



JUPIIS: Jurnal Pendidikan Ilmu-ilmu Sosial

Available online <http://jurnal.unimed.ac.id/2012/index.php/jupiis>

REOG BULKIYO DANCE: TRADITION AND HISTORICAL REPRESENTATION OF THE JAVA WAR

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Accepted: May, 17th 2024

Published: Juni, 9th 2024

Abstract

The Java War, often known as De Javasche Oorlog or Diponegoro War, was an event that had an impact on national and local history. The capture of Prince Diponegoro by the Dutch on March 28, 1830, resulted in many of his troops fleeing to remote areas to avoid Dutch capture. As a result of the escape they settled in an area, disguised as ordinary people. One of the places where Diponegoro's troops escaped was in Kemloko village, Nglegok sub-district, Blitar district. The mind of the soldiers who managed to escape had a work of art in the form of Reog Bulkiyo Dance. The purpose of this study was to determine the history of the formation of Reog Bulkiyo Dance, the characteristics of Reog Bulkiyo dance, the existence of Reog Bulkiyo dance. This research uses a historical method consisting of (1). Heuristics, (2). Criticism, (3). Interpretation, (4). Historiography. The approach is carried out using cultural anthropology and the theory of cultural forms according to Koentjaraningrat to understand the origin of the creation of Bulkiyo reog dance as a form of expression, a symbol of communication and humanity to fight Dutch colonialism. The results of this study show that there are several historical facts about the emergence of Bulkiyo Reog Dance in Kemloko Village, Nglegok Subdistrict, Blitar Regency. The characteristics of Bulkiyo reog dance are influenced by Javanese, Arabic and Chinese cultures, this can be seen from the attributes and equipment used, the existence of Bulkiyo reog dance is influenced by internal factors of the Genealogical Inheritance system, and external factors of support from the community, government, and academics.

Keywords: Dance, Reog Bulkiyo, Tradition, Java War

How to Cite: Hafida. M. N., Agung. D. A. G., Widiadi. A. N. (2024). Reog Bulkiyo Dance: Tradition And Historical Representation Of The Jawa War. JUPISS: Jurnal Pendidikan Ilmu-ilmu Sosial (23-33)

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ISSN 2085-482X (Print)

ISSN 2407-7429 (Online)

INTRODUCTION

Indonesia has cultural diversity consisting of tribes, languages, religions, traditions, arts, customs and cultural heritage. Indonesia's cultural diversity is the foundation that strengthens and integrates the Indonesian nation (Fatgehipon, 2023). Culture describes the dynamics of life as a whole, guidelines for behavior and inheritance patterns of life that are well done to maintain its sustainability (Bachri & Tarsidi, 2020; Nurhikmah et al., 2022). Almost all human actions in a society are a culture. The essence of culture relates to the entire system of ideas, feelings, actions, works concerning social life. In a culture there are seven elements that are universally the content of all cultures of the world, namely, (1). religious systems and religious ceremonies, (2). Social system and organization, (3). Knowledge system, (4). Language, (5). Art, (6). Livelihood system, (7). Technology and equipment systems (Koentjaraningrat, 2015). Art is one of the forms and elements of culture that is created in the form of a distinctive symbol as a form and form of life (Wardhani, 2023). One of the arts that symbolizes movement in order to capture its meaning and meaning is dance.

Basically, traditional dance is created with a long historical story and rests on patterns of habits, messages that want to be passed down (Mening et al., 2022). Traditional dance stores ideas, ideas, beliefs, values and norms in the form of messages (Malarsih et al., 2022). One of the dances created as a means of communication for local people to fight Dutch colonialism is Reog Bulkiyo Dance. When hearing the word reog, most refer to the Ponorogo area which is typical of singo barong and reog kendang attributes using drum instruments from Tulungagung. In contrast, the Bulkiyo reog dance in Kemloko Village, Nglegok Subdistrict, Blitar Regency has the theme of warriors inspired by the soldiers of Prince Diponegoro.

