Revitalizing Character Values in the Folklore of the Arjuna Mountain Slope Site

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Abstract

Mount Arjuna is not only a popular tourist destination in Indonesia because of its outstanding natural beauty. Mount Arjuna also has a cultural heritage reflected in its sites. The slopes of Mount Arjuna have diverse folklore. Revitalization of folklore values on the slopes of Mount Arjuna is an essential step in maintaining cultural heritage and preserving local identity. The objectives of this study are 1) to study the folklore on the slopes of Mount Arjuna and 2) to design a revitalization of the folkloric values of the Lereng Gunung Arjuna site. This research uses a historical method consisting of four stages, namely heuristics, criticism, interpretation, and historiography, with an empirical approach. Data analysis was done comparatively by proving the Lereng Gunung Arjuna site and the Lereng Gunung Arjuna folklore. The results showed 1) there are 19 folklors contained in each site. Sites of Mount Arjuna Slope, namely Oento Boego Cave, Watu Kursi, Eyang Madrim, Rahtawu or Tampuono, Eyang Sekutrem, Eyang Abiyoso, Nogo Gini Cave, Sendang Dewi Kunti, Puthuk Lesung, Eyang Sakri, Eyang Semar, Dwarapala Statue, Makuthoromo, Sendang Widodari, Wejangan Cave, Rancang Kencono, Candi Wesi, Sendang Drajat, Sepilar; 2) Local wisdom as a concept of preserving the environment wrapped in harmony between the value of divinity-humanity-nature around. The existing local wisdom is used as an inspiration for the mechanism of social life. The implementation of revitalization requires support from the parties (multi-stakeholders), and then the folklore is preserved and adjusted by the social context and changing times. Various existing folklore has the potential to be transformed elsewhere. In education, it is introduced and converted to school students so that local wisdom as an ancestral heritage and potential can be changed as a guide for the next generation's life.

Keywords

Folklore, Mount Arjuna, Revitalizing Character, Site

To cite this article

Introduction

Folklore is a cultural heritage passed down from generation to generation through stories, songs, dances, and other oral traditions. Folklore reflects the identity of a society, creates social bonds, and expresses the values believed by an organisation (Junaini et al., 2017). This cultural heritage is an integral part of showing cultural identity. Folklore, as a historical root believed by the community and forms a culture, then becomes a tradition that continues to be carried out. The traditions people believe and practice form a pattern of knowledge of what to do and what not to do. This knowledge usually contains prohibitions and commands. Those who violate them will get a catastrophe. The collective purpose of folklore is to protect the ecology (Amanat, 2019). Mythology contains stories and provides an overview of how people value nature and the surrounding environment and efforts to maintain a balance between humans and nature. The slopes of Mount Arjuna are a place with diverse folklore.

The diversity of Mount Arjuna folklore is influenced by: 1) cultural heritage. Mount Arjuna is a historic mountain in East Java. It has existed for centuries and has a special meaning in local culture. 2) cultural interaction because Mount Arjuna is a place that is often used as a place of worship. Mount Arjuna is related to Hindu mythology because the name Arjuna comes from the Mahabharata book. 3) Cultural interaction because Mount Arjuna is a place that is often used for activities, such as climbing, religious rituals, and others. These interactions form diverse folklore, 4) that develops in oral tradition, conveyed by word of mouth. The development of globalization and digital technology has caused the existence of oral traditions, including folklore, to be threatened. Many young people do not believe in oral tradition because the legend is illogical (Margaretha, 2017). The wealth of mythology can be endangered if the younger generation does not understand and know about the folklore around them (Prilosadoso et al., 2021). The loss of legend can lead to the loss of cultural roots and local identity, so people lose their identity and emotional connection with their cultural heritage, as well as the disconnection of understanding noble values for the next generation.

Revitalization is reviving the 'spirit of place' (the life and function of a community) (Singh et al., 2022). Revitalisation has a role in maintaining cultural heritage. It helps strengthen and nurture Indonesia's cultural identity so the younger generation remains connected to their cultural roots. Research conducted by (Rawanda et al., 2020) shows that the revitalization of Ra Wali folklore has values to unite and maintain tribal and ethnic identity in Sentani. Mythology also supports environmental conservation because people follow the myths they believe in, namely, preserving the environment. According to (Rwanda et al., 2020), folklore plays a role in an environmental conservation effort on small islands, such as the prohibition of killing or damaging flora and fauna such as Ketapang Trees, Rengas Trees, Terkurkur Birds, Owls located on Pisang Island. Another form of folklore revitalization is to function for the maintenance of historical buildings. This aligns with research conducted by (Mardiana et al., 2021). The state of the revival of the Arya Penangsang folklore tells the patriotic nature of Arya Penangsang in upholding the truth. It has a firm stance in embracing Islam, which is represented through buildings in the form of historical sites and relics. As a spirit and inspiration, the Crowak Rimang Horse Statue enlightens the people of Cepu as a locality capital to continue to care about culture with a sense of responsibility for history and culture in building the city of Cepu City community, Central Java. Previous research discussed the various benefits of folklore revitalization efforts that developed in the community. The novelty of the revitalization carried out by the researcher is to collaborate on the multiple benefits of the Mount Arjuna Slope Site folklore. I illustrated this in the revitalization design compiled by the researcher. The research objectives were 1) to interpret the folklore on the slopes of Mount Arjuna and 2) to compile a revitalization design for the folkloric values of the slopes of Mount Arjuna.

Revitalization efforts contribute to cultural preservation through the restoration and maintenance of historic buildings, research and documentation, education, and public awareness of the importance of their cultural heritage (Priatna, 2017). The involvement of local communities in cultural preservation projects and collaboration with institutions and organizations, such as educational institutions, museums, cultural centres, and community organizations, work together to exchange knowledge, resources, and experiences and expand outreach. This research is essential so that the folklore on the slopes of Mount Arjuna does not become extinct with the times, and the developing lore can keep the site on the slopes of Mount Arjuna sustainable and intact.

