

ENGLISH STORY BASED ON LOCAL CULTURE FROM PONOROGO

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PREFACE

The book, entitled English Story Based on Local Culture From Ponorogo, was successfully completed by the author only because of the help of Allah SWT. For this reason, the author begins with full gratitude to Him. The writing of this book cannot be separated from the contributions of various parties as follows:

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The author hopes that this simple book can add insight to all dear readers. We look forward to constructive suggestions from our dear readers for future improvements.

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CHAPTER 1 PERFORMANCE ART IN PONOROGO

A. Reyog Ponorogo

Reyog art has become an identity for Ponorogo Regency. Therefore, Ponorogo is called the city of *Reyog*. This art is well known by the wider community in Indonesia and even abroad. The art of this ballet in its performance is broadly inspired by two versions. First, the *Ki Ageng Kutu* version which makes *Reyog* a manifestation of satire to *Bhre Kertabumi* or *Prabu Brawijaya V*, the King of *Majapahit* who was ruled by his queen. The symbol of the tiger symbolizes the power of the king and the peacock symbol of the empress who controls the head of the tiger.



Picture 1 Reyog Ponorogo. Source of Tourism Office

The second version, is that *reyog* comes from the kingdom of *Bantarangin* which was founded around 1200 with King *Prabu Klanasuwandana* who intends to propose to the daughter of Kediri from the kingdom of *Lodaya* named *Dewi Songgolangit*. *Prabu Klanasuwandana*, to convey this purpose, ordered the governor of *Bujangganong* and was followed by 144 cavalry troops and then on the way was intercepted by *Singabarong*. The drama is believed to be the origin of *reyog* art.

This art in its stage consists of several elements of dancers who play a role according to their respective characters, including the following:

First: *Pembarong*, a dancer who depicts a *Singabarong* from the *Lodaya* kingdom in the drama. *Singabarong* is depicted as an enemy of *Prabu Klanasuwandana* when he was about to propose to *Dewi Songgolangit*, another version of *Singabarong* is a symbol of *Kertabumi* and above it is a peacock that resembles a large fan which symbolizes a strong influence. from his wife.



Picture 2 Klanasewandana source ig

Second: *Klanasuwandana* is a dancer and dance depicting the figure of a king from the *Bantarangin* kingdom, a kingdom that is believed to be in the western region of Ponorogo, precisely in Sumoroto Village, *Kauman* District. The figure of *Prabu Klanasuwanda* is depicted with a crowned mask, red face, big bulging eyes and a thin mustache. *Prabu Klanasuwandana* has a mainstay weapon in the form of a *samandiman* whip, in the form of a straight stick of rattan decorated with *jabug* from red and yellow cutlets interspersed with five or seven yellow pieces. In the *bantarangin* version, *Prabu Klanasuwandana* wanted to propose to the daughter of Kediri, but when the trip faced obstacles, namely *Singabarong*, which then *Singabarong* lost. against *Prabu Klanasuwandana* with his ultimate weapon, the *Samandiman* whip



Picture 3 Patih Bujangganong Source Setenpo

Third: *Bujangganong* (*Ganongan*) or *Pujangga Anom* is one of the energetic figures in the **Art of Reyog Ponorogo**. A funny person who also has more expertise in martial arts. So that in every **Reyog Ponorogo** performance, the audience is always looking forward to their performance, especially among children. *Bujangganong* describes the figure of a young governor who is agile, strong-willed, clever, witty and powerful.

According to one version of the story, *Bujangganong* was the younger brother of the *Klanasewardana* and then the two of them met again and united, establishing the kingdom of *Bantarangin*. *Klanasewardana* as king and *Bujangganong* as *Patih*. In the dramaturgy of *reyog* performing arts, *Bujangganong* is believed to be the envoy and ambassador of Prabu *Klanasewardana* to propose to Dewi *Songgolangit* to Kediri. Physically, *Bujangganong* is described as small, short and ugly, with a big nose, big bulging eyes, slender teeth and long dreadlocks hair. *Bujangganong* in the art of *reyog obyog* in the past did not play much of a role. *Bujangganong* is only a complement and a witty figure to entertain the audience, to lighten the mood. Acting funny at will, followed by gamelan, teasing

barongan reyog, teasing *jathil* and also interacting with the audience. *Bujang Ganong*, although physically he tends to be ugly, has high quality. Powerful and capable, boundless loyalty but gentle and witty, skilled, versatile and intelligent. A servant and a high ranking officer as well as a civil servant who is full of dedication, humble, honest, sincere with no strings attached.



Picture 4 Warok is one of the figures in the art of Reyog. Source Kotareog

Warok in the stage is more visible as a guard for *Prabu Klanasuwandana* or a retainer King of *Klanasuwandana* (young *warok*). chest hair, mustache and thick beard and sharp eyes. While old *warok* is depicted watching the young *warok* who are practicing. The old *warok* is depicted as thin, with a long white beard and walking using a cane . Ancient *waroks* often had a negative connotation of homosexuality with *gemblak* (male *Jathil* dancers), because there were some opinions to maintain their supernatural powers, *waroks* were forbidden to have sex with women who were said to be able to wear down *warok's* magic, instead *warok* kept *gemblak*.



Picture 5 Jathil dancers from the Tourism Office

Fifth: *Jathil* is a depiction of hussars in the story of *reyog* art. *Jathil* was performed by several young female dancers using a braided horse made of woven bamboo. In the past, *jathil* was performed by young male dancers with female make-up and even graceful movements like women. This *jathil* with male dancers lasted a long time until in the 1980s the male *jathil* dancer was then replaced with a young woman for reasons of beauty and propriety. The existence of *jathil* in the art of *reyog* cannot be separated from the story about *Klanasewardana* who tries to fulfill one of the requirements of *Dewi Songgolangit* who asked for 144 cavalry soldiers.



