by Rizal Putranto (2020). This research is entitled "The Transformation of Ondel-Ondel Betawi Arts".

II. METHOD

This study uses a descriptive qualitative research method. In this writing, the analysis used by the researcher is qualitative data analysis by producing data in the form of narrated words to describe the phenomena that occur in the field before and after the transformation. Meanwhile, the data obtained based on other sources is in the form of literature studies, namely by searching for theories. In the search for theory as a theoretical framework, (1) in order to support the proof of the truth of the existing facts, (2) actions obtained based on data results through observation, and interviews with informants and sources, these written sources are used as data sources in this research in the form of books or *e-books* (electronic books) and journals and other written reference sources that are relevant to qualitative research methods, (3) The next data of the interview given by the informant as a source of data, is carried out with documentation in the form of photos produced by the researcher in personal sources or the results of research by others in the presentation related to the performance of the Reog Cemandi Dance as supporting data as a secondary source of data that supports the research.

This study was conducted in Cemandi Village, Sedati District, Sidoarjo Regency. Data analysis was used to answer about the process of changing the meaning of the Reog Cemandi Arts, the form of presentation of the Reog Cemandi Arts and the factors that affect the change of meaning of the Reog Cemandi Arts. This study uses Spradly's taxonomic analysis (in Sugiyono, 2012:261) to

obtain a general and comprehensive overview of the social situation being studied or the object of the research. In this case, it is in accordance with the purpose of qualitative research that describes and conveys the problems and events to be studied, namely by knowing how far it is related to the Transformation of the Meaning of the Reog Cemandi Dance in the Community of Cemandi Village. The results of this study aim to find out the form of change in the meaning of the reog cemandi dance in the cemandi community before and after the form of transformation.

III. RESULTS AND CONCLUSION

The name of the Reog Cemandi Dance art is taken from an art place that comes from Cemandi Village, Sedati District, Sidoarjo Regency. The results of the interview conducted with Mr. Susilo, the leader of the 5th generation of the Reog Cemadi Putra Tunas Bangsa Art Studio. The history of the creation of the Reog Cemandi Dance comes from the thought of a person named Dul Katimin, a former student at the Tegalsari Islamic boarding school, Ponorogo who got the idea from the leader of the Islamic boarding school named Kiai Mas Albasyaiban. They tried to defend the Cemandi area by using art in the form of masks that contained magical elements in it.

At the time Dul Katimin found out that the residents of Cemandi were required to pay taxes. Katimin had the idea to expel the tax collectors by asking the residents of Cemandi to look for six pieces of jackfruit wood 50 cm long and randu wood as long as the soles of an adult's feet. Jackfruit wood is used to make drums, while randu wood is used as a mask that resembles the face of a cakil buto with two fangs. In making this mask is a symbol of characterization that exists in one specific character, in this mask is the difference between barongan manang and barongan wadon masks. In the performance process by providing what is used as a form of smoothness, it is prepared the night before the performance is held and is always given a complete offering.

In the presentation of the offerings at Reog Cemandi, in the form of *plantains in the offering*, it means that women must unite their determination to support men in order to achieve prosperity and as a balancer of behavior in life. Then there are coconuts that have the meaning of manifesting as green *fruits* that are beneficial to humans such as the skin or fibers, the shell, the pulp, the water that can be used as an antidote to poisons, as well as the stomach of the buds of life. In *cok bakal* (kitchen spices) symbolizes attitude as human self-control to achieve a noble, strong, and also good human degree. Then *sekar* which is meaningful as the hope of the prayer that is offered so that it can be answered. The kemanyan that is burned is intended so that the heat of the fire and the smell of kemanyan are able to exorcise evil spirits.



