**Mysticism of Reog Dadak Lar Pitik Performance during the Rain Request Ceremony in Ponorogo**

**Hayyun Lathifaty Yasri\*1, Ulfi Andrian Sari2, Azharotunnafi, Ratna Nulinnaja, Ali Nasith**

1Social Science Education, UIN Maulana Malik Ibrahim, Malang, Indonesia, hayyunlathifah@pips.uin-malag.ac.id

2 Social Science Education, UIN Maulana Malik Ibrahim, Malang, Indonesia, : ulfiandriansari@uin-malang.ac.id

3 Social Science Education, UIN Maulana Malik Ibrahim, Malang, Indonesia, azharotunnafi@uin-malang.ac.id

4 Elementary School Teacher Education, UIN Maulana Malik Ibrahim, Malang, Indonesia, ratna\_nulinnaja@uin-malang.ac.id

5 Social Science Education, UIN Maulana Malik Ibrahim, Malang, Indonesia, alinasith007@gmail.com

\*corresponding author

Received:

Rev. Req:

Accepted:

E:\DERGILER\ortak-kaynaklar-gorseller\Doi-1024x629 - Kopya.jpg 10.5758/ijls.2022.1

|  |
| --- |
| How to cite this paper: Pilotti, M. & Almubarak. H. A. M. (2021). Systematic Versus Informal Application of Culturally Relevant Pedagogy: Are Performance Outcomes Different? A Study of College Students. *Journal of Culture and Values in Education*, *4*(2), 14-26. <https://doi.org/10.5758/ijls.2022.1>  This is an Open Access article distributed under the terms of the Creative Commons Attribution 4.0 International license [(https://creativecommons.org/licenses/by/4.0/)](https://creativecommons.org/licenses/by/4.0/) |

**ABSTRACT:** Reog Dadak Lar Pitik in Sidowayah Village, Krebet District, Ponorogo Regency is an adaptation of the Reog Ponorogo tradition, reflecting the cultural and social conditions of the local community at the time. Reog Dhadah Lar Pitik is recognized as an instrument believed to invoke rain and is considered to have mysticism that is not possessed by other types of Reog in general. This study employs a qualitative research design with an ethnography method. The research participants include the local village head, local village officials, the leader of the Reog Dadak Lar Pitik association and its members. The mystical elements of this tradition are evident in the pre-performance activities, performance activities, and at the end of the performance. This mysticism is related to the history of Islamic civilization in the area. To invoke rain, the local community uses Reog Dadak Lar Pitik as a performance instrument at the graves of Ancestors who were religious figures in their time. Through this synergy, the mystical elements inherent in Reog Ponorogo are believed to fulfill the community’s hopes for rainfall in the area.

Reog Dadak Lar Pitik yang ada di Desa Sidowayah Kecamatan Krebet Kabupaten Ponorogo merupakan sebuah adaptasi warisan Reog Ponorogo dengan kondisi masyarakat setempat pada masanya. Reog Dhadah Lar Pitik menjadi salah satu instrumen yang dianggap dapat mendatangkan hujan dinilai memiliki mistisisme yang tidak dimiliki oleh jenis-jenis Reog pada umumnya. Penelitian ini merupakan penelitian kualitatif dengan metode ethnografi. Beberapa pihak yang terlibat dalam penelitian ini ialah kepala desa setempat, perangkat desa setempat, ketua paguyuban Reog Dadak Lar Pitik beserta para anggotanya. Beberapa mistisisme tersebut terkandung pada kegiatan pra pertunjukan, kegiatan pertunjukan, dan pada akhir pertunjukan. Mistisisme ini memiliki keterkaitan dengan sejarah peradaban islam yang ada di wilayah tersebut. Untuk dapat mendatangkan hujan, masyarakat sekitar menjadikan Reog Dadak Lar Pitik ini sebagai instrumen pertunjukan di makam Leluhur yang menjadi tokoh agama di masanya. Dengan sinergitas ini, mistisisme yang terkandung dalam Reog Ponorogo dapat mewujudkan harapan warga akan datangnya hujan di wilayah tersebut.

**Keywords:** *Reog Dadak Lar Pitik, Reog Ponorogo, Reog Mistisisme, traditional ceremonies mistisism*

1. **INTRODUCTION**

Reog Ponorogo as one of the cultural heritages that serves as an identity of Ponorogo Regency, has never ceased to attract interest. One of the local government's efforts in preserving this art form involves incorporating it into the educational curriculum in Ponorogo Regency. Reog Ponorogo is introduced through extracurricular activities available to students across various educational levels, fostering a deep appreciation and love for this traditional art among younger generations (Defri Kurniawati, 2017). Not only through the education, the preservation of Reog Ponorogo is also supported through the establishment of Reog associations, which have spread not only in Ponorogo but also to other regions. These efforts represent sustainable cultural inheritance and cadre development, ensuring that Reog Ponorogo remains relevant and continues to be appreciated by the Indonesian community. (Iman et al., 2016).

Reog Dadak Lar Pitik is a type of Reog that developed in Ponorogo Regency, specifically in Sidoharjo Village, Jambon District. Despite its distinctiveness, limited research has explored the uniqueness and essence of this Reog. Reog Dadak Lar Pitik has been preserved while maintaining its originality. (Mahardhika, 2019). Previous studies have highlighted the values of religious moderation embedded within its performance, such as local culture preservation, tolerance, peace, and patriotism(Sari et al., 2023).

