



Preservation of the Reog Bleknong Trio Putra Art in Indramayu Regency

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ABSTRACT

Unlike Reog art in general, it has its own uniqueness in the use of 5 mask characters and other puppet characters by adjusting the use of each character's characterization accompanied by music and colorful costumes. It has a uniqueness in its presentation which displays choreography by walking around the village, while other members will visit from one house to another carrying ceting or small baskets to ask for alms in return for a traveling show that entertains local residents. The purpose of this study is expected to be able to explore and raise the existence of Reog Bleknong to the general public so that it is better known and recommended well and its existence is maintained. The method used in this study is a descriptive method with a qualitative approach that will describe the results of the analysis related to the meaning of the existence of the art itself which will later be used to maintain the existence and preservation of Reog Bleknong art. Data collection techniques use observation techniques, interviews, literature studies and documentation studies with triangulation analysis techniques. The results of the Reog Bleknong Art research have characters that are displayed, namely panji, samba, rumyang, tumenggung, klana udeng, klana gandrung, hanoman, rahwana and jatayu bird. The musical accompaniment in the Reog Bleknong art has a traditional music nuance that has a distinctive characteristic in its musical flow. Reog Bleknong art functions as entertainment, because this art does not have strict rules in its performance.

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1. INTRODUCTION

Reog Bleknong art is one of the traditional arts originating from Indramayu Regency, West Java. Reog Dermayu or more commonly known as Reog Bleknong is different from Reog Ponorogo which is more famous and has even reached abroad. Reog generally involves dance and music performances with colorful costumes and large masks (Fisabilillah et al. 2022; Soedjatmoko 2017). Reog Bleknong has different characteristics. Different from reog in general, Reog Bleknong itself has a uniqueness where the characters presented in the show are taken from 5 mask characters and also other puppet characters. The dance also adjusts to the characters presented. The Reog Bleknong art performance, previously better known as "Obrog", was initially performed by busking around the village. The dancers performed their choreography while walking and accompanied by the typical music of the Reog art itself. In addition to the dancers and musicians, this art also has members who are tasked with going from house to house carrying ceting (small baskets) while asking for alms in return for their traveling performances entertaining the local residents.

In the past, this performance began to go around every Eid day, both Eid al-Fitr and Eid al-Adha and this was often awaited by children. Currently, the Reog Bleknong art itself can now be enjoyed at every celebration event or traditional events in Indramayu Regency. This also affects the income of the artists, initially only relying on income from the results of traveling (mider) now they can put a budget to call the Reog group to appear as entertainment at the event or often called nanggap among the community. The development of the era affects the Reog Bleknong art performance, not only displaying attractions often called Bendrong, but there are performances of Dermayu songs as entertainment interludes, so that the musical accompaniment already uses various musical instruments.

Previous research that is related to Reog Bleknong Art is presented in the article to maintain the originality of the research to avoid plagiarism. First (Fisabilillah et al. 2022; Nafsika 2019; (Sept., 2018)). The difference between previous researchers and this research is the subject of the research, the researcher focused on Reog Bleknong Trio Putra Art in Indramayu Regency. Previous researchers will help researchers to compare the presentation function of other mask art performances with the art performances raised by researchers. This research has similarities with previous researchers which are explained descriptively.

The theory underlying the research is Murtadha Muthahhari in (Rachmawati & (Andi Suryadi, 2018)) history can be defined into three branches. Wildan Halid in (Turap et al., nd) explain the differences between history and other social sciences, such as sociology and anthropology. The form of presentation is something that contains values of renewal that show the final result in the form of equipment or objects in a performance (Ariani, 2006). Analyzing movement based on Desmon Moris' theory which divides movement into 4 categories, namely gesture, pure movement, locomotor, and button signal Desmon Moris, 1977 in (Sunaryo, 2020). Properties are supporting elements of dance that are not mandatory. There are three types and kinds of properties, namely: Hand Property, Dress

Property, Set Property (Sunaryo, 2020).

The stage space is where a dancer expresses his feelings (Sunaryo, 2020). The musical instruments used, the costumes, the make-up, the venue, and the songs or types of music performed are important elements in art that support the form of presentation (Soedarsono, 1997). In a performance, time is also needed for each part to be observed (Sujatmi, 2009). According to Soedarsono (1978) that the presentation structure in dance art has the meaning of how to present dance as a whole, containing the main elements of dance or its supporting elements.

