



# Jurnal Sastra Indonesia

<https://journal.unnes.ac.id/sju/index.php/jsi>



## Cultural Functions and Values in the Ritual of Taking Fire in Kayangan Api Bojonegoro

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### Article Info

#### Article History

Submitted December 6, 2024

Accepted March 23, 2025

Publish March 30, 2025

#### Keyword

function, values, culture, rituals, kayangan api

### Abstract

Bojonegoro, as one of the regions in East Java, has a unique tradition, the ritual of taking fire, which is usually carried out when there is a big event in Bojonegoro City. This study aims to analyze the function and cultural value of the ritual of taking fire in Kayangan Api for the people of Bojonegoro. The function theory of William R. Bascom explains that literature has several functional values, namely, as a form of entertainment, a tool for the ratification of cultural institutions and institutions, education, and a tool of coercion. As well as Koentjaraningrat Value Theory. The method used in this study is qualitative descriptive. The data collection techniques used were observation, interviews with key players, documentation, and notes during the event. This research shows that Kayangan Api, as a tourist attraction, has an entertainment function and social value in its story. Taking a fire is a tradition in Bojonegoro and a way to show local art. The stages of the procession of taking the fire start from the slametan the day before the taking of the fire and the taking of the fire by the locksmith, which is then relayed from the locksmith to the sub-district head which will later be given to the torch-carrying team to the pavilion in the square. Some values can be taken from the procession of taking the fire, namely social values that can be seen from the cooperation between the management of the fire garden and the culture and tourism office of the city of Bojonegoro who work together to prepare the event and from the story of the fire garden itself, besides that there are religious values found in the implementation of slametan as a form of gratitude and asking for safety during the event.

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DOI 10.15294/jsi.v14i1.17049

P ISSN: 2252-6315 E-ISSN: 2685-9599

## INTRODUCTION

Indonesia is a nation that has a wide variety of cultures, arts, tribes, traditions, and traditional ceremonies. Each region has unique things in terms of culture, art, and tradition. Tradition is everything that predecessors inherit, be it in symbols, principles, materials, or objects, but it can still change with the development of the times (Rofiq, 2019). A tradition generally has a value and a function. Values are the pattern of concern for living beings, from the individual level to higher levels, such as society (Adisubroto, 1993). Tradition can function as a medium that includes norms and guidelines for social life. Each region has its traditions. Currently, some regions use tradition as a potential tourist attraction. That potential includes nature, food, customs, and literature. According to Dermawan et al. (2022), To find out the literary potential of a place, it is necessary to have insight into the origin or legend of the place that will be used as a literary tourist attraction, namely based on oral literature. Oral literature generally has cultural, historical, and local wisdom values that can be used to introduce a region to the broader community (Winarti & Amri, 2020). So that by having an understanding of the potential of oral literature in an area, people can take advantage of this aspect to become an area with interesting oral literature-based tourism potential. One example of the literary potential in East Java is Kayangan Api, located in Bojonegoro Regency. In the Bojonegoro area, one tradition is still carried out today, namely, taking fire in Kayangan Api. This tradition is routinely carried out every year to celebrate the city of Bojonegoro or for other purposes.

Kayangan Api is a tourist attraction in Bojonegoro, specifically in Sendangharjo Village, Ngasem District, Bojonegoro Regency. Kayangan Api is a fire that never goes out because there is a source of sulfur gas right underneath. Kayangan Fire is a natural occurrence in the form of a fire that does not go out and is caused by a gas source right below. On the other hand, a legend is believed that Kayangan Api comes from the heritage of the Majapahit Kingdom. The community took advantage of this phenomenon by turning Kayangan Api into a tourist attraction. The tradition of taking has its function and value, such as the statement by Pradanta et al. (2015), which states that traditions, especially for the Indonesian people themselves, have a purpose or function as a form of gratitude, harmony, maintaining peace and safety for events that have occurred before. In the context of the Bojonegoro community, the taking of fires became an annual routine after the taking of fires carried out in 2000 at the XV National Sports Week (PON).