The origins of Reog Dadak Lar Pitik trace back to the initiative of Jo Semito, a companion of the Sidowayah Village’ ancestors,Kyai Muhidin. During an annual commemoration of Kyai Muhidin's passing, Jo Semito organized a Reog performance to gather villagers for communal prayers dedicated to Kyai Muhidin. However, due to the lack of essential Reog equipment, particularly the Barongan, and the high costs of materials like peacock feathers and tiger skin, Jo Semito took an initiative to create a Reog using local materials, such as chicken feathers. This innovative performance, known as The Chicken Feather Reog (Dadak Lar Pitik) became a medium to gather the local community, allowing Jo Semito to convey the Islamic teachings and messages of Kyai Muhidin(Parno in Suryandari, 2021).

Many studies have been conducted on Reog Ponorogo. exploring its symbolic meaning(Devinta & Susilo, 2023; Hidayanto, 2012; Yurisma & Bahruddin, 2020), its role in art and cultural studies (Agustina & Desstya, 2022; Yurisma et al., 2018), and its correlation with character education(Kurniawan & Sitaviana, 2021; Oktavia et al., 2023; Pertiwi & Sudrajat, 2022; Uliasari & Kristiana, 2024). Research have also explored Reog Ponorogo’s cultural values(Fransiska, 2021; Utari & Prastiawan, 2019) and its relationship with Islam(Achmadi, 2013; Alfiati, 2018; Halim, 2019). Additionally, the study of mysticism in Reog Ponorogo art has been conducted on the aspect of the accompanying music used in Reog Ponorogo performances. The results of this research primarily describe the instruments used to produce the accompanying music, as well as the stages of the Reog Ponorogo performance(Kristiandri, 2019).

Referring to several previous studies, this research focuses on the mystical values contained in the Reog Dadak Lar Pitik performance, both from its historical perspective and in its actual performance. The rituals and practices surrounding its creation and purpose serve as the basis for investigating its mystical elements. Mysticism, in this context, is defined as an intangible and irrational process that is difficult to describe or portray, as it is something achieved through personal and spiritual practices. (Muttaqin, 2017).

1. **METHOD**

This research employed a qualitative approach utilizing the ethnographic method. Specifically, a critical ethnography framework was adopted, which aims to uncover the hidden aspects of a given reality(Kriyanto, 2015), In this study, the focus is on exploring the performance of Reog Dadak Lar Pitik. The critical ethnographic process involves the following stages:

Problem Formulation

Determination of data collection techniques

Consideration of research ethics

The selection of informants or participants.

Data collection

Data analysis and interpretation

Validity and Reliability

Reporting

Picture 1. Steps of Ethnography Research (Kriyanto, 2015).

Reog Dadak Lar Pitik is a distinctive variation of Reog Ponorogo which is an interesting phenomenon to explore. This study explores how Reog Dadak Lar Pitik integrates mystical elements into the cultural traditions of Sidoharjo Village, Jambon District, Ponorogo Regency. The historical background of Reog Dadak Lar Pitik indicates mysticism characteristics that must be clearly elaborated. The instrument used for data collection in this research is an interview sheet. The data collection techniques used are in-depth interviews and documentation. The research participants include the head of the Reog Dadak Lar Pitik association, the performers of Reog Dadak Lar Pitik, and the elders of Sidoharjo Village. The documentation involved supplementary materials from interviews such as previous research findings, photographs of Reog Dadak Lar Pitik, and historical records of the origin of Reog Dadak Lar Pitik. The data were analyzed using an interactive model, which consists of four stages: data collection, data condensation, data presentation, and drawing conclusions.

**III. RESULT AND DISCUSSION**

**The History of the Emergence of Reog Dadak Lar Pitik**

Reog art, symbolized by the main character of the *pembarong*, a figure with a tiger's head and peacock feathers for hair, embodies great strength and remains a captivating cultural expression. This is evident in the numerous Reog performances that are frequently held in various regions, even outside Ponorogo Regency. However, unlike the popularity of the Reog Dadak Merak, the Reog Dadak Lar Pitik has not garnered similar attention. This unique variation of Reog Ponorogo, distinguished by its distinct characteristics, represents a symbol of the art from Sidoharjo Village, Jambon District, Ponorogo.

Top of Form

Bottom of Form

The origin of Reog Dadak Lar stems from the strong enthusiasm of the community to express themselves through Reog. The creation of Reog, which requires materials such as tiger skin and peacock feathers, was hindered by the high cost and the limited supply of peacock feathers. This obstacle coincided with the abundance of unused chicken feathers in Sidowayah village, inspiring the residents to take the initiative to create Reog using chicken feathers instead. Economic constraints also posed a significant barrier to acquiring the traditional Reog Dadak Merak, further motivating the community to adapt their resources creatively.

