

## How *Reyog Dadak Lar Pitik* Can Induce Rain? A Study on Customary Ceremony for Rain Invocation

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**ABSTRACT:** *Reyog Dadak Lar Pitik in Sidowayah Village, Krebet District, Ponorogo Regency is an adaptation of the Reyog Ponorogo tradition, reflecting the cultural and social conditions of the local community at the time. Reyog 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 Reyog in general. This study aims to reveal the mysticism contained in the rain request ritual through the Reyog Dadak Lar Pitik performance instrument, both before the show, while the show is taking place, and after the show has taken place. The approach used in this study is a qualitative approach with ethnographic types. The research participants include the local village head, local village officials, the leader of the Reyog Dadak Lar Pitik association and its members. The mystical elements of this tradition are evident from several rituals such as the genduri ritual and the presentation of offerings (sesajen) as a symbol of hope for the safety and protection of the residents, the requirement for the Jathil player to be a man, the lampah dodok ritual and offerings (sesembahan) as a form of respect for ancestors and supernatural powers in the grave area. In its study, this research has limitations in access to direct observation of the traditional ceremony of asking for rain with the Reyog Dadak Lar Pitik performance. This is because this traditional ceremony is only carried out when there is a prolonged drought in Sidowayah Village.*

Reyog Dadak Lar Pitik yang ada di Desa Sidowayah Kecamatan Krebet Kabupaten Ponorogo merupakan sebuah adaptasi warisan Reyog Ponorogo dengan kondisi masyarakat setempat pada masanya. Reyog Dadak Lar Pitik menjadi salah satu instrumen yang dianggap dapat mendatangkan hujan dinilai memiliki mistisisme yang tidak dimiliki oleh jenis-jenis Reyog pada

umumnya. Tujuan penelitian ini ialah untuk mengungkap mistisisme yang terkandung dalam ritual permintaan hujan melalui instrument pertunjukan Reyog Dadak Lar Pitik, baik pada saat sebelum pertunjukan, Ketika pertunjukan berlangsung, maupun setelah pertunjukan dilaksanakan. Pendekatan yang digunakan dalam penelitian ini ialah pendekatan kualitatif dengan jenis ethnografi. Beberapa pihak yang terlibat dalam penelitian ini ialah kepala desa setempat, perangkat desa setempat, ketua paguyuban Reyog Dadak Lar Pitik beserta para anggotanya. Beberapa mistisisme ini tampak dari beberapa ritual seperti ritual genduri dan penyajian sesajen sebagai symbol pengharapan akan keselamatan dan perlingungan warga, keharusan pemain jathil seorang laki-laki, ritual lampah dodok dan sesembahan sebagai penghormatan kepada leluhur dan kekuatan ghaib yang ada di area makam. Dalam kajiannya, peneliti ini memiliki keterbatasan pada akses observasi langsung pada upacara adat meminta hujan dengan pertunjukan Reyog Dadak Lar Pitik. Hal ini karena upacara adat ini hanya dilaksanakan Ketika terjadi kekeringan berkepanjangan di Desa Sidowayah

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

## I. INTRODUCTION

In this modern era, some people still believe in myths that have developed since ancient times. Myths produce beliefs and assumptions in society that are difficult to be explained, but these beliefs and assumptions was formed the structure of personality and culture in social life. Myths are also considered as a means for a culture to be accepted in a society. One form of culture that contains myths is the Reyog Ponorogo culture (Argiandini et al., 2023; Puspitasari & Anggoro, 2024). The Reyog Ponorogo myth is deeply rooted in its historical and cultural meaning, reflecting the identity of the Ponorogo people (Onny Prihantono et al., 2009). For example the evolution of the form of the Dhadak Merak Reyog Ponorogo Mask, which represents a king and queen, reflects the social, political, and economic conditions of the community, which are related to local myths and cultural narratives (Wijayanto et al., 2024). The myths in the Reyog Ponorogo performance produce mysticism. However, currently mysticism has shifted a lot by focusing on preserving culture that reflects the influence of Islamic teachings and philosophical values in the performance (Damayanti et al., 2020).

Reyog 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. Reyog 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 Reyog Ponorogo is also supported through the establishment of Reyog associations, which have spread not only in Ponorogo but also to other regions. These efforts represent sustainable cultural inheritance and cadre

development, ensuring that Reyog Ponorogo remains relevant and continues to be appreciated by the Indonesian community. (Iman et al., 2016).