Figure 1. Kendang Musical Instruments and Barongan Male and Barongan Wadon Masks

Reog Cemandi has 2 kinds of characters and types of masks in the role used in each performance, namely (1) the *barongan lanang* (male) mask on his face is red with a grinning face symbolizing fire with anger, (2) the *barongan wadon* (female) mask on his face is pure white which symbolizes the purity and balance of the *barongan lanang* mask, feminine (female). Kiai Mas Albasyaiban filled the mask with a supernatural creature similar to a *genduruwo*. When the tax collectors came, Albasyaiban asked the people of Cemandi Village to dance all night wearing scary masks while accompanied by drum music by going around the village. It is said that the dance looks scary in the eyes of the Netherlands. So that the Reog Cemandi Dance can be said to be a magical and sacred dance. Sacred is something that is easier to feel than described, as Zakiyah Derajat said. In something that is considered sacred, it is the existence of a sacred substance in it and contains a terrible and scary mystery. So that one that is considered sacred has amazing supernatural powers that are considered sacred among humans. Therefore, the Cemandi people highly uphold their faith that began with this incident, finally the Cemandi people believe that the Reog Cemandi Dance is an artistic tool that is able to drive away mystical things or as a *rejection of reinforcements* during the Netherlands colonial era. As stated by Mr. Susilo, the 5th generation heir of Reog Cemandi, "in the past, Reog Cemandi was indeed more than just a performing art".

Based on different civilizations of people's lives, there are therefore different mindsets, so that they have a perspective in responding to problems and phenomena that are happening in society. Changes in different societies no longer experience the same mindset. Reog Cemandi has *fugsi* as a ritual by being used for village *ruwat* activities or village cleaning every time before the fasting month and *selamatan* activities during 1 Muharram as an expression of gratitude for the blessings that have been given for one year. In the 1980s to 2000s, Reog Cemandi began to undergo a change in function. The art of Reog encourages the emergence of artists and art activists who transform the Reog Cemandi Dance into a performance art that is attractive to the wider public. During the Netherlands colonial period, the presence of Reog Cemandi had an important meaning for the lives of the people in Cemandi Village. The significance in question is that when the Reog Cemandi is presented, it will have an impact on the sociological conditions felt by the Netherlands colonizers at that time. In the Reog Cemandi Dance, there is a sacred element when performed and has an impact on the sense of fear felt by the colonizers, so they leave the location of Cemandi Village in fear.

The richness of artistic culture in Indonesia in developing its art is not only based on the art of Reog Cemandi, but other Reog arts. Reog Cemandi has a significant impact, as said by Mr. Susilo. In the change of social structure in society and the power of capitalists with their capital capital, they have been able to shift the object, quality and value of meaning in the Reog Cemandi Dance into a commodity.

In the belief that the people of Cemandi Village have in the Cemandi reog, they consider that this art was used to expel evil spirits and repel reinforcements (danger threats) during the Netherlands colonial period and did not forget to use complete offerings as a form of ritual. Its use as a means of entertainment has also been carried out from 1980 to 2000. The entertainment facilities used at that time were for the event during the August 17 procession in Cemandi village. However, between 1980 and 2000, the art of Reog Cemadi was not as well known to the public as it expanded to the world of tourism. Entertainment facilities are held, because in ancient times only activities were needed by the local community. In 2008, the East Java Cultural Park collaborated with the Sidoarjo Regency Culture & Tourism Office by holding art and cultural performances in Sidoarjo City. In the Reog Cemandi Arts function, which is used as a means of entertainment, it can also be used as an event opener and welcome guests during the inauguration of the Reog Cemandi Cultural Heritage Film Premiere Gala at Fave Hotel, Sidoarjo Regency in 2019.



Figure 2. The hatching of Reog Cemandi as the opening of the event and welcoming guests during the inauguration of the Gala Premiere of the Reog Cemandi Cultural Heritage Film at the Fave Hotel, Sidoarjo Regency in 2019. (Doc, Nindia, October 25, 2019, in the journal Nindia Aldinov Gustiani, 2020; 12)

Until now, the art of the Reog Cemandi Dance is often displayed when there are guests visiting the Sidoarjo Regency Hall. On October 10, 2018, the Cemandi Reog Dance Arts has been ratified as the Reog Dance Arts at the National Level. Until now in the 2000s, Reog Cemandi has experienced significant progress, no longer only as a means of entertainment, but as an educational medium. At the end of 2015, the Reog Cemandi Arts carried out a generational change as a form of extracurricular activity at SD Negeri Cemandi 406 which became one of the routine activities every Wednesday after the students came home from school (Oktafiyani, 2017). With this extracurricular activity, it is hoped that students can be trained to gain skills and experiences that have been adapted to the local cultural environment, as well as to be able to understand, analyze, and appreciate the form of artworks that have existed since before the 2000s until now. The form of educational media in extracurricular

activities at school is also an effective medium in developing knowledge, skills, creativity, and professionalism for students.