The strong determination of the residents, particularly the art enthusiasts in Sidoharjo, led to the creation of Reog Dadak Lar Pitik. Despite numerous challenges, the community overcame these limitations by using alternative instruments as substitutes for the traditional equipment. These supplementary instruments include bamboo pieces struck against the ground or each other to produce distinctive sounds for the performance's musical accompaniment. The second instrument was *Jun* or *Klenting*, which replaced the function of the *kempul* or *gong* in producing the accompanying music for the Reog performances. The final instrument used in the music accompaniment of Reog Dadak Lar Pitik performances in its early emergence was the *bathok*, a coconut shell, used as a percussion instrument to generate rhythmic sounds

While the exact time of its emergence remains uncertain, records indicate that the first Reog Dadak Lar Pitik performance was held in 1940 as part of a traditional ceremony led by Tenggor, the leader of the first generation of Reog Dadak Lar Pitik. However, by 1945, the year of Indonesia's independence, Sidowayah Village had adopted Reog Dadak Merak, causing the existence of Reog Dadak Lar Pitik to slowly fade and eventually be forgotten. No further performances were held in Sidoharjo Village, even in Dukuh Sidowayah, the village of its origin.

In 1965, the emergence of the September 30th Movement (*Gestapu)* marked the significant turning point for Reog Performances. During this period, the Indonesian Communist Party (PKI), began using Reog as a political campaign medium . which spread to the Sidoharjo Village area. The discovery of the *palu dan arit* (hammer and sickle) symbol on a *Krakap,* a part of the Reog costumes, triggered suspicions that the Reog performers were members of the PKI. This led to the confiscation of Reog performance equipment, effectively bringing an end to the Reog Dadak Lar Pitik performances in the region.

The disappearance of the Reog Dadak Lar Pitik art form from Sidoharjo Village ended with the emergence of the second generation of Reog preservers, led by Tukijan. Tukijan, the nephew of Tenggor (the leader of first generation), along with several other villagers, formed a new management group in the Reog Dadak Lar Pitik association. He had been actively involved in Reog performances shortly before its decline. He felt that the traditional ceremony with the Reog Dadak Lar Pitik performance needed to be preserved and revived. This vision was supported by many villagers, especially the members of the association, who agreed to raise funds to purchase musical instruments for the Reog art form.

The Reog art in Sidoharjo Village has fluctuated over time. In 2000, efforts to revive the art form were undertaken,, but the focus shifted to Reog Dadak Merak, rather than Reog Dadak Lar Pitik. This revival was formalized through the establishment of a new association called "*Paguyuban Kesenian Reog Singo Mudha*." However, in 2007, a significant change in the management of the association coincided with a prolonged drought occurred in Sidoharjo Village. Despite the arrival of the rainy season, no rain had fallen, prompting the residents of Dukuh Sidowayah to propose a traditional ceremony with a Reog performance to invoke rain, following ancestral customs. The ceremony featured Reog Dadak Merak with female *Jathil* dancers. However, the ceremony did not achieve its intended purpose, and the drought continued. Some villagers, influenced by local myths, attributed this failure to the use of Reog Dadak Merak instead of Dadak Lar Pitik and to the inclusion of female *Jathil* dancers rather than the traditional male dancers. As a result, the traditional ceremony with Reog was repeated, this time adhering to the traditional practice of using male *Jathil* dancers, as believed to align more closely with ancestral customs.

Reog Dadak Lar Pitik was revived in 2017 through an idea initiated by Indadi to celebrate the anniversary of Sidoharjo Village, which falls on September 11. The original Reog Dadak Lar Pitik was replaced with a new one, which was recreated by the villagers with the help of *KKN* students at the time**.** Because of their determination and cooperation, Reog Dadak Lar Pitik, later referred to as Reog *Bulu Ayam*, was successfully revived as part of the cultural heritage of the people of Sidoharjo Village.(Suryandari, 2021).

The resurgence of Reog Dadak Lar Pitik marked the birth of a new cultural heritage in the community of Sidoharjo Village. Meanwhile, the belief in the Reog Dadak Lar Pitik performance at the Kyai Muhidin Tomb, along with its associated rituals, led the continuation of a tradition and ceremony for requesting rain, passed down through generations. These traditions, cultural practices, spirituality, and beliefs are integral to the life and worldview of the Javanese people, influenced by three fundamental principles : 1) the awareness of the God’s existence, who created and governs the universe, 2) the awareness of the relationship between nature and its inhabitants and humans, and 3) the awareness of living in harmony with all of God's creatures, both visible and invisible. (Huda, 2023).

The connection between the story of Kyai Muhidin, a religious figure who spread Islamic teachings in Sidoharjo Village, and the tradition of villagers visiting his tomb on the day of his death, accompanied by a Reog Dadak Lar Pitik performance and various rituals to request rain, illustrates the intersection of Islamic mysticism and Javanese mysticism. This intersection then gave birth to the term "*Islam Nusantara*" or "Javanese Islam." (Rubaidi, 2019). The presence of these two forms of mysticism fosters mystical experiences, serving as a means for individuals to maintain their relationship with God as well as their relationship with fellow humans. (Maurenis, 2016).

**The Ritual of the Reog Dadak Lar Pitik Performance**

For the people of Sidoharjo Village, Reog Dadak Lar Pitik is a special art form performed with the purpose of requesting rain. It is believed that the Reog Dadak Lar Pitik performance has the power to bring rain to the area where it is performed. There are several rituals associated with the performance which can be categorized into pre-performance rituals, rituals during the performance, and post-performance rituals.