An interesting thing about the Kayangan Api that needs to be researched is the taking of fire from the Kayangan Api. This is interesting because the general public only knows Kayangan Api as a tourist destination without knowing its traditions. The tradition is taking fire, an annual routine tradition on October 19. The ritual of taking the fire is part of one of the processions commemorating the anniversary of Bojonegoro City, which is carried out every year. The ritual of taking eternal fire begins with a traditional procession in the form of *tayub*. Then, the keyman will use a torch to get the fire from the Fire Garden to be handed over to the Ngasem Sub-district and then given to the Bojonegoro Culture and Tourism Office then it will be placed in a special place at the Malowopati Hall. However, there are still many people who do not know about this tradition. In addition, people know Kayangan Api better as a tourist destination without caring about other aspects. In addition to being used for rituals in the procession of the Bojonegoro City Anniversary, the taking of fires is also carried out for other purposes, such as for the activities of a school or *padepokan*. The party will send its envoy to meet the locksmith and ask the locksmith for permission to take the fire. After the party gets permission, they have to meditate in front of the fire chamber to ask permission from the guards in the chamber of fire; then, they are allowed to take the fire to be brought to their place.

Previous research that is relevant to this research is research conducted by Dewi (2018) entitled "Waranggono Graduation Traditional Ceremony in Kayangan Api, Sendangharjo Village, Ngasem District, Bojonegoro Regency (Cultural Value and Its Potential as a Source of History Learning)." This study focuses on the traditional graduation ceremony of waranggono in Kayangan Api. The result of this study is that the waranggono graduation ceremony was held in Kayangan Api by dancing around the fire seven times, accompanied by sowing flowers of seven kinds, and accompanied by village elders and government officials. This ceremony reflects gratitude to God and the hope of receiving blessings and sustenance, instilling the value of cultural preservation and the spirit of cooperation.

Further research is owned by Nugrahutama (2017) entitled "Dynamics of the Benefits of Kayangan Api Tourism Development for the Community in Sendangharjo Village, Ngasem District, Bojonegoro Regency, East Java Province." Which focuses on developing the potential of Kayangan api as a tourist attraction in Bojonegoro. This research shows that Kayangan Api tourism provides social, cultural, and economic benefits for the people of Sendangharjo Village.

Improving tourist facilities increases the place's attractiveness to attract tourists, create new jobs, empower the community, and maximize the local institution. In addition, Kayangan Api tourism also preserves culture such as rituals, dances, *ruwatan* and typical food.

The following relevant research is Anggi Lestari et al. (2022) titled "Identification of Physics Concepts in the Local Wisdom of Kayangan Api in Bojonegoro Regency." Which focuses on the concept of the formation of the Heavenly Fire from the perspective of Physics. This research reveals the history of Kayangan Api, namely when Mpu Supo got an eternal fire while on the run to the middle of the forest. The fire was then placed on a rock as a furnace to make heirlooms. In the physical view, the fire in the fire crater arises due to the magnetic field found in the earth. The magnetic field and the direction of magnetization are the main factors for changes in the reduction process towards the vertical pole coupled with the pile of rocks in the fire chamber, namely clay rocks, a type of porous rock that contains water and has electrical resistivity making the flow of electricity flowing due to the concept of displacement by gaseous fluids to be reduced so that it becomes more conductive which results in the fire not being extinguished.

This study explores the value and function of the tradition of taking fire in Kayangan Api in Bojonegoro. From this research, it is hoped that it can help others to know the value and function of this tradition of taking fire, which has been inherited from generation to generation, and to open the eyes of the community that the taking of fire is not only one of a series of events from the Anniversary of the City of Bojonegoro. This tradition is not limited to being part of a series of events to commemorate the anniversary of Bojonegoro City. However, it has its meaning that makes it inherited from generation to generation. Therefore, from this research, it is hoped that the community will better understand the ritual of taking fire, which has social and religious values that are a guideline for the local community of Bojonegoro and is one of the efforts to introduce this tradition more widely in the community environment as well as efforts to preserve the tradition.

This research's cultural and religious value also reveals the function of the tradition of taking fire in Kayangan Api. This tradition is not limited to being a means of tourism to attract the attention of visitors or tourists, both local and foreign, but also as a form of preserving traditions, so it is hoped that this research will provide new insights for the community to maintain and preserve local culture.

In addition, another aspect that exists in Kayangan Api that many people do not know is the ritual of taking the fire, which is part of a tradition; there are cultural values and functions that through this function and value can describe the characteristics of the Bojonegoro people based on the ritual in the taking of fire.

The difference or gap between this research and the previous research is the difference in the object of study, namely about the ritual of taking fire and folklore from Kayangan api, which is still not in-depth, especially in terms of its values and functions, besides that most of the research carried out in Kayangan api always focuses on the tourism aspect and the scientific side. No one has researched the aspect of the function and value of tradition in Kayangan api. The focus of the study in this study is i) the Ritual of taking fire in Kayangan api and ii) the Functions and values in the tradition in Kayangan Api.