Pageran Diponegoro was the first king of Mataram, who was the leader of the Java

War in 1825-1830 in Indonesia (Carey, 2011). In short, Reog Bulkiyo dance emerged from the soldiers of Prince Diponegoro who fled after their leader was captured by the Dutch. Reog Bulkiyo dance as a means of entertaining themselves and motivating their loyalty to Prince Diponegoro (Azizah, 2017; Sari & Mufarohah, 2020). The dance movements are taken from movements in Diponegoro's war training around 1825-1830 which have experienced stylization and distortion aesthetic elements. The movements are organized into one unit under the name Reog Bulkiyo.

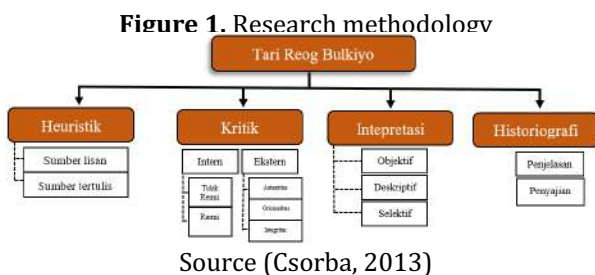
Research related to reog Bulkiyo has indeed been carried out, including ethnomathematics studies on the results of analyzing patterns in reog bulkiyo dance movements (Azizah, 2017). Research related to the dynamics and value of Javanese Islam in reog bulkiyo dance art 1970-1999 (Rofiqoh & Baiti, 2022). The study of the history of Bulkiyo reog dance in terms of multiple Intelligence Strategies for Strengthening National Character in the Era of Disruption (Alfaqi & Azizah, 2022). Several studies that discuss the development of Bulkiyo reog dance, character values taken from the symbolic meaning of dance movements (Saraswati & Narawati, 2017; Mujiono, 2020; Alfaqi & Azizah, 2022). Some of these studies have not discussed the creation process of Bulkiyo reog dance as a means of communication between local communities and historical memory in people's memories because of the Java War. This research will discuss the history of the formation of Reog Bulkiyo dance as a historical representation of the Java War, the characteristics of Reog Bulkiyo dance, the existence of Reog Bulkiyo dance from the result of culture to tradition.

Studies related to Reog Bulkiyo Dance are important to do at the beginning of the creation of this dance is a cultural product that stores local collective memory of the community then turns into a tradition with a long process. Historical studies supported by a cultural anthropology approach are carried out to examine the reciprocity of humans and

culture in the past and their development in the present (Koentjaraningrat, 2015; Nurdiana & Indriyani, 2023). This approach focuses on the point of view of the theory of cultural forms and the seven elements of culture.

METHODOLOGY

This research uses the historical method by taking an empirical approach.



Reconstruction is carried out by sticking to the rules of historical writing strictly, detailed and valid through experience and observation (empirical fact). The purpose of this stage is to find data on the historical creation of the Bulkiyo reog dance. There are 4 main stages according to (Csorba, 2013). These stages must be carried out coherently, as illustrated in the following flow:

First, finding historical sources (heuristic), by searching for primary sources and secondary sources. Primary data was obtained by conducting in-depth interviews with key informants and supporting informants. Determination of 10 informants is based on purposive sampling technique with the criteria 1). know in detail the Reog Bulkiyo dance, 2). Natives of Kemloko village, Blitar district who participated in the dance at least twice. 3). Understand the history of Bulkiyo reog dance. The informants consisted of, 1). Arts Council of Blitar Regency, 2) The head of the Bulkiyo reog studio in Kemloko village, 3). Community leaders in Kemloko village and 4). Bulkiyo reog dancers. The second stage carried out is source criticism as a test of the truth of the data that has been obtained from the source. The criticism stage consists of two, namely external criticism to assess authenticity (authenticity of sources) and internal criticism (assessing the credibility of sources). The three results of the previous stages are interpreted by interpreting the facts and determining the meaning and connecting them objectively,

descriptively and selectively The facts that have been obtained are interpreted to analyze the history underlying the creation of the bulkiyo reog dance based on the occurrence of the Javanese war which at that time was used as a symbol of communication, camouflage and war training for Diponegoro's troops to fight Dutch colonialism. This study uses a cultural anthropology approach and the theory of cultural forms and the three elements of culture according to (Koentjaraningrat, 2015), three cultural forms including (1). A complex of ideas, ideas, values, norms, rules. (2). A complex of activities in the form of patterned human behavior in society. (3). Objects of heritage or works of man. This is to interpret the development and characteristics of the Bulkiyo Reog dance. Based on the seven elements of culture.