The pre-performance ritual, which takes place during the preparation phase, involves the placement of the Reog at the designated starting point. This location could be the house of a local elder, the head of the Reog Dadak Lar Pitik association, or the head of the neighborhood. The determination of this location depends on the proximity of their homes to the tomb of Mbah Gedong. Along with the placement of the Reog on the front porch of the starting point, offerings such as tea, coffee, and *nasi kokoh* (nasi tumpeng) are prepared. At the same time, some people gather at the tomb of Mbah Gedong (Kyai Muhidin), bringing a *kenduri* (ceremonial meal), and recite prayers and tahlil (Islamic prayers), specifically for the late Kyai Muhidin, led by a local elder or the village head.

The next ritual takes place during the Reog Dadak Lar Pitik performance. This stage occurs when the performers are ready to showcase their skills in portraying the roles within this art form. The first ritual is the *jalan* *trap* or marching procession with *arak-arakan* (a celebratory parade). The *jalan trap* begins at the predetermined starting point (either the house of a local elder, the head of the Reog Dadak Lar Pitik association, or the neighborhood head's house) and ends at the entrance gate of Mbah Gedong's tomb. At the same time, the accompanying musical instruments, especially the *srompet* (trumpet), are played. Upon reaching the tomb area, the Reog performance begins, featuring the traditional roles of the art form, including two male Jathil dancers, Bujang Ganong, and Singo Barong. The ritual pauses as the procession reaches the tomb entrance and transitions into a devotional ritual. The performers walk in a crouched position toward Mbah Gedong's tomb, where several people perform a ritual of respect by placing their hands in front and bowing their heads. This gesture symbolizes reverence for the late Mbah Gedong. The devotional ritual is led by an elder who has prepared offerings at the tomb.

The final ritual is performed after the Reog Dadak Lar Pitik performance and serves as a ritual to request rain. This closing ritual involves leaving the tomb area in an *arak-arakan* procession toward a larger area. At this stage, all the performers and villagers are invited to enjoy the provided refreshments, including *dawet* (traditional drink), coffee, tea, *nasi kokoh*, and sometimes *grendo* cigarettes. After enjoying the refreshments, the Reog Obyok performance begins, featuring female Jathil dancers to add the excitement to the art form(Suryandari, 2021).

The series of rituals performed in this traditional rain-requesting ceremony has social functions, including fostering cooperation, mutual assistance, and respect among the villagers. These rituals are carried out collectively, helping to strengthen a sense of unity, mutual support, and influence among the villagers to achieve the intended goal. (Sulistyorini, 2021). This ritual is an example of Javanese Islam, characterized by the blending of Islamic ideas and practices with pre-Islamic traditions(Susilo & Syato, 2016). The synthesis of Islamic thought and practice interacting with pre-Islamic traditions is part of the Islamization process itself. Some similarities between Javanese traditions and Islamic values include cultural genealogy, Islamic mysticism, the conception of Javanese royal power, and the orientation of traditional Islamic teachings. The typology of the relationship between Islam and Javanese traditions is dialectical, as Javanese traditions can be justified through Islamic mysticism practices (Susilo & Syato, 2016).

**Mysticism in the Reog Dadak Lar Pitik Art**

**Mysticism in the History of the Emergence of Reog Dadak Lar Pitik**

Reog Dadak Lar Pitik is a cultural heritage of the ancestors of Sidowayah Village that was once overshadowed by time. However, its revival represents an effort by the local community, as heirs of tradition, to preserve and protect the culture that has become integrated into their beliefs. In exploring the mysticism in the Reog Dadak Lar Pitik art, this study will outline the mysticism believed by the residents as well as the mysticism found in the series of events during the Reog Dadak Lar Pitik performance.

One of the key elements of mysticism explored in this tradition is the belief in the *ghaib* (the unseen realm) associated with the tomb of Mbah Gedong, a religious figure from the past. This belief is closely linked to the history of the traditional ceremony of the Reog Dadak Lar Pitik performance at Mbah Gedong's tomb. According to the local lore, a resident of Sidoharjo Village claimed to have dreamed of encountering a man dressed in white, who instructed that if the community wished for rain, they should visit Mbah Gedong's tomb, perform the Reog Lar Pitik performance, and pray there. Following this, heavy rain soon followed, solidifying the belief and establishing the tradition as a central practice. In the community.

An alternative version of the history states that the belief in the ability of the Reog Dadak Lar Pitik performance to bring rain began with Jo Semito, who sought to carry out the message of Kyai Muhidin, a religious figure in Sidowayah Village, to teach Islamic values and commemorate Kyai Muhidin’s death with the villagers. Jo Semito initiated the creation of a Reog performance using simple materials, such as chicken feathers, and staged it as part of the commemoration of Kyai Muhidin's death. The performance was held to attract the villagers to the Kyai Muhidin's tomb to pray for him. The performance was further accompanied by a *wayang kulit(*shadow puppet), making the event more festive. During the event, heavy rain unexpectedly fell, leading some villagers to believe that the rain was caused by the Reog Dadak Lar Pitik performance, followed by prayers, and the shadow puppet show at Kyai Muhidin's tomb. The following year, during the dry season, the villagers repeated the event, and rain again followed. Since then, the belief in the connection between the Reog Dadak Lar Pitik performance at Kyai Muhidin’s tomb and the arrival of rain has become stronger.