The solution offered in this study is the identification, analysis, and documentation of cultural values contained during the ritual of taking fire and from the oral literature. This is done through several methods, such as interviews with key players to obtain accurate data. Field observation is also important because field observation can make it easier to get data and understand the ritual of taking fire directly, as well as get documentation of the ritual process directly so that the data that can be obtained becomes more accurate and can be used as a reference for further research with similar topics or objects.

In addition, this research can also explore the values contained in it and explain the function of this ritual for the life of the local community in Bojonegoro City. By understanding the values contained in the ritual of taking fire, it is hoped that the community will appreciate the ritual of taking fire more and participate in preserving this tradition. It is hoped that from this research, the ritual of taking fire in Kayangan Api will become not only an object of tourist spectacle but also a deep cultural heritage for the people of Bojonegoro because Kayangan Api is also one of the icons of Bojonegoro City.

## RESEARCH METHODS

This study uses a qualitative descriptive method. According to Sugiyono (2019), Qualitative research is research based on the philosophy of postpositivism, which is used to research the condition of its scientific object. Safitri and Rizal (2024) explained that qualitative descriptive research was chosen because it is suitable for describing phenomena in detail and in-depth through language data. The theories used in this

study are William R. Bascom's function theory and Koentjaraningrat's value theory. According to the theory of Bascom (1954), folklore has four functions: entertainment, a tool for ratifying cultural institutions and institutions, education, and supervision so that norms are followed. Meanwhile, Koentjaraningrat (1984) states that values are a cultural value system with the highest guidelines. Therefore, this type of approach was chosen because the qualitative approach is relevant to the purpose of this study, which is to explain how the ritual of taking is carried out and explain in depth the existing functions and values.

The data sources used in this study are resource persons or informants, direct observation results in the field, and articles with the same object as this study. The data used in this study were the informant's speech, namely the key interpreter in the form of recordings, small notes from direct observations at the research site, and documentation of when the event occurred. In addition, data were also taken from previous studies relevant to this research, both the topic and the object of the location being studied.

The data collection techniques used in this study are through participatory observation (*Participant as Observer*), interviews, and documentation. Sugiyono (2019) explained that participatory observation allows researchers to explore the context directly. In this study, the researcher acted as a passive participant, which is limited to observing. Sugiyono (2019) explained that passive participants research somewhere as observers but do not participate in the activity. Observation activities were carried out by observing the traditional ritual of taking fires at Kayangan Api on the 18th at night during the implementation of slametan and October 19, 2024, when the event took place. The data obtained from the observation is in the form of recordings, records, and documentation of taking the fire. According to Sugiyono (2019), In-depth interviews allow researchers to get more detailed views and understandings from the sources. The interviews used in this study were unstructured. Interviews are not structured according to Sugiyono (2019), which is an independent interview, so the researcher does not use systematic interview guidelines. The interview guidelines used outline the problems to be asked about.

The determination of resource persons is based on a social situation known as a '*social situation*.' Spradley and Sugiyono (2019) explained three elements in social situations: places, actors, and interrelated actors. From this explanation, the social situation can be interpreted as the object of research you want to know about. In social

situations, researchers can intensively observe the activities of people in the place. Based on this technique, the researcher chooses informants or sources that are the focus of the author's study because it is considered that the person has relevant and important data for the author, namely the key person from Kayangan Api. The author prepared several questions about the tradition of taking fire in Kayangan api, such as when this tradition started, when was the implementation of the tradition of taking fire, what was prepared before the event started, and how the committee prepared all the needs for the event. The data used in this study are in the form of speeches from informants obtained through interviews, results of field observations, and articles related to this research.

Data analysis techniques collect information through stages to make it easier for researchers to conclude. Miles and Huberman in Praditia (2013) said three activities occur when data analysis: data reduction, data presentation, conclusion drawing, or verification. Data reduction is a part of data analysis where researchers collect data and then sort the data to obtain the necessary data (Rijali, 2018). After the data has been sorted, the next step is the presentation of the data. Data presentation is the process of compiling data that have been previously sorted and formed into narrative writing that combines the information into a neater and easier-to-understand form. In this study, the data sorted, namely speech and small notes from interviews, field observations, and documentation, will be described as a descriptive narrative. The last stage is data verification or concluding research data carried out previously to look for various theories, cause-and-effect flows, and proportions (Rijali, 2018).

