

## ACCULTURATION OF ISLAMIC CULTURE IN REOG PONOROGO ART

Muhamad Fajar Pramono<sup>1\*</sup>, Muhammad Handri Aris Saputro<sup>2</sup>

<sup>1</sup> Darussalam Gontor of University, Indonesia. <sup>2</sup> Sebelas Maret of University, Indonesia,

<sup>1\*</sup> [mfpramono@unida.gontor.ac.id](mailto:mfpramono@unida.gontor.ac.id), <sup>2</sup> [mhandrisriss@student.uns.ac.id](mailto:mhandrisriss@student.uns.ac.id)

### Citation:

Pramono, M., F., (2023).  
*Acculturation of Islamic  
Culture in Reog Ponorogo  
Art. Javanologi:  
International Journal of  
Javanese Studies*, Vol.7 (1),  
pp.1-13. doi:  
<https://dx.doi.org/10.20961/javanologi.v7i1.84117>

### ABSTRACT

One version of the history of Art Reog Ponorogo that has appeared in Ponorogo since the days of the Wengker Kingdom, in which the kingdom still adheres to Hindu-Buddhist beliefs, With the passage of time and the spread of Islam to the Ponorogo area, brought by Raden Bathoro kathong and accompanied by various teachings, cultures, and religious dogmas, there was a process of shifting and acculturation of the ritual traditions and customs of the Ponorogo people from Hindu-Buddhist teachings to Islamic teachings gradually. This study aims to determine the process of acculturation of Islamic culture to the art of Reog Ponorogo and to know the supporting factors, opportunities, and constraints. The method used in this research is grounded research. The results of this study show that the process of acculturation of Islamic culture in the Reog Ponorogo art began with the spread of Islam in Ponorogo brought by Raden Batoro Katong, and this process runs very smoothly and can coexist between Islamic culture and Reog Ponorogo art. The existence of supporting factors in the form of the number of existing Islamic institutions and the majority of people who have embraced Islam led to the opportunity of the acculturation process being very large, and obstacles that hinder the process are the limited funds for the procurement of art components (Reog Ponorogo).

**Keywords:** *Acculturation, Teaching, Massive, Anthropology, Grounded Research*

## INTRODUCTION

Reog art is a symbol and identity of the legendary Ponorogo Regency, so the designation as the city of Reog is very attached to Ponorogo Regency. On the other hand, there are still many cultures that come from Ponorogo Regency whose fate is not as brilliant as the fate of the famous Reog art on the national scene and even on the international scene. This cultural diversity can be evidenced in the latest data in DISBUDPARPORA (Department of Culture, Youth Tourism and Sports) Ponorogo Regency in 2020 which explains that in Ponorogo Regency there are 460 Reog art groups, 5 Reog mini art groups, 36 Reog thek art groups, 218 karawitan art groups, 47 campursari art groups, 13

ketoprak/ludruk art groups, 1 kongkil Art Group, 2 wayang orang art groups, 45 band/ludruk art groups Orchestra, 5 odrot music art groups, 77 sholawat flying art groups, 115 samroh/hadroh art groups, 24 dance studios, 79 reyog pegon/ elephant/ unto/ jaranan groups, and 16 qosidah art groups. At the beginning of its emergence, many sources such as the storybook babad tanah Ponorogo explained the history of the origin of Reog Ponorogo, and one version of the history of Reog Ponorogo tells that the art of Reog appeared in Ponorogo since the era of the Wengker Kingdom, which still adheres to Hindu-Buddhist religious beliefs, therefore the art of Reog Ponorogo is thick with the rituals and traditions of Hindu-Buddhist customs, which are partly mixed with the culture of the Ponorogo people in particular.

With the passage of time and the entry of Islam into the Ponorogo region, brought by Raden Bathoro kathonng and accompanied by various teachings, cultures, and religious dogmas,<sup>5</sup> there was a process of shifting rituals and customs of the Ponorogo community from Hindu-Buddhist teachings to Islamic teachings gradually, caused by the suitability of Islamic teachings in their application in the Ponorogo community, and it can still be felt today.