From this second story, the mystical value that emerged is a causal relationship between the performance of Reog Dadak Lar Pitik, accompanied by the *wayang kulit*(shadow puppet) performance at Kyai Muhidin’s tomb, and the subsequent rainfall. This finding can be summarized in the following table:

Table 1. The Mysticism of Reog Dadak Lar Pitik History

|  |  |
| --- | --- |
| **No.** | The Mysticism of Reog Dadak Lar Pitik History |
| 1. | The belief in the existence of supernatural forces that can help fulfill wishes when expressed at Kyai Muhidin's tomb. |
| 2. | The belief in the causal relationship between the Reog Dadak Lar Pitik performance, followed by the shadow puppet show at Kyai Muhidin's tomb, and the fulfillment of the prayers offered at that time. |

Examining the history of the emergence of Reog Dadak Lar Pitik, which is believed to be used to request rain, reveals the essence of the connection between the local community's traditional beliefs and their understanding of God, with Kyai Muhidin serving as a central figure in this context. This mysticism continued to develop, despite opposition from some villagers. The relationship between tradition and belief (religion) is formed in the necessity of culture as a medium to implement religious values and the need for religion as the foundation for the positive impact of culture within society (Gafur et al., 2021).

**Mysticism in the Reog Dadak Lar Pitik Performance**

**Mysticism in the Traditional Rain-Requesting Ceremony Preceding the Reog Dadak Lar Pitik Performance**

In the Reog Dadak Lar Pitik performance during the traditional rain-requesting ceremony, the initial activity is the *genduri* tradition at Kyai Muhidin's tomb in the morning, preceding the main ceremony. *Genduri* is a ritualistic practice wherein prayers are offered, accompanied by food donations, for a specific purpose. The offerings prepared for the *genduri* ceremony include *brokohan, golong, nasi rasulan, ingkung* /roast chicken, *nasi sengkolo gedhe*, *jenang putih jennag merah, asahan, jenang sengkolo, sego punar, and buceng kuat*. . This ritual is conducted with the intention of ensuring the safety, prosperity, and well-being of the entire Sidoharjo Village community(Suryandari, 2021).



Picture 2. The *Genduri* Ceremony Preceding the Traditional Rain-Requesting Ceremony

Source: Documentation of Dwi Suryandari

Following the *genduri* in the morning, before the commencement of the traditional ritual, the villagers prepare offerings, commonly referred to as *sesaji* or *sajen*. These offerings include *nasi kokoh*, coffee, tea, *es dawet*, and even *grendo* cigarettes(Sulyono in Suryandari, 2021). *Sesaji* is a ritual aimed to establish a connection between humans and supernatural entities. It is believed that by offering *sesaji* to the spirits in a particular area, these spirits will be appeased and, as a result, refrain from disturbing human life. In Javanese culture, it is also believed that such offerings provide protection. (Humaeni, 2021).

Table 2. The Mysticism on Reog Dadak Lar Pitik Pre-Performance

|  |  |
| --- | --- |
| **No.** | The Mysticism on Reog Dadak Lar Pitik Pre-Performance |
| 1. | The genduri ritual at Kyai Muhidin's tomb is a tradition of prayer accompanied by sharing food, symbolizing the hope for the fulfillment of the goals. |
| 2. | The presentation of offerings before and during the traditional ceremony serves as a manifestation of the villagers' aspirations for safety and protection. |

The *genduri* and *sesaji* culture, deeply rooted in the community’s life, are rituals that not only appears in traditional ceremonies such as the rain requesting ceremony but also in various other cultural events. The preparation of *genduri* and *sesaji*, as the first ritual in the rain requesting ceremony, can be understood as an act of sharing blessings among the villagers through the offerings made during the genduri. (Wardhani et al., 2021).

**Mysticism in the Traditional Rain-Requesting Ceremony Through the Reog Dadak Lar Pitik Performance**

In the traditional rain requesting ceremony accompanied by the Reog Dadak Lar Pitik performance, the initial ritual involves the *jalan drap* or *arak-arakan* which begins at the starting point and proceeds toward the performance area, the tomb of Kyai Muhidin. The *jalan drap* is performed by stepping with the right foot first, followed by a sideways movement, opening, and then a small step with the left foot, making the left foot the primary support for walking. During this procession, both hands are alternately raised and lowered while holding the *sampur,* and the head moves alternately to the right and left. This movement symbolizes the readiness of the *jathil* dancers in every step they take.

The next mysticism is found in the *lampah dhodhok* ritual, which is performed upon entering the area of Kyai Muhidin's tomb. This ritual signifies respect and honor(Suryandari, 2021). In this context, respect and honor are directed toward Kyai Muhidin, a revered religious figure in Sidoharjo Village(Parno, 2021). The *lampah dodok* ritual is one of the movements that also appears in several other cultural traditions in Indonesia, including in the *kirab budaya ngarak siwur*(Wibisono, 2017)*, Klana Raja* dance (Hartono, 2016) and the traditional Dugdheran ceremony (Kharisma & Yanuartuti, 2022). The movement is followed by the *sembahan* gesture, which represents a prayer of hope and respect. It emphasizes the belief of every individual should always place their efforts and hopes solely in the hands of God Almighty. This gesture is performed at the Kyai Muhidin tomb based on the belief in a supernatural power in the area that can facilitate the fulfillment of prayers and hopes. The main requirement for performing this ritual is that the *sembahan* must be performed three times, which is believed to be linked to the successful fulfillment of the requests made during the ceremony(Suryandari, 2021).