Research on Reyog Ponorogo has been widely conducted in the fields of culture, education and religion. Among them are research on Reyog Ponorogo in the study of arts and culture (Agustina & Desstya, 2022; Yurisma et al., 2018). In addition, many researchers link the values of Reyog Ponorogo performing arts to education, including the correlation between character education and Reyog Ponorogo art (Kurniawan & Sitaviana, 2021; Oktavia et al., 2023; Pertiwi & Sudrajat, 2022; Uliasari & Kristiana, 2024). Other studies have also been conducted in linking the values of Islamic teachings to Reyog Ponorogo performing arts (Achmadi, 2013; Alfiati, 2018; Halim, 2019). Research on Reyog Ponorogo is always developing. Reyog Ponorogo throughout Indonesia has undergone different evolutions in each region, adapting to changing cultural conditions. Similar to its original region of Ponorogo, the performing arts of Reyog have undergone developments following cultural developments. However, there is still little research on Reyog that combines local wisdom in a region.

One of Reyog ponorogo evolution that combines the local wisdom values of a region is Reyog dadak lar pitik. Not much different from Reyog ponorogo, *Reyog Dadak Lar Pitik* also contains mystical values that are still carried out by the community to maintain cultural preservation. The purpose of this study is to reveal the meaning of the mystical elements contained in the *Reyog Dadak Lar Pitik* performance, at the ceremony asking for rain. Not many studies have revealed the uniqueness and essence of Reyog Dadak Lar Pitik. *Reyog Dadak Lar Pitik* was first studied by Mahardhika (2019) regarding the preservation of the art of reyog dhahak lar pitik as an attraction for domestic tourists. Furthermore, other studies that have been conducted highlight the values of religious moderation in the *Reyog Dadak Lar Pitik* art performance. These values of religious moderation include the values of preserving local culture, values of tolerance, values of peace, and values of patriotism (Sari et al., 2023). Based on the results of previous research that has been conducted, further research is needed related to mysticism in the *Reyog Dadak Lar Pitik* performance, in the rain-asking ceremony as an effort to preserve original culture.

*Reyog Dadak Lar Pitik* is one type of Reyog that developed in Ponorogo Regency. This Reyog is a typical Reyog from Sidoharjo Village, Jambon District, Ponorogo Regency. The emergence of *Reyog Dadak Lar Pitik* is said to have begun when Jo Semito, a friend of the ancestor of Sidowayah Village, Kyai Muhidin, took the initiative to present a Reyog performance in every commemoration of Kyai Muhidin's death. The holding of the *Reyog Dadak Lar Pitik* performance followed by a shadow puppet performance in the evening was an effort to attract residents so that they would be willing to attend Kyai Muhidin's grave. With the presence of the residents, Jo Semito could invite residents to pray together while conveying insights into Islamic values as Kyai Muhidin's message. This series of processes was carried out to fulfill Kyai Muhidin's request before he died, who advised Jo Semito and the surrounding residents to always deepen their Islamic religion, then if Kyai Muhidin died, he hoped to be buried in his place of meditation, and Kyai Muhidin asked to always be prayed for, especially on his death day every year. Heavy rain accompanied the *Reyog Dadak Lar Pitik* performance which was held to commemorate the first death of Kyai

Muhidin initiated by Jo Semito. Since then, the community has believed that the ritual of the *Reyog Dadak Lar Pitik* performance followed by a puppet show at Kyai Muhidin's grave can bring rain (Azharotunnafi et al., 2024)

The emergence of mystical values in *Reyog Dadak Lar Pitik* cannot be separated from the central figure named Jo Samito. He is known as the main actor who revived this performance as a form of respect as well as an effort to spread the spiritual teachings of Kyai Muhidin, a respected religious figure in society. One of the important events that strengthened the community's mystical belief in this performance was when Jo Samito performed *Reyog Dadak Lar Pitik* in the middle of the dry season, and unexpectedly rain fell after the performance. This incident formed a myth among the community that this performance was able to summon rain, and then became a tradition in facing the long dry season.