## DISCUSSION

### Fire Taking Ritual

Taking fire in Kayangan Api is one of the traditions carried out at the Kayangan Api Bojonegoro tourist attraction. This ritual is routinely carried out every year, precisely in October, which coincides with the Anniversary of the City of Bojonegoro (HJB). This ritual is generally carried out to enliven the Anniversary of Bojonegoro City but still has to follow the existing rituals. There are several fire-taking rituals, namely the first for specific purposes by a party, Bhayangkara day, and fire-taking rituals for the Bojonegoro City Anniversary. The two rituals are almost identical: the fire is taken to a place. The difference is that for the ritual of taking fire by a party, the person (who asks) must do meditation and then take the fire. At the same time, the ritual of

taking the fire for the anniversary of the City of Bojonegoro needs to be carried out in slametan precisely the day before the fire is taken. Slametan was held after the isha at Kayangan Api, which was attended by the management of Kayangan Api, such as the Locksmith and staff, and parties from the Bojonegoro Culture and Tourism Office.

### **Fire Retrieval Procedures**

Before starting the fire, people will generally carry out some things or rituals to ask permission to take the fire. According to the keyman's explanation, before the party who wants to take the fire from the fire camp, they must first ask for permission as a first step. The permit discusses the purpose of taking the fire to the fire guard, intending that unwanted things do not happen during the process.

Furthermore, after getting permission or instructions from the server there, the night must be held a slametan (celebration). Slametan is generally held using Javanese customs and must be carried out before taking the fire. The Slametan, which was held, was attended by the arts and tourism of the Bojonegoro Regency Government and residents willing to attend or participate. It was held after Isha. The event was preceded by ujub (horn), ended with prayer, and then ended with the cutting of tumpeng along with the handing over of several objects, such as (chicken head, chicken wings, and chicken claws) to be handed over to the keyman of the Eternal Fire Kayangan. The fire can be removed the next day after all these things have been carried out. Before taking the fire, an art ceremony will be held in the form of tayub, which is accompanied by karawitan, then ends by surrounding the fire garden for three rounds, both guests and art actors.

The procession of taking the eternal fire was followed by all village heads in Ngasem District, led by the sub-district head, who was accompanied by the head of Sendangharjo village. The arrival of the sub-district head and village head will be welcomed by waranggono. After the locksmith takes the fire using a torch, the torch will be handed over to the sub-district head, who will later hand it over to the torch-carrying team. Several parties were involved in the process of taking the fire. Starting with a team of journalists, residents, and security teams such as the fire and police teams. Generally, important parties who participate or attend the event are the keyman, village head, and sub-district head.

Several tools and properties are used, ranging from torches to offerings placed in cups. The main important supporting tools are torches and cups. The torch is used to take the fire from the

fire, which will then be relayed from the keyman to the village head, then to the sub-district head, and then to the torch-carrying team. The cup itself serves as a container for offerings. Warunggono will take offerings from the cup, which will later be thrown several times while circling the fire garden in an odd number. The purpose of waranggono circling the embers while throwing offerings is to throw away sengkala (unlucky). Other supporting tools are umbrellas and flags used to welcome guests and karawitan that will accompany the event.

### **Functions of the Fire-Taking Ritual**

Taking fire is one of the traditions in Kayangan Api tourist attractions. This ritual is always held in October as an annual tradition or when someone needs a fire for a particular purpose. In addition to being a tourist attraction, the ritual of taking fire has a function. Bascom (1954) mentions that the nation's literary function is (1) a form of entertainment, (2) a tool for the ratification of cultural institutions and institutions, (3) education, (4) a tool of coercion or supervision so that norms are still complied with. Of the four functions described, the ritual of taking fire in Kayangan Api has two functions, namely, as a form of entertainment and as a tool for ratifying cultural institutions and institutions.

### **Entertainment Function**

Literature as entertainment is a literary work that seeks to escape boredom and daily routines. Literature provides different entertainment compared to mass entertainment, generally packaged in the business of performances and technology such as magic, magic, music, and acrobatics. Literature presents entertainment that contains fun inner games. This aligns with Saryono's opinion in Mansurudin (2024), who explained that literature presents experience, knowledge, awareness, and entertainment because whatever form of literature constantly emits a signal of fun games. Sayono's opinion explained that no matter how literary forms can still entertain someone, one of which is literature in the form of folklore or performance.