According to Soedarsono 1999 in (Silviany, 2015) explains the various functions of performing arts in people's lives. First, performing arts function as a virtual medium. Music in dance is usually called dance accompaniment, dance accompaniment is divided into two types, namely internal and external accompaniment (Murgiyanto, 1992). Most dance compositions use music like this to avoid static or monotonous characteristics and to be more varied, as well as for the sake of harmony between dance and music (Sumandiyo 2007). In addition to music, make-up and costumes are dance supporters that cannot be forgotten. Harymawan argues in a book written by Deddy Rosala, et al. explaining "that make-up is the art of using cosmetic materials to realize the face of an era. Another definition of make-up is to care for, organize, decorate and beautify oneself (Dedi, 1999). In makeup there are three different types of makeup: corrective makeup, fantasy makeup, and character makeup (Azman, Badaruddin, and Suhariyoko 2023; Badaruddin 2022).

In the book *Tata Busana Tari Sunda* written by Onong Nugraha, it is explained that "performance clothing is a group of clothing that is specifically designed and worn for performance purposes based on certain artistic demands (Nugraha, 1983). Whereas it can be said that fashion is everything that is worn from head to toe that provides comfort and displays beauty for the wearer. As Suratman said in (Jumantri and Nugraheni 2020), "clothes in dance have four important roles, namely to strengthen character, provide character traits, help express content or themes, and provide characteristics based on their type". Anthropology is a science that studies humans (Keesing, 1981). As stated by The Great Controversy (2009) said five problems related to human development, human perspective, History of origin, distribution and occurrence of human culture, and human culture in community life. Not only studying human development and perspective, anthropology also studies the entire system of ideas, Actions and human works in the context of community life which are made human property by learning (Koentjaraningrat 1980). Furthermore, as expressed Koentjaraningrat (1980) Anthropology consists of several supporting aspects such as language, art, knowledge systems, religious and spiritual systems, social systems and organizations, technology and equipment systems, and livelihood systems.

Interesting to research in this Reog Bleknong art performance has a different form of performance from each group, especially after the development of more and more updates in the form and structure of the performance. This is what makes this Reog Bleknong art performance very interesting until now and still exists until now. The interesting phenomenon found in Reog Bleknong certainly provides space to be studied more deeply, systematically and comprehensively. What is interesting about the Reog

Bleknong performance is the structure of the performance which has a combination of the art of Tembang Dermayu and dance in one performance, as well as the various costumes worn by the dancers or more often referred to as puppeteers who are an attraction for the community as well as the bendrong attraction which is a characteristic of the Reog Bleknong performance.

This study aims to explore and raise the existence of Reog Bleknong Art to the general public so that it is better known and recommended well and its existence is maintained. Art that displays uniqueness in its appearance by bringing 5 puppet characters and in its performance is displayed by walking around the village area. Research that will describe and analyze the form of performance, structure of performance and also the function of Reog Bleknong Art performance.

2. METHODS

The research method used is a descriptive method with a qualitative research paradigm, which will describe the results of the analysis related to the meaning of the existence of the art itself which will later be used to maintain the existence and also the preservation of the Reog Bleknong art (Creswell 2024). The qualitative approach is considered naturalistic research which is natural in nature and the object being studied develops without any manipulation of the object (Alfarez and Putra 2022; Narawati 2013).

The subjects of the study consisted of 3 informants, namely the leader of the Reog Bleknong Art Group, the Reog Bleknong Art musician, and the Reog Bleknong Art dancer. The location of the research conducted in this study was at one of the residences of the Reog TRIO PUTRA (Samsi Group) leaders in Rambatan Kulon Village, Lohbener District, Indramayu Regency.

To obtain data, several methods of data collection were carried out using direct observation 4 times from April 12, 2024 to June 28, 2024, interviews using interview guidelines were conducted 3 times from June 21, 2024 to June 24, 2024, literature studies that are related to the topic raised by the research, and documentation studies in the form of photos and videos using a cellphone. Research in the study uses triangulation data analysis which can strengthen the data, by combining several sources obtained with various data collection techniques.

To produce a systematic report from the description of the data produced requires data analysis techniques. In relation to this, researchers use data reduction analysis techniques, presentation, and drawing conclusions.