This phenomenon can be analyzed through the theory of charisma and spiritual leadership put forward by Max Weber. Weber explains that charisma is a form of power that comes from the extraordinary qualities of an individual who is believed to have supernatural powers, foresight, or special abilities (Barisione, 2023; Ellis, 1986; Tee, 2019). In this context, Jo Samito becomes a charismatic figure whose actions and performances are believed to carry supernatural influences, thus forming a pattern of spiritual leadership in the community. The collective belief in the mystical power inherent in the *Reyog Dadak Lar Pitik* performance makes this art not only a cultural heritage, but also a spiritual practice that is full of symbolic and religious meaning. Thus, *Reyog Dadak Lar Pitik* is an interesting example of how traditional performing arts are transformed into a medium for expressing mysticism, myth, and charismatic power in the social structure of local society.

This study actually highlights the mystical values contained in the *Reyog Dadak Lar Pitik* performance, reviewed from a historical perspective, as well as in its performance. How *Reyog Dadak Lar Pitik* was formed and how various rituals are carried out based on the intended purpose are the basis for studying the mystical elements in this type of Reyog. Mysticism itself can be interpreted as an *irrational process* that is difficult to describe and depict, this is because mysticism is something that is achieved through spiritual practices that are personal and particular (Muttaqin, 2017). The mystical value of myth is the lowest truth value based on Reason (Lévi-Strauss, 1955). However, there are still mystical values that are preserved to this day. One of them is the mystical values in the Reyog dhadak lar pitik ritual. In accordance with the structuralism theory by Claude Lévi-Strauss, cultural preservation means maintaining the symbolic structure of myths, mysticism, rituals as a form of local identity.

Within the framework of structuralism theory developed by Claude Lévi-Strauss, the preservation of local culture can be understood as an effort to maintain the symbolic structure contained in myths, rituals, and belief systems of society (Husaini, 2024; Santucci et al., 2020; Zou, 2023). In other words, the mystical elements in this performance become

a structure of meaning that forms and maintains the collective identity of the supporting community. Therefore, it is important to conduct an in-depth study of the mystical values in *Reyog Dadak Lar Pitik*, not only as a form of cultural preservation, but also as an effort to understand how society interprets the relationship between art, spirituality, and social reality in a broader symbolic framework. This research contributes to the understanding of cultural preservation from a semiotic-structural perspective, as well as strengthening the interdisciplinary approach in the study of traditional culture, especially those related to myths, rites, and meaning systems in local communities.

## II. METHOD

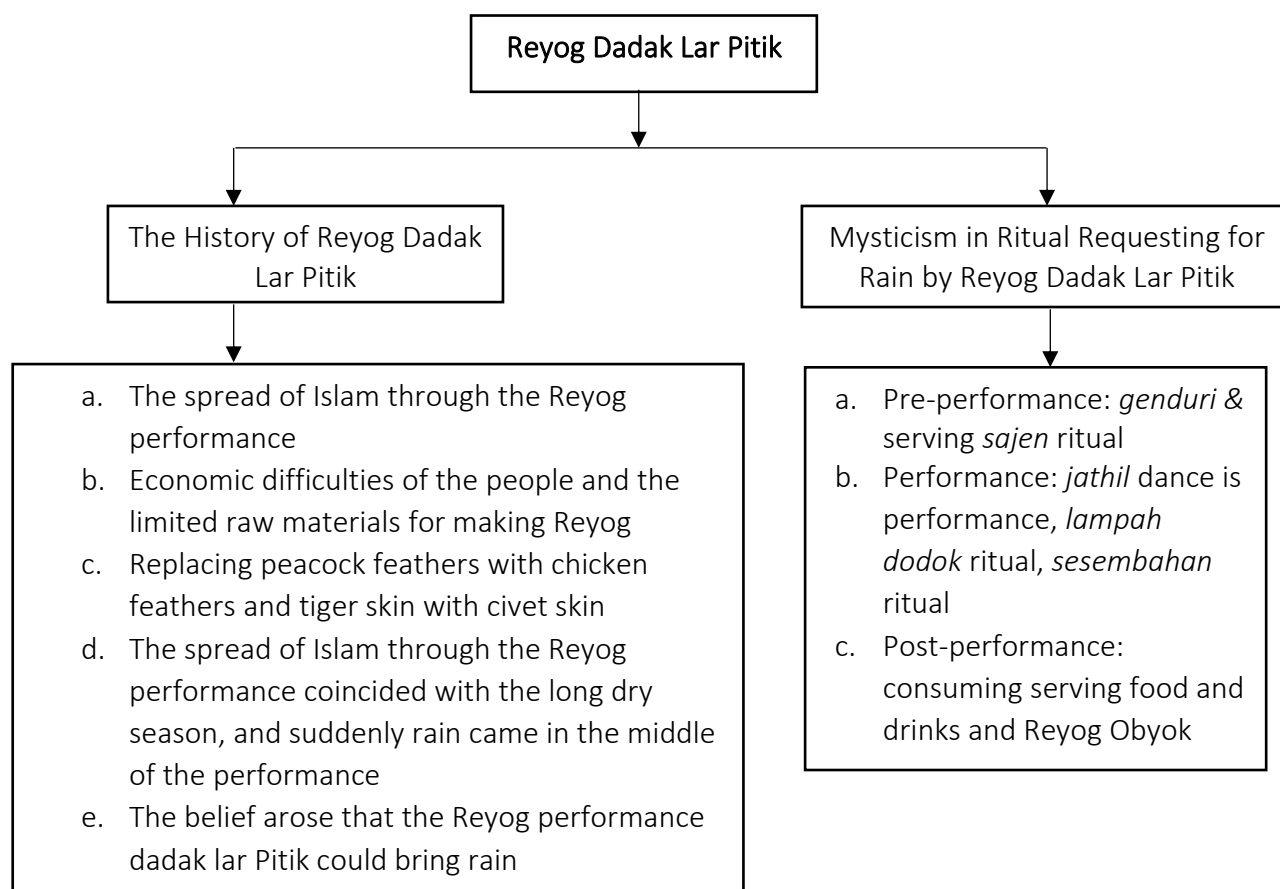
This research employed a qualitative approach utilizing the Phenomenological method. Phenomenological studies were conducted to understand an experience that is gone through by individuals or groups, in this case the researcher analyzed how *Reyog Dadak Lar Pitik* is used as an instrument in traditional ceremonies to ask for rain in Sidoharjo Village.