In addition to the designation as the city of Reog, Ponorogo Regency is often referred to as the city of students." This is caused by the rapid development of Islamic teachings in Ponorogo Regency and the number of Islamic boarding schools that stand in Ponorogo Regency, and there are several boarding schools that are very well known to the international arena, namely modern Darussalam Gontor. Based on updated data from the Ministry of Religious Affairs Islamic boarding school database team, the number of Islamic boarding schools in Ponorogo Regency is 93, consisting of traditional Islamic boarding schools (Salafiyah) and modern Islamic boarding schools ('Ashriyyat). In the midst of the massive process of shifting the teachings of Hinduism and Buddhism by the teachings of Islam, which is growing rapidly in the Ponorogo region, of course there are some parties who feel the impact and react with the aim to maintain its existence. One of the parties among some of the parties who are trying to maintain its existence are the actors in the art of Art Reog Ponorogo.

One of the phenomena that emerged in the community of Ponorogo, especially the perpetrators of Art Reog Ponorogo in responding to the impact of the shift from Hindu-Buddhist teachings to the teachings of Islam is the emergence of various art groups Reog students scattered in various boarding schools in Ponorogo. This happened because of the reaction to the process of shifting teachings between Hinduism-Buddhism and Islam, which in the previous art Reog Ponorogo, was thick with rituals and traditions of Hindu-Buddhist customs.

Based on the above data and the real situation in the community of Ponorgogo, especially the Muslim community and the perpetrators of Art Reog Ponorogo, as well as the emergence of new

phenomena in the community as a reaction to the process of shift or acculturation between Islamic culture and art Reog Ponorogo thick with the teachings of Hinduism-Buhda, making the theme of this study is interesting to be studied more deeply and in more detail.

## **METHOD**

This is a grounded research study. Sahri Muhammad explained that grounded research is based on facts and uses comparative analysis that aims to generate empirical generalizations, establish concepts, prove and develop empirical laws, and theoretical laws, where data collection and analysis run together.

The approach used by the authors in this study is an anthropological approach. A religion is not studied in isolation, but there is a connection with cultural aspects that are in the vicinity, and usually a religion cannot be separated from the elements of myth or symbol. The approach usually used by anthropologists in conducting research on religious discourse is the cultural approach, which sees religion as the core of culture. In the context of this study, an anthropological approach is used to see the acculturation process that occurs in the art of Reog Ponorogo.

What is meant by the subject of research is the person, place, or object that is observed in the framework of process (pembumbutan) as a target. The subjects of research in this paper are, in general, the observers and practitioners of art Reog Ponorogo, and in particular, the elder figures of art Reog Ponorogo. While what is meant by the object of research is the thing that is the target of research, Meanwhile, according to Supranto, the object of research is an element that can be in the form of people, organizations, or goods to be studied.<sup>11</sup> In addition, the object of research, according to Anto Dayan, is the subject matter to be studied in order to obtain data in a more targeted manner. The object of research in this paper is the art of Reog Ponorogo in Ponorogo Regency.

The location of this research is generally in Ponorogo Regency, the forerunner of the art of Reog Ponorogo. To obtain maximum and valid research results and in accordance with the guidelines for thesis writing, this study was carried out in a time that was not too short or too slow. Based on this, the authors conducted this research between October and February in 2022–2023 ad.

## **RESULT AND DISCUSSION**

### **Overview Of Ponorogo Regency**

Ponorogo Regency is a regency in East Java Province, Indonesia. The condition of Ponorogo Regency is very varied, ranging from lowlands to mountains. With the following distribution of areas, most of the Ponorogo Regency area, namely 79%, is located at an altitude of less than 500 m above sea level, 14.4% is between 500 and 700 m above sea level, and the remaining 5.9% is at an altitude

above 700 m. This regency is located in the west of East Java Province and directly adjacent to the province of Central Java, or more precisely, 220 km southwest of the capital of East Java Province, Surabaya. The boundaries of Ponorogo Regency are as follows:

- \* North: Madiun, Magetan, and Nganjuk regencies.
- \* South: Pacitan regency
- \* West: Pacitan and Wonogiri regencies (Central Java province).
- \* East: Tulungagung and Trenggalek Regencies

The number of Islamic boarding schools in Ponorogo also affects the high number of Ponorogo people's religiosity. Based on data published by the Population and Civil Registration Office (DUKCAPIL) of Ponorogo Regency, it was explained that the number of Ponorogo people based on their religion in 2020 was as follows: Islam amounted to 971,742 people, Christianity amounted to 2,990 people, Catholicism amounted to 2,639 people, Hinduism amounted to 65 people, Buddhism amounted to 303 people, Confucianism amounted to 0 people, and belief in God Almighty amounted to 44 people.