Picture 6 Pengrawit Source of Tourism Office

Sixth: *Pengrawit*, which acts as an accompaniment to *reyog* music which consists of several players such as gongs, *kenung*, *slompret*, *sura* followed by *wiraswara* who enlivens by encouraging the *reyog* dancers

Reyog art, is a spectacle of interesting attractions that bring guidance to the wider community. Because in *Reyog* art there are several philosophies contained. Be it, the values of religiosity, spirituality, heroism and magic. From the religiosity point of view, the art of *reyog* during the time of *Bathara Katong* (the founder of Ponorogo) as the most effective propaganda medium, from the spiritual side of *reyog* art, it was contained in the aspects of equipment, clothing and the meanings contained in *Reyog*, *reyog* in the heroic side was contained in stories. *Warok* figures and in terms of *reyog* magic cannot be separated from the community's belief in the *pembarong*.

As a manifestation of the Ponorogo Government's concern in preserving the noble culture of their ancestors, they held a festival that involved all elements of the Ponorogo community, namely the *Mini Reyog Festival* (FRM) which was held in conjunction with the anniversary of the Ponorogo district. *Reyog* in the future, while national level events are also actualized in the *National Reyog Festival* (FRN), this event is held before one *sura*. Besides that, *Reyog* art is also performed every full moon night on the main stage of *Alon-Alon* Ponorogo.

B. Elephant Streets Art

Elephant Street Art traditional art is a type of street *art* in the form of a procession consisting of a group of dancers, musicians and singers. The main character is a replica of the elephant statue lifted by two people who are inside the elephant statue. In on the elephant sits a small child who is dancing or riding an elephant and is Next to the elephant there is a person carrying a long umbrella who is escorting the little boy. So that the elephants can walk in the right direction, in front of the elephant there are two people who lead the elephant. To make the atmosphere more lively, behind the elephant accompanied by several dancers and singers carrying traditional musical instruments such as *hadroh samproh*, *jedor*, drums, *kentongan*, and *kenong*.



Picture 7 Elephants being paraded Source PonorogoZone

As one of the performing arts, elephants have several versions of the story in the show. First, tells about King *Abraha* who wants to destroy the *Kaaba*. Therefore there is a child who is dressed

as an army escorted by several troops and accompanied by a person with an umbrella, another version of elephant art

Regardless of the version of the story, the art of elephants is one of the effective arts as a means of socializing information to be conveyed to the public. When playing this socialization function, elephants are paraded around the village or several surrounding villages. It is hoped that the way of parading the elephants around the village will invite the attention of residents to listen to the messages that will be conveyed. Usually recitation events or socialization related to news in the village such as the celebration of the independence day of the Republic of Indonesia (Indonesia). Along with the development of the era of elephant art, not only as a means of socialization, but also to enliven various events such as circumcisions or welcoming guests of honor by riding elephants.



Picture 8 Elephant Troops. Source Ponorogozone

It is said that the art of elephants was born because the prestige of *reyog* began to fade as a result of political agitation during the PKI era, at that time many *reyog* arts were infiltrated by the PKI so that many *reyog* artists were afraid to play *reyog* for fear of being labeled PKI. To avoid this ignorance, the artists made elephant art as an alternative.

C. Camel Streets Art

This Camel streets art is similar to the art of elephants, but it seems more Islamic by wrapping Middle Eastern-style Muslim clothes with chanting of *khosidah* or *sholawatan*. This art is played by two people carrying a replica of a camel and accompanied by several people dressed in the style of a Middle Eastern caliph carrying *hadroh* and *samproh* musical instruments. This art was born in Islamic boarding schools and is usually played to commemorate Islamic holidays such as *Mauludan*.



Picture 9 Unto-untoan source Pilgrim . Art

His birth along with the art of elephants is almost the same, namely di PKI era which erupted around the year 60. However, this art has fundamental differences with elephant art, especially the main character, namely an unto, the aspect of religious clothing, and the accompaniment of songs with Islamic nuances according to the events played especially on Islamic holidays. . Then the Camel streets art were paraded around the village. This event is also expected to have an impact on the environment to make it more dynamic and religious.

D. Keling Street Art

Ponorogo's original art, which is starting to become rare, comes from Pulung. Precisely the village of *Singgahan*. First appeared in 1942. This art consists of several people who carry a bamboo frame that is shaped in such a way, decorated with leaves that serve as road pavers. Followed by a troop of dancers whose whole body is painted black and uses beards and fangs to make it seem scary.



Picture 10 Parade Keling Ponorogoku Source Rivet Art

This art that has existed since 1942 is intended to remind people when they felt the suffering when they were colonized by the Japanese. In the dance presentation, the art tells about two princesses and the kingdom of Ngerum who were kidnapped by Bagaspati and the kingdom of *Tambak Kehing*. But in the end, Joko Tawang was saved from Padepokan Waringin Putih.



Picture 11 Keling art looks scary Source: Tourism Office

This is the beginning of the occurrence of rivet art, this art usually appears in ritual events that can repel reinforcements from the community. So that people will be safe and peaceful.

E. Jaran Thik

The art of *Jaranan Thik* is closely related to the life of the people of Singgahan Village, Pulung District because it is believed, this is where the art and existence of *Jaranan Thik* was born. Singgahan is a village located on the western slope of the Wilis Mountains and oversees six hamlets which include Krajan, Ngradi, Singgahan Lor, Cengkir, Maja, and Puthuk Suren, Singgahan may represent a picture of artistic life in general in Ponorogo, because in this village has many developed arts, not only *Jaran Thik* but also other arts such as *Reyog*, Rivet, Elephants, *Tayub*, *Ketoprak*, *Karawitan*, and various other arts.