The emergence of *Reyog Dadak Lar Pitik* as another face of Reyog Ponorogo is an interesting phenomenon to explore. Researchers examine how the emergence of *Reyog Dadak Lar Pitik* brings mysticism to the culture in Sidoharjo Village, Jambon District, Ponorogo Regency. The history of the emergence of *Reyog Dadak Lar Pitik* indicates the characteristics of mysticism that must be clearly described. The type of data used in this study is qualitative data with the type of data source in the form of primary and secondary data sources. The primary data sources in this study are the head of the *Reyog Dadak Lar Pitik* association, *Reyog Dadak Lar Pitik* art performers, and the elders of Sidoharjo village. The secondary data sources are documents from the village that write the history of the emergence of *Reyog Dadak Lar Pitik* and other sources from scientific articles or previous research results that are relevant.

The data collection technique in this study used in-depth interviews and documentation. The instrument used in data collection in this study was an interview sheet. Documentation includes supporting data from interviews such as the results of related studies, photos of Reyog Dadak Lar Pitik, and historical data on the emergence of Reyog Dadak Lar Pitik. Data validity is measured through source triangulation and technical triangulation. In source triangulation, researchers identify the suitability of one informant's narrative with another informant regarding the same discussion aspect. In technical triangulation, researchers identify the suitability of the results of the interview technique with the results of the documentation analysis found. The data analysis technique in this study uses an interactive model consisting of the data collection stage, the condensation stage, data presentation and drawing conclusions.

## III. RESULT AND DISCUSSION

Discussion of the results of this study is presented in a scheme depicted in the following diagram:



Picture 1. The Discussion Scheme

### The History of the Emergence of Reyog Dadak Lar Pitik

The history of Reyog has been widely reviewed, both in academic and non-academic texts. Reyog 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 Reyog performances that are frequently held in various regions, even outside Ponorogo Regency. Reyog Ponorogo has different characteristics in each region, one of which is Reyog in Sidoharjo Village, Kribet District, Ponorogo Regency which has the local wisdom of *Reyog Dadak Lar Pitik* which is almost forgotten. However, unlike the popularity of the Reyog Dadak Merak, the *Reyog Dadak Lar Pitik* has not garnered similar attention. This unique variation of Reyog Ponorogo, distinguished by its distinct characteristics, represents a symbol of the art from Sidoharjo Village, Jambon District, Ponorogo. The history of *Reyog Dadak Lar Pitik* is only contained on the Sidoharjo Village website (<https://sidoharjo-jambon.desa.id/pagelaran-Reyog-lar-pitik-bulu-ayam-di-makam-mbah-gedong-masyarakat-percaya-bisa-segera-mendatangkan-hujan/>) and village documentation. As for the academic manuscript regarding Reyog Dadak Lar Pitik, there is only one book written by Azharotunnafi et al., (2024), research by Suryandari (2021) and Sari et al., (2023), so data regarding *Reyog Dadak Lar Pitik* was only obtained from several sources above and the results of interviews conducted with the Village Head, elders and current members of the *Reyog Dadak Lar Pitik* association.