Research Methods

The method used in this research is the historical method using an empirical approach. The historical process is used to reconstruct a picture of the past based on sources or facts that have been found scientifically and systematically (Karyanta et al., 2020). This method involves investigating, interpreting, and understanding historical sources, such as artefacts, documents, records, and eyewitnesses, to reveal past stories. This research was conducted on the slopes of Mount Arjuna, located between Pasuruan Regency, Mojokerto Regency, and Malang Regency (Aristama et al., 2020). There are 19 sites spread from Post 1 to 5, namely Oento Boego Cave, Watu Kursi, Eyang Madrim, Rahtawu or

Tampuono, Eyang Sekutrem, Eyang Abiyoso, Nogo Gini Cave, Sendang Dewi Kunti, Puthuk Lesung, Eyang Sakri, Eyang Semar, Dwarapala Statue, Makuthoromo, Sendang Widodari, Goa Wejangan, Rancang Kencono, Candi Wesi, Sendang Drajat, Sepilar. Written Source Ekstern Intern Objective Interpretation Autensity Presentation Publications Unofficial Source Originality Integrity Primary Descriptive
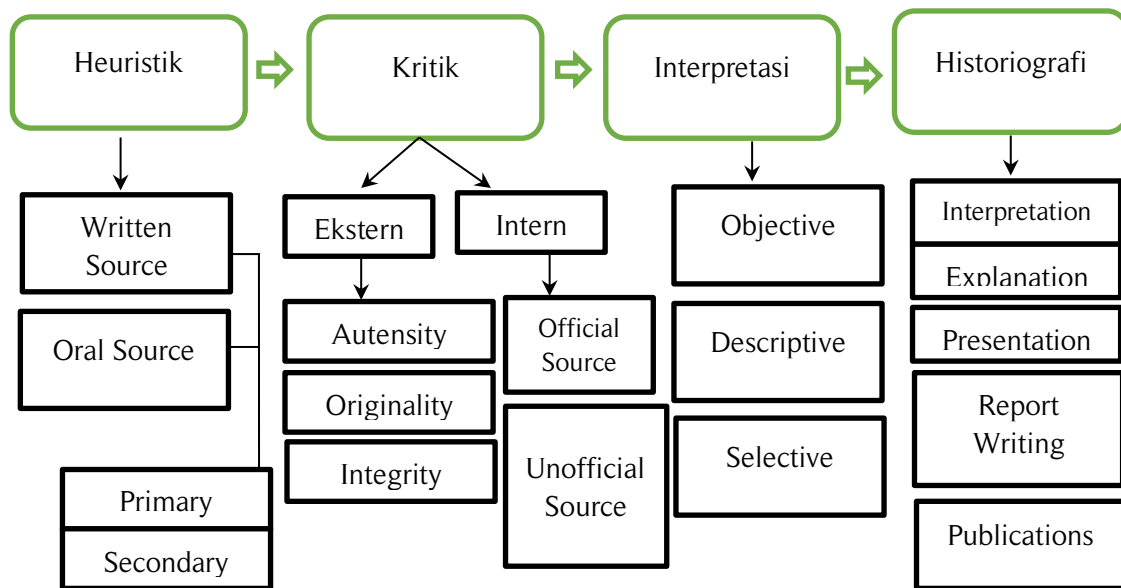

Figure1. Research design (Herlina, 2020)

This research uses four main stages. They first used historical sources (heuristics), searching for primary and secondary sources. The search for sources was carried out in the Mount Arjuna slope area, namely elders or community leaders who have in-depth knowledge of folklore on the Mount Arjuna slope site, the caretaker of Mount Arjuna, residents who live around the slopes of Mount Arjuna, members of indigenous communities around the slopes of Mount Arjuna. Primary sources are sites and informant statements. At the same time, secondary sources are documents and accredited literature sources so that they can be proven. Second, the stage carried out is criticism, namely testing the truth of the data sources obtained. The criticism stage consists of two: external criticism to assess authenticity (authenticity of references) and internal criticism (evaluate the credibility of sources). At the criticism stage, researchers found original facts based on data found in the field. There were 21 stories related to the existence of the site. Data collection is done by conducting interviews with informants.

In the critical stage of this research, 3 data did not pass the selection, namely the Eyang Semar Site, that when someone prays earnestly, the spirit of Eyang Semar will appear and provide guidance for lost hikers. Dwarapala statue at night is believed to be able to move and guard the stairs between the right and left sides. The community considers Dewi Kunti's spring the abode of a good spirit that can grip evil spirits. Nineteen stories pass the critique stage, proven based on field facts, interview results and matched artefactual data. Thirdly, the results of the previous stages are interpreted by interpreting the facts, assigning meaning and connecting objectively, descriptively and selectively. The interpretation method used is the reproductive interpretation method, which aims to produce the original purpose and values of the folklore. This method involves deeply understanding cultural context, history, and tradition. The researcher interpreted the data by revealing the story's meaning that developed in the community while maintaining its original value.

Data interpretation is done artifactually using archaeological science. Archaeological observation through artefacts or material objects reflects human ideas and behaviour in the past. It can be a data source for understanding past human life aspects regarding culture, technology, society, and economy (Kasmin, 2017). Furthermore, it is supported by informant information to explain the story and the truth of the data sought. The facts obtained are then interpreted using comparative studies to see local variations that illustrate the influence of local culture, beliefs, and history and analyze the folklore that develops in the community. The results of the comparative study in this research reveal the understanding and knowledge of the people on the slopes of Mount Arjuna. Community knowledge is actualised in the form of tradition and becomes part of the roots of community culture. Folklore beliefs are collectively recognised as a culture that contains practical and valuable values in human life, such as the value of order, cooperation, deliberation, and others (Kasmin, 2017). The comparison carried out is a folklore story with the historical heritage of

the slopes of Mount Arjuna. This value is called cultural value and reflects the values that live in the activities of community life. Comparative studies in folklore help understand cultural roots and human interaction through folklore (Sari, 2022). Another interpretation is done using symbolic interactionism. The function of symbolic interactionism is to see social reality based on the community's understanding and activities.