Based on basic education data published by the Ministry of Education, Culture, Research, and Technology (KEMDIKBUD) of the Republic of Indonesia, it was explained that public and private educational institutions scattered in Ponorogo are as follows: Kindergartens (TK) totaling 457 institutions; playgroups (KB) totaling 278 institutions; elementary schools (SD) totaling 579 institutions; junior high schools (SMP) 90 institutions; senior high schools (SMA) 26 institutions; vocational high schools (SMK) 42 institutions; and special schools (SLB) 6 institutions.

### **Pre-Islamic Ponorogo**

Before the advent of Islam, the social condition of the community was heavily influenced by Hindu and Buddhist beliefs. Spiritual values of this belief are very influential on the structure of life and culture of society. In the Majapahit era, the structure of Ponorogo society, as well as the structure of Javanese society in general in all aspects, was strongly influenced by Hindu beliefs. This can be seen in the concept of the order of society at that time, which was based on Hindu teachings, so that in the order of society, the term "color chess" or the division of society by caste was known. In Hinduism, society is divided into four color classes, namely:

1. The Brahmin class consisted of religious officials. In the Book of State, Kertagama stated that the priests hold a very important role in society. Pastors have full authority and are respected community leaders.

2. Knight class, which includes the king and all government employees (administrative class). They are the core of status holders, including those who have a very close kinship and working relationship with the status holder.
3. The Waisa class, which consisted of merchants and peasants,
4. The Sudra class is made up of servants. They belong to a small class and are categorized as the lowest class in the social structure.

Before the arrival of Islam to Ponorogo, the development of Art Reog Ponorogo was divided into two periods, namely the period of the kingdom of Bantarangin and the Kademangan Surukubeng period (Ki Ageng Kutu), during which the development of Hindu-Buddhist religion in the region of Ponorogo was very rapid. The period of the kingdom of Bantarangin is the initial period of the forerunner of the art of Reog Ponorogo, which at this time consisted of The Art of Reog is one of the transports brought by King Klono Sewandono in Menyerunting Putri Kediri, which is the most unique and strange cultural art that has never existed on this earth.<sup>19</sup> And with the passage of time, the Ponorogo community developed the art and culture of the Ponorogo community, which has been growing rapidly until now.

In the period of Kademangan Surukubeng under the leadership of Ki Ageng Kutu, with the original name Ki Demang Suryongalam, Reog art experienced a very massive development among the people of Ponorogo. At this time, The Art of Reog experienced the development of functions performed by Ki Ageng Kutu and Ki Demang Suryongalam, which, previously an ordinary community art, developed into a satire medium or medium to satirize the power of King Brawijaya V in the Majapahit kingdom, which, according to Ki Ageng Kutu and Ki Demang Suryongalam, experienced leadership decline caused by the influence of his wife.

It is told that when King Brawijaya V ruled the Majapahit kingdom, he had a beautiful princess who came from Campa country. Because of her beauty, King Brawijaya V was crazy about her, so in determining the policies of the kingdom he was also very affected by her. Starting from the situation that Ki Ageng Li, which is one of the demang under the auspices of the Majapahit kingdom, made Reog art as a media satire (satire) against King Brawijaya V, which is a king who is likened to a tiger, influenced by a princess who is likened to a peacock on a tiger.

### **Post-Islamic Ponorogo**

Islam came to Ponorogo peacefully as a result of Raden Batara Katong's efforts with the help of his friends, Ki Ageng Mirah and Patih Selo Aji. Although at the beginning of the entry there must be a war between the forces of Raden Batara Katong and the opponents of Islam led by Ki Ageng

Suryangalam, in his preaching practice, Raden Katong used socio-theological, cultural, and psychological approaches, which had a major impact on the cultural field. Cultural results as a manifestation of the influence of the spread of Islam in Ponorogo in particular and the archipelago in general, among others, can be seen in the historical relics in the art of building.