The origin of *Reyog Dadak Lar Pitik* art began with the high enthusiasm of the community to express themselves through Reyog. The creation of Reyog, 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 Reyog using chicken feathers instead. Economic constraints also posed a significant barrier to acquiring the traditional Reyog Dadak Merak, further motivating the community to adapt their resources creatively (interview with Mr. Parnu, Head of Sidoharjo Village on 08 August 2022).

The strong determination of the residents, particularly the art enthusiasts in Sidoharjo, led to the creation of Reyog 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 Reyog performances. The final instrument used in the music accompaniment of *Reyog 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 *Reyog Dadak Lar Pitik* performance was held in 1940 as part of a traditional ceremony led by Tenggor, the leader of the first generation of Reyog Dadak Lar Pitik. However, by 1945, the year of Indonesia's independence, Sidowayah Village had adopted Reyog Dadak Merak, causing the existence of *Reyog 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. Mr. Sulyono as an elder and cultural figure in Sidoharjo Village said that *Reyog Dadak Lar Pitik* existed before Indonesia's independence. Although he is not sure of the exact year, Sulyono said that his parents in his childhood often told him that *Reyog Dadak Lar Pitik* had existed since they were teenagers. If we assume that adolescence is around 15-18 years old, then it is possible that *Reyog Dadak Lar Pitik* has existed since around the 1940s (interview with Mr. Sulyono; Elders and cultural figures of Sidoharjo Village on 22 June 2022).

In 1965, the emergence of the September 30th Movement (*Gestapu*) marked the significant turning point for Reyog Performances. During this period, the Indonesian Communist Party (PKI), began using Reyog 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 Reyog costumes, triggered suspicions that the Reyog performers were members of the PKI. This led to the confiscation of Reyog performance equipment, effectively bringing an end to the *Reyog Dadak Lar Pitik* performances in the region.

The disappearance of the *Reyog Dadak Lar Pitik* art form from Sidoharjo Village ended with the emergence of the second generation of Reyog 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 *Reyog Dadak Lar Pitik* association. He had been actively

involved in Reyog performances shortly before its decline. He felt that the traditional ceremony with the *Reyog 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 Reyog art form.

The Reyog art in Sidoharjo Village has fluctuated over time. In 2000, efforts to revive the art form were undertaken,, but the focus shifted to Reyog Dadak Merak, rather than Reyog Dadak Lar Pitik. This revival was formalized through the establishment of a new association called "*Paguyuban Kesenian Reyog 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 Reyog performance to invoke rain, following ancestral customs. The ceremony featured Reyog 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 Reyog 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 Reyog was repeated, this time adhering to the traditional practice of using male *Jathil* dancers, as believed to align more closely with ancestral customs (interview with Mr. Sulyono, Wednesday, June 22, 2022).

*Reyog 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 *Reyog 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, Reyog Dadak Lar Pitik, later referred to as Reyog *Bulu Ayam*, was successfully revived as part of the cultural heritage of the people of Sidoharjo Village (interview with Mr. Sulyono, Wednesday, June 22, 2022). One of the efforts to revive the *Reyog Dadak Lar Pitik* art is to reactivate the long-established association led by Mr. Sulyono from 2004 to 2020. In 2020, the association's leadership was reorganized by giving it the name Singo Mudo, led by Bayu, with the hope that *Reyog Dadak Lar Pitik* can continue to be active and develop (interview with Bayu, November 2, 2022). The most recent customary ceremony invoking rain through the *Reyog Dadak Lar Pitik* performance took place on December 17, 2020, during the height of the 2019 Covid-19 pandemic (Sidoharjo Post, 2020).