RESULT AND DISCUSSION

1. History Of The Formation Of Bulkiyo Reog Dance

Dance in its development process is in line with human life. As long as humans can still move dance will be created and developed. Humans create dance according to the expression of life and are also a summary of movements sourced from the natural surroundings (Aditya & Tindarika, 2023). One of the traditional dance arts originating from East Java is Reog Bulkiyo. Based on the heuristic process carried out by researchers to the key informant of the Blitar district arts council, Mbah Marjadi, who is the fifth generation to inherit reog Bulkiyo as well as the head of the studio, it was found that this dance was originally created by Prince Diponegoro's soldiers who fled so as not to be caught by the Dutch. This factor is reinforced based on information Malarsih et al., (2022) that this dance was created by Khasan Muhtar who was a Prince Diponegoro soldier who came from Bagelen, Central Java and fled to remote areas of Blitar. Dance and community development have a significant relationship where dance develops in accordance with the development of society as its supporters (Fahmiati et al., 2023).

In line with that, the Java War or

Diponegoro war in historical studies had a major influence on the lives of Javanese people. The Diponegoro war was caused by the Dutch who acted arbitrarily against the Sultanate of Yogyakarta, this war involved the Javanese people led by Prince Diponegoro against the Dutch (Warto, 2016). The success of the Dutch in capturing Prince Diponegoro resulted in the resistance during 1825-1830 being fruitless. Many followers of Prince Diponegoro surrendered to the Dutch and many other soldiers fled to remote areas including Blitar (Zuhdi et al., 2010).

Blitar became one of the places where Diponegoro's soldiers escaped because of the geographical condition of the fertile land because it is close to Mount Kelud (Ditwdb, 2019). Thus this area is suitable to be used as a place to survive by opening land for farming, hiding and disguising the remains of soldiers sought by Dutch troops. Furthermore, the troops of Prince Diponegoro who settled created the Reog dance art which is now known as Reog Bulkiyo.

Bulkiyo reog dance has experienced an inheritance process of five generations. Based on information from the first generation key informant, namely the one who created the Bulkiyo reog dance, namely Kasan Muhtar, it was passed down to Dhul Majid, Mat Kasri, Djaseman, Ngadi, Supangi, and currently Supangi's son, Marjadi. Based on the story that was passed down, the name Reog Bulkiyo comes from the structure of the war organization or corps of Prince Diponegoro.

The inspiration for the name in the corps of Prince Diponegoro imitated the Ottoman Turkish elite troops including Boluck, Cemaat and Segmen (Djoened et al., 2019). The name is then pronounced with the Boluck jawal pronunciation to become Bulkiyo. In Memories Sur La Guerre De L'ile De Dava de 1825 a 1830 Diponegoro's troops consisted of fourteen corps with the characteristic uniforms of each Bulkiyo, Brjomuah, Turkiyo troop wearing a white headband. Art is one of the elements of culture as a result of human thinking, which is realized in a tangible form, there is an effort to

integrate knowledge. Based on the data found, Bulkiyo is not only taken from the Javanese war but also the Ambiya book, see Figure 2.

Figure 2. Kitab Ambiya Pegon writing



Source (Santoso, 2016)

In this book it is told, *"There used to be an Egyptian king named King Hudad who had a son named Bulkiyo, the king was succeeded by his son Bulkiyo. At that time King Hudad had a testament tribute, not to be opened before a thousand days he died, after a thousand days the will chest was opened by Bulkiyo, the letter contained laa ila ha illalloh mohammad darosululloh and Bulkiyo knew that mohammad was the messenger of Allah, then Bulkiyo looked for him"*.