Fourth, the last stage is historiography. The data that has been interpreted is assembled into a chronological historical story. The data from the interpretation results are 19 folklores, which can be proven. I am writing after interpretation in the historiography stage. Reconstruction strictly adheres to the rules of historical writing, detailed and valid through experience and observation (empirical fact). The construction results can be used to reveal the folklore that developed in the community of Mount Arjuna Slope. Mythology can be revealed through the interpretation of motifs and ornaments depicted in some of these sites, place names and landmarks related to mythology, building designs such as spatial arrangements, corridors, the number of steps that refer to the journey or stages of the story (Kasmin, 2017).

Data analysis in this research uses a comparative study through folklore that develops as a primary source and buildings in the form of sites as a secondary source to discover the underlying factors of folklore phenomena related to relics around the slopes of Mount Arjuna. Comparisons are made that the site's existence is associated with the name and story or folklore that develops. Social construction theory is based on the reality of society relating to social processes, social interactions, and people's social knowledge (Charles R. Ngangi, 2011). The social construction method allows communities to maintain and preserve local cultural and heritage values in construction projects. Involving the community in decision-making regarding the design, ornamentation, or materials used in the project can ensure that local culture and heritage elements are maintained and respected. The revitalisation of folklore values can use the historical method by reviving the values in folklore by identifying the historical, social and cultural context in which these stories appear through the historical approach, helping to find the relationship of values in community stories to be revitalised by today's society (Raharjo & A.S., 2021). Folklore of the past contains moral messages, lessons, or teachings relevant to human life that can be interpreted to remain relevant to today's society's social and cultural developments.

Result

The Mount Arjuna Slope site gave rise to rituals. This activity is an integral part of indigenous religion. Patterns can provide benefits such as increasing the spirit of life, getting blessings, and getting protection (Sinthumule, 2022). The site on the slopes of Mount Arjuna is a neo-megalithic building. The archetypal form of this building is megalithic, which was developed later (Marsudi, 2015). The existence of the folklore of the slopes of Mount Arjuna affects the site inside. The legend of Gunung Arjuna Slope functions as a means of validating institutions and culture. The following areas are located on the slopes of Mount Arjuna. First, the Oento Boego Cave Site. This site is located at Post I of the Arjuna ascent on the Tambak Watu route. Oento Boego Cave has the shape of a small niche, which is located on the wall of a rock hill. Oento Boego, or Antaboga, is a puppet story described as a dragon or snake-shaped god. This cave has ornaments on the mouth in the form of snakeskin scales. The width of the cave mouth is about 1 m with a depth of 1.5 meters. There is an altar used for ritual offerings. Folklore is obtained at the heuristic stage, namely data collection. Then, the criticism stage is carried out by looking for the authenticity of the data through credible informants and data sources. In the interpretation stage, the data is obtained by the evidence in the form of buildings.

Then, folklore is written at the historiography stage, which results in the legend of Goa Oento Boego being believed to be the oldest or the initial gate. The people of the slopes of Mount Arjuna believe that the area of these sites is the dwelling place of the gods, especially for the Hindu community. The name of the snake god is Antaboga. The snake god's job is to guard the underworld or the earth's bowels. People who climb must be excused by performing a series of rituals at the Oento Boego Cave Site. People sow three-coloured flowers and burn incense in the month of Suro on Friday Legi for spiritual supplication. The purpose is to ask for prayers, find a place of peace so that spirits do not disturb humans, and help human life.

Second, the Watu Kursi site. This site is located at Post I. The shape of this site is like a chair made of andesite stone. The upper surface of the stone looks flat. This watu kursi site seems to be used as a medium of worship. This boulder is still natural (without human touch). The flat part that resembles a monolith is where the spirits of the ancestors reside. In Hinduism, an altar is a place to place statues of the embodiment of gods (Surpi et al., 2021). Folklore is obtained at the heuristic stage, namely data collection. Then, the criticism stage is carried out by looking for the authenticity of the data through informants and credible data sources. The interpretation stage that the data obtained is by the evidence in the form of buildings, then folklore is written at the historiography stage, which results in the Folklore of the Watu Kursi site that in the Watu Kursi Site, there is a Semar-shaped kris (Juliani Sukmana, 2021).

This site is made of stone monoliths in the past that functioned as sacred worship, a medium for safety, fertility, and healing. Third, the Eyang Madrim site. This site is a stepped punden building composed of andesite rocks. This punden building consists of three terrace pages. The first arrangement measures 11 m x 9.92 m. The second section measures 8.42m x 6.8m. The third section measures 8.42m x 2.7m. At the top is a square block positioned like a menhir (a stone erected to serve as a medium of honour for the dead) (Marsudi, 2015). The top of the menhir is covered by one white cloth or cungkup. The white and clean cloth symbolizes purity. It is hoped that visitors who pray at this site will return to a pure and holy state (Adilia & Said, 2019). The upper terrace has an andesite stone wrapped in white cloth and one stone mortar as an object of worship. Above is a watu bolong, which symbolizes peace of mind—the entrance of the punden faces east. Eyang Madrim is the mother of Nakula and Sadewa in the puppet character. Folklore is obtained at the heuristic stage, namely data collection. The criticism stage is carried out by looking for the authenticity of the data through credible informants and data sources. The interpretation stage is that the data obtained is by the evidence in the form of buildings, and then folklore is written at the historiography stage. The legend that developed at the Madrim Site is that the community believes there is a relationship between andesite stones in the form of holes as part of Buddhism, namely emptying the self, soul, and body to return to the Divine.