The pattern of buildings in Ponorogo after the arrival of Islam is the development of existing building patterns that are strongly influenced by Hindu beliefs. The style of this building is the result of the acculturation of Islamic and Hindu cultures. Such a pattern can be seen on:

1. Mosque buildings and building patterns in Ponorogo and the archipelago in general are heavily influenced by Hindu culture as a result of the compatibility of the old culture with the new culture or Islamic elements unsu.
2. Gate-building, the pattern of Islamic gate buildings in Ponorogo, is also still attached to Hindu culture. The gate is a complementary building to the main building located at the front. Gate buildings can be found in the housing complexes, palace complexes, and tomb complexes of important people. The style of this building, although the work of Islamic civilization, still retains its Hindu style. For example, the pattern of this building can be found on the gate of the tomb complex of Raden Batara Katong in Setono. The pattern of the gate building in the tomb complex of Raden Batara Katong is in the form of a short temple with a double roof. The stepped pattern of the building forms a mountain that is supported by wings that extend around the entire gate. A gate building like this is also found in the tomb complex of Sendang Dhuwur, the Sunan Bonang tomb complex, which is also patterned Hindu.
3. Sculpture is the result of the sculptural heritage of Hindu-Buddhist culture. In this case, Raden Batara Katong did not immediately remove the culture of making statues. In Hinduism and Buddhism, sculpture is used as a symbol of worship or worship of God. With archaeological remains that have a Hindu pattern, including statues, lingas, yonis, and several inscriptions, it can be seen that Hindu beliefs have developed and acculturated with the Ponorogo community in the pre-Islamic period. Then, in its development, the statue was used as a medium to preach the spread of Islam in Ponorogo.

At this time, Reog Ponorogo art became one of the main pillars of Raden Batara Katong's work in spreading Islam in Ponorogo by using Reog Ponorogo art media as a medium to gather the community and make the people who gathered into the object of Islamic Da'wah by Raden Batara Katong and by making Reog Ponorogo art a picture of Raden Batara Katong's success in spreading Islamic teachings in Ponorogo accompanied by several changes in Reog Ponorogo art.

The survival of the existence of Reog Ponorogo art until now cannot be separated from the many twists and turns of the existing problems. It began during the colonial period against the

Indonesian nation state carried out by the Dutch and Japanese, during which the Reog Ponorogo art experienced suspended animation. Even the invaders banned the existence of community activities. This is because the invaders were worried about the use of Reog Ponorogo art as a medium to gather many people and revolt against it.

Apart from that, after the Indonesian nation gained independence from the invaders on August 17, 1945, and entered a new phase, better known as the old order and new order eras, The Art of Reog Ponorogo also experienced various dynamics caused by the turmoil that existed in that era. One of the major upheavals that occurred in both eras was the outbreak of the September 30<sup>th</sup> Movement uprising, better known as the G-30S PKI in 1965, a major rebellion against the Indonesian nation masterminded by the Indonesian Communist Party (PKI). At the time of the incident, many art groups affiliated with Reog Ponorogo incorporated into LEKRA (the Institute of Folk Culture), which is one of the institutions under the auspices of the Communist Party of Indonesia (PKI).

After a long time, finally, the rebellion could be suppressed by the security, which carried out a thorough cleaning of everything that smelled of the Communist Party of Indonesia (PKI), inevitably also affecting a lot of the art that Reog Ponorogo had previously incorporated into LEKRA, namely the burning out of the arts group Reog Ponorogo incorporated into LEKRA and the murder of the warok who sided with the PKI, and the impact of the incident Reog Ponorogo art should not be staged. A few years after the rebellion passed and the trauma of the community faded, around 1970, The Art of Reog Ponorogo began to rise little by little with the encouragement of a political party, the Karya group (Golkar Party), which aims for political interests and mass mobilization.

The massive revival of Reog Ponorogo art among the community and the support from the Ponorogo government began, and then on November 24, 1992, at the Ponorogo Regency Hall, a litter event was held, which was attended by various groups such as Reog Ponorogo art practitioners, scientists from various disciplines, as well as some dance experts and makeup and clothing experts. The result of the big event was the 1994 publication of a basic guidebook of Art Reog Ponorogo in the nation's cultural scene, better known as the Yellow Book, which many people use as a guide to Art Reog Ponorogo that still exists today.