The entertainment in the ritual of the fire garden is quite diverse. Before the ritual started, there was a karawitan performance to entertain the audience who had come. The karawitan team came from the Bojonegoro culture and tourism office, and the karawitan tools were used. The Locksmith himself confirmed that the kara witan performance before the event started was entertaining, and based on observations, visitors also felt entertained by the presence of kara witan, which filled the time

when the event had not yet taken place. Karawitan continues to accompany us until the event is over, even though the event is still in preparation. The karawitan team chanted several gendhing during the event, namely when the event was about to start, the arrival of the undagngan guests when the waranggono team performed the tayub dance until the end of the event, namely when the kange-yune (Bojonegoro City Tourism Ambassador) brought the torch to be handed over to the torch-carrying runner team. The subsequent entertainment is the ritual procession of taking fire. The first entertainment that became the spectacle of the residents was when the flag-carrying teams and waranggono marched to welcome the arrival of the Ngasem sub-district to villages throughout the Ngasem sub-district and other guests, which was followed by the waranggono and the flag carrying team moving in formation and continued with the waranggono team performing tayub dance. The welcome of guests, such as sub-district heads and village heads in the Ngasem sub-district, was done by a team of flag bearers, waranggono, and other teams who helped bring offerings. The welcome began with the marching waranggono, followed by a team of flag bearers lined up on each side of the red carpet and crossed the flags they carried. The guests then strolled and stopped in front of the fire cavern to watch the performance of tayub by the waranggono team, as shown in the following picture:



**Figure 1.** Tayub dance performance by waranggono

*"Kalau hari jadi Kota Bojonegoro itu kesenian tayub, jadi tari tayub... linggir ledeh itu, se-kabupaten bojonegoro itu biasanya diadakan di sini tayubnya."*

"If it is the birthday of the city of Bojonegoro, it is the art of tayub, then the dance of tayub... Linggir Ledeh, throughout Bojonegoro Regency, is usually held here."

The picture above shows that the waranggono team is performing a tayub dance, which is included in the ritual of taking fire. The

waranggono team will perform the tayub dance within a few minutes before taking the cup filled with offerings and starting to march. They will circle the fire garden 3 times or in odd numbers accompanied by karawitan and throw flowers from the cup into it 17 times. According to the keyman's explanation, the tayub dance on the anniversary of Bojonegoro City is always held in Kayangan Api; because of this, the community becomes memorized and decides to leave their work or activities for a moment to see the tayub dance as well as taking fire. Next, the waranggono team took the cup containing the offerings (flowers). It continued their dance until they sprinkled the offerings in the cups in odd counts. Finally, the locksmith took the fire using the torch that had been prepared.

Based on the explanation above, the tayub dance is included in the entertainment function because the dance is entertaining, as explained by Saryono in Mansurudin (2024) that literature is not only a medium to channel experience, knowledge, and awareness but also a source of entertainment in various forms such as folklore or art performances such as a dance. The dance was also performed by waranggono, who had to undergo a graduation ceremony first. Dewi (2018) explained that several criteria must be met to become a waranggono, such as fasting, flushing, memorizing dances, and carrying out graduation ceremonies.



**Figure 2.** The torch was brought by the Sub-district Head to be handed over to the torch-carrying runner team

The subsequent entertainment was taking the fire from the fire pit using the committee's prepared torches. The entertainment is when the locksmith enters the central area of the fire room using traditional Javanese sandals (slippers) to step on rocks that are hot from the flames. The fire that arises from the rocks is scientifically explained by Anggi Lestari et al. (2022). In the rocky area, a magnetic field is produced from the rocks that can maintain the existing fire. The fire that came out of the rocks was then taken using a torch to be handed

over to the village head and handed over again to the sub-district head. This is entertaining for the audience because this moment is the peak of the tradition of the ritual of taking fire before finally being handed over to the kange-yune (Bojonegoro City Tourism Ambassador) to be handed over again to the torch-carrying team who have prepared at the entrance gate of Kayangan Api Tourism. The torch-carrying team consisting of 5 runners will carry the torch to be relayed until it reaches the Malowopati Hall in the Bojonegoro city square. The fire-taking series is a ritual and a spectacle (entertainment) for the audience, especially since this series only happens once a year. Hence, people take their time to leave their activities and come to Kayangan Api to see this ritual or watch the torch-carrying team from the side of the road.

In addition to the ritual entertainment of taking fire, there is other entertainment in the form of oral literature, such as the story of the fire garden. However, it is not included in the series of taking fire. The oral literature found in Kayangan Api is the story of Mpu Supo and the beginning of the formation of Kayangan Api. This story is an entertainment that can be enjoyed when visiting Kayangan Api. The story or folklore of Kayangan Api tells the story of the journey of Mpu Supo or Kriya Kusuma when he exiled himself from the Majapahit Kingdom to a village by disguising himself as a blacksmith who then dropped fire on the rocks and became an eternal fire to forge a kris, and then he disappeared. The story is one of the entertainment options, especially for children interested in magical elements and phenomena, so the story of Kayangan Api is not only limited to folklore but can also be used as entertainment for visitors.