The resurgence of *Reyog Dadak Lar Pitik* marked the birth of a new cultural heritage in the community of Sidoharjo Village. Meanwhile, the belief in the *Reyog 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 *Reyog 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 implementation of the traditional ceremony to ask for rain through the *Reyog Dadak Lar Pitik* performance at Kyai Muhidin's grave on his birthday is a form of respect from the residents towards Kyai Muhidin who was a religious figure in Sidoharjo Village in the past. This practice is a form of activity that adheres to the theory of Charisma and Spiritual Leadership initiated by Max Weber. Max Weber explained that a person's charisma is closely related to the nobility of an individual who brings devotion to his followers (Sehnepel, 1987). A charisma possessed by an individual not only brings about changes in the behavior of the community in his environment, but also changes in the values and beliefs held by each individual (Ellis, 1986). In this case, mysticism is believed to emerge because of the closeness of the charismatic figure, namely Kyai Muhidin, to the supernatural world, so that the traditional ceremony to ask for rain which is carried out by performing the *Reyog Dadak Lar Pitik* at Kyai Muhidin's grave becomes a tool to grant the residents' wishes for rain.

### The Ritual of the *Reyog Dadak Lar Pitik* Performance

For the people of Sidoharjo Village, *Reyog Dadak Lar Pitik* is a special art form performed with the purpose of requesting rain. It is believed that the *Reyog Dadak Lar Pitik* performance has the power to bring rain when performed at the tomb of Kyai Muhidin. The *Reyog Dadak Lar Pitik* performance is typically held at the end of the dry season or at the onset of the rainy season (Sidoharjo Post, 2020). 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 Reyog at the designated starting point. This location could be the house of a local elder, the head of the *Reyog 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 Reyog 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 *Reyog 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 *Reyog 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 Reyog 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 *Reyog 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 Reyog 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. (Sulistiyorini, 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 *Reyog Dadak Lar Pitik* Art**

#### **Mysticism in the Traditional Ceremony of Asking for Rain by Means of the *Reyog Dadak Lar Pitik* Performance**

*Reyog 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 *Reyog 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 *Reyog 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 *Reyog 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 *Reyog 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 *Reyog 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 *Reyog* 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 *Reyog 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 *Reyog 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 *Reyog 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 *Reyog Dadak Lar Pitik* History

No.	The Mysticism of <i>Reyog Dadak Lar Pitik</i> 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 <i>Reyog Dadak Lar Pitik</i> performance, followed by the shadow puppet show at Kyai Muhidin's tomb, and the fulfillment of the prayers offered at that time.

Looking at the practice of traditional ceremonies asking for rain through performances *Reyog Dadak Lar Pitik* which is said to be used as a means of asking for rain, here we can find the essence of the relationship between the local people's traditional beliefs and the Godhead that they know, one of which is through Kyai Muhidin. 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 *Reyog Dadak Lar Pitik* Performance

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

In the *Reyog 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). This is as conveyed by Mr. Parnu (Head of Sidoharjo Village) as follows:

"Before Reyog is played, there is a tradition of kenduri. Kenduri is held at the grave, first gathering then declaring their purpose, then the prayer is led by a religious figure/community figure, then kenduri." (Personal Communication, August 8, 2022)



Picture 1. 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 *Reyog Dadak Lar Pitik* Pre-Performance

No.	The Mysticism on <i>Reyog Dadak Lar Pitik</i> Pre-Performance
1.	The <i>genduri</i> 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.
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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 *Reyog Dadak Lar Pitik* Performance**

In the traditional rain requesting ceremony accompanied by the *Reyog 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 (Parnu, 2022). 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). This is as conveyed by Mr. Parnu (Head of Sidoharjo Village) as follows:

"Before Reyog is played, there is a tradition of kenduri. Kenduri is held at the grave, first gathering then declaring their purpose, then the prayer is led by a religious figure/community figure, then kenduri." (Personal Communication, August 8, 2022)

Furthermore, an essential component of the traditional rain-making ceremony through the *Reyog 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 Reyog



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 *Reyog Dadak Lar Pitik* performance, is partly demonstrated through the presence of a male *jathil* dancer. This aligns with the historical development of the Reyog art form. The *Reyog Dadak Lar Pitik* performance, held after the ritual at the Kyai Muhidin's tomb, is a form of Reyog Obyog performance, which traditionally featured a female *jathil* dancer. This shift marks an innovation in the Reyog 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 overall 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 Reyog 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 *Reyog Dadak Lar Pitik* performance, are outlined as follows:

Table 3. The Mysticism on *Reyog Dadak Lar Pitik* Performance

No.	The Mysticism on <i>Reyog Dadak Lar Pitik</i> Performance
1.	The <i>jathil</i> dance is performed by male dancers, not female dancers. This refers to the basic rule in the Reyog Ponorogo performance, as recorded in history. The traditional ceremony is a ritual that must maintain its originality.
2.	The <i>lampah dodok</i> ritual is a form of respect for the ancestors and appreciation for the spiritual power present in Kyai Muhidin's tomb.
3.	The <i>sesembahan</i> 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 *Reyog 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 *Reyog 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 *Reyog 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. This is as conveyed by Mr. Parnu as follows:

"After all the players are finished, it is continued with drinking tea, coffee or *dawet* according to what is provided, anyone can take it. *Reyog* players and the general public. Next, it is continued with the *Reyog obyog* performance " (Personal Communication, August 8, 2022)

The subsequent activity is the *Reyog Obyog* performance in front of the attending community members. *Reyog Obyog* is a *Reyog* performance primarily intended for entertainment purposes. Consequently, any specific requirements associated with *Reyog Dadak Lar Pitik* performance for rain requests can be omitted or replaced with other elements that appeal more to the audience. *Reyog Obyog* is performed freely which is filled with entertainment without any meaning (Kurnianto et al., 2021). For instance, in the rain-requesting ceremony, the *jathil* dance must be performed by a male *jathil* dancer; however, in *Reyog 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 *Reyog 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 *Reyog Dadak Lar Pitik* performance for rain request ceremony. However, several routine activities are conducted, as outlined below:

Table 3. The Routine Formality after *Reyog Dadak Lar Pitik* Performance

No.	The Routine Formality after <i>Reyog Dadak Lar Pitik</i> Performance
1.	The process of the <i>Reyog Dadak Lar Pitik</i> 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 <i>Reyog Obyog</i> performance serves as entertainment for the villagers who have participated in the series of traditional rain-requesting ceremonies.

The presence of *Reyog Ponorogo* as a cultural heritage is often associated with mysticism because of the strong stigma of the use of black magic in its performances. Likewise, what happened to *Reyog Obyog*, the *Reyog Obyog* performance invited a lot of negative stigma from residents, including because of its identity with drunken practices, erotic dances and mystical performances. One mysticism that is believed is related to the use of physical

strengthening aids such as the use of *implants* (insertion of special objects that function to increase strength) by Reyog players (Kurnianto et al., 2021).

This old paradigm is refuted by a paradigm shift that considers the existence of the *offering culture* no longer to summon ancestral spirits, but as a preservation of ancient Javanese culture and a representation of Islamic teachings, so that young people can understand and appreciate the culture well. The philosophical values contained in the offering culture include fostering togetherness, harmony and mutual cooperation. In more detail, the philosophy of serving coffee is interpreted as a symbol of the teachings of Sunan Kali Jaga which emphasizes that human life is not always sweet, but sometimes bitter obstacles must be overcome, so that humans must always rely on God Almighty. Likewise, in the presentation of *sego mantap* which is juxtaposed with various types of side dishes, this presentation has a philosophical meaning of prosperity that requires humans to be able to interact with many people so that they can provide wider benefits (Damayanti et al., 2020).

In the end, the appearance of the traditional ceremony to ask for rain through the performance of *Reyog Dadak Lar Pitik* is a form of myth that developed from an initiative of a Jo Semito who wanted to convey Islamic values on the day of the death of a religious figure in Sidoharjo Village, namely Kyai Muhidin, by holding a *Reyog Dadak Lar Pitik* performance to attract the interest of residents. This developing myth eventually gave birth to mysticism which is believed by residents to be the cause of rain. This is in accordance with Levi Strauss Claude's Structuralism Theory which states that myths as a result of culture are a depiction of beliefs formed in the subconscious structure of local residents (Claude, 1955).

#### IV. CONCLUSION

*Reyog Dadak Lar Pitik*, also known as *Reyog 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, *Reyog 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 *Reyog Dadak Lar Pitik*, which links the local villagers' economic conditions with efforts to spread Islam in area.

The findings of this study have implications for the efforts of local governments and cultural practitioners to preserve the local wisdom of Sidoharjo Village, particularly through the traditional performance of *Reyog Dadak Lar Pitik*. This *Reyog* performance is believed to embody elements of mysticism as a manifestation of the interrelationship between humans, nature, and the spiritual realm. Furthermore, the study of mysticism contributes to the broader discourse on folk religion by highlighting how religious life in local communities integrates artistic expression, cultural values, spirituality, and collective hope.

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