3. RESULTS AND DISCUSSION

3.1 Form of Reog Bleknong Trio Putra Art Performance in Indramayu Regency

There are several active Reog Bleknong art groups, one of which is the Reog Bleknong Trio Putra Group located in Rambatan Kulon Village. Founded in 1980, led by Yono who inherited this tradition from his great-grandfather. According to Yono, the name "Reog Bleknong" comes from the word "rayag-royog" which means group or procession, with the addition of "Bleknong" which refers to the characteristic sound of the music, namely "blek nong blek nong". Starting from activities carried out by artists who during the month of Ramadan there were no events that used their services, so these local artists went

around the village at night to wake up for sahur, formerly called "ngobrog" or "obrog". Using simple musical instruments, they went around playing music with traditional nuances that attracted the attention of residents. The movements of the dancers were irregular, and the clothes worn were simple. But the addition of these dancers made the performance more dynamic and interesting for the audience. This change shows the efforts of the artists to maintain their traditions while continuing to develop and adapt to the times.

The Reog Bleknong performance underwent a major change when it was initially started only at night and is now performed all day, from morning to afternoon. This change allows this art to reach a wider audience and increase its appeal and influence in society. With an emphasis on different characters for each dancer, it creates an interesting diversity in each performance. This development also has a major impact on the economy of Reog Bleknong artists. Initially, they relied on income from traveling or "mider". However, now they have a greater opportunity to increase their income by being invited to perform at events as entertainment, known as "nanggap". This shows that traditional art can adapt and be economically and culturally beneficial to its community.

There are twenty dancers in the Reog Bleknong art performance, each known as a Reog Bleknong puppeteer. They carry ten puppets with different mask characters. Each unique mask adds to the aesthetic value of the performance and shows various characters and stories rich in meaning and symbolism.







Figure 1. The Art of Reog Bleknong (Source: Maudika, 2024)






Of the 20 dancers, 8 of them play the role of Rahwana (blind), Rahwana's presence increases the tension and dynamics of the story with strong dramatic elements. The other two characters appear as Manuk or Jatayu birds, who display elements of beauty and grace in their movements and appearance. Jatayu's agile and graceful movements provide an interesting contrast to Rahwana's character, adding various emotional and visual nuances to the performance.

In the Reog Bleknong Trio Putra group, there are still some adult dancers, unlike other Reog groups where the majority of dancers are young people. The presence of adult dancers in this group not only shows the diversity of ages in the performing arts, but also reflects an effort to maintain authenticity and tradition. By involving adult dancers, the Trio Putra group is able to maintain the cultural heritage that has been passed down from generation to generation, while also providing an opportunity for the younger generation to learn and appreciate the traditional art from their seniors.

Various distinctive characters appear in the show, reflecting the cultural richness of Indramayu Regency. Each character not only displays a unique physical appearance, but also shows the spiritual and dramatic side of the story presented. The presence of these various characters not only enriches the visuals and nuances in the Reog Bleknong show, but reflects the complexity and beauty of Indramayu's cultural heritage.

Table 1. Dance character type structure

No	Figure	Information
1	 <p>Panji Character</p>	The panji mask dances with soft and slow movements, tends to play the hands and does not move much. The clothes used are a white shirt, velvet vest, sembyok, third kurung pants, two sampurs with different colors, a belt, shoulder lightning, and a helmet as a crown.
2	 <p>Samba Characters</p>	The character of samba dances with agile movements but is still not flexible. Dominated by movement from place to place. The clothes used are a white shirt, velvet vest, sembyok, one-third kurung pants, batik cloth, stagen, two sampur, belt or lace benting, shoulder lightning, and a helmet.
3	 <p>Rumyang Character</p>	The rumyang movement tends to be fast and also very flirtatious. The dancers move their hands and hips more. The clothes used are a red shirt, a velvet lace vest, sembyok, one-third kurung pants, batik cloth, two sampurs with different colors, lace benting, ketopong shoulder lightning as a headband.
4	 <p>Character of Tumenggung</p>	The tumenggung character has firm but not excessive movements. The clothes used are a black shirt, velvet vest, sembyok, third kurung pants, batik cloth, two sampur with different colors, lace benting, shoulder lightning, and a helmet.