### **Acculturation Of Islamic Culture in The Art of Reog Ponorogo**

In this study, the author uses the theory of acculturation promoted by Suyono and Hashim. According to Suyono, acculturation is the taking or acceptance of one or several cultural elements derived from the meeting of two or several cultural elements that are interconnected or meet each other. In this case, the two elements are Islamic culture and Reog Ponorogo art. Meanwhile, according to Hashim, acculturation is a blend of the two cultures that occur in a harmonious and peaceful life,<sup>26</sup>

in this case, the two cultures are Islamic culture and local culture, namely the art of reog ponorogo, which between the two runs peacefully and side by side.

On the other hand, based on the types of acculturations according to Bogardus, which are divided into 3 types, the acculturation process that occurs between Islamic culture and Reog Ponorogo art is included in Democratic Acculturation, which is caused because the acculturation process between the two runs without conflict and mutual respect between Islamic culture and Reog Ponorogo art. Besides that, the acculturation process will continue as long as contact between Islamic culture and Reog Ponorogo art continues to occur. In the process of acculturation between Islamic culture and art Reog ponorogo, which began with the arrival of Raden batoro kaatong to the ponorogo region to spread Islam, there are things that are most noticeable visually from the impact of the acculturation process on the components of art Reog ponorogo as follows:

The first is the meaning of strengthening dhikr to Allah SWT, which is symbolized by the addition of a rosary that is pecked by a peacock on a tiger; this rosary is made of several montes or beads strung like a rosary, which is usually used for dhikr by Muslims. This was stated by the speaker, Drs. Rido Kurnianto, M.Ag, and supported by the statement expressed by Mbah Ghani in an interview session with the author, who stated that the series of monte/beads contained in the beak of a peacock merupakan tasbih symbolism with the aim of strengthening dhikr to Allah SWT, and according to Mbah Ghani, the device was added by KH. Mujab Tohir, a cleric who was able to embrace the Warok group well and founder of the Reyog religious arts branch (chakra) of the Reyog religious arts branch (religious Arts).

The second is the change of bentung dadak merak or barongan. It was revealed by Drs. Rido Kurnianto, M.Ag., in an interview session with the author that in ancient times, the shape of the peacock dadak or barongan was like a stupa of a temple that was identical to Hindu-Buddhist culture, and with the arrival of Islam, the shape changed to be like the shape of a mosque dome.

The statement about the change in the shape of the peacock dadak or barongan is also reinforced by the statement of Mbah Bikan Gondowijoyo, who stated that in ancient times the shape of the peacock dadak was similar to a temple stupa, but over time the shape changed like a bad peacock who wanted to marry or like a mosque dome. On the other hand, Mbah Ghani also gave his statement in an interview session with the author that, with the passage of time, the form of dadak merak/barongan experienced refinement to the current form that is similar to the dome of the mosque.

The third is a change in clothing or costumes that are usually used in the staging of Reog ponorogo art, especially in the staging of Reog santri. In this case, the clothing or costume that has



changed is the costume or clothing on the cast of Jathil, Bujang Ganong, Klono Sewandono, and Warok, who originally seemed not to cover the aurot as well as the cast of Warok, Klono Sewandono, and Bujang Ganong, who are shirtless, and the cast of Jathil, who are short, so that it looks like the cast of Jathil is played by women. This is as explained by Drs. Rido Kurnianto, M.Ag., in the interview session with the author, that after the arrival of Islam to Ponorogo and experiencing the process of acculturation with the art of reog ponorogo, one of the most real things experiencing the impact of this acculturation process is the costumes or clothing of the actors of the art of reog ponorogo, which is increasingly closed, especially on the cast of jathil played by a woman.

The fourth is the elimination of the tradition of making ritual prayer offerings before performing arts (Reog ponorogo) and rhythms that smell of Hinduism, which are replaced with a more Islamic rhythm. In an interview session between the author and Drs. Rido Kurnianto, M. Ag. He stated that one of the impacts of the process of acculturation of Islamic culture to the art of reog ponorogo is the abolition of ritual prayer offerings before the staging and the replacement of rhythm accompaniment at the time of staging with a more Islamic rhythm, as well as the existence of a joint prayer to Allah SWT before the staging as a substitute for ritual prayer offerings.

On the other hand, the above statement is also supported by Mas Wisnu HP, who in an interview with the author stated that after islam developed rapidly in ponorogo and after the acculturation process or the process of mixing with the art of reog ponorogo, the tradition of offering prayers began to be abandoned and replaced with a joint prayer to Allah SWT. In addition, there are several rhythms of the accompaniment of the reog ponorogo staging, which smell of Hinduism, replaced with a more Islamic rhythm, in which several verses of the Quran and Al-Had are inserted into the rhythm.

