

PRESERVING TRADITIONAL KNOWLEDGE AND FOLKTALE THROUGH TEXT DOCUMENTATION: A CASE STUDY OF PRESERVING FOLKTALE OF PLUNTURAN VILLAGE PONOROGO

YB Agung Prasaja¹, Tri Pramesti², Muizzu Nurhadi³, Pariyanto⁴, Mateus Rudi Supsiadji⁵

^{1,2,3,4,5}Program Studi Sastra Inggris, Universitas 17 Agustus 1945 Surabaya

e-mail: ¹agungprasaja@untag-sby.ac.id ²tripramesti@untag-sby.ac.id ³muizzu@untag-sby.ac.id
⁴pariyanto@untag-sby.ac.id ⁵rudisupsiadji@untag-sby.ac.id

Abstract

The maintenance and preservation of Indonesian traditional knowledge and folklore is urgently needed. Traditional knowledge and folktale are cultural heritages that provide intangible wealth for Indonesia. This paper provides a brief analysis of the traditional values transmitted by our folktales and the functions served by local legends and myths in Plunturan society. This paper offers some practical recommendations for collecting our folktales, myths, and legends in the form of text using the currently available digital technology to create the first comprehensive and dynamic Plunturan folktales. This community service focuses on the problems that can arise when documenting folklore and traditional knowledge. what solutions should be done to overcome these problems. The method used in this study is by interviewing the resource person. The results of this study conclude that text documentation needs to be done to preserve folklore and traditional knowledge.

Keywords: Traditional knowledge, Folktales, Plunturan, Documenting

Introduction

Folklore can be interpreted as a form of expression of a culture that exists in society through speech, which has a direct relationship with various aspects of culture and the composition of the social values of the community itself[1]. According to Hasim Awang Folklore is a story about a struggle, a love story (romance), or something else that has happened in the past and is used as a lesson in the future. Meanwhile, James Dananjaya explains that Folklore is a story about the struggle of love which is classified as a literary work in the form of folktale which is passed down from generation to generation. The purpose of folktales is to create a sense of unity in a cultural group. The telling from generation to generation reinforces the group's identity. Folktales provide orders to seemingly random experiences, as well as express the culture's belief system. Today, many of these old tales are regarded as flights of fancy, but

they live on because they capture our sense of wonder and aspirations.

Traditional knowledge and folklore teach traditions, wisdom, values, communal knowledge that is passed on to posterity through saga, legends, arts and ceremonies. The loss of traditional knowledge and folklore means the loss of Indonesian social norms and traditions that can have social implications, such as tension or conflict. The Indonesian government has actually recognized the importance of the value of wealth intellectual property in Indonesian folklore since they first enacted the 1982 national Copyright law (see Article 10 of Law no. 6/1982 on Copyright, which is further recognized in Article 10 of Law no. 19/ 2002 concerning Copyright, and finally Article 13 of the Copyright Bill 2010). In these various Copyright Laws, it is stated that the state holds the copyright on Indonesian cultural heritage which includes works of prehistoric, historical, cultural objects, folklore and cultural products of the

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people to protect them from the use by foreigners.

The government efforts to protect traditional knowledge and folklore have received more attention, especially after the emergence of a dispute between Indonesia and Malaysia on the ownership of folklore and traditional dance. In addition, there are also disputes regarding the patenting of traditional Indonesian knowledge by Japanese companies. The majority of people consider the misuse and use without permission of traditional knowledge and Indonesian folklore as an insult and injure the dignity of the Indonesian nation. Preservation of folklore including folktale is vital in this modern and technological period to prevent it from disappearing as the result of internalization and entertainments commercialization[2].

Folktales were often employed to share a common history, to reinforce cultural values or highlight important traditions. When people belonged to a tribe or lived in a small village, by necessity they needed to be able to get along well under a variety of circumstances and minimize conflict. Folklore reflects culture because it relates to the way of life of the people who produce it: their ceremonies, their institutions, their crafts and so on. It also expresses their beliefs, customs, attitudes and their way of thinking. Folktales have been the cement of society.