5		The character of Klana Udeng moves agilely and gallantly. The clothes used are a black shirt, a velvet vest with lace, sembyok, one-third kurung pants, batik cloth, two sampurs with different colors, lace benting, ketopong shoulder lightning.
	The Character of the Udeng Clan	
6		<i>The Gandrung Clan</i> This is agile and dashing. This dynamic and organized movement shows the technical skills of the dancer. The clothes used are a red shirt, a velvet vest with lace, sembyok, one-third kurung pants, batik cloth, two sampur, lace benting, shoulder lightning, and a helmet.
	The Character of the Gandrung Clan	
7		<i>Hanuman</i> does not use makeup because the makeup in this art is replaced by a Hanuman mask. The clothes used are a white t-shirt with a necklace accent or a white feather kace with lace, white trousers with white feather anklet accents, checkered cloth, benting with white feather accents and there are white tail accents, shoulder lightning, and a helmet.
	Hanuman Character	
8		Blind characters have minimal movement but look dashing and scary. The clothes used are robes on the outside and also long and large inner clothes, dancers wear pillows on the stomach and also the back of the buttocks. black trousers.
	Rahwana's Character	
9		The jatayu bird character flaps its wings while blowing a whistle. The combination of a plain t-shirt, feathered vest, bird head mask, bird tail accents, and bird wings not only enhances the aesthetics of the costume but also helps the dancer express movements similar to the flapping of bird wings, making the Manuk Jatayu performance more lively and authentic. This unique costume, combined with the distinctive dance movements, gives a special appeal to the Manuk Jatayu character and makes it one of the most anticipated elements in every Reog Bleknong performance.
	Jatayu Bird	

The Reog Blenong art performance has an unstructured dance movement structure. Generally, art that is performed in an unstructured manner is one of the characteristics of art that grows and develops among the people. According to Hadi in (Husna, Y, and Hartati 2018) "Folk dance is a dance that develops in rural communities."

In its presentation, Reog Bleknong art has its own uniqueness which is not displayed in one place, but in its presentation it is displayed while walking around the "mider" village by the local community. Reog Bleknong art will indirectly provide an interesting visual impression for the audience. In the core presentation or bendrong, this is when the dancers start dancing. When the tempo of the music increases, the deepening of the character brought by the dancers will display movements that are in accordance with the character being brought. This can be seen in the dancers who perform the dance according to the character being brought.

During the bendrong performance, the Panji character dances softly and slowly, with flowing hand movements. After wearing the mask, the dancer adjusts his movements to the music being played. Using ules as a prop to support and enrich the movements. When dancing the samba character, the dancer shows soft movements with little emphasis. After wearing the mask, the dancer begins to use a little extra energy and involves ules and sampur or shawl as props to enrich the movements. The use of these elements helps add visual dimension and strengthens the expression of the dance, creating a more charming and complex appearance. The Rummyang character is known for his slightly flirtatious movements. The dancer often moves from place to place or mincid, accompanied by smooth hand movements to highlight the impression of softness.

The dancer who plays the character of Tumenggung displays movements that are dashing yet calm, reflecting the figure of a patih. The movements are more assertive in each beat, showing toughness and strength, but remain well controlled so that they do not look excessive. The dancer who plays the character of Klana Udeng displays agile and dashing movements. The dancer's body position is usually upright with hands opened at shoulder height to strengthen the dashing impression of the Klana Udeng character. The Klana Gandrung dancer displays agile and dashing movements, reflecting spirit and strength. Usually, the dancer stands upright with hands open at shoulder height to add to the dashing and authoritative impression. After wearing the mask, the dancer's movements become more energetic and powerful, creating a captivating dynamic.

When performing the character of Hanuman, the dancer moves agilely like a monkey. To get into this character, the dancer's body position must be strong with various moving movements, considering that Hanuman is a very agile figure. The dancer's movements are dominated by changing positions with hands that imitate the grip of a monkey, while the right hand usually holds a ules as a prop. The dancer who plays the character of Buta dances with minimal movements but remains strong and scary. The dancer raises his right hand up to give a big and scary impression. Unlike other characters who use ules, the Buta dancer only wears a scarf as a supporting dance prop. This scary impression is reinforced by the use of long-nailed gloves, which add a visual dimension to the character. The dancer who plays the character of the Jatayu bird imitates the movement of flapping wings while blowing a whistle to create a distinctive sound. This movement gives an authentic impression, as if the audience is seeing the real Jatayu bird. In addition, the

dancer often moves or circles around, creating the illusion of a Jatayu bird flying in the sky.