This is added by the statement of the main informant, namely mbah Marjadi, who said *"Bulkiyo looking for the Prophet Mohammad has not yet met the Prophet Mommad he met a bird which then issued a memorization of laa ila ha illalloh mohammad darosululloh The intention is to find the Prophet Muhammad, while traveling he does wudhu (purify yourself before performing prayer services for Muslims). Met a golden fish inscribed with laa illaha illalloh mohammad darosulullah. Bulkiyo then continued his journey until the area of Ngerum (Egypt Country) but in that area there was a very big war between Ngerum and the kafirs led by king Karungkolo with senopati Becu. The Ngerum people asked Bulkiyo for help, but Bulkiyo gave a request to take him to Mecca to find the Prophet Muhammad. The first battle was lost, finally he was given the will by Gabriel to give yellow janur headbands to your troops. When Bulkiyo succeeded in defeating the troops and was escorted to look for Mecca, it turned out that the Prophet Muhammad had not yet been*

born. This story illustrates the story, reog is a dance, Bulkiyo is a name taken from the story of the Prophet in Bulkiyo's struggle to fight evil".

There are two versions of the history of the creation of Bulkiyo reog dance. Based on the results of source criticism, both present the same war story. Both stories are depicted in Bulkiyo reog dance in Kemloko Village, Nglegok District, Blitar Regency. In traditional historiography, images and thoughts of society are influenced by religio-magic (Mulyana & Darmiasti, 2009). Thus the history of the formation of reog bulkiyo dance is an influence of the Javanese war. The Javanese warrior troops were inspired by the Turkish troops so that the Islamic elements that enveloped the Reog Bulkiyo dance also developed.

Based on the interpretation of two versions of the story behind the creation of Reog Bulkiyo, based on interviews conducted by Dwi Retnaningsih in 1992. The interview was conducted with the late Jasman who was the third generation. Jasman said *"Reog Bulkiyo is the war of Prince Diponegoro's soldiers against the Dutch colonizers"*. The story contained in every movement of Reog Bulkiyo is a way to cover up the real message. It is through this *pasemon* or message that is an option to eliminate traces of Dutch accomplices. This is also supported by the stories and beliefs of the local community, and confirmed by key informant Marjadi, the story of Prince Diponegoro's soldiers who fled to the Blitar area. After Prince Diponegoro was arrested by the Dutch on March 28, 1830. His soldiers fled and did not want to surrender to the Dutch. In the oral history of the Blitar community, it is said that the characteristics of Prince Diponegoro's soldiers are marked by the courtyard of his house with a sawo kecik tree on the right side of the house and a kepel tree on the left side. This symbol or sign is a symbol of communication and identification carried out by Prince Diponegoro's soldiers in the Blitar and surrounding areas.

Other symbols or signs as part of Prince

Diponegoro's soldiers can also be realized in the form of Reog Bukiyo dance art. Reog Bulkiyo at the beginning of its creation was not only entertainment and contained sacred elements for its community. Reog Bulkiyo contains memorials to the next generation, especially the residents of Kemloko Village. Memorials are deliberately realized in the form of messages in the form of *pasemon* in the form of a dance called Reog Bulkiyo. *Pasemon* in Javanese culture means saying a message with another expression or symbol (Rahadini, 2020). Reog is another form of expression related to Prince Diponegoro's struggle against the Dutch in Java.

The creators or choreographers of Reog Bulkiyo are soldiers of Prince Diponegoro. They are four brothers. Based on information from key informants who are one generation said *"The creators of Reog Bulkiyo are Kasan Ilyas, Kasan Munawi, Kasan Palil, and Kasan Mustar"*. The background of the creators of Reog Bulkiyo as Prince Diponegoro's soldiers is closely related to the messages they want to convey regarding the struggle against Dutch colonization. The soldiers made messages of struggle in the form of a dance that tells the story of Prince Diponegoro's struggle. The strategy of *pasemon* is that Prince Diponegoro's struggle can reach everywhere without fear of being captured by the Dutch. *Pasemon* was taken as a step to eliminate traces of reconnaissance from Dutch accomplices.

The capture of Pageran Diponegoro marked the end of the Java War, which was won by the Dutch. However, after this, a Dutch colonial government project called forced cultivation was restarted by Governor General Johannes van den Bosch (Aprilia et al., 2021). The forced planting system was reactivated after successfully defeating the resistance of the Diponegoro army by trickery, capturing Pageran Diponegoro when a truce was held in Magelang. The forced planting system aims to boost typical Dutch income. For the Netherlands with its ambition to try to suck the energy, natural resources belonging to the

Javanese.