Plunturan Village is a village located in Pulung District, Ponorogo Regency, East Java, Indonesia. This village is known for as the origin of Reyog Ponorogo art. This village also has a lot of historical relics such as Kodok Statue from 12 AD and folklores. Plunturan village is divided into 4 hamlets, namely, Krajan Hamlet, Cabean Hamlet, Gadungan Hamlet, and Suruh Hamlet. Krajan hamlet is the oldest hamlet and became the forerunner of Plunturan village.

Plunturan village in Ponorogo Regency abounds with rich oral traditions that include folktales, local myths, and legends related to the local history, landforms, and place-names. These oral traditions have been a source of value education as well as entertainment in its traditional rural societies, and they hold the

essence of their unique culture and traditions. However, their invaluable oral traditions and folktale are in danger of extinction soon due to the sweeping forces of globalization and commercial entertainment that have already reached in Plunturan village. As part of the local wisdom of Plunturan village, folklore and traditional knowledge can be used as a relevant medium to grow and remind the morality, character, and cultural diversity of the Indonesian nation. Plunturan village community believe that folklore is created from the noble values that exist in society.

The development of science and technology can indeed have a positive impact on society, but on the other hand it can also have a negative impact on the user if the application of science and technology is not applied to the community. Therefore, it is necessary to extract folklore in Plunturan village with the aim of reviving and preserving the local wisdom of folklore, which is then recorded so that the folklore does not fade and remains sustainable from generation to generation. An effort to preserve folklore by using technology in documenting the text is necessary

Folklore is a story that comes from a society in the past, which is often introduced to the next generation orally. Until now its existence is still recognized. Folklore is a story that comes from a society in the past, which is often introduced to the next generation orally. Until now its existence is still recognized. The folklore characters conveyed can be in the form of humans, animals, and other supernatural things.

Method

This study uses qualitative methods with interview, observation, documentation and FGD (Focus Group Discussion) techniques. Interview technique is one technique that is used to collect research data. In simple terms it can be said that the interview (interview) is an event or a process of interaction between the interviewer (interviewer) and the source of information or the person being interviewed (interview) through direct communication[3]. The interview/interview method is also a

process of obtaining information for research purposes by way of face-to-face questions and answers between the interviewer and the respondent/person being interviewed, with or without the use of an interview guide. In these interviews are usually done individually or in the form of groups, so that the data can be informative and authentic[4].

Other technique that can be used to find out or investigate nonverbal behaviour is to use observation techniques. The method of observation or observation is human daily activities by using the five senses of the eye and assisted by the other five senses[5]. The key to the success of observation as a data collection technique is very much determined by the observer himself, because the observer sees, hears, smells, or listens to an object of research and then he concludes from what he observes. Observers are the key to the success and accuracy of research results[3].

In addition to interview and observation techniques, information can also be obtained through facts stored in the form of letters, diaries, photo archives, meeting results, souvenirs, activity journals and so on. Data in the form of documents like this can be used to explore information that occurred in the past. Researchers need to have theoretical sensitivity to interpret all these documents so that they are not just meaningless items. Documentation comes from the word document, which means written goods, documentation method means procedures for collecting data by recording existing data. Documentation method is a data collection method used to trace historical data. Documents about people or groups of people, events, or events in social situations that are very useful in qualitative research [3].

Hasil dan Pembahasan

From the research conducted, there are several stories obtained and documented. These stories were obtained through interviews, observations and site visits.