Fourth, the Rahtawu or Tampuono site. The site is located at Post II at an altitude of 1,375m above sea level. There is a resting place and abundant water sources at this site, formerly the Rahtawu hermitage, with four huts. There are various objects in the Rahtawu Site complex, namely Eyang Sekutrem Site, Eyang Abiyasa Site, Dwarapala Statue, and Sendang Kunthi. The folklore that develops is that the word Rahtawu means scattered blood. The Rahtawu site is believed to be the hermitage of Resi Manumayasa to Begawan Abiyoso, the ancestor of Pandawa and Kurawa. Folklore is obtained at the heuristic stage, namely data collection. The criticism stage is carried out by looking for the authenticity of the data through credible informants and data sources. Then, the interpretation stage is where the data obtained by the evidence is in the form of buildings. Then, folklore is written in the historiography stage. The legend of the Rahtawu Site directs people's behaviour to sacrifice this site because it is considered sacred. Pilgrims who pray fervently at this site will have their wishes granted. The following is the genealogy of Rahtawu Hermitage.
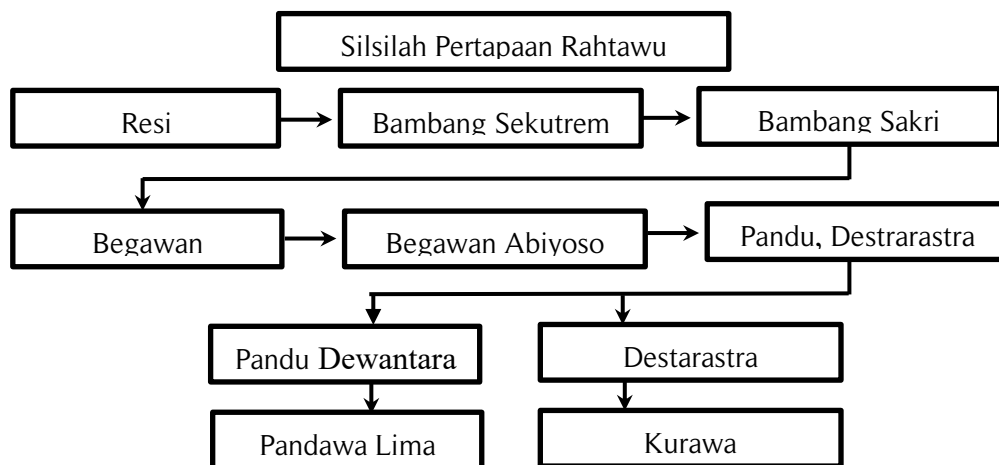
Figure 2. Rahtawu Hermitage Lineage (Author's Illustration, 2023)

Fifth, the site of Eyang Sekutrem has six stones placed in a row on the altar. Eyang Sekutrem is the son of Eyang Manumayasa(Siswanto, 2019). The statue of Eyang Sekutrem measures 90 cm x 40 cm and has been eroded and cracked at the foot. This statue has a rigid shape and simple and rough carving, showing the characteristics of megalithic figures (Marsudi, 2015). Sekutrem is a puppet character with a calm, humble personality who can be rugged and reliable. Sekutrem in Javanese means nentremke jiwo or a holy site full of peace (Sukmawan, 2018). Folklore is obtained at the heuristic stage, namely data collection. The criticism stage is carried out by looking for the authenticity of the data through informants and credible data sources. In the interpretation stage, the data obtained is by the evidence in the form of buildings. Folklore is written at the historiography stage. The mythology that develops at the Eyang Madrim Site is believed to be where the spirits of ancestors reside. The community also believes that visitors to the Eyang Sekutrem Site will have peace of mind.

Sixth is the Eyang Abiyoso site, in the form of a stone altar. The community calls it the Abiyoso tomb. The community has overhauled this site so that it is not original (Marsudi, 2015). A fence has been installed around this punden on the sides. Eyang Abiyoso is the grandson of Eyang Sekutrem. He has almost the same characteristics as Eyang Sakri, namely giving up the world's favours, refusing to become a king, and having the ability of a necromancer (Indrahti, 2012). The character Abiyoso is also known as Resi Wiyasa (Mahabharata). Begawan Abiyasa is the son of Begawan Palasara with Dewi Setyawati (Dewi Durgandini). Abiyasa then succeeded his stepfather, Prabu Sentanu, as king of Astina and married the widow of his two half-brothers. Abiyasa has the traits and characterisation of being clever, highly intelligent, wise, pious, saintly, authoritative, limpad and linuwih. Abiyoso's specialities include being an ascetic, a healer, a master of magic, and an expert in state administration and governance. Abiyasa also received the grace of a long-lived God. Abiyasa's character is also known by the community as gentur tapane, mateng brantas nyoto bruntas kawruh lahir batin, which means (meditating wholeheartedly, seeing the purity of birth and mind), which ultimately leads to a calm (Novitasari & Anggraini, 2021). Folklore is obtained at the heuristic stage, namely data collection. The criticism stage is carried out by looking for the authenticity of the data through credible informants and data sources. In the interpretation stage, the data obtained is by the evidence in the form of buildings, and then folklore is written at the historiography stage. The legend that develops at the Eyang Abiyoso Site is that it is forbidden to perform shadow puppets. If violated, there will be a disaster.

Seventh, Nogo Gini Cave is shaped like a hill, and a kind of door is in front of it. This building is made of cement and bricks. A platform in front of the cave is used to perform prayer rituals. According to mythology, Nogo Gini is a snake-bodied human daughter of Eyang Ontobugo and Dewi Supreti in the form of a dragon. Nogo Gini turns into a dragon when she is angry and will turn into a snake when threatened. Nogo Gini is loyal, devoted, and helpful. Nogo Gini is the wife of Bima or Werkudara (Setiawan, 2017). Folklore is obtained at the heuristic stage, namely data collection. The criticism stage is carried out by looking for the authenticity of the data through credible informants and data sources. The interpretation stage is the data obtained by the evidence in the form of buildings, and then folklore is written at the historiography stage. The Nogo Gini Cave folklore is where a genie in the form of a snake resides. The legend is present because of the community's knowledge that Nogo Gini is a descendant of God with a combination of dragons and snakes.