Furthermore, an essential component of the traditional rain-making ceremony through the Reog Dadak Lar Pitik performance is the presence of the *jathil* character, which must be performed by a male. The performance of a female *jathil* is considered a taboo, as it is believed to negatively impact the success of the prayer for rain. The male *jathil* dance must follow the traditional pattern known as *gemblak*, as seen in the history of the Reog Ponorogo. The use of a male *jathil* dancer is a form of adherence to a long-standing tradition, which is believed to be crucial for the fulfillment of the villagers’ rain request. This belief originated when a female *jathil* dancer was first used during the ceremony, but no rain fell, leading to a prolonged drought. Upon repeating the ceremony with a male *jathil* dancer, rain poured heavily, thus reinforcing the belief.

The phenomenon described above shows that in the belief system of the people of Sidoharjo Village, the sanctity of the rain-making ceremony, followed by the Reog Dadak Lar Pitik performance, is partly demonstrated through the presence of a male *jathil* dancer. This aligns with the historical development of the Reog art form. The Reog Dadak Lar Pitik performance, held after the ritual at the Kyai Muhidin's tomb, is a form of Reog Obyog performance, which traditionally featured a female *jathil* dancer. This shift marks an innovation in the Reog performance, designed to cater to the local community’s interest. Such innovation includes various aspects, including dance movements, makeup, hairstyles, music, dance props, and the overal performance style(Khrisna Wahyu Aditama & Octo Dendy Andriyanto, 2024).

In general, *jathilan* is an art form that blends magical elements with dance movements, prominently featuring a horse-shaped prop. This prop, crafted from bamboo weaving or braiding, is often referred to as *jaran kepang*. *Jathilan* is not only a form of artistic expression but also embodies cultural values and a profound sense of sacredness(Aldianto, 2019). The *jathil* dance in the Reog Obyog performance is said to depict cavalry soldiers preparing for battle on horseback(Halimah et al., 2023).

From the preceding discussion, several mystical elements of the rain-requesting ritual, conducted prior to the Reog Dadak Lar Pitik performance, are outlined as follows:

Table 3. The Mysticism on Reog Dadak Lar Pitik Performance

|  |  |
| --- | --- |
| **No.** | The Mysticism on Reog Dadak Lar Pitik Performance |
| 1. | The *jathil* dance is performed by male dancers, not female dancers. This refers to the basic rule in the Reog Ponorogo performance, as recorded in history. The traditional ceremony is a ritual that must maintain its originality. |
| 2. | The *lampah dodok* ritual is a form of respect for the ancestors and appreciation for the spiritual power present in Kyai Muhidin's tomb. |
| 3. | The *sesembahan* ritual is a symbol of respect for the spiritual beings believed to be present at Kyai Muhidin's tomb. According to another perspective, this movement is intended as a prayer to the Almighty for the fulfillment of wishes through the customary ceremony. |

**Mysticism after the performance**

The execution of the traditional rain-requesting ceremony through a series of Reog Dadak Lar Pitik performances represents the community's efforts to preserve the cultural heritage of their ancestors. The ceremony commences with a *genduri* ceremony, followed by the offering of *sesaji*, and concludes with the Reog Dadak Lar Pitik performance, which takes place after the shared meal and drinks, following the ritual of *laku dodok* and *sembahan*. During this phase, various beverages such as coffee, tea, *dawet*, and *parem* are served, accompanied by *nasi kokoh.* The dancers and musicians of the Reog Dadak Lar Pitik performance are directed to a designated area near the tomb to enjoy the meal. This tradition of offering food, including *nasi kokoh*, *dawet,* coffee, tea, and others, is an ancient practice that the local community continues to uphold as a form of appreciation for the efforts of the performers and everyone involved in the event. Additionally, it also serves as a means of fostering joy and solidarity among the community members who partake in the meal.

The subsequent activity is the Reog Obyog performance in front of the attending community members. Reog Obyog is a Reog performance primarily intended for entertainment purposes. Consequently, any specific requirements associated with Reog Dadak Lar Pitik performance for rain requests can be omitted or replaced with other elements that appeal more to the audience. For instance, in the rain-requesting ceremony, the *jathil* dance must be performed by a male *jathil* dancer; however, in Reog Obyog performance, this can be substituted with a female *jathil* dancer.