The Origin of Krajan Hamlet in Plunturan Village

It is said that around 1825 AD, After Prince Diponegoro defeated by Dutch Soldier one of his warriors fled to the east of

Yogyakarta to save himself. This warrior name is Kyai Satariman. On his way, he then met a man name Mbah Suto Menggolo who was planning to clear the pedestal area – which is now known as Plunturan Village, or to be more precise, Krajan hamlet. Kyai Satariman and Mbah Suto Menggolo then worked together to clear the forest to be used as residential areas. Finally, the location where Kyai Satariman and Mbah Suto Menggolo mbabat pedestal was named Krajan. It was named Krajan because at that time, this hamlet became the center of the village even though the current government office is not based there and if the visitors look at the language, the word Krajan comes from Sanskrit which means palace, kingdom, palace, or castle. This is in line with what was told by Mbah Wo, the informant, one of the elders in Krajan Hamlet. He told the interviewers that in ancient times, the government system was not like it is now. At that time, the village head was usually an elder or someone who was considered to have contributed to the development of the village. Therefore, when Mbah Suto Menggolo—who is considered to be the first Village Head—settled in Krajan Hamlet, the center of the village and all the crowds were centered there. From Krajan Hamlet, the forerunner of Plunturan Village was established.

The name of Plunturan Village also comes from the story when the colonial troops managed to find Kyai Satariman in Krajan Hamlet. It is said that, when the invaders wanted to arrest Kyai Satariman, he and Mbah Suto Menggolo fought them by twisting or twisting the weapons brought by the invaders. In addition, the word plunturan also has a philosophy as a place to clean or shed negative/dirty things.

The Legend of Sekardangan Sacred Place

In Krajan hamlet there is a sacred place called Sekardangan. It is believed that this place is used to be a place of worship for Kyai Sutariman. During his lifetime, Sekardangan became crowded because many people wanted to meet and got the blessing from Kyai Sutariman. Up to now the place for the

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Plunturan community ritual and has a name Sekardangan pepunden. Sekardangan comes from the word Sekar which means flower and dangan which means to improve or heal. People believe that if you perform a ritual there, you will get what you want. If the sick will heal and the sad will be happy. The people of Krajan still carry out rituals in the form of thanksgiving for the new birth or the harvest at Pepunden Sekardangan which is commonly called Ngguk and Nyurut. Ngguk is defined by putting food in the pepunden which will be taken by other residents for consumption, taking this food is called receding/nyurut.

The uniqueness of Pepunden Sekardangan is that it has never been flooded, even though the surrounding location of the pepunden is on the edge of the river and there is a flood in the river, the water does not reach the Pepunden Sekardangan. The flood water inundates an area that is higher than the pepunden. It is said that this was due to the inclusion of Kyai Satariman's Trobanyu kris which was invisible, and the kris was very expensive in the eyes of kanuragan science practitioners. Pepunden Sekardangan is very famous. People from outside Plunturan village visit this sacred place and look for Sekardangan plants, even though Sekardangan is not the name of a plant or flower, but the name a sacred place. Uniquely the Plunturan Villagers don't even know when they are asked about the flower of Sekardangan.

In the area of Pepunden Sekardangan there was used to be a very large Unut tree, the width of this could exceed two spans of an adult's hand. But the tree has fallen because of its brittleness and old age. And the fallen tree was eventually hit by the river currents and the wood was carried away by the current. Now in Pepunden there is a Preh tree/white banyan and a big banyan tree.

The Legend of the Kedung Lumbu Springs

In the hamlet of Krajan there is a sacred place called Belik Kedung Lumbu, belik is a small spring located near the river, while the word kedung is taken from the location of

belik which is close to a deep river or commonly called kedung. And lumbu itself is the name of a vegetable plant that grew in belik in ancient times. Before plumbing water came to Krajan, the people of this hamlet took water from Kedung Lumbu Springs for their daily needs such as cooking and drinking. The first uniqueness of Kedung Lumbu Springs is that it never subsides in any season, from the rainy season, dry season to the transition season. The second uniqueness of Kedung Lumbu Springs is its location which is two meters above the river. Whereas in general, springs height will not exceed the height of the river water level, but it is different from Kedung Lumbu springs. It is believed that the water that comes out of the springs is from water stored in the roots of an ancient tree that has fallen, but the roots still contain water content which causes the water discharge coming out of Kedung Lumbu springs unaffected. by the high and low waters of the river.