The forced planting system was also practiced in many areas of Java including Blitar with plantations in the northern region. Dutch henchmen were deployed to these areas, including the prajut. Thus even though Prince Diponegoro's soldiers had moved out of Bagelan, they were not completely safe from the prying eyes of Dutch soldiers. Bagelan was a dynamic area that was a bone of contention for the political elite (Ittihadiyah, 2012). Thus, it makes sense that to avoid the Dutch, a *pasemon* was created in the form of a Reog Bulkiyo performance used by the soldiers. The purpose of this dance was to spread the message of the fighting spirit of the Javanese people in the face of Dutch colonialism.

The success of independence and freedom from colonialism was realized during a long period of struggle, Reog Bulkiyo is still performed. Certain historical conditions and situations change the perception of the message in Reog Bulkiyo. In understanding the history of Reog Bulkiyo, at the beginning of the creation of the physical struggle against Dutch colonialism. Meanwhile, after Indonesia's independence, the way of understanding the message of Reog Bulkiyo has shifted. The message of sacrificing the war against the Dutch colonizers at the beginning of its creation. After independence, the message of Reog Bulkiyo shifted to become a memory or document of the resistance carried out by Prince Diponegoro's army in the face of Dutch colonialism.

2. Characteristic of Reog Bulkiyo dance

Identity that is poured in the form of cultural products is exoticism in a creative work that is built as the best achievement of society and is expected to be polarized in the value of life in society, nation and state. Knowledge of culture that is generated from various intuitions and deep thoughts is expected to be integrated into a character that really lives in society, so that it is not just

understood but manifested and becomes an identifier with other communities (Wirawan et al., 2021). The realization of the character of culture can lead to various positive opportunities that are actually understood earlier through various perspectives that are able to contribute thoughts and understandings that refer to efforts in the form of preservation. Understanding thoughts through various perspectives that refer to philosophical and sociological thinking can provide new insights into how the culture grows and lives in the socio-culture of the community (Adon, 2021).

The existence of Reog Bulkiyo in the community is still maintained and preserved. This happens because there is a process of inheritance. The form of inheritance is carried out by oral tradition. Within the scope of traditional society, oral tradition concerns all discourses that are passed down through generations through oral intermediaries (Öberg & Ruth, 2023). One form of oral tradition is used to maintain and protect culture. This is done to maintain sustainability within an oral tradition and with its community. The inheritance process of Reog Bulkiyo is carried out with the concept of kinship. The inheritance process that occurs in Reog Bulkiyo is carried out from father to son, then from uncle to nephew. There is an oral tradition carried out by generation holders internally within their group or community and externally to the people of Kemloko Village. The purpose of this inheritance is so that this Reog can be enjoyed by the next generation of Kemloko Village.

Art is part of the heritage that contains elements of story and history to be preserved by the current generation and the next generation. The form of inheritance of Reog Bulkiyo, totaling 14 people and currently chaired by Marjadhi. The inheritance of Reog Bulkiyo with an oral tradition system and kinship, is directly internalized by the current generation and the next generation. In the past, this dance was only performed by one nuclear family (Apituley et al., 2014). However, now in

the fifth generation led by Marjadhi, there has been a change in the system that makes the community join in. Based on information from Marjadhi and the Reog Bulkiyo players, at the beginning of the formation of Reog Bulkiyo, only members or heirs could understand the movements, recognize the performance, the leaders of the past, the function of the stage, the length of the stage, the form of the dance, the music, the costumes worn, the farewell of the Bulkiyo sosol and everything related to Reog Bulkiyo. The community and surrounding residents only know of the performances that take place. Starting in 2015, the general public was allowed to learn and join the Reog Bulkiyo group.