Picture 12 Jaran thik dancing. Source Sawoo District

Singgahan According to the local historiography written by Senodijokarso (Head of Singgahan Village in the 80s), the history of Singgahan has something to do with Pajang. This area was once inhabited by Aria Jipang who built a joglo (Javanese) house in the middle of the forest. After Aria Jipang died, her family then left the house so that this area became a jungle again. The joglo house left by Aria Jipang, which was abandoned in the middle of the forest, was later inhabited by Raden Bagus Panjul, the son of the governor from the Old Town of Ponorogo. He actually found the house by accident. He was expelled by his parents to the forest east of Pulung. At that moment, he found the joglo house left by Aria Jipang.



Picture 13 : Jaran thik dancing. Source: Sawoo District

Inside the house, Raden Panjul found heirlooms in the form of kris and dolls. Raden Panjul believes that the house is a place to store (Javanese: *nyinggahne*) heirlooms. From this belief, he then named this place Singgahan, which means a place to deviate goods (heirlooms). History continues to evolve. The stop which was originally a wilderness area later became a bustling village area. According to Senadijkarsa's records, the first village head of Singgahan Village was the Lurah Martadipura in 1851. It was recorded that until 1982 there had been fourteen changes of village heads.

In this village the art of *Jaran Thik* develops, in fact the development of *Jaran Thik* is not only in Singgahan but almost every area on the slopes of Mount Wilis there is the art of *Jaran thik*. But with different names. Some say *Jaran Thik*, *Sentherewe*, *Reyog Thik*. For the community jaran thik, it is believed that this art is native to Ponorogo. The development and spread of *Jaran thik* is believed to be due to the role of Raden Mas Broto. Mas Brata is one of the figures in the oral history of the Ponorogo people about the battle between two waroks in Ponorogo, Suromenggolo and Gunoseca. This story is very famous in Ponorogo. The two waroks fought for Mas Brata, a Trenggalek youth, to be his son-in-law. Reden Mas Brata then brought this art to the east of Mount Wilis, among others, to Tulungagung, Trenggalek and Kediri .



Picture 14 Jaran Thik is in action. Source Sawoo District

Jaranan Thik is a type of art whose central point is the Kuda Lumping dancers consisting of four people. The other dancers are one player called the *piggy bank* (pig) and two or three people dancing *ulo-uloan* (snake). *Ulo-uloan* is made of a type of dadap wood and is made to resemble a dragon's head. If the dragon's mouth is moved with both hands it will produce a *clap* or *block sound*, or it will sound *thik* if the nega's head is small. This sound is what makes this art known by the people of Ponorogo as *reyog klok* or *reyog blok* or *reyog thik* or *Jaranan thik*.

This art is one of the most interesting performing arts because it consists of several elements of dancers and costumes that add to the uniqueness of this art, besides that this art also contains mystical elements by "inviting" a subtle spirit that enters one of the dancers who is in a trance. We can see this art in various celebratory events such as village clean-ups, as well as other events held by both the government and non-governmental organizations.

F. Kebo Street Art

The history of the art of *kebo bule kiai slamet* was inspired by the journey of Paku Buwana II when he was in Ponorogo. Journey as Paku Buwana II at that time when the Kartasura palace was in critical condition because it was attacked by Chinese troops carried out by Raden Mas Garendi or better known as the Chinatown commotion in 1742. As a result of the rebellion, Pak Buwana II fled to Ponorogo to organize tactics when dealing with rebels.

Ponorogo was chosen as a place of refuge because Paku Buwana II wanted to meet his older brother, Sunan Kalipa Kusuma, who was imprisoned in exile on Mount Bayangkaki, Ponorogo. The group from Kartasura traveled through the west of Ponorogo. When he went to Ponorogo, he met a man named Djayengrana who lived in Sukorejo. Djayengrono who knew more about the Ponorogo area, then Paku Buwana II asked Djayengrana for directions. It seems that the presence of Paku Buwana II in Ponorogo was also heard by the Duke of Ponorogo at that time named Raden Subrata.



Picture 15 Kebo Ndanu . Source: Personal Documents

Apparently, the presence of Paku Buwana II in Ponorogo was also heard by the Duke of Ponorogo, Raden Surabrata. The Duke of Ponorogo quickly found the whereabouts of Paku Buwana II to stop at the Duchy of Ponorogo for a while. However, Paku Buwana II refused to stop before receiving a hunch from God. He continued his journey towards the east, during the journey it was raining and then he used an umbrella to meet, the place where Paku Buwana II used an umbrella was called the **Sepayung village**.

At night he rested and his face looked pale because after traveling and it was raining. His face is like a corpse, so the place where he rests is called **Selayon village**. In the middle of the night he saw a light falling into a grandfather's house. After that, he inquired about the light to the owner of the house named Empu Salebu. After being explained by the owner of the house, it is true that the light is an heirloom. The heirloom was then handed over to Paku Buwana II and the owner of the salembu handed over the heirloom by Djeyengrana. The residence of the master salembu was later called **Pulung**.

Towards the morning Paku Buwana II performed the Fajr prayer and took ablution water in a rather large *blumbang* like Segara, which was then called **Segaran village**. After the prayer, he

continued his journey to Bhayangkaki to meet Kalipa Kusuma in Bhayangkaki, his brother suggested doing austerities in a twin Sawoo tree (the location is North of Sawoo Market). The place where Paku Buwana II is called **Sawoo** .