So that the art of the Reog Cemandi Dance becomes an art that can be profitable (as a business), because in this day and age of advanced technological development, the art of the Reog Cemandi Dance is made as an educational medium and also as a means of entertainment that is usually displayed by the public as a carnival event, wedding, circumcision, commemoration of Islamic holidays, Independence Day, and so on.

In the Reog Cemandi Dance performance, it adjusts to the development of the times that change from year to year. This transformation emerged from the flow of globalization. So that it is carried out as a means of entertainment that is no longer a sacred event. This change in story is based on things that are no longer relevant in today's life. With society also changing, from the ancients who believed in rituals as a sacred form that was carried out according to customs and traditions in society based on beliefs, because in an activity it is believed to be an event where the community or a group of people can feel something sacred. So, the community sees it not only as a form of belief in the prevention of mystical things, but also as a form of cultural heritage that should be preserved and developed. Referring to the concept of Smith and Soedarsono, the art form of Reog Cemandi has several aspects that support the presentation of the performance, namely dance movements, musical instruments, masks, dance clothing, and, the staging venue.

1. Dance Movements

Changes in dance movements aim to provide variety in the performance packaging so that it is more innovative, new and more varied. In meeting the needs of entertainment facilities in culture, the dance elements of the Reog Cemandi Art procession are performed in two ways, namely in a procession and performing on the spot. A staging place or stage arrangement that can be made as a purpose to support the design of dance movements, to tell a story, and, to create an atmosphere so that the audience who sees it can provoke it (Urgiyanto, 1983:105).



Figure 3. Reog Cemandi performance in the performance performed on the spot

Dance performance venues have various places, namely arena stages, later L stages, horseshoe stages, proscenium stages, pendhapa, as well as outdoor performance venues that are carried out outdoors or open places that have land in the form of fields, grass or soil. This makes two differences

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in displaying the performance of the Reog Cemandi Arts using an arena stage that is displayed on the spot, where the audience can see a Reog Cemandi performance live in various directions. Reog Cemandi is usually performed outdoors, such as a field that has a large area so that the audience can enjoy and blend in with the performers and dancers of Reog Cemandi. Meanwhile, the difference when performing on the spot, when the audience begins to enjoy the art of the Reog Cemandi Dance show in front of the audience, usually this is related to the response of the person who usually makes a call to be able to perform.

In addition to being performed on the arena stage, the art of Reog Cemandi can also be performed on the proscenium stage. On this proscenium stage, the design of the circular background of the inner circle design, the outer circle design, and the circular road make it look clearer. If it is a procession in the performance, it is carried out in tandem starting from the location of the intended place to the staging place which is usually displayed on the street by adjusting the staging place. Such as during parades, carnivals, and circumcisions.

The art of Reog Cemandi among everyone so that it can be shown together. The Reog Cemandi Dance is performed in bridal processions, carnival events, and commemoration of 1 Muharram in Cemandi Village. In a series of plenary performances, Reog Cemandi began with the presentation of offerings by the leader of Reog Cemandi which was inserted in the evening before the performance was held. The second procession is a procession. The performers of Reog Cemandi in tandem (the drummer is in the middle and the mask dancers accompany the right and left) to the performance venue.

When arriving at the stage location, the performers greeted as an opening as a form of respect to the audience at the performance location. After doing the opening greeting, the verse was sung by the leader of Reog Cemandi accompanied by a drum beating. The verse reads as follows: *"Iki reog, reog cemandi. Reog e wong Sidoarjo. Let's konco podho nyawiji. Together we woke up and negoro. The practice of people living in memory of God is always worshipping in the middle of the ratri. Self-purity jiwo mawa raga. Sumingkiro is a good thing that reminds us of God niro, who is sad, who gets along well."*, which means: "this is reog, reog cemandi. The reognya of the Sidoarjo people. Let's be determined to build the country together.

The course of human life remembers God. Always worship all the time. Purify oneself and body. Stay away from the ugliness that tempts you. Remember your Lord, live in peace and live in harmony". After the leader of Reog Cemandi sang the verse, then the mask dancers began to move to perform the dance. In this dance, silat movements are also included which aim to add attractions to the performance.