Eighth, Sendang Dewi Kunti at post 2 is a cool bathing place with natural and clear water from the mountains. The Sendang Dewi Kunti area has a water reservoir, two bathrooms, and a room for worship. The community also uses the source centre for prayer, but it is closed using a cement cast, so it must be opened first. Dewi Kunti is taken from a puppet character with a wise, patient personality, a woman full of charisma, and a sound speech (Dzulkifli et al., 2023). Dewi Kunthi is the mother of the beautiful Pandawa. Folklore is obtained at the heuristic stage, namely data collection. Then, the criticism stage is carried out by looking for the authenticity of the data through credible informants and data sources. At the criticism stage, the story that does not pass the selection is that the community believes Sendang Dewi Kunti to be a place where good spirits can grip evil spirits. Then, at the interpretation stage, the data obtained is by the evidence in the form of buildings, and then folklore is written at the historiography stage. The legend developed in Sendang Dewi Kunti is that anyone who bathes can open the aura, making it easier for men to find work. For women, it can make them young. Its function is now used for ablution or bathing to offer prayers to Allah SWT for mental and physical health and can cure certain diseases.

Ninth, Puthuk Lesung (Watu Lesung) is located at post 2. This site is named Puthuk Lesung because it is located on the puthuk (back of the mountain). This site is in the form of a square-shaped stone arrangement, arranged like a floor of 4 m long and 3 m wide. On top of the stone arrangement is a stone mortar of 175 m long, 73 m wide, 9 cm thick and 35 cm deep. The cannon is partially embedded in the stone setting and only about 10cm above the ground. At the end of the mortar is a censer (incense holder) made of stone with a height of 10 cm, a lip diameter of 19 cm and a foot diameter of 15 cm. To the west of the site is a 2m-long and 30cm-wide talus (Marsudi, 2015). Javanese people use leasing as a tool to pound rice to produce rice. Folklore is obtained at the heuristic stage, namely data collection. The criticism stage is carried out by looking for the authenticity of the data through informants and credible data sources. In the interpretation stage, the data obtained is by the evidence in the form of buildings, and then folklore is written at the historiography stage. In this Puthuk Lesung site, the function of the mortar is not to pound rice but is used to hold water. This is supported by the existence of a water source located not far from this place. The folklore believed by the community that spirits inhabit this place because when setting foot on the Puthuk Lesung Site, hikers feel mystical in this area.

Tenth, Eyang Sakri (Hyang Sabdo Palon, Hyang Noyo Geng Gong). This site is in the form of an altar, an archaeological relic of megalithic culture. The altar has two types. The first type is characterized by a single stone slab of various shapes located on the ground adjacent to a cult stone or other object of worship. Its function is to place offerings related to ancestor worship rites; the second type is characterized by an arrangement of boulders or stone

blocks that form an altar table. Its function is as a worship rite (Swastika, 2020). There is a censer, and about 16 andesite stones are arranged, standing, and lined up with varying sizes and shapes. The tallest stone measures 25 cm-30 cm. To protect this stone, a building with a galvalume roof was made. The Eyang Sakri site has the inscriptions of Hyang Sabdo Palon and Hyang Noyo Genggong. As told in the chronicles of Majapahit State, Sabdo Palon and Naya Genggong met with Kanjeng Sunan Kalijaga. During the meeting, Sabdo Paron was directed by King Brawijaya to follow the holy and noble religion, Islam (Zarkasi, 2021). Sabdo Palon, as a cosmological symbol of space and time, represents the transition from the Hindu-Buddhist Majapahit era to the Demak era of Islam. This era is considered an era of cultural dialogue acculturation between old and new cultures (Islamic culture). Wayang was born as an embodiment of local Javanese traditional Hindu-Buddhist concepts, but its essence has transformed into Sufism-Islam. The Kalimasada amulet, known as kali maha usada, has changed from shahadat (Islamic confession line)—an excellent example of how Wayang has changed its essence. Kalimasada, in the context of Wayang, is Puntadewa's amulet. Folklore is obtained at the heuristic stage, namely data collection. The criticism stage is carried out by looking for the authenticity of the data through credible informants and data sources. In the interpretation stage, the data is obtained using evidence from buildings. Folklore is written at the historiography stage. Another folklore is the meeting between Prabu Brawijaya, Raden Patah, and Sunan Kalijaga with Sabdo Palon Noyo Genggong, who agree that Islam can be preached and developed in Java. The community and visitors consider that there are sacred values and benefits related to life vertically (divinity) and horizontally (worldly). The Eyang Sakri folklore that developed in the community is that Petilasan Eyang Sakri is very sacred because, based on the story, Eyang Sakri is believed to be an ancient Javanese figure who opened the first settlement before the Pandawa Five lived.

Eleventh, Eyang Semar. This site is located at Post 4. Eyang Semar has a shape similar to the character Semar in the puppet show. The statue is 140 cm high and 50 cm wide, made of andesite stone. This site has an altar that is used to place incense. Incense is an object that, when burned, produces a fragrant odour. Incense is often used in spiritual activities or religious ceremonies. The sculptural form of the Eyang Semar Site is still simple, with the shape of the hair like a bun in front, widened eyes, thick eyebrows, distended stomach, carrying weapons in front of the stomach. Semar is considered the highest god beyond Indra (Marsudi, 2015). Semar is told as the incarnation of Hyang Ismaya. Semar is regarded as a demigod who guides Arjuna on his journey to the hermitage (Aristama et al., 2020). Pewayangan Semar is straightforward, honest, sincere, wise, intelligent, and knowledgeable (Nurgiyantoro, 2011). Eyang Semar's site is used as a place for moksa by doing good, having self-control, and concentrating. Folklore is obtained at the heuristic stage, namely data collection. Then, the criticism stage is carried out by looking for the authenticity of the data through credible informants and data sources. At the criticism stage, the data that does not pass the selection is when someone prays earnestly. The spirit of Eyang Semar will reveal himself and guide lost hikers. Then, at the interpretation stage, the data obtained is by the evidence in the form of buildings, and then folklore is written at the historiography stage.