From the data from the results of the interviews and observations above, it can be concluded that the tradition of the ritual of taking fire in Kayangan Api has an entertainment function, such as the performance of karawitan, tayub dance, and also the main event itself, namely the taking of fire. These things are based on William R. Bascom's theory of function, namely that oral literature has an entertainment function. As Puspitasari (2022) said, "Performances such as tledakan or Javanese gending, which feature Javanese songs and dances, can entertain the audience. This is because most of the audience comes from the people who love Javanese art and culture." (p. 64). This means that a tradition can be said to be entertaining if it features several performances that can be enjoyed by the audience or the general public who come.

## Institutions and Institutions Verification Tools

In addition to having an entertainment function, Kayangan Api also has another function, namely, as a tool for ratifying cultural institutions and institutions. This is because, in Kayangan Api, there is always a tradition of burning fire on the anniversary of the city of Bojonegoro, which is every October. This is by the following quote.

*"Tradisi tahunan setahun sekali berupa ruwatan massal dan nyadran yang di iringi dengan tayub yang diadakan setiap bulan suro dan pada hari jadi bojonegoro (HJB) pada tanggal 19. Kita bekerja sama dengan Dinas Kebudayaan dan Pariwisata Bojonegoro, jadi perlengkapannya seperti bendera, payung, gamelan itu dari Dinas."*

"The annual tradition once a year is in the form of mass rowan and nyadran accompanied by tayub, which is held every Suro month and on the anniversary of bojonegoro (HJB) on the 19th. We are collaborating with the Bojonegoro Culture and Tourism Office, so the equipment, such as flags, umbrellas, and gamelan, is from the Tourism Office."

The quote above explains that Kayangan api is the place where a tradition is carried out, namely in the form of tayub, which is held during the month of Suro and on the Anniversary of Bojonegoro City, which is one of the events during the tradition of taking fire. The event will be held in Suro because the Javanese people believe this month to be sacred (Dewi, 2018). The two events are also the result of cooperation between Kayangan Api and the Bojonegoro Culture and Tourism Office. Therefore, Kayangan Api and the Bojonegoro Culture and Tourism Office collaborated and formed a management chart to take care of events or traditions that are routinely carried out in Kayangan Api, one of which is the tradition of taking fire during the Bojonegoro Anniversary (HJB). Another quote that explains that the ritual of taking fire functions as a means of validating cultural institutions and institutions is explained from the results of the interview with the keyman as follows:

*"Ya mas antara petugas kayangan api dan dinas pariwisata, itu satu naungan jadi kalau dinas pariwisata punya hajat seperti hari jadi kemarin semua juga ikut andil"*

"Yes, mas between the fire station officers and the tourism office, it is one shade, so if

the tourism office has a wish like yesterday's anniversary, everyone also participates."



**Figure 3.** The committee from the official and the fire station are preparing offerings

Based on the data above, it can be understood that the tradition of taking fire as a tool to ratify institutions and cultural institutions can be seen by forming a committee institution responsible for regulating fire-taking activities. In addition, the committee is a form of preserving traditions. As it says Pitaloka (2024), "Oral traditions that develop in people's lives should be preserved and passed down to the next generation by the local community." (p, 4). This means that tradition not only acts as entertainment for the community but also as a tool to legalize rituals and cultural institutions carried out by the community, so it is important to continue to preserve the existence of a tradition from generation to generation.

The ritual of taking fire also affirms the existence of values and social norms as the people of Bojonegoro; the ritual of taking fire is also an icon or characteristic of Bojonegoro City. Munawaroh et al. (2015) explained that the people of Bojonegoro, especially those from the Samin tribe, uphold rules and norms. One example is that the people of Bojonegoro will not take the goods they find on the street or intend to take them because they think the goods are not their right.