After performing the dance, the mask dancers and drummers began to walk away from the stage location. In response to the interview through Mr. Susilo "regarding the role of reog Cemandi in maintaining cultural diversity and traditions in Indonesia has a very important role to preserve culture and traditions in Indonesia". So that the response to the question answered "by using the Reog performance, we can provide a form of cultural diversity by showing the art of Reog owned by the Indonesia nation as the beauty of tradition shown to the world", said Mr. Susilo. Not only as a beauty

that can be enjoyed, but Reog can also be a means of strengthening solidarity between generations that can maintain the noble values contained in Reog art.

The form of solidarity efforts in improving their community is held by considering all community members as family, brothers and sisters who can respect, love, and help each other. In another increase in solidarity, the studio community also held routine exercises every Sunday before the implementation of performance activities. The changes in dance movements that are currently produced have emphasized the existence of elements that are more innovative with. The variety of movements that currently exist has been modified without eliminating its traditional values. The goal is to provide new variations by leading to the modernization of the movement so that it does not seem monotonous to the audience (Gustiani, 2020).

The existing dance movement patterns strengthen the characters that are being displayed in each scene. The movement that adds variety in the show is the variation of the same movement in the line.

2. Musical Instrument

Murgiyanto (1983: 43) stated that music is closely related to dance because they both come from human rhythmic impulses or instincts. Musical instruments are the main element in the art of Reog Cemandi, in this the meaning contained in musical instruments in the form of drums made from natural materials. In packaging performances in today's cultural entertainment facilities, the musical instruments used will be combined with several more modern musical instruments. An additional musical instrument to have creativity in the procession of the procession in the dance is the saron (Elysia, 2021).

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The song used in the performance was adapted from the opening greeting accompanied by a drum punch as an opening and introduction procession. The performance procession was then accompanied by the chanting of musical instruments that were played as a change of scenery or as a support for the atmosphere of the performance.

3. Mask

In making this mask is a symbol of characterization that exists in one specific character, in this mask is the difference between barongan manang and barongan wadon masks. At this time, masks

are created for packaging cultural performances that use randu wood which is innovated by giving more attractive color paint. This makes masks the main point in the performance which must be prepared specifically by using rituals in the form of offerings that are given special prayers before the start of the performance. According to Fauzi Firdaus (2016), each form of mask has a philosophy that describes wisdom, leadership, love, and even anger and describes a process of human life.

In general, it is said that masks are a form of symbolic expression made by humans for a specific purpose, in the citation of the journal Sedyawati, Edi (2010; 1). In these arts, those who use masks have a name for the masks used, such as in *Reog Cemandi* by calling them *genduruwo* masks or commonly called *barongan*.

4. Dance Clothing

Clothing is part of one of the completeness of the Reog Cemandi Dance. Based on observation research through observation. It can be seen that in the clothes of the *barongan lanang* mask dancers there are tassels consisting of four colors, namely red, white, black and yellow. The four colors have their own meanings such as the Javanese cosmogini teachings which are commonly called *four keblaat lima pancer*, based on the research of Lily Turangan and the Op Team, (p; 76). In the commodification of fashion which has now been more modernized.



Figure 4. Reog Cemandi Show Costume (Aji Documentation, 2019)

With modifications to add shawls and *udeng* for the addition of fashion accessories. The choice of color on the yellow scarf is the color that represents Sidoarjo. The choice of the shawl is because it means identical to women. At the end of the tassel scarf are pink, green, and yellow. Green and yellow are the colors of the character on the *barongan wadong* (female) mask. Additional clothing attributes of *udeng* used for *barongan male* (male) dancers.

5. Performance Venue

The staging place or stage arrangement can be made with the aim of supporting the design of dance movements, to tell a story, and to create an atmosphere so that the audience can admire it (Murgiyanto (1983:105). According to Hidajat (2005:56), there are various dance performance venues, namely arena stages, L leter stages, horseshoe stages, proscenium stages, *pendhapa*, and outdoor performance venues or outdoor performances or open spaces that can be in the form of fields, land or grass.

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Figure 5. The hatching of Reog Cemandi as the opening of the event and welcoming guests during the inauguration of the Gala Premiere of the Reog Cemandi Cultural Heritage Film at the Fave Hotel, Sidoarjo Regency in 2019. (Doc, Nindia, October 25, 2019, in the journal Nindia Aldinov Gustiani, 2020; 12)

If it is a procession of manten, circumcision, or carnival is usually displayed on the streets by adjusting the place of performance.