Bulkiyo reog dance has its own characteristics. The creation of this dance takes the Diponegoro war story and the prophetic story contained in the *Ambiya* book. There are elements that exist in this dance Islam, Java and China. From the properties used, the musical instruments used are Terbang (Islamic element), Peer (Chinese), and Gong (Javanese). The musical instruments used contain elements of Javanese and Islamic culture. The costumes used attribute to the *pengarep* dancers Parang Rusak batik, *udeng gilik sebangkul* as a headband, warrior dancers wear a combination of blankons with cloth that binds the back waving down See Figure 3. The costume of the warrior dancers resembles the style of the war *bagu* of the Ottoman Turkish *janisari* troops.

Figure 3. Reog Bulkiyo dance performers



Source Researcher 2023

The *belangkong* is decorated with a white and red cloth wrapped around the

blankong by adding white cloth, which is called *Udeng Gilik Bawang Sebungkul*, giving an image of Bulkiyo troops using yellow *janur* tied on the head as a sign on the battlefield. The key informant as the advisor of the studio said "Udeng Gilik Bawang Sebungkul signifies Bulkiyo's troops wearing yellow *janur*, likened to a sign when Bulkiyo fought the king of *karungkala* and exchanged arrows". Other characteristics include the tools and equipment used.

The musical instruments used are Gong, Bende, Fly, Genjring, *slompret*, Pecer, Sword and Gamon. Traditional art performance equipment *Blankon sinthingan*, *Udeng Gilik Bawang*, *Atela*, *Baskap* and *atela*, shoulder lightning, *Slempang*, *Stagen*, *Boro-boro samir*, *rok sembong*, *batik parang*, *keris*, *Rontek* flag in the form of puppet paintings *Rahma* (Left) and *Hanoman* (right). The Bulkiyo reog dance movement has been set from the first time it was formed, there are 13 movements in the Bulkiyo reog dance including, (1). *Hormat*, (2). *aba-aba prajurit penari rontek*, (3). *iring2 penari prajurit*, (4). *lincak gagak*, (5). *langkah soran*, (6). *ngasah gaman*, (7). *langkah seoran*, *rubuh-rubuh gedang*, (8). *untir-untir*, (9). *Singget*, (10). *hormat penari pengarep*, (11). *maju mundur*, (12). *gagaban duduk*, (13). *Lingkaran*.

This series of movements characterizes Reog Bulkiyo. The series of movements performed are in order and cannot be separated. Until now there have been no additions to the choreography, the successors and the community believe that this performance is an identity of history and tradition. So they maintain authenticity and that is the way it is. Based on information from the main informant, the 13 movements are divided into three core or parts, namely opening, core, and closing. Respectful movements, contain values that symbolize self and mental readiness. The soldier's signal movement symbolizes the physical readiness of the soldiers to follow the signal of their superiors, this is symbolized by the *pangarep* player. The *lincak* crow movement, contains

values that symbolize the agility and agility of a soldier's identity. The movement of seoran, contains values that symbolize the test of skill, sharpness and a strong attitude above the advantages of others and self-confidence. Rubuh-rubuh gedhang, symbolizes the nature of human life that will experience regeneration. Like a banana tree that will die and new shoots appear and an attitude of submission or fear of God. The utir-utir movement has the value of an alert attitude towards anything, so that it is protected from various kinds of trials. The singget movement symbolizes hope, begging, and asking for protection only from Allah SWT. The ngasah gaman movement symbolizes a person's intelligence, strength and agility if not developed will be dull. The movement of solah or singget, symbolizes the struggle and self-discovery of this movement is also called a slash to pit strength.

3. The Existence of Bulkiyo Reog Dance

The concept of understanding culture is inseparable from the presentation of cultural philosophy which refers to the analysis of cultural elements, values that live in society both existing and existing because of culture. Structure, rules, historical studies are able to chronologically reconstruct the formation of reog bulkiyo dance and the background. The approach that is built provides meaning to a social phenomenon of culture that can be solved systematically and logically without any confusing conjectures (Towaf & Sukanto, 2018). The investigation of the character of the community is still relevant to the cultural values of Reog Bulkiyo, which has become an intangible cultural heritage (Rosmita, 2021).

Interactions carried out by humans (cultured beings) in life always change and are able to create something useful in carrying out their lives as a result of culture, namely culture. One point of view that can be used in defining a cultural concept is through the view of cultural philosophy with various understandings from history, anthropology, and psychology (Bahar et al., 2017). The historical view of a dance is a part that is able to create innovative

preservation and provide meaning and provide moral messages for everyday life (Dedek & Emusti, 2021).