### Value

Value is helpful to everything, and quality and value are important to humans. According to Milton Rokeach and James Bank in Ansori (2017), values are inherent traits in the belief system that are intertwined with the subject and give meaning. Value itself can be found anywhere, including in literary and cultural works. Value, according to Koentjaraningrat in Triolivia et al. (2024), Click or tap here to enter text. It is a concept that has value

and importance in life and is agreed upon by society. Some of the values that can be obtained from the ritual of taking fire are as follows:

### Social Value

Social Values, in general, are life guidelines that are adopted by society to determine good and evil. According to Hendropuspito in Sauri (2020), social values are everything that society values because they have functional power in the development of human life. Valuable things are good, produce happiness, and are desired by everyone. It can be concluded that social values are valuable values that can be used as a guideline in social life, including helping, responsibility, justice, tolerance, and so on. According to Koentjaraningrat in Yusuf et al. (2021), social values are a way to ease the burden on each member of society. Referring to Koentjaraningrat's opinion, what is meant is that cooperation is a form of social value. Cooperation is reflected when the kayangan and the Bojonegoro regency government office help each other prepare for the event, starting from coordinating the waranggono and the flag-carrying team for the welcome, arranging the cups, and filling them with offerings with flowers.

Based on the observations, the Bojonegoro City Culture and Tourism Office brought the equipment needed to implement the fire pit ritual 1 day before the event started, more precisely after Isya, where the fire pit tourism has been quiet from visitors. Items such as flags and torches will be transported by car, while other heavy equipment such as gamelan and the like will be transported by larger cars. Before arranging various equipment, the management of Kayangan Api and the Bojonegoro City Culture and Tourism Office will carry out slametan while waiting for other equipment to arrive. After cutting the tumpeng, the fire station and the service management will work together to arrange existing equipment such as carpets, sound systems, and gamelan. This is so that the implementation of the rehearsal can be carried out optimally because the implementation of the ritual is scheduled at 14.00.

Based on the presentation of the results of the observation, what was done by the office and the management of the kayangan is proof of the existence of social values in the form of cooperation shown by both parties who cooperate for the implementation of the ritual of taking fire for the commemoration of the Bojonegoro City Anniversary in line with Koentjaraningrat's explanation in Yusuf et al. (2021) that social values are a way to ease the burden of each member of society. One of the proofs of the social value of the Bojonegoro community is the management of

Kayangan Api, which invites the community to be involved in managing and managing Kayangan Api Tourism as explained in Nugrahutama (2017) that the involvement of residents by the management of Kayangan Api is also a form of support for building Kayangan Api as a tourist attraction.

The value obtained from the story of the beginning of Kayangan api is cooperation and help. Mpu Supo or Ki Kriya Kusuma, a person from the Majapahit kingdom, decided to exile himself from the Majapahit kingdom and chose to disguise himself in Karang Juwet Village as a blacksmith with the pseudonym of master Kriya Kusuma. He taught the listeners or readers to continue socializing with the community regardless of individual status and live peacefully in the village. Empu Kriya Kusuma created a keris called 'Keris Jangkung Luk Telu Blong Pok Gonjo.' The keris also has a meaning. Keris has the meaning of *iron* (iron) as an inheritance of the power of the microcosm, the macrocosm of humans. Tall means goals, durations, and ideals. Luk means time, shape, or bend. Telu has the meaning of three (meanings), namely i) the highest point, the relationship of man with his god; ii) middle, human-human relations; iii) at the bottom, the relationship between humans and nature or the earth. Then, Blong has the meaning of holong (hole), meaning that humans lack it. Gonjo is the base of the keris, which means that everything on earth has a limit, namely a period. The meaning that can be deduced from the philosophy of 'Keris Jangkung Luk Telu Blong Gonjo' is that humans living in the world sometimes prioritize three values, namely: i) Humans must be submissive and obedient to their god; ii) Humans must relate to their fellow human beings as social beings; iii) Humans are obliged to preserve nature and its contents with the motto "*Memayu Hayuning Bawana*."

The keris 'Jangkung Luk Telu Blong Pok Gonjo' philosophy is the same as the principles of the Samin tribe community. Munawaroh et al. (2015) explained that the Bojonegoro people, especially from the Samin tribe, interpret their lives towards the creator, the natural environment, and fellow humans. The meaning of life towards the creator means that every human being who lives must have a purpose in life. When a person has found the purpose of his life, it will be easier for him to find the meaning and reason for his existence. This is reflected in his actions, attitudes, and speeches, which show how he sets his life goals.

Then, the community's interpretation of the natural environment means that its wealth depends on how humans respond to it. This means that humans must maintain the balance of nature while trying to be more diligent in processing resources

to the maximum. Lastly, the meaning of fellow human beings is that human life is related to the rules concerning society's life. This is illustrated by the existence of laws among the people of Bojonegoro, namely *angger-angger pangucap, angger-angger pertikel dan angger-angger lakunana*. This means that all human speech, behavior, and actions have been regulated by rules agreed upon by teachings that are upheld and respected by all people.