After returning from Sawoo Paku Buwana II, he continued his journey westward to the Tegalsari Islamic Boarding School. Paku Buwana II then took the time to study religion under the guidance of Kyai Ageng Muhammad Besari. After that, Paku Buwana II continued his journey accompanied by several students led by Kyai Ageng Harun Basyariah and followed by Kyai Ageng Imam Pura to the Kadipaten Ponorogo to meet Raden Surabrata as promised at the beginning of the meeting.

During his visit to the Duchy, Paku Buwana II received a gift from Raden Surabrata in the form of *Kebo Bule*, to accompany him during his journey from Ponorogo to Kartasura. There were many interesting things from the trip, one of which was when he was in Badegan he met an old hunchbacked grandmother who earned the nickname Mbok Randa Punuk.

While resting at *Mbok Rondo's* house, Paku Buwana II's entourage served *Jenang*. The group was very happy with the host's welcome, when Paku Buwana II enjoyed eating *jenang* which was served feeling hot. By Mbok Randa Punuk even Paku Buwana II was advised that if you eat *Jenang* from the new edge to the middle, when the war is from the new edge to the middle then the war will win.

Hearing what *Mbok Randa Punuk* said was a hunch, setting a strategy against Raden Mas Garendi. Arriving at Kartasura a war broke out between the two troops of Raden Mas Garendri and Paku Buwana II. Raden Mas Garendi was able to be conquered and thrown into exile, because the palace was damaged by the war. So Paku Buwana II established a new palace which was located west of the Bengawan river in Surakarta. Thanks to the services of the courtiers of Ponorogo, as a reward, Paku Buwana gave *Mbok Randa Punuk* a gift with a letter of *kekacingan* as a place for the village of Perdikan **Wins** . Meanwhile, Bagus Harun received an umbrella, as the group leader from Ponorogo. For fear of being arrogant, the umbrella was placed in the *Wot Mangu Sukorejo* river. The kyai who accompanied Paku Buwana II after successfully carrying out the mandate of Kyai Ageng Muhammad Besari, were sent to establish *da'wah* centers in several places. Kyai Ageng Basyariah is located in Sewulan Madiun, while his grandson Kyai Ageng Imam Pura is in Sukosari.

From that trip, the people of Sukosari village made the *Kebo* art platform as the *Napak Tilas* art of the struggle of Kyai Imam Pura who was strongly suspected by the local community of participating in guarding Paku Buwana II. The trajectory of this journey is reflected in the art of *Kebo* Caucasians which is reflected in *Kebo Bule*, *Sang Prabu*, *Sang Kyai* and the Soldiers. So *Kebo* Caucasian Arts took the wisdom and inspiration of Paku Buwana II's journey when he was in Ponorogo.

CHAPTER 2 CULTURAL EVENTS IN PONOROGO

A. Grebeg Sura

Grebeg Sura is a traditional event of the Ponorogo people in welcoming the Islamic new year, one *Muharam* or one *sura* in the Javanese calendar. This tradition is manifested in folk parties which are strung together in various interesting events. Such as Sima'an Al Quran, heirloom exhibitions, painting exhibitions, bonsai exhibitions, photography exhibitions, selection of *kakang-senduk* tourism ambassadors, National Festival v al *Reyog*, Heritage Carnival, prayer treatise *larungan* and various other events. One of the most awaited events by the public is the heritage carnival which is a symbol of the founding of the Ponorogo district in the past, this event starts from the old town where heirlooms are stored in the Batara Katong tomb complex in Setono, Jenangan.



Picture 16 One of the Grebeg Sura Events, Pusaka Carnival. Source: EastJava

After that, it was followed by a departure ceremony for the new city, then the four heirlooms of the glory of Ponorogo Regency, namely *Tunggul Naga*, a spear-shaped heirloom, *Songsong Tunggul Wulung* an umbrella-shaped heirloom, *Angkin Cinde Puspita* belt-shaped heirloom and New *Kiai* Heritage (the current government heritage).) to the city center or the center of the current government.

The carnival was attended by various elements of society, both from the Ponorogo Regency Government, BUMN, BUMD, schools and universities, which is a picture of the fragmentation of the glory of the Wengker Kingdom government to the present day. After arriving at *Paseban Alun-alun* Ponorogo, the four heirlooms were jammed (bathed), with telon flower water. The water is taken from 7 springs in Ponorogo. In Among them, *Gunung Kucur* Water Source, Ngebel Lake Water Source, Tegalsari Mosque Water Source (the oldest) and a number of other springs.



Picture 17 Heirlooms in the carnival from the old city to the new city.
Source Ponorogoku

Spears and umbrellas whose shoots are spearheads, after being crushed and then returned with Cinde, to be buried at the official residence of the Regent of Ponorogo. This event has been held since the era of the regent at that time. Namely, Soebarkah Putra Hadiwirya, who saw the habits of the people of Ponorogo, every night one suro always held tirakatan or gathered for self-introspection all night long, where one of the events was taking a walk around the Ponorogo square. This tradition is then managed properly by accommodating it with an event to preserve the culture that lives in the community by holding a *grebeg sura* event . Then *grebeg sura* is maintained until now, because this event contains noble values that have local wisdom such as symbolic values, responsibility values, beauty values, moral values, entertainment values, cultural values, social values, economic values, appreciation values, and religious values. This event is packaged into a tourism agenda which is expected to be able to bring the interest of the wider community, especially foreign tourists and generally domestic

tourists, in order to provide more value for the development of the Ponorogo area in the national arena from various aspects.

B. Grebeg Maulud

Grebeg Maulud is an event to commemorate the birth of the prophet Muhammad SAW which was carried out by the residents of Ngrambang Hamlet Pondok Babadan Ponorogo. This tradition is almost similar to the tradition in Solo-Jogja, namely sekaten. This tradition has been carried out by the residents of Ngrambang village for more than 200 years or the Javanese say it has been five generations.