Figure 6. Reog Cemandi Performs at the Suko Legok Village Bridal Procession (Doc. Nindia, March 07, 2020)

In the 1980s to 2000s, Reog Cemandi began to undergo a change in function. as a medium of belief and a means of ritual ceremonies is used for village ruwat activities (village clean) once a year on the eve of the fasting month of Ramadan and 1 Muharram activities of the selamatan (thanksgiving) event while

Offering prayers of gratitude for the blessings that have been given for 1 year that have been exceeded so far and also asking for the next year to run better than before, the surrounding community considers that this art is used as a repellent, not forgetting to use complete offerings. The function of art according to Curt Sachs (in Soedarsono, 2002:121) is divided into two, namely for magical purposes and as entertainment. In this study, the function is related to the existence of art in society, how the existence will have a useful value that provides benefits to the surrounding community, especially in maintaining social life. The function of the Reog Cemandi art as the Art

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of Reog encourages the emergence of artists and art activists who modernize the Reog Cemandi Dance into a performance art that is attractive to the wider public.

Its use as an entertainment medium has also been carried out from 1980 to 2000. The entertainment media used at that time was for the event during the August 17 procession in Cemandi village. However, between 1980 and 2000, the art of Reog Cemandi was not as well known to the public as it expanded to the world of tourism. Entertainment media was held, because in ancient times only activities were needed by the local community.

Along with the development of the times and increasingly sophisticated technology. Reog Cemandi in the 2000s until now has many functions from the previous change in meaning. In addition to being an entertainment medium that is shown, the staging of the event is used as a carnival procession, circumcision, both in villages, sub-districts and in districts. In 2004 Reog Cemandi has participated in performances at the district and provincial levels, including Porseni SD held in Jember City and the Mask Festival throughout Indonesia held in Bali (*interview with Mr. Susilo, December 24, 2019, in Nindia Aldinov Gustiani, 2020; 15*). In 2008, Tama Budaya East Java collaborated with the Culture & Tourism Office of Sidoarjo Regency by holding art and cultural performances in Sidoarjo City. In the Reog Cemandi Arts function, which is used as a means of entertainment, it can also be used as an event opener and welcome guests during the inauguration of the Reog Cemandi Cultural Heritage Film Premiere Gala at Fave Hotel, Sidoarjo Regency in 2019.

Until now, the art of the Reog Cemandi Dance is often displayed when there are guests visiting the Sidoarjo Regency Hall. On October 10, 2018, the Cemandi Reog Dance Arts has been ratified as the Reog Dance Arts at the National Level. Until now in the 2000s, Reog Cemandi has experienced significant progress, no longer only as a means of entertainment, but as an educational medium. At the end of 2015, the art of Reog Cemandi Dance changed generations as a form of extracurricular activity at SD Negeri Cemandi 406 which became one of the routine activities every Saturday after the students returned from school.

With this extracurricular activity, it is hoped that students can be trained to gain skills and experiences that have been adapted to the local cultural environment, as well as to be able to understand, analyze, and appreciate the form of artworks that have existed since before the 2000s until now. The form of educational media in extracurricular activities at school is also an effective medium in developing knowledge, skills, creativity, and professionalism for students.

In the journal Nindia Aldinov Gustiani (2020), the concepts of the learning process about culture by the community consist of: *internalization*, *socialization*, and also *enculturation*. Through the concept of socialization about the process of learning culture by the Cemandi people, it becomes a process of change in a meaning in the art of Reog Cemandi. The change in the meaning of Reog Cemandi Art occurred because of factors that affect the interaction between the people of Cemandi Village and the artists of Reog Cemandi with other artists in Sidoarjo Regency. Although Reog Cemandi has undergone a change in meaning during the implementation of the performance, which has now been designated as a means of entertainment and also a learning medium, however, it still

does not abandon the existing rituals.

The change in meaning in the Art of Reog Cemandi from the interaction of Reog Cemandi artists with other artists was when it experienced a decline in existence around the 1990s. The factors that trigger the decline of existence occur due to the current of globalization. These changes also occur because of changes in people's perspectives and also mindsets that tend to be consumptive in spirit. Another factor in the changes that affect the Reog Cemandi Art which is used as a change in meaning in society is based on internal factors and external factors.