In addition to the elimination of ritual prayer offerings in the staging of art Reog Ponorogo, another thing that happened due to the acculturation process or the process of mixing Islamic culture in art Reog Ponorogo was the elimination of the use of offerings as a medium to pray to Allah SWT. As for the interview between the author and two speakers who are still curating or preserving the tradition of ritual prayer offerings before the appearance of reog ponorogo art, namely Mbah Ghani and Mbah Bikan gondowiyono, they mentioned that the offerings or offerings used in ritual prayer offerings on reog ponorogo art are as follows:

1. Buceng rice and grilled chicken (Ingkong), which means as a symbol of gratitude to God Almighty for all the favors that have been given and the request for smoothness in the staging of reog art.
2. the three-color flower (Kembang Telon), which is interpreted as a sign of gratitude to God

Almighty for the life given.

3. Banana Rojotemen, which means as a symbol of gratitude to God Almighty for all the fortune that has been given to mankind,
4. Incense, which is used as a means of praying to God Almighty with the aim of waging war in staging and beauty in appearance

### **Supporting Factors**

The process of mixing between Islamic culture and local culture, especially the art of Reog Ponorogo, is a natural thing, and we cannot avoid bias; it cannot be separated from several supporting factors that cause the mixing process. In an interview session between Drs. Rido Kurnianto, M.Ag., and the author, he said that the main factor causing the process of mixing Islamic culture with local culture, in particular the art of Reog Ponorogo, is the large number of people who converted to Islam and, on the other hand, the large number of Islamic educational institutions in Ponorogo.

The role of Islamic educational institutions in this mixing process is very large, because through the path of education, people will be easier to accept it. On the other hand, education is also one of the most crucial human needs in order to continue the continuity of its existence.

### **Opportunities**

Based on the interview between Drs. Rido Kurnianto, M.Ag. and the author, it shows that the opportunity for the process of mixing or acculturation between Islamic culture and local culture, especially the art of Reog Ponorogo, is very large. On the one hand, there are many Ponorogo people who embrace Islam, and on the other, there are many Islamic educational institutions that stand in Ponorogo. The above statement is also supported by the results of the author's interview with Mbah Bikan Gonwiyono and Mbah Ghani; they both stated that the opportunity for the process of mixing and acculturation of the art of Reog Ponorogo is very large, due to the increasingly advanced era accompanied by the need for an art that can entertain the wider community in general and the Ponorogo community in particular.

Regarding the situation, there is a lot of support for the process of mixing or acculturating Islamic culture to The Art of Reog Ponorogo, in the hope that The Art of Reog Ponorogo can still exist in the present until later in the future and that more and more young people are happy to live the original culture of Ponorogo.

## **Constraints**

The main obstacle that hinders the existence of this process, based on the statement expressed by Drs. Rido Kurnianto, M.Ag., in the interview session with the author, is about the funds or budget used to buy art equipment (Reog Ponorogo). Many of the Islamic institutions have the desire to buy Reog ponoro art equipment with the aim of developing the existing resources, but they have to be patient because the funds or budget to buy the equipment is not sufficient.

It is no secret that the price of Reog art equipment is not cheap; it is because many of the ingredients are hard to find and few in number. It was also revealed by Mbah Ghani in an interview with the author, who is one of the famous Reog art penggrahin in Ponorogo; he said that the price of a set of peacock dadak or barongan alone can cost tens of millions of dollars, depending on the number of peacock feathers used, and that one of the causes of the high price of peacock dadak or barongan is the high unit price of peacock feathers, which can reach thousands of dollars.

## **CONCLUSION**

Based on the results of research conducted by the author on the process of acculturation of Islamic culture in the art of Reog Ponorogo, the acculturation process began to occur when the spread of Islam began to enter Ponorogo, brought by Raden Batoro Katong, and on the other hand, the process occurred in tandem with the development of Islam in Ponorogo, which has become increasingly rapid until today. The acculturation process that occurs in reog ponorogo art is included in the type of Democratic Acculturation, which is due to the fact that the acculturation process between the two runs without conflict and with mutual respect between Islamic culture and reog ponorogo art. Besides, the acculturation process will still take place when the two things are still interacting with each other.