The folklore of Eyang Semar Site is that people believe that Bambang Wisanggeni, the son of Arjuna and Bathari Dresnala, guards this site. Eyang Semar's magic is felt not only by people around Mount Arjuna's slopes but also by people from other areas, such as Gresik, Surabaya, and Situbondo. People believe that by doing sowan, rituals and vows in this place will come true. Twelfth, the Dwarapala statue is a site located at post 5. This statue is located between the right and left of the stairs before heading to the Makuthoromo site. The figure is made of Andesite stone. The site starts from a stone staircase with 14 traps. The statue is still carved simply, and its shape is still rigid. The position of Dwarapala statue's right-hand holds a mace, and the left is on the stomach. Up five traps, there is a Dwarapala statue more prominent than the Dwarapala statue encountered earlier. In front of the first courtyard of the Makutharama punden terrace is a Dwarapala statue with hair in a bun, the right hand holding a mace, the left hand on the stomach, and the legs bent inward. In front of the first courtyard of the Makutharama punden terrace, there is a Dwarapala statue with hair in a bun, the right hand holding a mace and the left hand on the stomach, and the position of the legs is straight, there is a cloth dangle between this statue. The second courtyard also has two Dwarapala statues on the right and female side. The figure heading the stairs on the right is female, while the left is male.

Folklore is obtained at the heuristic stage, namely data collection. Then, the criticism stage is carried out by looking for the authenticity of the data through credible informants and data sources. At the criticism stage, the data that does not pass the selection is the Dwarapala statue at night, believed to be able to move and guard the stairs between the right and left sides. In the interpretation stage, the data obtained is by the evidence in the form of buildings, and then folklore is written at the historiography stage. The Dwarapala statue folklore is believed to be able to reject lousy luck, and visitors who come to pray will get safety. Dwarapala statue in the past as a sign of the emergence of disaster mitigation, especially forest fires on the slopes of Mount Arjuna.

The thirteenth is Makuthoromo. This site is located at Post 5. The site-building measures 20 m long and 15 m wide. The shape of this building is a stepped punden with four terraces. The site begins with a stone staircase of 14

traps arranged according to the condition of the cliff. To the right and left of the traps are Dwarapala statues. On the left side is a statue with a broken shoulder, measuring 84 cm high, 57.5 cm wide and 22 cm thick. The figure on the right is missing its head, measuring 76cm tall, 57cm wide and 34 cm thick. The Makuthoromo leading building site has an area of 3.10m x 3.30m. The building is a stepped punden with two terraces and an altar at the top. The top of the building has two stone plates that look like gravestones standing upright with a height of 38 cm (Marsudi, 2015). Folklore is obtained at the heuristic stage, namely data collection. The criticism stage is carried out by looking for the authenticity of the data through credible informants and data sources. In the interpretation stage, the data obtained is by the evidence in the form of buildings, and then folklore is written at the historiography stage. Makuthoromo folklore is believed to be the place where Lord Vishnu stays. The community believes that the site's location, the higher the altitude, the more sacred and magical it is.

Fourteenth, Sendang Widodari. This spring is located on the side of Post 5 Makutoromo. The site is situated between andesite rocks, and there is a basin filled with water. Visitors sprinkle flowers in the water basin and offer prayers by holding incense. Folklore is obtained at the heuristic stage, namely data collection. The criticism stage is carried out by looking for the authenticity of the data through credible informants and data sources. Then, in the interpretation stage, the data obtained is by the evidence in the form of buildings, and then folklore is written at the historiography stage. The legend of Sendang Widodari, believed by the community, is a bathing place for angels. Fifteenth, Goa Wejangan. The location of this mountain is between posts 4 and 5. The word wejangan itself means advice, advice, instructions, and teachings. The cave is made of andesite stone. Inside the cave, there are small stones arranged neatly. Many incense sticks were found in the cave. The fragrance that comes out of the smoke of incense during the burning process is a medium to present the spirits of ancestors (Dafirah et al., 2022). A quiet and haunted atmosphere is present in this cave. The word wejangan means advice or advice. Folklore is obtained at the heuristic stage, namely data collection. The criticism stage is carried out by looking for the authenticity of the data through credible informants and data sources. In the interpretation stage, the data is obtained using evidence from buildings. Folklore is written at the historiography stage. The legend that developed in Wejangan Cave is that people who meditate or pray in this Wejangan Cave will be given a clue.

The sixteenth, Rancang Kencono, (is part of the Sepilar complex, which consists of two parts, the first being the group of Dwarapala statues along the stairs leading to the main building). The meaning of the word rencang is the plan, and kencono means gold. Rancang kencono means careful and optimistic planning. Folklore is obtained at the heuristic stage, namely data collection. The criticism stage is carried out by looking for the authenticity of the data through credible informants and data sources. In the interpretation stage, the data obtained is by the evidence in the form of buildings, and then folklore is written at the historiography stage. The legend that develops there is that a person travelling must have holy intentions and must obtain self-improvement, and it is designed wholeheartedly. Seventeenth, Candi Wesi. It is located on the back of Mount Arjuna, parallel to the Eyang Madrim and Puthuk Lesung sites. Candi Wesi as a whole is a stepped punden building with a size of 20 m long and 15 m wide. The site has three punden components (one main punden and two companion pundens). The main punden has a length of 8.80 m and a width of 7.40 m towards the top of Mount Arjuna. The two companion pundens are located in the south and north. The southern companion punden has an entrance from the east, while the northern companion punden has access from the west. The main pundit building consists of four terraces with another four terraces at the top, including an altar. The northern companion pundit. Three decks with orientation to the east. The overall site size is 615 cm x 400 cm. The width of the first terrace is 2.8m, the second 0.75m and the third 2.10m. Two upright stones (like gravestones) placed 1.40m apart—south side companion mound.