It is said that the water from Kedung Lumbu springs can cure various diseases and also provide spiritual benefits to people who consume water from this spring. Many people, especially from nearby regency such as Blitar, Trenggalek and Tulungagung, have come to Krajan hamlet to take water from Kedung Lumbu springs to be used as medicine. In the past, there was a coconut shell in which the people of Krajan village called the sponge shell. This sponge shell serves to cover the main point of the Kedung Lumbu water source. But in 2019 the shell was lost when the villagers drained this place with the aim of treating and cleaning the base of the spring. The story of Kedung Lumbu springs in the hamlet of Krajan, is closely related to the story of Cabeyan Hamlet.

Once upon a time the pioneer of Cabeyan hamlet Mpu Mojosari, a Kriss maker and smith, has the power to make a Keris only by using his bare hands and pressing it until it is formed according to Mpu Mojosari's wishes. Shaping Kriss is commonly by hitting a steel hammer against a hot iron. Mpu Mojosari

made a keris instead of dipping his dagger into a nearby cold-water tank, he chose to dip the unfinished keris into Kedung Lumbu springs. Though the distance between Mpu Mojosari's forging site and Belik Kedung Lumbu was quite far. When discussing Kedung Lumbu spring, Plunturan villagers are always associated with Mpu Mojosari's story. It is said that after the keris has been made, Mpu Mojosari sold it near the village hall office or commonly called sedodol.

The story of Rondo Kuning

Once upon a time, there lived a widow who was very beautiful and also had magical power in the hamlet of Krajan. She was called Srono Kuning or Rondo Kuning. Rondo kuning took place in a place that is now the Zoor Sengon park. The word ZoorSengon itself comes from the word ngisor sengon, (under abazia trees) which local residents have gradually called as zoorsengon.

Because of her beautiful and enchanting face, Rondo Kuning was famous and many men would like to marry her. One of the men who wanted to marry her is Mbah Surodipa, an keeps an elder of nearby village, the Wayang village. Mbah Surodipo also has extraordinary supernatural powers. When mbah Surodipo proposed her to marry, Rondo Kuning refused his proposal because she did not love him. She decided to leave the village because she was afraid that mbah Surodipo will find her. In her escape, the cloth she was wearing came off. It is believed that the falling cloth forms a stream. That is, the river has a flow that is not straight but winding like a shawl when dragged. The width of the river is always different every year. And along the river from Wayang village to Krajan hamlet, there were no river stones, though above the Wayang village many large stones were found in the river flow. Similarly, under the river flow in Plunturan hamlet there were also many river stones.

Rondo Kuning was suspected disappeared without no trace. Her body was never found. Because of that, the mystical aura of Rondo Kuning's figure is still very

strong up to now. It was said that in the past the ketropak (traditional Javanese drama) from Wayang village wanted to play Rondo Kuning's story with the main scene of her rejection of mbah Surodipo's marriage proposal, but just as the ketoprak group was preparing to perform, there was a very strong windstorm that made the show unable to go as planned on initially.

Conclusion

Plunturan village has Plunturan land chronicle with the main characters are Kyai Sutariman and Mbah Suto Menggolo. believed to be a holy person, places where Kyai Sutariman has lived or worshipped become a sacred place until now. Sacred place such a Pepunden Sekardangan, Kedung Lumbu Springs and the story of Rondo Kuning closely related to the traditions and beliefs of the Plunturan village community. Unfortunately, the stories that exist can only be known by the older generation such as mbah kamituwo, while younger generation is more interested in stories from western countries like spiderman. Therefore, text documentation is very necessary to preserve culture and local wisdom

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