The main factor that supports this process is the majority of Ponorogo people who adhere to Islam and the many Islamic institutions that stand in the Ponorogo area. Based on this, the opportunities that cause the process of acculturation of Islamic culture in the art of Reog Ponorogo are very large. While the obstacles that hinder the acculturation process are the limited budget or funds to buy components of art, Reog Ponorogo is not cheap, so many of the art groups Reog Ponorogo stagnated in their work.

## **ACKNOWLEDGMENTS**

Authors obtained lots of suggestions and encouragements from various parties, so on this occasion. Please allow me to thank:

1. Assoc. Prof. Dr. M Fajar Pramono, M.Si., as the supervisor in this research.
2. And all those who cannot be mentioned one by one by the author who has helped and supported the

author in completing this research.

## REFERENCES

- Achmadi, A. (2013). Pasang surut dominasi Islam terhadap kesenian Reog Ponorogo. *Analisis: Jurnal Studi Keislaman*, 8(1), 119.
- Ali, S. (2002). *Metodologi penelitian agama: Pendekatan teori dan praktik* (hlm. 73). Jakarta: RajaGrafindo Persada.
- Dajan, A. (1986). *Pengantar metode statistik II* (hlm. 21). Jakarta: LP3ES.
- Fadri, Z. (2020). Perubahan struktural fungsional prostitusi online dalam pandangan Talcott Parsons. *RESIPROKAL: Jurnal Riset Sosiologi Progresif Aktual*, 2(2), 211–223. <https://doi.org/10.29303/resiprokal.v2i2.40>
- Hasanah, U. (2012). Bathara Kathong, Reog Ponorogo dan penyebaran Islam di Jawa. *Ibda': Jurnal Kajian Islam dan Budaya*, 10(2), 236.
- Hasyim, U. (2011). *Sosok akulturasi kebudayaan asli Hindu-Budha dan Islam* (hlm. 34). Bandung: Remaja Rosdakarya.
- Kartodirjo, S. (1982). *Pemikiran dan perkembangan historiografi Indonesia: Suatu alternatif* (hlm. 152). Jakarta: Gramedia.
- Kurnianto, R. (2020). *Modul pembelajaran karakter seni Reyog Ponorogo* (hlm. 18). Ponorogo: UMP Press.
- Kamus Besar Bahasa Indonesia. (1989). (hlm. 862). Jakarta: Balai Pustaka.
- Muhammad, S. (2014). *Samudra ilmu: Sunnatullah empirik dalam perspektif filsafat ilmu, etika terapan dan agama* (Cet. ke-1, hlm. 318). Malang: Universitas Brawijaya Press.
- Mulyana, S. (1979). *Negara Kertagama dan tafsir terjemahnya* (hlm. 202). Jakarta: Bharata Karya Aksara.
- Pramono, M. F. (2006). *Raden Bathoro Katong: Bapak-e Wong Ponorogo* (hlm. 1). Ponorogo: LPPM.
- Romdon. (1996). *Metodologi ilmu perbandingan agama: Suatu pengantar awal* (hlm. 121). Jakarta: RajaGrafindo Persada.
- Rumondor, A. (2015). *Komunikasi antar budaya* (hlm. 208). Jakarta: Pusat Penerbitan Universitas Terbuka.
- Sjamsudduha. (1990). *Corak dan gerak Hinduisme dan Islam di Jawa Timur abad XV–XVII* (hlm. 72). Surabaya: Suman Indah.
- Soekmono. (1973). *Pengantar sejarah kebudayaan Indonesia 3* (hlm. 90). Yogyakarta: Kanisius.
- Supranto, J. (2000). *Teknik sampling untuk survei dan eksperimen* (hlm. 21). Jakarta: PT Rineka Cipta.
- Turhumawati, S. T. (2008). *Kesenian Reog sebagai daya tarik wisata budaya di Kabupaten Ponorogo* (hlm. 34). Surakarta: UNS Press.

Pramono, M., F., (2023). Acculturation of Islamic Culture in Reog Ponorogo Art.

Yurisma, D. Y. (2018). Kesenian tradisi Reog sebagai pembentuk citra Ponorogo. *Visualita: Jurnal Desain Komunikasi Visual dan Multimedia*, 7(1), 13.