3.2 Procession of the Performance Series

The Trio Putra Group has a series of performances that are characteristic and distinguish them from other Reog Bleknong groups. Each stage has its own specialty that provides a different experience for the audience. Starting from the opening that introduces the main characters, followed by the core performance that displays an interesting story and action, to the closing that gives a deep impression and leaves memories for the audience.

The opening of the Reog Bleknong performance is done by playing an instrument commonly called tatalu, presenting regional music. This music is played before starting the event as a sign that the performance will soon begin, giving the community a chance to gather. When Reog Bleknong will go around or "mider" tatalu is also used as a sign for the community to be ready to welcome their presence. This opening not only serves as an introduction to the performance, but also strengthens the bond between the Reog Bleknong art and the Indramayu community.



Figure 2.Barcode Opening Instrument

In the Reog Bleknong Art performance, the part that stands out is the bendrong performance. Bendrong is a typical presentation of the Reog Bleknong art itself, the dancers dance according to the characters they present. Their movements are synchronized with the music being played, creating harmony between the dance and the traditional musical rhythm typical of the Reog Bleknong art.



Figure 3.Barcode Bendrong Kering

The audience's enthusiasm always peaks when this part begins, because they can see the diversity of characters and dancing skills presented by the dancers. Bendrong is not only the core of the performance, but also an element that strengthens the appeal of Reog Bleknong art in the eyes of the public. The closing dish is usually presented with a performance of Dermayu dangdut songs. Dermayu songs are usually chosen according to the request of the person who has the event or the person who invites (*nanggap*).



Figure 3.Dessert Barcode

The closing act, the dancers do not use their masks or disguises because they only dance normally, not tied to a certain character. At this moment the dancers have the opportunity to receive saweran from the audience. Unlike the implementation when traveling around or *mider*, when the Reog Bleknong art is performed at a big event or community celebration, usually the order of the performance is adjusted to the request of the host of the celebration.

The time of the Reog Bleknong art performance varies depending on the needs of the performance. Where when this performance is carried out by *mider* or going around the village, it usually starts from morning at 09.00 WIB until 17.00 WIB. While when the Reog Bleknong art is performed to enliven the event, it usually becomes two sessions, namely the afternoon session and the evening session.

In the Reog Bleknong art performance, the opening performance usually lasts for about five minutes, serving as a signal that the event is about to begin. This opening, called "tatalu," features traditional music that has been adapted to the times. The main performance or "bendrong" usually lasts for about ten minutes. One of the most anticipated performances of the Reog Bleknong performance is the "bendrong" performance. The dancers perform different movements according to the character they are performing, following the music.

The Reog Bleknong art performance was closed by singing the dangdut song *Dermayu*. The closing, which lasted about an hour, served as a conclusion to the show and provided additional entertainment to the public. Dangdut songs have their own charm, creating a pleasant atmosphere and encouraging the audience to enjoy the music. The public usually asked musicians or singers to perform their songs, making the event more intimate and interesting. In addition to being an entertainment event, this closing event gave members of the Reog Bleknong art group the opportunity to receive saweran from the audience.

The characteristic of the Reog Bleknong art performance is its unique musical accompaniment. Initially, only *dogdog*, trumpet, and *kecrek* were used as musical instruments. The musical instruments used in the Reog Bleknong art performance have undergone many additions and modifications to date. Previously using trumpets as melodies, now using keyboards as a replacement for trumpet melodies. In addition, there are electric guitars, drums, bass, flutes, *kendang*, bass, and electric guitars that are combined to create richer and more diverse harmonies. To display a dangdut music performance, the Reog Bleknong performance requires other supporting musical instruments. Musical instruments such as keyboards, electric guitars, and drums allow for a more dynamic and diverse performance. This adds visual and auditory appeal to the

audience in addition to enriching the musical experience.