### Religious Values

Religious values come from belief in God, which is manifested in attitudes and behaviors that are obedient to religious teachings. According to Yusran in Rosidah (2017), religious values bind and regulate the relationship between humans and their gods. According to Koentjaraningrat (1984), Javanese Islam is a belief embraced by the Javanese people, who believe that human life has been arranged or regulated by the universe. The Javanese people believe in this and surrender themselves entirely to fate. According to the Javanese view, the universe includes the whole, self, life, and mind, which is considered a totality of the cosmos. This causes humans to be inseparable from other things in the universe. Therefore, the Javanese people often carry out traditional ceremonies or other activities in sacred months, such as the month of Suro, which the Javanese people believe is sacred. In previous research conducted by Dewi (2018), the Waranggono Graduation Ceremony was implemented during the month of Suro because the Javanese people believed this month to be a sacred month.

Javanese Islamic society has a dependence on supernatural things, so it has become a natural action from ancient times to modern times, which has led to the formation of a belief system and is recognized by the community so that it is now a role model for diversity. From time to time, human development cannot escape from carrying out or creating a tradition—one of the traditions or rituals that the Javanese people know is slametan (Qolbi, 2022).

The religious value contained in the ritual of taking fire is Slametan. Slametan is one of the traditions of the Javanese people, which is done to show gratitude and ask for salvation from God. Asholiha and Johny (2022) explained that the slametan tradition is one of the traditions that still exists and continues to be carried out by the Javanese today. This tradition is closely related to myths, namely things related to the supernatural and challenging to understand by human reason and logic. Nuraseh (2023) explained that the slametan tradition shows that humans have a bond

with nature and social order and provides an image of harmony between groups of society (p. 152). Slametan at the ritual of taking fire was carried out at Kayangan Api at night (after isha), which was attended by the management of the kayangan, the Bojonegoro City Culture and Tourism Office, and the general public.

*"Lalu slametan, minta ijin yang baureksani yang punya babatan sini, itu adat jawa karena adat jawa tidak boleh di hilangkan karena disini jawa, ada sesuatu yang tidak boleh di hilangkan dan sifatnya harus."*

"Then, Gratitude Activities, ask permission for the baureksani who has a slab here; it is Javanese custom because Javanese customs should not be eliminated because here in Java, there is something that should not be eliminated, and its nature must be."

Slametan begins with the recitation of the basmallah followed by prayers, as in slametan in general, and ends with the cutting of tumpeng. Slametan, in the ritual of taking the fire, intends to ask for safety and smoothness during the event, and the slametan must be carried out the day before the taking of the fire. This statement aligns with a quote from Nuraseh (2023), who says that slametan aims to avoid all dangers (p. 152).

From the data above, it can be concluded that the implementation of the slametan tradition is not only an ordinary social activity but also shows the bond of humans with nature and the community environment to strengthen the relationship and the implementation of slametan as well as ask for protection and the laxity of activity to God and ask for protection from all dangers. In addition, slametan can also be carried out as a form of gratitude for the abundance of blessings that God has given and mark an event or event that is considered important in the beliefs of the Javanese people (Naafi & Amika, 2019).

## CONCLUSION

Bojonegoro is one of the districts in East Java with several cultures, arts, and places of historical value, one of which is Kayangan Api. A fire pit is a fire phenomenon that arises from the ground and does not extinguish even though it is poured by rainwater because the source of sulfur gas underneath keeps the fire burning. The result of this study is that the tradition of the ritual of taking fire in Kayangan Api, especially as an annual routine tradition that occurs in October to coincide with the Anniversary of the City of Bojonegoro, has several functions such as the theory of William R. Bascom,

namely as an entertainment function and also a tool for the ratification of institutions and institutions. This tradition also has social and religious values where the social value of this tradition is illustrated by how the fire department and the service cooperate in preparing the event, as well as religious values, which are reflected in the implementation of slametan at night before the event, which is carried out according to Javanese customs. In addition, from the implementation of this fire-taking ritual, we can find the characteristics of the Bojonegoro people who obey the teachings and norms their predecessors taught. The suggestion that can be given to the following research is to study in more detail the tradition of taking fires, especially those carried out for activities other than the commemoration of the Anniversary of the City of Bojonegoro, so that it can be a comparison of how the procession of taking fire as an annual routine tradition with those specifically carried out for other activities.

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