The overall site size is 5.55 m x 3.5 m, with the entrance in the west. The west side of the punden has an upright stone like a gravestone with a size of 40 cm wide, 16 cm thick and 115 cm high (Marsudi, 2015). Many people put money into Candi Wesi. Candi Wesi was once a place for President Soekarno to retreat. Folklore is obtained at the heuristic stage, namely data collection. The criticism stage is carried out by looking for the authenticity of the data through informants and credible data sources. In the interpretation stage, the data obtained is by the evidence in the form of buildings. Folklore is written at the historiography stage. The community believes the legend that develops in Candi Wesi can provide strength.

Eighteenth, Sendang Drajat is located at post 5. This place is made of andesite stone. Next to the rock, there is a tree of people who pray. Folklore is obtained at the heuristic stage, namely data collection. The criticism stage is carried out by looking for the authenticity of the data through informants and credible data sources, and the interpretation stage is where the data is obtained by evidence in the form of buildings. Then, folklore is written at the historiography stage. Legend circulates in the community that drinking or washing the face gets the glory and can open a positive aura.

Nineteenth, Sepilar (Peak of sacredness). Located at post 5, the Sepilar site is on Mount Arjuna's highest position. The Sepilar complex has two parts: the Dwarapala statue along the stairs leading to the main building. The main building is named Rancang Kencono. The name sepilar is taken from the shape of the building, like a pillar. The main building of this site is three pillars made of andesite stone with a length of 130 cm, a width of 60 cm, and a height of 2,400 cm. The andesite blocks serve as the foundation to support the building in the form of two pillars. The centre of the pillar is perforated to resemble a gate (Marsudi, 2015).

Sepilar is the embodiment of humans who process or metamorphose eight times. He always returns to the purity and nature of both his heart and mind. The statues that are lined up symbolise the processes carried out by humans. Sepilar contains the phrase sepi ing nalar, madep mantep manut kersaning Gusti. A folklore that developed in Sepilar is the existence of a devil's market. Pasar Satan is a market inhabited by many spirits. Folklore is obtained at the heuristic stage, namely data collection. The criticism stage is carried out by looking for the authenticity of the data through credible informants and data sources, and the interpretation stage is where the data is obtained by evidence in the form of buildings. Folklore is written at the historiography stage. The legend that develops in it is that if some humans or climbers have bad intentions, they cannot pass through this Sepilar path. Suddenly, the trail narrows and shrinks. Sepilar is considered a magical gate, with the Sepilar Temple site guarded by nine statues depicting giants guarding the Pandavas.

Discussion

The revitalisation of the Mount Arjuna Slope Site plays a vital role in maintaining the ecology, informing cultural values, and enriching the human imagination. Revitalisation aims to keep the site exotic for modern life (Lestari & Subadyo, 2017). Mount Arjuna Slopes are a diverse cultural and biophysical area. It forms a network that connects and protects the land, water sources, and the cosmological order considered protective, such as gods, spirits, and various supernatural forces. The "profane" world has a vital role as a link to store water resources and stabilize the topsoil, slopes, beneficial organisms, and climate (Phan & Van Le, 2022). Revitalisation can be used for all community purposes to foster efforts towards a positive attitude and pride in using the tradition, which can be implemented in daily life with increased intensity. The folklore developed at the Mount Arjuna Slope Site can be proposed as national intangible cultural heritage, and cultural heritage tourism for the development trend of intangible cultural heritage is presented as follows: (1) Further explore the meaning of "material property tourism" and increase the scope of development and resource planning of cultural and art tourism network. (2) Make full use of the influence of government departments' guidance on "cultural heritage tourism" and enhance the normalisation of the combination of culture, art and tourism. (3) Expand the entire industry chain of "cultural heritage tourism" in an orderly and promote the concept of coordinated and sustainable development of cultural and arts tourism. Collaborative development of culture and tourism. Various historical and cultural heritages of the main intangible spiritual essence are the unique content of culture, although there are a few people, mainly the old class, still practising kejawen beliefs passively-conservatively) (Setianingsih et al., 2022).