Reog Bleknong in this situation not only functions as entertainment, but also functions as a medium to strengthen local culture and traditions. Reog Bleknong not only maintains cultural heritage, but also continues to develop as an important part of the social and cultural life of the local community. The function of Reog Bleknong art has developed from simply enlivening the celebration of big days to entertainment in various celebratory events, such as weddings, circumcisions, and other social events. The function of Reog Bleknong art has developed from simply enlivening the celebration of big days to entertainment in various celebratory events, such as weddings, circumcisions, and other social events.

3.3 Discussion

This art originated from the habit of people always working together to enliven events or big days (Alfarez and Putra 2022; Alfarisi 2022). This tradition shows the values of togetherness and strong cooperation in the Indramayu community. As expressed by Murtadha Muthahhari (Rachmawati and Andi Suryadi 2018), reveals history is divided into three parts, namely (1) history is knowledge about past events and conditions related to society in the past. (2) History is knowledge about the rules and traditions that govern the lives of society in the past based on tradition. (3) history is used to show the philosophy of history, namely knowledge about the development of society from time to time. From the theory put forward, it was found that the Reog Bleknong art originated from the customs of past society that had occurred in the events and conditions at that time to wake up for sahur during the fasting month. This activity was carried out by going around the village while playing simple musical instruments and also dermayu or tarling songs. These dermayu or tarling songs were chosen because at that time tarling became entertainment that was widely loved by the community and also became a characteristic of the arts from Indramayu Regency. This development is also in line with the synchronic theory which means limited in time but extends in space. In addition, the term "long in time" refers to historical phenomena that occurred during the long period of time. According to Hermanto and Eko Targiyatmi in (Rachmawati and Andi Suryadi 2018). From this statement, the development of the reog bleknong art over a long period of time has experienced changes in line with the development of the times and also in accordance with the inheritance of this art to its successors.

Analysis of dance movement styles based on individual characteristics is very varied and diverse (Badaruddin and Masunah 2019; Amalia Ramadhani, Narawati, and Dyan 2023). Desmond Morris, revealed that in general, human movement is divided into four categories, namely meaningful movement, pure movement, movement that changes place or locomotor movement, and button signal movement (Desmond Morris, 1977) in (Sunaryo, 2020). It is known that in the Reog Bleknong art performance, the movements performed by the dancers are related to meaningful movements, the dancers perform movements that can strengthen the character carried by the dancer. In addition, the dancers also perform moving movements or locomotor movements to strengthen the expression in order to deepen the character carried by the dancer. It can be seen in the performance that the Reog Bleknong art does not have a significant movement structure,

this shows that the dance in the Reog Bleknong art performance is included in folk dance. As stated by Hadi in (Husna et al., 2018), "Folk dance is a dance that develops in rural communities." Therefore, the dance movements in the reog bleknong performance were created from the improvisation of dancers who initially did not have a background as dancers. From the following statement, it can be concluded that in this reog bleknong art performance, the movements used by the dancers use more meaningful movements because the movements performed by the dancers are more directed towards depicting the characters being performed.

In addition to the dance movements performed by the dancers, the form of the performance is also supported by supporting elements of the performance properties. There are three types and kinds of properties, namely: Hand Property, Dress Property, Set Property. (Sunaryo, 2020). It can be found that in the performance of the reog bleknong art, properties are used as a support in deepening the character of the dancers. The properties used include masks and can be called hand properties. Hand properties are media or tools used by dancers in a performance, Sedyawati, 1986 in (Istiandini et al., 2022).

Ules or mask wrappers used by dancers to emphasize movements when the dancers start using masks, In addition to masks and ules, properties that are also used by the dancers are sampur. Similar to ules, sampur is also used as a tool to emphasize the movements of the dancers in the presentation of the reog bleknong art performance. In addition, there are also properties attached to the dancers to support the capture or deepening of the character, namely the crown or helmet worn by the dancers, where this crown is included in the dress property because it is only worn but not played by the dancer. This was emphasized by Musdalifah in (Ramadhani Kintan Dewantari, I Ketut Buda 2019) Dress property namely a complement to the property or a property supporter.