Picture 18 Unto-untoan Art Procession. Source Setenpo

According to the stories of the elders, the ancestors of the residents of Ngrambang Village are still descendants of the relatives of the Solo Palace residents after the chronicle in Ponorogo, especially the Ngrambang hamlet, the *sekaten* tradition in Solo-Jogja was continued to spread the religion of Islam. The difference between grebeg maulud in Solo-Jogja and Dusun Ngrambang is that in Solo-Jogja, *gunungan* is made from food such as apem. So, in the village of Ngrambang made of fruit. The purpose is to remind that based on

the story when the Prophet Muhammad was born, fruits grow in Arab countries fertile even though the conditions in Arabia are hot and arid. This indicates that the Prophet Muhammad brought mercy to humans.



Picture 19 Tumpeng Carnival. Source Setenpo

As a form of gratitude, the people of Ngrambang Village held a grebeg maulud event by organizing a tumpeng procession containing fruit which was paraded around the village and followed by several arts such as camel streets art, elephants, *drumband* and various other arts.

C. Bantarangin Festival

Festival *Bantarangin* is a closing ceremony held at the *Bantarangin* monument. Precisely in Sumoroto Village, Kauman Ponorogo sub-district, or better known as *Kutha Kulon* . This event is a trace of the kingdom of Bantarangin by holding an event entitled flashback to the era of the kingdom of *Bantarangin* . In this event there is a cultural event featuring the kingdom of *Bantarangin* with its king *Klanasewadana* who departed to woo *Dewi Songgolangit* in

this procession ending with a *tumpeng buceng* which symbolizes gratitude to God for the abundance of sustenance and His gifts.



Picture 20 Bantarangin Kingdom. Reog Kota City Source

The community seemed to be invited to reminisce by presenting the glory of the *Bantarangin* kingdom in the past with the present concept displayed by community figures who played the story in the *Bantarangin* kingdom. The *Bantarangin* festival event was also attended by several other activities such as *istighosah*, *ketoprak*, *wayang kulit* and as a closing event, namely *nyekar* at the Astana srandi graveyard where the tombs of the founding figures of Sumoroto Regency, the western part of Ponorogo region are part of *Kutho Kilen*.



Picture 21 Bantarangin Royal Troops. Source PonorogoKu

According to the history of *Kutho kilen*, its territory covers *Kulon Kali Sekayu* to the south to Slahung. Sumoroto Regency used to be a wilderness of Sambirato forest and pity forest, the name of the forest was given by Pakubuwana II when he fled to Ponorogo through the area.



Picture 22 A person who plays Dewi songgolangit in front of the Bantarangin monument. Source: Reog Kota City

Then after the Pakubuwana III era ordered a servant named Raden Wiradirja son of Raden Tumenggung Wirareja in Surakarta to write a chronicle in the western area of Sekayu. the area is a wilderness of sambirata forest and pity forest and has sloping and flat areas without steepness, then the area is called Sumoroto.

D. Sooko Klepu Lesung Festival

Residents of Klepu Village, Sooko District, have unique and interesting activities every time full moon night , namely beating the mortar together or called *Gejuk Lesung*. No one knows since when this culture began to develop in the village of Klepu, it is clear that beating the *lesung* is still sustainable until now. In 2009 *Gejuk Lesung* then began to be contested in a *Lesung Festival* , with a total of 11 hamlets participating in this Festival. The evaluation criteria for the *Lesung Festival* include : Stage Dynamics. To compactness - collaboration . The harmony of motion and song, creativity in playing

Gejuk Lesung, songs/vocals being played, arrangement and originality.



Picture 23 Contest participants are playing the mortar. Reog Kota City Source

The main prizes up for grabs are very interesting , namely: Trophy & a Pair of Goats for 1st place winner. The *Lesung* Festival is held at the Multipurpose Building, Klepu Village, which lasts for 4 days, consisting of 2 rounds, namely the preliminary round and the final round.



Picture 24 Lesung Competition Participants. Reog Kota City Source

If you want to see just come to the location every full moon, the distance from Klepu Village, Sooko District from Ponorogo city center is about 20 km, in this village there are also some very interesting tours to visit because this village is one of the tourist villages in Ponorogo district. .

E. Culture Performance

In the framework of the anniversary of Ponorogo Regency, the Ponorogo Regency Government held a cultural title event. Where various interesting events are packaged in an event titled cultural titles in order to enliven the anniversary of the Ponorogo district, one of the events that is eagerly awaited by the community is the Mini *Reyog* Festival (FRM), this event was attended by children and teenagers at the elementary and junior high school levels. This event is expected to raise the seeds of *reyog* Ponorogo artists. In addition, there are also other children's events, namely the selection of *thole gendhuk* tourism ambassadors.



*Picture 25 One of the participants in the cultural title, Barongsai.
Source Setenpo*

A cultural event, this event displays all arts and culture in Ponorogo such as *reyog*, elephants, *unto-untoan*, *jaran thik*, *kongkil*, *odrot* music and also does not miss arts and culture from other regions which also celebrate the anniversary of Ponorogo district, which then paraded from *Paseban* to the twin-*Suramenggala* road .



Picture 26 Dongkrek art from Madiun also enlivened the cultural title. Source Ponorogoku

This event is held every August 11, which is the anniversary of Ponorogo Regency. The determination of the date is based on historical data that shows the date on which Ponorogo Regency was established, including the *Candra sengkala memet* (Javanese Calendar) on millstones in the form of images of humans, trees, eagles and elephants which in Sanskrit symbols show the number 1418 *saka* which means the year 1496 M. On the stone, it was found that Batara Katong's graduation day as Duke of the Duchy of Ponorogo was found, namely on Sunday Pon, the 1st of the Greater month, in 1418 *Saka* coincided with August 11, 1946 AD, or the 1st of *Dzulhijah* 901 H.