Law of the Republic of Indonesia Number 11 of 2010 on Cultural Heritage article 1 states that Cultural Heritage is an immaterial cultural heritage in the form of Cultural Heritage Objects, Cultural Heritage Buildings, Cultural Heritage Structures, Cultural Heritage Sites, and Cultural Heritage Areas on land and in water that needs to be preserved because they have essential values for history, science, education, religion, or culture through the determination process. Protection of Cultural Heritage is an effort to prevent and overcome damage, destruction, or destruction using rescue, security, zoning, maintenance, and restoration. Article 3 of the law explains that the objectives of preserving Cultural Heritage are: (a) preserving the nation's cultural heritage and the heritage of humanity; (b) enhancing the dignity of the nation through Cultural Heritage; (c) strengthening the personality of the nation; (d) improving the welfare of the people; and (e) promoting the nation's cultural heritage to the international community. In the law, preserving cultural heritage only looks at the physical aspect. Authenticity is an aspect of cultural heritage conservation compiled by Unesco or ICOMOS (Titisari et al., 2018). However, in Asia, including Indonesia, the authenticity of intangibles is prioritized in cultural heritage conservation. The expression of social life, spirituality, and symbolic aspects represent the cosmological concept of Eastern society as a microcosm of the universe. Thus, it is wise to look at preservation not only from the physical part but also from the cultural aspect (ideological side) contained in it. There is a need for a policy brief for stakeholders in planning the development of folklore. Law Number 20 of 2003 concerning the National Education System states that local content is a study material to form students' understanding of the potential in the area where they live. Local content teaching material is used to maintain and preserve local culture (Karima & Abianza, 2023). Steps that can be taken are. Folklore contains the cultural values of the tradition concerned, so to become cultural data, oral literature is needed to understand one or all elements of the regional culture discussed. The following is a folkloric revitalisation design for the slopes of Mount Arjuna.
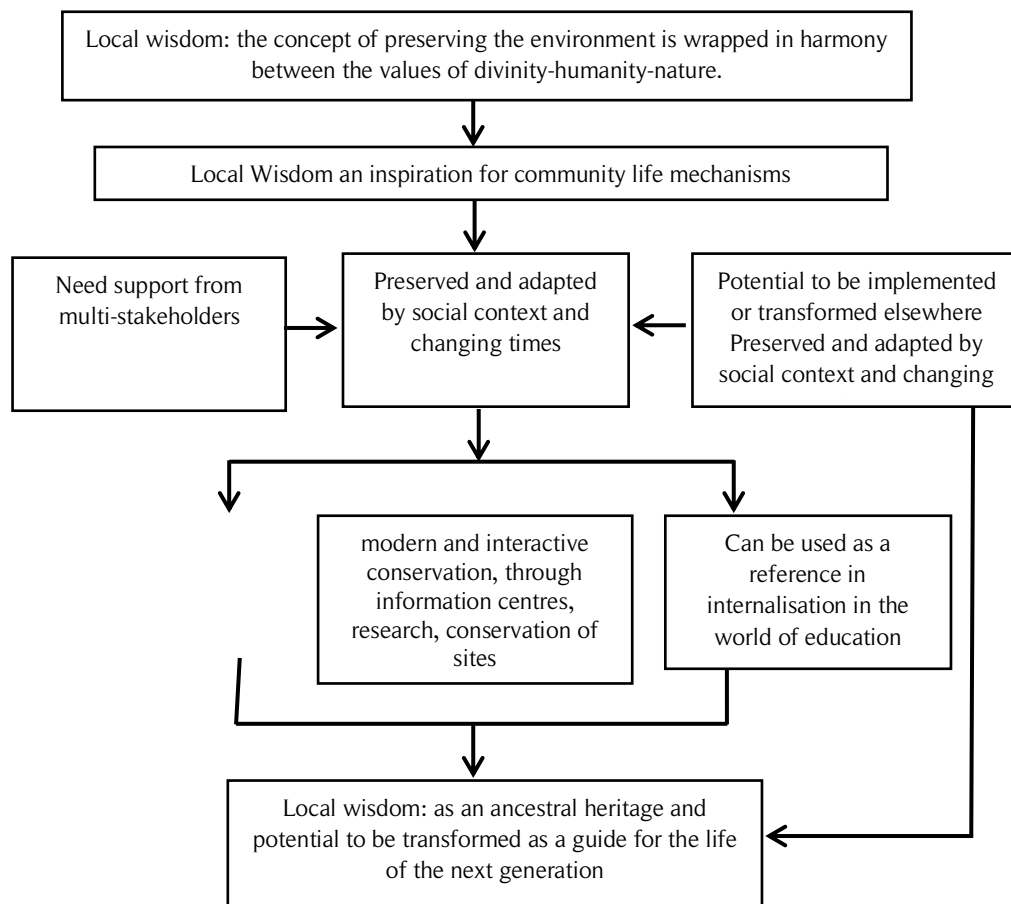
Figure 3: Folklore Revitalisation Design of Mount Arjuna Slope Site
Source: (Author's illustration, 2023)

The revitalisation steps taken are to develop sustainable ecotourism by placing educational signage along the trails to educate visitors about biodiversity and local culture, creating a trained maintenance team to keep the area clean and take care of the plants and animals, implementing effective recycling and waste management processes, building a modern and interactive conservation centre that functions as an information, education and research centre, becoming a conservation centre in showcasing local folklore heritage (Kristiana, 2019). Work with local government and non-governmental organizations to support policy plans for revitalisation. Support protecting the site to increase understanding and appreciation of the local culture and ecosystem. The implementation of revitalisation requires support from the parties (multi-stakeholders) so the folklore is preserved and adapted to the social context and changing times; various existing legends have the potential to be transformed elsewhere. In education, it is introduced and converted to school students so that local wisdom has an ancestral heritage and potential to be changed as a guide for the next generation's life, including the folklore of the Mount Arjuna Slope Site as oral literature in local content subjects for elementary, junior high, and high school levels of tourism and environmental protection services. This cooperation is inseparable from the community's support to collaborate with all parties, both the younger generation and the Malang Regency government, regarding the inventory as an effort to preserve and utilize the folklore that develops on the slopes of Mount Arjuna community to become a local wisdom identity.

Conclusion

The slopes of Mount Arjuna have 19 sites located from post 1-5, namely, Oento Boego Cave Site, Watu Kursi, Eyang Madrim, Rahtawu or Tampuono, Eyang Sekutrem, Eyang Abiyoso, Nogo Gini Cave, Sendang Dewi Kunti, Puthuk Lesung, Eyang Sakri, Eyang Semar, Dwarapala Statue, Makuthoromo, Sendang Widodari, Wejangan Cave, Rancang Kencana, Sendang Drajat, Candi Wesi—steps to support the sustainability of the folklore that developed on Mount Arjuna. Local wisdom is a concept of preserving the environment wrapped in harmony between the values of divinity, humanity, and nature. Existing local wisdom is used as inspiration for the mechanism of community life. Steps

to develop sustainable ecotourism, build a modern and interactive conservation centre that functions as an information, education and research centre, and become a conservation centre displaying local folklore heritage. In education, it is introduced and transformed to school students so that local wisdom as an ancestral heritage and potential can be changed as a guide for the next generation's life, including the folklore of the Mount Arjuna Slope Site as oral literature in local content subjects for elementary, junior high, and high school levels of tourism and environmental protection services. This cooperation is inseparable from the community's support to collaborate with all parties, both the younger generation and the Malang Regency government, regarding the inventory as an effort to preserve and utilise the folklore that develops on the slopes of Mount Arjuna community to become a local wisdom identity.

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