The stage space is where a dancer expresses his feelings (Sunaryo, 2020). The stage space for this art performance has a unique characteristic, namely that this performance is not presented on stage like art performances in general, but on the streets. According to Murgiyanto, (1992) expressing music is the main supporter for dance, with the presence of music, the message or content that will be conveyed by the dancer through dance will be more easily conveyed with rhythmic, dynamic accompaniment depicting a more lively atmosphere in the dance. This Reog Bleknong art uses external musical instruments as its accompaniment. This is related to the findings about the musical instruments and musical accompaniments used in the Reog Bleknong art performance, which has a strong traditional impression and uses musical accompaniments with regional nuances. Reog Bleknong music combines various unique traditional musical instruments, creating a unique atmosphere that is different from other arts. The unique characteristics of this musical accompaniment make Reog Bleknong unique and help preserve local cultural values that are rich in tradition. Reog Bleknong can provide a deep cultural experience to the audience through a combination of unique musical instruments and rhythms. As expressed by (Sumandiyo, 2007) Dance accompaniment music is a combination of rhythmic music in accordance with the dance movements, and as an illustration. Most dance compositions use music like this to avoid static or monotonous nature and be more varied, as well as for the sake of harmony between dance and music.

Other supporting elements in a performance are make-up and costumes that function as aspects of beauty or are used to strengthen the character of the character in a performing art. This was also expressed by Harymawan in a book written by [Deddy Rosala, et al \(1999\)](#) revealed "that make-up is the art of using cosmetic materials to realize the face of a role. Another definition of make-up is to care for, organize, decorate and beautify oneself. In the reog bleknong art performance, the dancers do not use make-up in their performance. However, the strengthening of the dancers' characters here uses additional properties, namely masks or disguises as a reinforcement of the character carried by the dancers. Therefore, after being analyzed, the reog bleknong art does not meet the three types of make-up, because the make-up in this performance is replaced by the presence of masks or disguises as a deepening of its character. Apart from make-up, fashion also has an important role, hthis is expressed Onong Nugraha said that "performance clothing is a group of clothing that is specifically designed and worn for performance purposes based on certain artistic demands ([Nugraha, 1983](#)). The costumes used in the Reog Bleknong art performance are specially designed for the dancers to suit their character.

Every art performance, including Reog Bleknong, has a performance structure that is important to understand. A good performance structure allows the audience to enjoy and understand each part of the performance more, making it a more in-depth and comprehensive experience. This was also expressed by [Soedarsono \(1997\)](#) that performance in art is displaying a work to the public on any platform. The beauty of a dance can be seen from the way they move and how they are presented as a whole. In addition, this theory is also reinforced by the expression ([Sujatmi, 2009](#)) reveals that the types of performing arts, including music and dance, have a sequence of presentation that is part of the entire presentation. It can be concluded that this reog bleknong art performance has a presentation structure such as an opening presentation, a main presentation, and a closing presentation in this reog bleknong art performance. In addition, each presentation displayed in this performance has a different duration. Where in this reog bleknong art performance, the opening presentation is done by playing an instrument or commonly called tatalu which lasts for approximately five minutes, then the main presentation or bendrong is displayed for approximately ten minutes, then closed with a presentation of dangdut songs that last for approximately one hour.

Every art in Indonesia has a function that is the main reason for its existence. The function of the performance helps maintain and preserve local traditions and strengthen cultural identity in society. By understanding these functions, we can better appreciate and support the sustainability of traditional arts. Soedarsono in [Silvia \(2015\)](#) revealing the various functions of performing arts in people's lives. First, performing arts function as a means of ritual, second Performing arts that function as personal entertainment. This type of performance is usually in a dance art that involves someone in the performance (cert of participation). In the type of dance art that functions as personal entertainment, each person who enjoys it has their own personal style, there are no strict rules for appearing on stage. Reog bleknong art is included in the art that functions as entertainment, does not have strict rules in terms of its performance.

4 CONCLUSION

The Reog Bleknong Trio Putra art in Indramayu Regency is a cultural heritage in Indramayu Regency which has uniqueness in terms of the characters used in its performances. The characters displayed in this performance use mask characters. It has unstructured dance movements because this art is included in the arts that were born among the people. Although the movements in the performance, the dancers still make movements that describe each character that is performed. The depiction of this character can also be seen from the clothes used by the dancers and also the properties used or the properties played such as ules and sampur played by the dancers when the main presentation is performed. The musical accompaniment in the Reog Bleknong art uses traditional music that has a distinctive characteristic in its musical accompaniment.

5 AUTHORES'NOTE

The authors declare that there is no conflict of interest regarding the publication of this article. Authors confirmed that the paper was free of plagiarism.

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