F. Larungan Tradition

Larungan is a tradition of the Ngebel community in ancient times, initially the *larungan* tradition was only carried out by the Ngebel community related to the beliefs of the local community regarding the myths that developed. It is said that this Ngebel lake appeared as an excess of anger from a poor young man named *Baru Klinting* who was often mocked by arrogant locals. *Klinting* itself is

actually a human incarnation of a dragon who was killed by local residents for the consumption of the people's party. The arrival of *Klinting*, who was like a beggar, sparked the anger of the residents who were disgusted by the appearance of the young man. Only *Nyai Latung* was kind to him. The beggar was angry with his magic he drowned the whole village. Only *Nyai Latung* survived. The flood is now known as Ngebel Lake. Since then, various disasters and calamities have continually plagued Ngebel. Starting from the famine season, crop failure to disease outbreaks.



Picture 27 Tumpeng to floating in the Middle of the Lake. Source of Tourism Office

To avoid these calamities, the Ngebel community organizes various events such as *istighosah* to ask for salvation to God Almighty, and to symbolize this form of gratitude, the Ngebel community holds a prayer *larungan* in the form of red rice cakes as well as agricultural and community plantation products. This *larungan* event was held to coincide with 1 *Muharam* or one letter which was packaged as a tourism agenda for the Ponorogo district.

G. The Heritage Carnival of Dara Manggala Sawoo District

The Heritage Carnival of *Dara Manggala* Sawoo District is an event to commemorate the founding of Sawoo District. The carnival starts from the *Sunan Kumbul Kademangan* Sawoo shrine to Sawoo District. The activity is to recall the history of ancient times, namely in a beautiful tree who meditated on a person from the Kart a Sura palace named *Kanjeng* Sunan Kumbul . Grandmother Dipayud a is the servant of *Kinasih* Sunan Kumbul. Before Sunan Kumbul returned to the Kingdom *Kartasura*, Sura advised that later this place to be imprisoned would be called Sawoo Village. He also left a legacy named *Kyai Dara Manggala*



Picture 28 The Procession of Handing over the Heirloom Carnival for the Carnival. Source: Sawoo District

After the procession at the tomb of *Sunan Kumbul Kademangan* Sawoo was completed, the Regent and his entourage were paraded to the Sawoo District Office and followed by several horse-drawn carriages which were ridden by the entire Village Head, *Muspika* and *reyog* performances and drum bands. In addition to the heirloom carriage, during the journey the caravan group, consisting of the regents, sub-district heads and various elements from the Sawoo

sub-district also held a grave pilgrimage ritual with prayers and sowing flowers at *Brajanatan* or the tomb of Ki Patih *Brojonoto* who at that time died on his way from Ponorogo. towards Sawoo . This event was very interesting, as evidenced by the enthusiasm of the community to enliven this event by attending a series of events from beginning to end. This *Dara Manggolo* Heritage Carnival event is held every RI HUT (Republic of Indonesia Birthday). This activity is not only to celebrate Independence Day, but also to preserve local culture.

H. Slahung Heritage Carnival

Every August 17, the people of Slahung sub-district hold a carnival of the ancestral heritage of Slahung District, namely the heirlooms of *Tunggul Naga*, *Songsong Bawana* and *Teken Jati Kumara*, starting from the Slahung District office to the Prince *Jayanegara* Tomb on the slopes of Loreng Mountain.

The heirloom is a relic of Prince *Jayanegara*, the older brother of *Sedo Krapyak*, the king of Surakarta. Prince *Jayanegara* used to be the regent of *Gadingreja* (now in the *Sambit* sub-district), because he was suspected of committing treason, Prince *Jayanegara* was exiled in the *Slahung* sub-district until the end of his life.



Picture 29 The golden train depicting the movement of the Regent of Joyanegara. Source Ponorogoku

Sekardaru because she felt ashamed and did not like living in exile. Putri Sekardaru went to the Senepa area, Slahung was imprisoned until he died. The place of his grave is called Darang, which comes from the word Sekardaru Wirang (Sekardaru shame). Meanwhile, Prince *Joyonegoro's* son, Prince Buntoro or better known as Kiai Dugel Kesambi, became an expert in medicine. Finally Prince Buntoro died and was buried in Ngloning village, Slahung.

Prince Buntara has a son named Abdulloh who left the village and lives in Mantup Village. In the village of Mantup, he founded a boarding school called Kiai Mantup. *Abdulloh* has a beautiful daughter and married a student Kiai Donopuro, Wonokerto, Jetis named Ahmad Besari who became a Kiai in Tegalsari. Kiai Ahmad Besari has nine sons, the first son replacing his father's position, Kiai Ilyas. Kiai Ilyas has a son named Kasan Besari, Kasan Besari has a son named Raden Mas Cakranegara, the regent of Ponorogo called Gusti Ridder. (Purwowijoyo, 1984:28)

Prince Jayanegara's journey with his entire family and soldiers to Slahung District was described in the heritage procession by all elements of the Slahung District community, in addition to the heritage procession, various art parades were also accompanied by various arts parades to enliven the event.

I. Gadingreja Festival

In order to commemorate Indonesia's independence day, the Sambit sub-district government held a Parade across the History of *Boyong Keprabon Adipati Gadingreja*, from the village of Campursari (now) to Kapanewon Sambit (District of Sambit Hadiningrat). Based on the chronicle of Ponorogo, the Duchy of Gadingreja at that time stood in Campursari Village, Sambit District, Ponorogo Regency. The Regent at that time was Prince Jaya, the son of *Panembahan Senopati*, in Mataram from 1604-1614.