The internal factors referred to in this study are influencing the artist himself (artist's environment, social, and other artistic developments). So that internal factors that affect are due to changes in public perception, which are caused by changes in social, educational, and trust (Sumaryadi 2000:93), in the journal Nindia Aldinov Gustiani, 2020;16. In the change of meaning that affects the internal factors of Reog Cemandi Arts, the first is in the artist (leader of Reog Cemandi Arts). Because, at first, Reog Cemandi was only needed for the community.

In 1990, Reog Cemandi began to expand again. This art has no assistance in the form of funds from the government (including village officials), this made artist Reog Cemandi submit a funding proposal to the Culture and Tourism Office in Sidoarjo Regency. Then the influence on the environmental factors of artists, namely the people of Cemandi Village in 2000, the people of Cemandi Village tried to make a breakthrough to constantly try to use the art of Reog Cemandi in various activities. In the form of External factors are factors that cause change from outside the art environment itself. The influencing factors in the occurrence are due to the advancement of science and technology that has become increasingly sophisticated, as well as the industrialization process that has occurred (Sumaryadi 2000:93).

In the form of cultural transformation, it is a cultural change that occurs in society. In the process of change that is inevitable due to the development of the times and the modernization process. In the people of Cemandi Village, the Cemandi Reog Dance, which used to be related as a repellent, is a sacred activity in Cemandi Village. Based on its purpose, the Reog Cemandi Dance contains a religious meaning where this meaning is reflected in the form of *nyanghatn*.

With the development of the times, the community has also realized that the embodiment of the form of rejection of reinforcements carried out by the people of Cemandi Village through the Reog Cemandi Dance is able to expel the colonization that will dominate Cemandi Village. The Reog Cemandi dance no longer fully has a religious meaning, but only as a form of cultural preservation. This cultural preservation effort can make the Reog Cemandi Dance Arts in an effort to establish as a means of entertainment and also an educational media.

IV. CONCLUSION

Based on some of the descriptions above, it can be concluded that the Reog Cemandi Dance Art has undergone a change in meaning. The change in meaning where the implementation of the Reog Cemandi Dance is no longer fully carried out as a ritual of rejecting reinforcements but becoming a cultural preservation that can be used as entertainment. First, the form of presentation

of Reog Cemandi art in Cemandi Village, Sedati, Sidoarjo has experienced fruition in the structure of movements, dance characterization, musical instruments, masks, dance clothing, and performance venues. Second, the process of shifting the art of Reog Cemandi. In this study, there are research limitations, namely from 2000 to January 2020. In the time bracket there are 20 years of shifting the function of the Reog Cemandi art. The shift in function that occurs in this art is through the concept of socialization about the cultural learning process by the Cemandi community. The artists of Reog Cemandi realized that in general people also need entertainment, therefore around 2000 the art of Reog Cemandi was designated as an entertainment art but still did not abandon the existing rituals. Third, factors that affect the shift in function, namely internal factors in the form of funding and external factors in the form of modernization. In other words, Reog Cemandi is an art that is able to adapt to the times. Reog Cemandi is an art that is able to adapt to the times, when the colonial period of the art was used to expel the Netherlands colonizers who had a thick function as a ritual, now starting in 2000 the art has a function as a medium of entertainment and performing arts. In this case, performing arts as a commodity is carried out based on the needs of the tourism industry as a means of entertainment to achieve economic interests without eliminating the identity of the indigenous people who own the culture itself. This transformation occurred because it started from the flow of globalization. So that it is carried out as a means of entertainment that is no longer a sacred event. This change in story is based on things that are no longer relevant in today's life. With society also changing, from the ancients who believed in rituals as a sacred form that was carried out according to customs and traditions in society based on beliefs, because in an activity it is believed to be an event where the community or a group of people can feel something sacred.

This transformation occurred by having a good impact on the main goal of the community who still want to introduce and maintain the existence of the performing arts of the Reog Cemandi Dance. Negotiation with the community on cultural transformation can realize and provide a balance between art and tourism in the means of entertainment. The Reog Cemandi Dance performance in Cemandi Village is a form of performing arts that can be used as a means of entertainment in supporting the increase in performances held locally and outside the region. Based on these results, it can be interpreted that Transformation is a change that occurs gradually, from the previous form to a more modern form.

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