The expression of art creation is inseparable from ideas, ideas, values, norms, rules, patterned activities of humans in society and then produce relics or works of humans. Ideas and ideas for the creation of Bulkiyo reog dance can be seen from a historical review. Heritage can be seen from the equipment used. While values, norms are the result of interpretation of the movements performed. In terms of the seven universal elements of Bulkiyo reog dance, it falls into the category of seven cultural elements, (1). the religious system looks very thick with Islamic elements, (2). The system and community organization of Bulkiyo reog dance has a historical side for the people of Kemloko Village, this art is only one and is customarily bound by inheritance (3). Knowledge System, the creation of Bulkiyo reog dance is based on collective knowledge related to a sense of nationalism and loyalty as a Diponegoro prince soldier against Dutch colonialism and there is inspiration from Turkish elite pasukan elements related to warfare strategies (4). Language, through dance expression conveys the spirit of unity against Dutch colonialism, an effective communication strategy used to trick the Dutch (5). Art, seen from the movements conveyed although as a means of war but contains aesthetic elements (6). Livelihood system, in its development this dance is held at certain events (7). Technology and equipment system, the form of equipment can be seen from the equipment and dance equipment used.

Reog Bulkiyo dance is seen in terms of its own aesthetics. This dance is a traditional dance that functions as a performing art among the community. In the collective memory of the Kemloko Village community, it keeps the historical memory of the Javanese War. The function in the past based on the results of interviews with the main and supporting informants said that the Bulkiyo reog dance was a creative work that was deliberately made to practice the war against colonialism. The

form of uniting community spirit, cooperation, means of communicating and practicing war in the local community of Kemloko village is realized through dance. Besides being used to express themselves, Reog Bulkiyo was used to trick the Dutch colonialists. There is a shift in the function of Reog Bulkiyo, which is different from the function actually explained in the research of the shift in the function of Reog Bulkiyo art today as a tradition that is used only for performing arts or not for practicing war as before.

In the early days, reog was only played by people who had blood ties, but starting in 2015 it has been open to the general public who want to join. At first it was only played by men but now it is open to women. This openness is one of the steps to show the existence of traditional art has a good historical meaning. With this existence, it is hoped that Bulkiyo reog dance can continue to be preserved, favored by the younger generation. To maintain long-term existence and preservation can be integrated into the world of education. One of them is learning local content or history related to Historical Studies related to Bulkiyo reog.

CONCLUSION

Reog Bulkiyo dance is a dance originating from Kemloko village, Ngelgok sub-district, Blitar Regency. This dance originated from the Java war or Diponegoro war against Dutch colonialism in 1825-1830. When the Javanese war of Prince Diponegoro's troops suffered defeat, many of his soldiers fled from the Dutch. One of the areas where Diponegoro's soldiers escaped was in Blitar. At the time of his escape until someone created the Reog Bulkiyo dance, namely Khasan Muhtar. The variety of movements of the Bulkiyo reog dance pakem symbolizes war. The historical memory of the Javanese war events by the community is internalized to the younger generation in Kemloko Village. There is a side of nationalism to fight Dutch colonialism.

The characteristics of Bulkiyo reog dance are elements that can be identified from the equipment used. From the properties used, the

musical instruments used are Terbang (Islamic element), Peer (Chinese), and Gong (Javanese). The musical instruments used contain elements of Javanese and Islamic culture. Costumes used attributes on pengarep dancers Parang Rusak batik, udeng gilik sebangkul as a headband, warrior dancers wear a combination of blankon with cloth that binds the back waving down See Figure 3. The costume of warrior dancers resembles the style of the war bagu of the Ottoman Turkish janisari troops.

There is a shift in the function of Reog Bulkiyo, which has a different function, which is clearly explained in the research of the shift in the function of Reog Bulkiyo art today as a tradition that is used only for performing arts or not for practicing war as before. In the early days of its formation, reog was only played by people who had blood ties, but starting in 2015 it was open to the general public who wanted to join.

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