Picture 30 Ladies in a cross-historical event. Source PonorogoKu

Regent of *Pangeran Jayanegara* , he gathered young people to be trained in war and *kanuragan* . This made the king of Mataram angry and asked Prince *Jaya a neg a* to move from *Gadingrejo* district . Finally , the *Pangreran Jaya* of the country moved to *Mount Loreng* accompanied by his wife, children, Prince *Pringgoloyo*, *Tumenggung Mart a la y a* , *Raden Tumenggung Ranga Wicitra* and soldiers from Mataram.

This movement is illustrated by a parade across the history of the *Sambit* District. The historical track parade in *Sambit* District departed from *Campursari* Village to *Sambit* District by means of a golden train procession. In the evening, a shadow puppet show was held all night.

CHAPTER III MUSIC ART FESTIVAL

A. Gong Gumbeng

Gong Gumbeng art, which has been designated as one of Ponorogo's local arts, is now starting to be abandoned by fans. For residents of the village of Wringinanom, Sambit, Gong Gumbeng is already familiar and is considered magical in the past. This art has existed in the area since hundreds of years ago, in 1837 AD to be exact. This art is a type of art that is classified as rare, it even becomes a matter of pride because someone has said that this art is the only one in the world.

Gong Gumbeng is a set of musical instruments consisting of 15 *Gumbeng* (such as *angklung*), 1 *Gong Bonjor*, 1 *Kendang*, 1 *Siter*. The origin of the word *Gumbeng* comes from the word "*bumbung*" which means pieces of bamboo. From this word came the term *Gumbeng*. According to another term, *Gumbeng* comes from the word "*Mubeng*" which means that by using only simple tools, you can play several songs so that you can *mubeng* (singing).



Picture 31 Gong gumbeng musical instrument. Source Setenpo

Historically, the art of *Gong Gumbeng* was brought by a Mataram nobleman named *Iro Giri* to *Wringinanom* Village approximately since 1837. Then by the *Wringinanom* Village Head at that time, the musical instrument was used as a means of village clean ceremony held at the *Mantildirja* spring . The ceremonial activity is held every year, to be exact, every *Sel A* month on the last Friday.

Irobiri also said that this *Gong Gumbeng* was a tool used by *Panembahan Senopati* and *Ki Ageng Archery* to defeat their enemy, *Ki Ageng Mangir*. In the battle for the *metaok* land in the *Agung Mangir* residence, precisely in the cave at the foot of the *Merapi* hill, *Se nopati* , *Panembahan*, and the governor of *Janurwend* a suffered defeat. The three of them fled before being killed. While on the run they rested on a hill not far from *Hyang Widi* it was said that if *Ki Ageng Mangir* wanted to be killed, then *Senopati* had to sacrifice his eldest daughter, *Angkrong Sekar Pembayun* to become a *tledek*, and *Ki Ageng Pemanahan* was ordered to make *Gong Gumbeng* to go to *Merapi*. The material is from *wulung bamboo*, *12 angklung* and drums and *gong bonjor*. It is said that all of *Ki Ageng Mangir's* supernatural powers disappeared after marrying a *tledek* who was none other than *Angkrong Sekar Pembayun*. In the end, *Ki Ageng*

Mangir was killed by his father-in-law, while delivering his wife and child to the Mataram Palace.

This musical instrument is played by shaking it so that it causes sound. This instrument when played with a combination of the device along with Javanese *gending* will produce a pleasant rhythm to hear. The tone generated is a pentatonic scale, namely a scale that is using five tones and harmonized *slendro*.

B. Kongkil Music Art

Kongkil is a cultural art of music made of bamboo . This *angklung*-like art is now only found in Bungkal District, Ponorogo. *Kongkil* is a musical cultural art that uses bamboo instruments that are hung as many as five pieces

Kongkil is usually played by 8-10 people. One person plays *kongkil*, one drums, one gong, one kenong, one saron, one *demung*, and the rest are singers (*wirasuara* or *sinden*) . The clothes that are often used in *kongkil* performances are black clothes which are usually called *timeng* (*ponorogan* clothes) or Ponorogo cash clothes.



Picture 32 Kongkil musical instrument. Source ada kita

Kongkil has five notes in each fruit, namely: **ro, lu, mo, nem, ji**. Of the five tones, there is a barrel called a *slendro*. *Kongkil* can also be made with a *pelok* barrel by adding 2 more *angklungs* so that it becomes 7 pieces of *kongkil*. *Kongkil* Based on its history, it was first discovered in Padas village, Bungkal sub-district, Ponorogo district, which was found or made by a Javanese artist around 1928, the Javanese artist named Toinangun.

Now *Kongkil* is only found in Bungkal Ponorogo village, precisely in *Kudo* hamlet, and even then there is only one group called Kyai Martapura. This group was founded in 1938 which was founded by Mbah Marto (Marta's grandfather). He died in 1987. His legacy, apart from a set of *reyog* equipment, also left a cockpit which is still intact to this day.

C. Odrot music

Odrot music is a type of wind instrument art. *Odrot* music resembles a trumpet but has a different shape and produces a distinctive sound. This is the original art of Ponorogo since ancient times. Art is like a big trumpet, when it is blown it has a melodious and loud sound.



Picture 33 Musical accompaniment odrot. Personal Document Source

Odrot music is played by several people who dress similar to Japanese soldiers. In addition to the main trumpet music, *odrot* music is also accompanied by a drum band. At first glance, it looks like a *drumband*, but there are special differences from the *drumband*, especially the main musical instrument, namely the large circular trumpet. Usually this art appears to enliven the wedding party.