During this performance, community members interested in participating in the dance are invited to join in turn. The enthusiasm of the residents in watching and participating in the dance performance demonstrates the continued appreciation of *Reog Dadak Lar Pitik* within the community. As the residents participate in the dance, the musicians adjusted the musical accompaniment to synchronized with the dancers’ movement. Based on the explanation above, there is no mysticism present in the post-ceremony activities associated with the Reog Dadak Lar Pitik performance for rain request ceremony. However, several routine activities are conducted, as outlined below:

Table 3. The Routine Formality after Reog Dadak Lar Pitik Performance

|  |  |
| --- | --- |
| **No.** | The Routine Formality after Reog Dadak Lar Pitik Performance |
| 1. | The process of the Reog Dadak Lar Pitik performers and the villagers enjoying the offerings that have been prepared is a form of appreciation and respect for the efforts of the performers and all the villagers who participated in the traditional rain requesting ceremony. |
| 2. | The Reog Obyog performance serves as entertainment for the villagers who have participated in the series of traditional rain-requesting ceremonies. |

1. **CONCLUSION**

*Reog Dadak Lar Pitik*, also known as *Reog Bulu Ayam*, is a significant local cultural heritage of Ponorogo Regency, particularly in the area of Sidoharjo Village. Originally conceived to preserve the cultural traditions of Ponorogo using locally available materials, *Reog Dadak Lar Pitik* has evolved into a main instrument used by the people of Sidoharjo Village in performing their traditional rain-requesting ceremony. Several elements of mysticism embedded in this ritual are believed to play a crucial role in fulfilling the villagers' prayers for rain, both in the activities preceding the performance and during the performance. Mysticism is also reflected in the historical development of Reog Dadak Lar Pitik, which links the local villagers’ economic conditions with efforts to spread Islam in area.

1. **REFERENCES**
2. Achmadi, A. (2013). Pasang Surut Dominasi Islam terhadap Kesenian Reog Ponorogo. *Pasang Surut Dominasi Islam Terhadap Kesenian Reog Ponorogo Analisis*, *XIII*(1), 111–134.
3. Agustina, R. N. W., & Desstya, A. (2022). Studi Eksplorasi Konsep Gaya dan Gerak pada Tari Dhadak Merak Reog Ponorogo. *Jurnal Basicedu*, *6*(4), 5624–5631. https://doi.org/10.31004/basicedu.v6i4.3012
4. Aldianto, L. (2019). *Pementasan Jathilan antara Subsistensi dan Komodifikasi*.
5. Alfiati. (2018). Relasi Nilai Agama Islam dan Budaya dalam Kesenian Reog Ponorogo. *An Nuha*, *5*(2), 173–188.
6. Defri Kurniawati, B. (2017). Ekstrakulikuler Reog dalam Menumbuhkan Kecintaan Kesenian Reog pada Siswa di Ponorogo. *Desain Pembelajaran Di Era Asean Economic Community (AEC) Untuk Pendidikan Indonesia Berkemajuan* , 412–423.
7. Devinta, N. E., & Susilo, Y. (2023). Makna Simbolis Dhadhak Merak dalam Reog Ponorogo Versi Suryangalam. *Padma Jurnal Seni Dan Budaya*, *1*(1), 1–18.
8. Fransiska, W. (2021). Kajian Nilai dan Makna Kearifan Lokal Reog Ponorogo dan Relevansinya terhadap Pembentukan karakter Bangsa. *PENSA : Jurnal Pendidikan Dan Ilmu Sosial*, *3*(3), 371–377. https://ejournal.stitpn.ac.id/index.php/pensa
9. Gafur, A., Rusli, R., Mardiyah, A., Anica, & Mungafif. (2021). Agama, Tradisi Budaya dan Peradaban. *Tamaddun: Jurnal Kebudayaan Dan Sastra Islam*, *21*(2), 124–138. https://id.wikipedia.org/wiki/Budaya.
10. Halim, A. (2019). Cultural Values of Reog Ponorogo and its Contribustion to the Islamization in East Java, indonesia. *JURNAL PENELITIAN*, *16*(1), 37. https://doi.org/10.28918/jupe.v16i1.1821
11. Halimah, N., Supriyanti, & Astuti, B. (2023). Analisis Koreografi Tari Jathil Obyog Di Kabupaten Ponorogo. *Idea: Jurnal Ilmiah Seni Pertunjukan*, *17*(2), 376–382. https://journal.isi.ac.id/index.php/IDEA
12. Hartono. (2016). Tari Klana Raja Gaya Yogyakarta. *Efektor*, *3*(2), 35–41.
13. Hidayanto, A. F. (2012). Topeng Reog Ponorogo dalam Tinjauan Seni Tradisi. *Riset / 2133 JURNAL EKSIS*, *8*(1). http://www.karyailmiah.polnes.ac.id
14. Huda, F. (2023). Hubungan Antara Islam dan Spiritualisme Jawa. *Jurnal Bimbingan Konseling Dan Dakwah*, *4*(1), 70–97.
15. Humaeni, A. dkk. (2021). *Sesajen Menelusuri Makna dan Akar Tradisi* (A. Humaeni, Ed.). LP2M UIN SMH Banten.
16. Iman, N., Santoso, S., Kurnianto, R., & Harsono, J. (2016). *Strategi Pelestarian dan Pengembangan Reyog Ponorogo (Perspektif Praktisi dan Pemerhati Budaya Ponorogo)*.
17. Kharisma, & Yanuartuti, S. (2022). Seni Pertunjukan Arak-Arakan dalam Upacara Adat Kenduri Bungah di Desa Bedingin Kecamatan Sambit Kabupaten Ponorogo (Kajian Bentuk dan Makna). *Geter: Jurnal Seni Drama Tari Dan Musin*, *5*(1), 74–87. https://journal.unesa.ac.id/index.php/geter/index
18. Khrisna Wahyu Aditama, & Octo Dendy Andriyanto. (2024). Perubahan Jathil Obyog Di Dalam Kesenian Reyog Obyog Di Kota Ponorogo. *Filosofi : Publikasi Ilmu Komunikasi, Desain, Seni Budaya*, *1*(2), 51–66. https://doi.org/10.62383/filosofi.v1i2.66
19. Kristiandri, D. (2019). Mistisisme Musik Iringan Kesenian Reog Ponorogo. *Virtuoso: Jurnal Pengkajian Dan Penciptaan Musik*, *1*(2), 1–14.
20. Kurniawan, G. P., & Sitaviana, S. (2021). The Realization of Education and Tolerance in the Frame of Diversity through Reog Ponorogo Festival. *At-Tajdid: Jurnal Pendidikan Dan Pemikiran Islam*, *5*(2), 42–50. https://doi.org/10.24127/att.v6521a2366
21. Mahardhika, A. M. (2019). *Upaya Pemerintah Desa dalam Pelestarian Kesenian Reyog “Lar Pitik” sebagai Daya Tarik Wisatawan Domestik di Desa Sidoharjo Kecamatan Jambon Kabupaten Ponorogo (Studi Paguyuban Reyog Singa Muda Di Dusun Sidowayah Desa Sidoharjo, Kecamatan Jambon Kabupaten Ponorogo)*.
22. Maurenis, A. (2016). Melangkah ke dalam Dunia Mistiknya Wiliam James. *Logos, Jurnal Filsafat*, *13*(2), 57–73. https://id.wikipedia.org/wiki/William\_James
23. Muttaqin, Z. (2017). Jalan Menuju yang Ilahi Mistisisme dalam Agama-Agama. *Ushuluna: Jurnal Ilmu Ushuluddin*, *3*(1), 105–129. 10.15408/ushuluna.v3i1.15223
24. Oktavia, Y. Y., Mahfud, M., & Rudianto, R. (2023). Internalisasi Kesenian Reog Ponorogo dalam Menumbuhkan Karakter Disiplin Siswa di SDN 2 Sumoroto Kauman melalui Kegiatan Ekstrakulikuler. *El-Miaz: Jurnal Pemikiran Dan Pendidikan Dasar*, *2*(2), 62–68. https://ejournal.unuja.ac.id/index.php/edureligia/article/view/49
25. Pertiwi, N. D., & Sudrajat, A. (2022). Nilai Karakter Budaya Seni Reog Ponorogo pada Kegiatan Ektrakurikuler di Sekolah. *Ideas: Jurnal Pendidikan, Sosial, Dan Budaya*, *8*(1), 191–196. https://doi.org/10.32884/ideas.v8i1.515
26. Sari, U. A., Nasith, A., Azharotunnafi, A., & Yasri, H. L. (2023). Religious Moderation Values in The Local Wisdom of Reog Dadak Lar Pitik. *El Harakah: Jurnal Budaya Islam*, *25*(1), 68–92. https://doi.org/10.18860/eh.v25i1.19664
27. Sulistyorini, D. (2021). Mistisisme Islam-Jawa dalam Ritual Haul R.M. Imam Soedjono di Pasarean Gunung Kawi. *Kejawen: Jurnal Kebudayaan Jawa*, *1*(1), 26–36. 10.21831/kejawen.v1i1.40113
28. Suryandari, D. (2021). *Bentuk dan Fungsi Kesenian Reyog Bulu Ayam di Desa Sidoharjo*.
29. Susilo, S., & Syato, I. (2016). Common identity framework of cultural knowledge and practices of Javanese Islam. *Indonesian Journal of Islam and Muslim Societies*, *6*(2), 161. https://doi.org/10.18326/ijims.v6i2.161-184
30. Uliasari, N., & Kristiana, D. (2024). Pengenalan Budaya Reog Ponorogo untuk Menstimulas Cinta Tanah Air untuk Anak Usia Dini 3-4 Tahun. *Journal of Humanities and Social Studies*, *2*(1), 122–129. https://humasjournal.my.id/index.php/HJ/index
31. Utari, S. T., & Prastiawan, I. (2019). Nilai Ritual dalam Pementasan reog Ponorogo di Kecamatan Percut Sei Tuan Kabupaten Deli Serdang. *Gesture: Jurnal Seni Tari*, *8*(1), 107–113.
32. Wardhani, N. W., Arditama, E., Noe, W., & Narimo, S. (2021). Merawat Mistisisme dalam Tradisi Ngalap Berkah sebagai Upaya Menjaga Tatanan Sosial Masyarakat di Surakarta. *Jurnal Antropologi: Isu-Isu Sosial Budaya*, *23*(01), 93–100.
33. Wibisono, W. (2017). Gayung (Siwur) Artefak dan Maknanya dalam Budaya Jawa. *Jurnal Teknologi*, *7*(2), 33–39. www.datasunda.org
34. Yurisma, D. Y., & Bahruddin, M. (2020). Pemaknaan Simbol Reog Ponorogo dalam Tradisi Jawa: Sebuah Kajian Kritis. *Jurnal Magister Ilmu Komunikasi*, *6*(1), 101–134. http://journal.ubm.ac.id/
35. Yurisma, D. Y., Ebw, A., & Sachari, A. (2018). Kesenian Tradisi Reog Sebagai Pembentuk Citra Ponorogo. *Jurnal Visualita*, *7*(1), 1–15.