CHAPTER IV FOLKLORE ABOUT NATURAL

A. Ngebel Lake

The Ngebel Lake tourist attraction is located in Ngebel District which is located 24 km to the northeast of Ponorogo. Ngebel Lake is located on the slopes of Mount Wilis with an altitude of 734 meters above sea level and a temperature of 22 -32 degrees Celcius . The surface area of this lake is about 1.5 Km, surrounded by a 5 Km road. This area has an amazing panorama, cool air with natural conditions that are still virgin which holds a million potentials to be excavated .



Picture 34 Ngebel Lake Looks Beautiful Private Document

According to the story that developed in the community, Telaga Ngebel has a unique story based on the story of a dragon named "Baru Klinting", the snake while meditating was accidentally cut into pieces by the surrounding community to be eaten. Miraculously the snake transformed into a small child who came to the community and held a contest, to pull out a stick that was stuck in the ground.

But no one managed to pull it out, so he himself managed to pull the stick out, then from the hole the stick was left water came out which later became a spring that pooled to form Ngebel Lake, the legend of Ngebel Lake, is closely related and has an important role in the history of Ponorogo Regency.

It is said that one of the founders of this Regency, namely Batara Kantong, before carrying out Islamic symbols in Ponorogo Regency, Batara Katong first purified himself in a spring, which is near *Ngebel* lake which is now known as *Kucur* Batara. Regardless of the story, Ngebel Lake is still beautiful and natural located in the highlands of the Ponorogo mountains , This atmosphere is because around the Ngebel Lake there are still many plants typical of the cool mountains and have not received much human touch.

Many facilities are available in the Ngebel Lake area, relatively cheap lodgings, restaurants that provide typical food at Ngebel Lake, namely *tiwul* rice and grilled tilapia, and in certain seasons there are lots of durians, in the lake there are also boats that take visitors. surround the beauty of the lake .

D. Sendang Bulus

Sendang Bulus is a spring located in Pager Village, Bungkal District, located about 25 km from the center of Ponorogo City, as the name implies, there are many Bulus (turtle-like animals) living in the spring. These animals, breed wildly, by eating plants in the spring area.



Picture 35 The Bulus statue located around the location of the spring, as a symbol of the characteristics of the spring. Personal Document Source

In the past, there was a myth circulating in Sendang *Bulus* Pager, anyone who takes *Bulus* from Springs will get a disaster, but it seems that the myth is useless, the evidence is that the existence of *Bulus* in Sendang was lost, it is said that many people stole it from irresponsible people, other than that its existence was lacking. well maintained allows the feathers to die, because their habitat is

starting to be threatened, especially if the dry season becomes arid environment.

Now, *Sendang Bulus* has turned into Spring Fish, because it is used by investors to raise fish. Even so, around *Sendang Bulus* is now cool, well-maintained and shady, but the existence of Bulus is rarely found, this place needs serious management by the government to restore the glory of *Sendang Bulus* as an asset. Ponorogo regency tourism.

E. Beji Sirah Keteng

Beji Sirah Keteng. This tourist attraction is precisely located in Bedingin Village, Sambit District, Ponorogo. This tourist attraction is in the form of a *beji* (pool) and a statue. *Beji Sirah Keteng* is a pond with an area of approximately 1 hectare. Near the pool there is also a giant human statue. local residents named the statue "*Queen Baka*". that said, according to local residents, the statue is a depiction of the head of *Prabu Ratu Baka* , a giant king who likes to eat human flesh, who was killed in that place by a magic *mandraguna* named Ki Ajar Prana .



Picture 36 Tourism Office

Another story about *Beji Sirah Keteng* is based on the Ponorogo chronicle, formerly the place was a bathing place for Ki Ageng Kutu Suryaalam. This place was once used as a battleground between Raden Katong and Ki Ageng Fleas, the fierce battle was finally won by Raden Katong thanks to the help of Patih Seloaji who threw his spear to hit Ki Ageng Fleas' head, Ki Ageng Kutu's head Suryaalam was thrown into a *belik*, then the *belik* smells bad then the *belik* is called *belik bacin*.



Picture 37 Tourism Office The pool at Beji Sirah Keteng looks cool.

Belik bacin now the place has undergone many changes, one of which is the *belik bacin* area is now used as a vehicle for water tourism, namely a swimming pool, for those of you who have a hobby of swimming, this place can be used as an alternative to sports tourism.

Pudak District is one of the sub-districts in Ponorogo Regency. The location of Pudak sub-district is 40 km east of Ponorogo City. As one of the easternmost sub-districts of Ponorogo, Pudak District is directly adjacent to Nganjuk and Trenggalek regencies. Geographically, Pudak District is on the slopes of Mount Wilis, so this District has very cold air, the District which is famous for producing vegetables has a lot of tourism potential, both agro-

tourism and nature tourism, one of the unique natural attractions is Tanah Goyang tourism.



Picture 38 Personal Documents Some children are playing on the ground Goyang

The Tanah *Goyang* tourist attraction is located in Pudak Wetan Village, this object has a unique sensation in the form of a field surrounded by pine trees, which when stepped on, the ground shakes, this is not due to an earthquake but due to stagnant water above. In the water there is very thick grass, because it has long been part of the grass to become soil, so that if we step on the grass it will shake the water under it, and it is as if it becomes soil that can sway.

Tanah Goyang also has a river that flows very clear and the water is very cold and refreshing, usually after visitors are satisfied playing in *Tanah Goyang*, visitors enjoy the freshness of river water by bathing or bathing, this tourist attraction is perfect for those of you who like challenges and love to explore exotics of natural beauty.

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